

Similarity and Difference of Kuchipudi And Bharathanattiyam

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Dance is a very ancient, sacred and beautiful art form. The dance was provided by devadasis in the beginning and developed also. They presented it to god in the temple. In that time dance was offered as morning and evening worship. Later with the rise of kings the art of dance became the royal art. Earlier this art was performed in front of the gods and during the reign of the king it was performed in the royal assembly in front of the king. Devadasi was transformed into a royal dancer.

Besides that devadasis were also used by the kings for their needs. So dance became a debased art. It is no exaggeration, to say that many artists who have come since then have made the world understand that dance is not an inferior art but a divine art and has been preserved ever since. Then, dance has developed in various ways. Sangeetha Natak Academy has divided the art of dance into eight categories. It is called Indian classical dance. Rhythm, Taalam, Music and Muthiras are most important in classical dance. The fifth veda was created out of the four Vedas dance is an art. They are -:

Bharathanattiyam

Kuchipudi

Kathakali

Mohini

Odisi

Manipuri

kathak

Sattriya

In this all dance are grew up in different place different artists and different style also. But Barathanattiyam and Kuchipudi art forms have some similarity and difference too.

What are the similarity of Kuchipudi and Bharathanattiyam?

First I want to tell about origin history of Barathanattiyam and Kuchipudi.

BHARATHANATTYAM INTRODUCTION

Bharathanattiyam is a major form of Indian classical dance that originated in Tamil Nadu. A description of Bharathanattiyam from 2nd century can be found in Silappathikaram. Sathir, Desi attam and Koottu, is the oldest name of barathanattiyam. Which was initially a vulgar art, developed it from Gowri ammbal and Bandanai nallur meenakshi sundaram pillai and staged it as Rukmani devi Arundale. "Later the art of bharatha dancing was developed by Cinnaiya pillai, Sivanandam, Ponnaiya pillai, Vadivelu from Tanjavur. Ponnaiya pillai contributed dance on a grand scale. He laid down the methods by which it happened. He designed many Adavu, Korvai, Taal Sakkar, Jati, Varnam, Alaripu, padam, Saptam, Thillana and Karanam."

Mythologically the name barata is said to have been created by sage bharata. (citation needed). The word "bharata" is said to stand for all three: Pa - bhavam, ra - rakam, tha - thaalam. The Pa in the considered to be derived from the word Pavam (expressiveness) Ra from the word rakam (music) and Tha from the word thalam (rhythm). In this bhava represents emotion and raga represent in music. Bharathanattiyam is the rhythmic dance. .Barathanattiyam divided 03 types (Nirtta, Niruttya, Natya). Barathamuni is the most important aspect of dance. The dancer successfully expresses the spiritual ideas by preying attention to four aspects of a performance: Angika (gestures and body language), Vachika (song, recitation, music and rhythm), Aharya (stage setting, costume, make up, jewelry), and Sattvika (artist's mental disposition and emotional connection with the story and audience the gestures used in Bharathanattiyam are called Hasta (or mudras). These symbols are of three types: asamyuta hastas (single hand gestures), samyuta hastas (two hand gestures) and nrta hastas (dance hand gestures). There are many types of banis in baratha nattiyam (Kalakshesha style, pandanallur style, thanjavur style, vazhuoor style) bani meaning describe the dance technique and style specific to the guru.

Natya Shasta, Apinayadarpan has two texts that arose for the art of dance. "Natya shastra written by Bharatha muni its first complete compilation is dated to between 200 BCE and 200 CE, but estimates vary between 500 BCE and 500 CE. The text consists of 36 chapters with a cumulative total of 6000 poetic verses describing performance arts. The subjects covered by the treatise include dramatic composition, structure of a play and the construction of a stage to host it, genres of acting, body movements, make up and costumes, role and goals of an art director, the musical scales, musical instruments and the integration of music with art performance. (5th century-4th century BC) was a major theatrologist of ancient India"

"Nandikesvara is the author of the Abhinaya Darpana like as the Mirror of Gesture. His other names are Nandikesvara, Nandikesa, Nandisa, Nandi, Nandisvara. Nandikesvara at indri's behest composed bharatarnava consisting 4000 slokas. The exact date of this work has not been determined but it is estimated that it could have been written at any period between the 5th and 13th century."3

1Bharathanattyam -2 - Mrs .Renuka Thusyanthan
- devi printers - page no-53

2Natyasastra-Dr.N.P.Unni- NBBC Publishers & Distributors Pvt.

3Dance Gestures of Abinayadarpanam-
Dr.P.Ramachandrasekhar- Giri TradingAgency Private.li

In 1932, E. Krishna iyer and Rukmini Devi Arundale put forward a proposal to rename sadiraattam. Bharathanattyam famous dancers E.Krishna Iyer, Rukmini Devi Arundale, Balasaraswathi, meenadshi suntaram pillai and kobala Krishnabharathi.

KUCHIPUDI INTRODUCTION

Kuchipudi is one of the seven major Indian classical dance of India. This dance got recognition as a classical dance form in 1959. The name of the dance originates from the name of a village kuchipudi in the krishana district of Andra Pradesh. It is fast paced with emphasis on erotic. Earlier kuchipudi dance existed in the state under the name of bhagvata mela natakam during the 6th and 7th century as a part of the bhakti cult movement. This dance is inspired by bharata muni's natyashastra and incorporates nritya natya, niriti and abinaya. kushipudi was

Earlier performed by men only but now women also perform this dance. In 2nd century Kuchipudi was spread in srikakulam, the ancient capital of the Satavahana

Empire. Satavahana dynasty was great patrons of art. Narayana Thirtha became regent after the demise of the kalinga ruler. Bhanu deva in 1227 AD. In this capacity, he visited srikakulam which was then part of kalinga empire. He stayed there for 11 years propagating the Krishna cult. Jayadeva's Geethagovindam enriched the local devadasis and Rajanratakis. One of the disciples of Narahari Bhatta, Gopalakrishna saraswathi, lived in this region. He composed many songs on the "leela" of lord Krishna, as did lilasuka composer of sri Krishna karnamrita.

Under Siddhappa's leadership they travelled some village to village performing these dances and came to the called Kuchilu. An abbreviation of the Sanskrit words Kusilava. Meaning the cast of a dramatic ostracized them treating them as socially inferior and undesirable. Siddhenra was not disheartened. He took bramin artists to the waste land nearby and made it their own special residential settlement. This was gradually transformed into a village known as Kuchilapuram. This was later corrupted in to Kuchipudi to this day. There are nine families who originally settled here turning a waste land into a temple of arts. Siddhendra yogi who lived in the 14th century. He broke new ground by adapting the format of the existing Yakshagana folk dance dramas.

This was a departure from the usual practice of the then current dance form the bhagavatha mela nataka was a product of the natyamela nataka tradition dedicated to the worship of Shiva. In the dancers confined themselves to the interpretation of Sanskrit slokas. siddhendra yogi broad based Bhamakalapam by bringing in yakshakana tradition. After Siddhendra yogi had established kuchipudi in its home town. The art spread far and wide wherever Telugu was spoken. In 16th century the vijayanagara emperors were great patrons of this art.

Yakshaganas represent one of the richest aspects of Indian literature. Yakshagana performance which combines nritya abinaya geetanam trimurtyamaswarupam (niritya, abinaya & geetam). Yakshagana troops come from several places. Kuchipudi, Melattur, Madras, Thuthukudi, Sulamangalam and kerala. All the roles are played by males. Because the art was treated as worship of the divine and ladies are not eligible to perform any religious duties during their monthly periods. which was a hindrance for uninterrupted worship. The troupes dominated by bramins. The Kuchipudi dancers are experts in Sattwika Abhinaya, Bhava Abhinaya. The charm of Kuchipudi lies in its fast and intricate footwork, sinuous grace, and the use of the eyes to express moods and feelings. The technique of Kuchipudi closely follows the tenets laid down in the 'Natya Shastra'. The Sutradhar or the director of the stage played the key role. He was the

conductor, dancer, singer, musician, comedian, all rolled into one.

The play began with the orchestral music which included Mridanga, Madala and a pair of cymbals, followed by an invocation to a deity and appearance of Ganesha, the elephant headed god to bless the performance. Then came the dancers offering worship to the Flagstaff or Flag of Indra. The Sutradhara then announced the theme of the play, introduced the characters in his sing-song voice and appealed the audience to witness the show with attention. This marked the end of the prelude and the beginning of the play proper.

The first Yakshagana named Garudachala yakshahanam was written by Obaya Manthri. The Dravidian language dramas are called kuravanchi. Suthradhara is the main character in yakshagana. In each character introduce themselves in front of audience by singing and dancing.

Famous Kuchipudi dancers are Guru smt.Vijaya Prasad, Dr.Vempati cinna satyam, Divya yeluri, Lakhmi babu , Swathi gunda puneedi, and Anuradha Neru. Dr.Vempati cinna satyam has established a famous school for the learning of kuchipudi dance form. Kuchipudi Art Academy started at Madras in 1963.

SIMILARITY OF BHARATHA NATTYAM AND KUCHIPUDI

Barathanatyam and Kuchipudi were originally performed in temple, for the main purpose of honoring the gods and highlighted the religious themes and spiritual ideas. Bharathanattyam continued to primary temple dance. (eg - The dance drama stories like Ramayana, Makabaratha) Kuchipudi started with depicting various character and stories from the Bhagavata puranas. (eg - The dance drama stories like Bhakta prahlada, Rukmini kalyanam and Krishna parjatha) mostly they are do Krishna character.

Bharathanattyam and Kuchipudi are follow the Natya shastra text. It is written by Bharatha muni , its dated to between 200 BCE and 200CE.

Bharathanattyam and Kuchipudi have many mudras in common. A part from the similarity, there are three unique steps of kuchipudi. In tarangam step, the dancer has to wish hand in the vessel placed on head and extinguish the candle. eg - (Kadakamuka, Pathaka, Thiripathaka, Sathura, Alapathma,).The legs movement,(like Taddu meddu,Mulumandi, and Jump) gestures of hands especially around the eye to highlight

eye movements and other facial expression are same in both dances.

In this both dance, dancers primarily utilize the half seating position or a partial squat from called Araha mandali with the legs bent or knees flexed out.

Bharathanattyam and kuchipudi are danced to classical carnatic music.

These both danced passed down as guru - shisya – parampara. Bharathanattyam used master to student to the school, Kuchipudi leading the several regional banis depending on gurus.

The both dance names are Sanskrit name. Natyam meaning is dance, kusilava puram (Kuchipudi) which means the village of actors.

Bharathanattyam and Kuchipudi dances are follows hindu tradition. like Ramayana Mahabharath stories. The both dance have a part of dance drama style.

The performers wear traditional heavy jewelry and heavy makeup in both the dance forms. Both male and female dancers use wears makeup, including foundation, blush, lipstick, and thick eyeliner or kohl, which help the audience see and understand their facial expressions.

Now a day's Bharathanattayam and kuchipudi are performed by male and female. They are dedicate solo and group too.

The both styles are used Miruthanga jati eg - Kidathaka tharikidatom, Thagathajem taritha, Tei tei tam and Thalanku tom.

Naduvanar, Music composers and instruments player are seated on left side in a stage in both dance.

DIFFERENCE OF BHARATHA NATTYAM AND KUCHIPUDI

Bharatha nattyam existed since the 2nd century, Kuchipudi excited from 10th century.

Bharathanatyam was born in South Indian state of Thamil Naadu, and Kuchipudi has originated in the south Indian state of Andhra Pradesh (Kuchipudi village).

Bharatha is originally performed by devadasis. Before female only performed dance in temple. Male performance is very rare and kuchipudi is performed by

male only. With each person depicting a different character, female roles would often be played by men.

The dance is often accompanied with a singer singing in telugu. Who will depict the story of the play or the character in kuchipudi. In Bharathanattayam there may or may not be a singer accompanying the dance and the dance will usually not lip –sync the songs.

In Bharathanattayam they are using instruments are - Bansuri, Esraj, Ghungharu, Harmonium, Pakhawaj, Santur, Sarangi, Sarod, Sitar, Suramanda, Tabla, Tanpura, Veena, Flute, Mirudangam and Violin accompanied by a singer. In kuchipudi they are using instruments Mirudangam, Cymbals, veena, Flute and Tambura .

Bharathanattayam is perform in seven part order of presentation in stage. They are Alarippu, Jatheswaram, Shabdham, Varnam, Padam, Thillana, Astapadi. Kuchipudi to invocation, introducing preliminary dance to music. (dharava) pure dance (nirrtta), followed by the expressive part of the performance (nirtya). eg-Thillana, Jatheswaram Kuchipudi poses in kip are more brisk when compared to the poses in Bharathanattayam.

Kuchipudi has vachika abinaya. That means they give lip movement as if they are singing the song while their dance, But Bharathanattayam dancer does not make lip movement while dancing.

Both the dance forms differ when it comes to their poses. In fact Bharathanattayam has more of sculptured poses, where as kuchipudi has more of rounded poses.

These both dance costumes are different. In bharathanattayam have three fans of dissimilar lengths, they are wearing the fans in centre .In Kuchipudi dresses have single fan that is lengthier than the lengthiest fan in the former, and they are wearing the fans in side. Kuchipudi hair style mostly front of the body, some time their holding their hand .and they are using crown up in the head. but bharathanattaya dancer not used crown and their hair style back side of their body.Kuchipudi involves dancing on copper plate called Tharangam. Whereas in bharathanattayam not used this kind of style.

SUMMARISE

Bharatanatyam and Kuchipudi are beautiful and unique dances. These two dances belong to different places. However there are many similarities and differences between the two. Although these two arts are seen as similar arts, there are many differences in the

styles, items, costume, make-up and Mridanga jati. Both the arts are amazing to look. In this article, I have presented some similarities and differences between these two very special dance forms. In this article, I have presented the issues as per my research. So I hope this article will serve as an example, a crutch and a tool for the future generations of dancers learning these two dances and a tool to develop knowledge about these two dances.

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