

KUCHIPUDI KALAPAS – The Glorious Dance Form of Andhrapradesh

Of many branches of learning, which flourished in Andhra from very early times, not the least note worthy is the tradition of Natya Sastra, embracing the twin arts of music and dance. The Natyasastra mentions the Andhra region in connection with a particular dance in the context of the Vrittis. Bharatha refers to “Kaisiki Vritti”, a delicate and graceful movement in the dance of this region. The dance tradition in Andhra can be traced to various sources. The ancient temples, the Buddhists ruins excavated at Nagarjunakonda, Amaravathi, Ghantasala, Jaggayyapeta and Bhattiprolu indicate a flourishing dance tradition in Andhra. Of these Amaravathi Stupas are the most ancient, dating backs to 2nd century B.C. They reveal the great choreographic possibilities of group and composite dances called “Pindibandhas”, mentioned by Bharatha on which Abhinava Gupta gives a detailed commentary in Abhinava Bharathi. The history of dance, divided in to two periods for the sake of convenience on account of community of Sanskrit and later the development of the vernacular regional languages, admits of two broad limits:- from the 2nd Century B.C. to 9th Century A.D and from the 10th Century A.D to 18th century A.D. The later period coincides with the growth of various regional styles and with the development of the traditional dance dramas. In Telugu literature, it developed from 11th century A.D. As described in literature, the 13th century A.D. is often considered as the Golden age of Dance.

According to dance scholars of Andhra, the art flourished due to three dance traditions, namely KAKKARAPADU, MINAMPATI AND KUCHIPUDI. Arava Dravida community that had migrated from Tamilnadu in the 11th Century A.D. propagated the Kakarapadu tradition in coastal districts. The Minampati tradition that was prevalent in Rayalaseema and Nellore districts became completely extinct. The third one, Kuchipudi tradition, which is widely known, is a male oriented tradition of Bhagavatas.

Dance worship was predominant in the Adivishnu Temples at Srikakulam district in Divi Seema. In olden days Ghantasala was the Buddhists center. A noted lyric poet Kshetrayya was a native of the village named Movva, very near to Kuchipudi village, which is a cultural centre. Nangigedda was famous for its lasya dance system. It is believed that the Nangigadda artists migrated from a place very near to Vijayanagaram city, ruled by Srikrishna Devaraya. They settled in Nagigadda where they developed and worshipped their dance form. All these places are situated in Krishna district.

The Vijayanagara empire which was the centre of all cultural activities of Andhra for centuries had seen its fall in the battle of Tallikotin 1565 and men of arts and literature in Andhra region migrated in groups and families seeking lively hood and patronage to the south particularly to

Tanjore and Madhura where already the Andhra principality was established by the Telugu Nayak Kings, the feudal lords under the Vijayanagara sovereigns. The Tanjore Nayak kings were not only patrons of arts and literature but also well versed in them. They were authors of several plays in Telugu which carry stage directions also. They maintained theatre and troupes of actors in and out of the royal palace, took up the cause of the Vidhinataka, gave it a new orientation with combination of the Yakshagana, regularized the shows and made it an entertainment for the man in the street as well as the princes in the palace. Their successors to the Tanjore throne, the Maratha Rulers (1675-1850) maintained Nayak kings interests in the theatre, but they brought a radical change in its development. They absorbed the influence of the Sanskrit dramatic tradition in to the Veedhinataka. The glory of the national theatrical traditions of Andhras reached the zenith at the court of Tanjore. The reign of Vijayanagara Nayaka (1633-1673) was the golden age of the history of Vidhinataka and the Yakshagana alike. Originally the Yakshagana was a form of Ballad dance and Vidhi Nataka are was a dramatic form. The essential features of the Yakshagana are music and dance and that of the Vidhinataka are dialogue, costume and action, as the respective terms signify, perhaps due to the endeavour of the Kuchipudi Bhagavatars and Tanjore Nayak kings, they came into close association with one another and a kind of musical dance-drama, like the opera and the ballet in one, is the result of the fusion. Gradually afterwards both the terms are treated as almost synonymous.

Traditional forms of dance were developed in to two different varieties. The first being “Natyamela”, and the second is Nattuvamela. The first is simply Dance drama performed by many artists, with many roles according to the story line. In this troupe only male artists were allowed to perform. Even the female characters were portrayed by men only. The entire acting was through dance and music with occasional dialogues and was performed by dedicated bands of artists who were constantly on the move. The themes were from purana and mythology with which the audiences were already acquainted. The main purpose was to inculcate and spread religious sentiments, culture and history of great moral values. At the same time they also entertained the audience with occasional comedy, always accompanied by simple classical songs tuned to suit the performances. When the performance is on Lord Shiva, they were called Natyamela and those that were on Vishnu and his incarnation were known as “Bhagavata Mela”. The later were based on stories like “Pahlada Charitam”, “Chenchu Lakshmi” etc..

Bhagavata means a devotee, Mela means a party. These dance dramas are performed by parties of Bhakthas(devotees) and draws themes mainly from the Srimathbhagavatha deserves the name “Bhagavta Mela” very well. Though chiefly intended for the common man’s entertainment they are not of common order in technique and content. An art form which is aristocratic in nature and is at the same time with in the easy reach of common man is the best of all media of culture and Bhagavata Mela Nataka is one such medium.

In Telugu the most popular type of play in the past went under the name “Vidhi Nataka”. The Panditaradhya Charitra”(12th century) gives a detailed description of the performances mentioning gorgeous makeup, orchestra, curtain, announcement, various poses and gestures, suggesting there by the marked development of that the Vidhinataka had by that time. Formerly the Vira Saiva cult gave an impetus to these plays and miracles of Lord Shiva often became themes as means of religious propaganda. Afterwards many puranic anecdotes and even contemporary events some times with social purpose also have performed themes of these plays. The Kuchipudi Brahmin Bhagavatulu in Andhra Pradesh has served the cause of the Vidhi Natakas to a great extent. They used to tour the country in troupes, give performances and return home with rich presentations from even the Royal aristocrats. They entertained the people with their art, did their best to improve the taste of the common man also, and served the cause of the art by giving it new orientation.

Kuchipudi an agrahara in Krishna district of Andhra Pradesh state, which like Melattur and Sulamangalam in South India, is regarded as the venerated center of popular theatrical tradition. Divi seema in the above mentioned district was considered as centre for music, dance and literature and more importantly was the birth place for few Noted Padakarthis.

The derivation of the name Kuchipudi variously explained. The first name is “Kuchannapudi”. This version explains that Bhagavatula Kunchanna, a brahmin who lived on the bank of river Krishna, was a great devotee of Ramalinga swamy. The idol was a natural manifestation on the Banks of Krishna river. The village that developed subsequently is said to be named after him as kuchennapudi, which later came to be known as Kuchipudi. Others are of the opinion that it was named after the “Kusilavas” a band of wandering Brahmins well versed in vedic literature, music and dance, who made this village their home. Kuchipudi is the name of a village and this dance was also called originally “Bhagavata Mela Nataka”. The dance masters of Kuchipudi were customary votaries and great exponent of their traditional school of Bhagavata Natya. They use to perform popular dramas (Vidhi Natakas) and also imparted instructions to the dancing girls and devadasis. The Kuchipudi dance masters train up dancing girls but do not allow them to participate in the plays along with themselves.

The major contribution to the world of art and culture and specialty about the Kuchipudi Bhagavatulu lies in the KALAPAM. Every year, seasonally, they used to tour every nook and corner of the country, mainly in Andhra in troupes, were warmly received every where and on their way home carried rich gifts. They became popular as early as 16th century. Dr.N.Venkata ramayya, M.A, Ph.D, retired reader in history of Madras University picks up a reference from local records, vol.56,pp.66, which testified the above fact. From that reference, the Kuchipudi Bhagavatulu visited the royal court of Vira Narasinmharayalu the then emperor of the Vijayanagara and there is also evidence to the fact that the ladies of the harem witnessed the Kuchipudi Bhagavatam. Those were days when

Kuchipudi performances were considered to be pleasant amusement for a man in the street and the Prince in the palace alike. It is believed that “SIDDHENDRA YOGI” is the founder of the Kuchipudi dance drama tradition, and held in all esteem as Harbinger of the “KALAPA” tradition of Kuchipudi. KALAPAM is a lyrical drama which cares not much for the dramatic sequence of action, but can bring out the effect by a subjective exposition of the characters themselves, accompanied by a systematic dance and tune, suggestive to the situation.

As distinguished by their characteristics of dramas fall in to ten classes named as Dasarupakas. They are 1.Nataka2.Prakarana 3.Anka 4.vyayoga5.Bhana^6.Samavakra 7.Veedhi8.Prahasana9.Dima 10.Ihamrga.Vrittis are reputed to be the constituent factors of all dramatic works. The Nataka and Prakarana should be understood to have been evolved from all the Vrittis, where as Vidhi, Bhana, Samavakra, Vyayoga, Anka, Ihamrga and Prahasana are evolved from Kaisiki Vritti.

According to Mankad, the evolution of Dasarupakas as follows: Bhana, Veedhi, Prahasana, Anka, Vyayogas are one act play(ekankika). In these Dasarupakas the plot is small. Hence these may be considered as the premier stage. In this Bhana is Ekaharya. It includes the word of another addressed to the speaker should be presented by means of replies in course of the conversations with imagined persons through Akasa Bhashitha(Unembroidered aerial speech) along with relevant movements of the limbs and gestures. Hence we can call Bhana as in the first stage of the evolution. Veedhi is also like Bhana but there may be one or two characters. It may have Superior, middling or inferior characters and any rasa can be displayed. Any of the thirteen Angas can be included. Hence we can say Veedhi must have been first in the second stage. From Veedhi Anka and from Bhana, Prahasana must have evolved. Vyayoga must have evolved separately as it consists of fights. Slowly in the development these dasarupakas the content of the plot has been increased and also the number of characters also have been increased to form Dima, Ihamrga and Samavakra. When these forms fully developed in to the full-fledged and superior type of Dasarupaka called as Prakarana and Nataka. When we keenly observe the characteristics of Kalapas we can categories these Kuchipudi Kalapas under Bhana or Veedhi.

Before going deep into Kalapam, the relation of the Kalapam to the Yakshagana should be taken into consideration. “Yakshgana” is a type of indigenous drama in telugu in particular to South Indian languages. The Yakshagana seems to have passed through three stages in the course of its development. In the first instance it came in to being as a piece of narration act to music. Later traditionally trained danseuses set it to rhythmic movements and gorgeous costumed presentation.

Lastly the historic element took its turn and the Yakshagana, with some of its earlier features preserved, and has assumed the form of a regular play. The Kalapam should be ascribed to the second stage.

By the time of Karpuramanjari by Rajasekhara, musical plays had taken firm root. Various Natya Shastra treatises refer to and list the uparupakas. Among Bhaja's "Sringeraprakasham" Saradatanaya's "Bhavaprakasham", Sagarandin's "Natakalakshana ratnakosha" and other works deal with the topic of the uparupakas. Jayadeva's Geeta Govinda (12th century A.D.) exercised considerable influence on the development of the dance-drama forms including Kuchipudi was a part of the general trend towards regional vernacular theatre and Bhakti movement also contributed in a large measure to its development.

Of the many theatrical diversions prevalent prior to 11th century, the Bhagavata Mela (dance drama tradition) originated from earlier forms of the uparupakas and yakshaganas. A traditional composite art form of Telugu folk yakshagana is the musical play, sharing the characteristics of opera and ballet combined in the presentation. It originated in Andhra, was later patronized in Karnataka and Tamilnadu and enjoys an eventful history of more than six centuries. More than 800 works were produced by 465 authors. Of them 542 works are available, some in print and others mostly in manuscript.

The Brahmin exponents of the art of Bhagavata mela shaped the Yakshagana in to more stylized form, conforms the tenets of Bharata's Natyasastra. They gave a new life to Yakshagana performances of the succeeding generations and was responsible for evolving a new type of yakshagana called "KALAPAM". It became a lyrical dance drama presentation and had an abiding impact on Yakshagana texts and performances. The dance drama form which flourished during this period, a century before the golden era of Vijayanagara empire, appears to be the tradition of Kuchipudi dance drama known as Yakshagana Brahmana mela. This form achieved its own individual character, imbibing the elements of classical and folk.

The earliest reference to a performance of this category seems to be found in MACHUPALLI KAIFIYATH of 1502 A.D. The local records were collected at the instance of surveyor general Mackenzie. According to the local records a troupe of dancers entertained the ruler of Vijayanagara Sri Immadi Narasa Nayak and his court with dance drama that artistically hinted the sufferings of the people at the hands of Sammeta Guruvaraju of Siddhavatam, the local chieftain. The artists succeeded in impressing the king and enlisting his support in liberating the people from the malpractice of the local chieftains. Sammeta Guruvaraju was punished and the artists were gifted with valuable gifts. This historical record enables us to determine the period of the Kuchipudi Dance-Drama tradition as flourishing in Andhra at least a few hundred years before this event. It was also a period when the Bhakti cult spread to many parts of India and the art of dance drama became a vehicle for its expression.

Sanskrit dictionaries like Monier Williams, besides giving various meanings say it as “A poem written in one meter”. Though this comment will not match exactly with the text of Kalapam, but to some extent as Dwipada in Kalapam is a major constituent of it. Mr. Fikkittil picks up another meaning from common parlance, to be a quarrel or contention and so mentions in his Kannada English dictionary. This is to certain extent expounds sense of the Kalapam, as the main theme really lies in quarrel between the leading characters of the play.

Saint Siddhendra Yogi of Kuchipudi is held in high esteem as the father of the Kalapams. There are two famous Kalapas of Kuchipudi “Bhama Kalapam” and “Golla Kalapam”. When put on boards, they offer the audience a great feast of dance and music of a higher order enlightens and entertainment to go hand in hand even if simply read. They present a pleasant experience. One gives the reader the essence of philosophy and the other takes the audience in to the poetic realms of rasa and alamkara.

There are two distinct styles that are discernible in Kalapam today: one is the classical style adopted and developed by the Kuchipudi performers and the other one retained in its original folk form seen in such other forms as Toorpu Bhagavatam. With the persistence and in comparable visualization by the saint – choreographer-writer Siddhendra Yogi, the other has retained a native flavor, but nonetheless invigorating. Even among the classical form of BhamaKalapams there are regional variations. Besides the Kuchipudi Bhamakalapa, which has attained the status of model for classical abhinaya, there is a temple dance of Bhamakalapam performed in East Godavari, especially at the Kunthi Mahava Swamy temple at Pittapuram and is known as Nava Janardhanam. It is also called Parijatam a general name given to Kalapam in the northern districts of Andhra.

Bhamakalapam:

Since the days of the “Bhagavata Puranas” the Krishna Radha episodes have been a central concern of both the poets and performing artists. It is interesting to know that Satyabhama replaces Radha in the Andhra Kalapams and in the entire Indian context; it is only in Andhra that the Krishna-Satyabhama love episode has been central to the Krishna legends. It is surprising that the Telugu imaginations of love seems to have chosen Satyabhama as the love loran beloved of Krishna, perhaps because it wants to highlight the love between a husband and wife with in a familial context. This replacement is also perhaps due to the unconvincing portrayal of relationship between Krishna and Radha interpreted not through the text but through extra textual interpretations (metaphysical, mystical and religious). Kalapam’s major emphasis is on this Satyabhama who, with a sense of ego be little importance of Krishna and when Krishna goes away from her as a consequence of this will have to implore his return through various stages of yearning.

Bhamakalapam, which is modification of Parijathapaharanam of Siddhendra Yogi, the version, which is in the repertoire of

Venkata Natyamandali at Kuchipudi village, is edited by Vedantam Parvateesam and is being followed with minor variations. The text is also printed in a booklet form by Andhrapradesh Sangeeth nataka Academy. Bhamakalapam is a popular subject that is exclusive to and widely adopted for performances in AndhraPradesh by both classical and folk performing artists.

Bhamakalapam as it is widely known, revolves around the romantic quarrel between Krishna and Satyabhama . The cause of the Bhamakalapam is an altercation between Satyabhama and Krishna. This is triggered off with a question from Krishna among both of them is more beautiful and the innocent answer of Satyabhama that she is, is found in all the texts.

In olden days before the real performance, the orchestra occupies their places and they play their instruments. This called Antaryavanikangam in Poorvarangavidhi. Later Pariparswakas and Mardangikudu enter the stage and perform prayer, Balagopala vesham, Indrapooja, exit of pariparswakas and entrance of Sutradhara takes place. Sutradhara starts singing along with the tuned orchestra. After finishing the prayer the dancer dances behind the curtain. Then nandi, pravesika dhruvanga, explanation of the story and introduction of Bhama's character by sutradhara, Madhavi's entrance and conversation with sutradhara goes in a Hasya mood. After all these "Sudha chaturasra purva ranga vidhi" the actual performance starts. In olden days after the poorva ranga vidhi Krishna's character with Rukmini and Radha would enter the stage. But the actual entertainment starts with the entrance of Satyabhama. Before she appears she puts her plait (Jada) on the curtain (Tera). It proves her scholar ness in all the sastras. If she would defeat by any one, she would cut her jada and accept the defeat. Initially she shows her head and slowly the curtain rise down showing till waist and then entire curtain is removed. Satyabhama shows her grace and pride through her dance and explain her dear friend Madhavi about her condition.

Madhavi is invariably found in every Bhamakalapam . She is almost like Vidushaka in Sanskrit plays. To be more specific, he has striking resemblance to Tora-Taru Kathakarya of the Simhakese Kolam Natima. He behaves like a male with Krishna (Madhava) and when it comes to Satyabhama she is Madhavi. Madhava and Madhavi are terms applicable to Krishna and any of his consorts respectively, but curiously enough they are applied to the theatrical agent. In fact Satyabhama in Bhamakalapam is Kalahantaritha. Through her Pravesha daruvu she gives her introduction and tells madhavi that she had come in search of her husband. Bhamakalapam is rich in portraying our Hindu culture. According to the tradition an Indian women is not allowed to utter her husband's name. When Madhavis asks Satyabhama to tell her husbands name she says:

"Inthoti aadavarilo, inthati magavarilo Satyabhama thana magani peru cheppinadante siggu kadute oyamma"

Then she tries to explain madhavi by showing signs like “na swamivaru Samkhamu dharinchedivaramma”, “Na swamivaru chakramu dharinchuvaramma” etc... Though madhavi is aware of all these things she acts innocent. During the conversation She explains that her consort Rukmini must have administered some drugs to him and have trapped him in their snare. In this “Mandulapattu” she explains about various herbs that can be used for this purpose. Satyabhama is not able bear the separation from Krishna and requests Madhavi to go to Krishna and explain her plight. When Satyabhama is ready to give her entire jewelry(eduvarala nagalu, and this episode is called Sommula pattika) , Madhavi refuse every thing and instead asks for only the Nathu, which is the most important ornament for a married women. Then Satyabhama explains Madhavi the importance of Nathu. Finally she gives her nathu as all she wants Krishna with her. Then Satyabhama writes a letter to Lord Krishna (Uttara Ghattam) and explains Madhavi about the good omens (Sakunalu). Finally Lord Krishna returns when he is convinced that Satyabhama is genuinely repentant. The next one is the utara pratyuthara daruvu. When lord Krishna praises her, Satyabhama accuses him for being always with Rukmini. At last Krishna promises her that he will bring the entire Parijatha tree and plant it in her courtyard. Satyabhama reconciles and offers puja with golden flowers and gives aarati to Lord Krishna. Through this Bhama kalapam Siddhendra Yogi has given a wonderful message to the world that “every soul yearns for union with Paramatma..” Here Satyabhama is Jeevatma and Lord Krishna is Paramatma.

Gollakalapam: Another Kalapam, which has come to stay in Kuchipudi dance-drama repertoire, is Golla Kalapam. Bhagavatula Ramayya, who belongs to the early 18th century, it seems to have been inspired by Bhamakalapam, wrote the script of Golla Kalapam. It found favor with the masses on account of its content which centers round the religious and philosophical discussion between a milkmaid and a Brahmin. It is also known as Gopika Vipra sambhashanam or Gopika Vipra samvadam. There are two or three versions of Golla Kalapam. In one of the version one can come across the Naama mudra(the name of the author) “Tadikonda Narahari”, who it seems has written some portion of Golla Kalapam. Historically speaking it can be said that Gollakalapam is the first authentically established Kalapam in Kuchipudi and seems to have enjoyed popularity next to Bhama Kalapam. During the british rule, there were a lot of communal fights. Hindu philosophers used to look down at Kuchipudi Brahmans. According to them Brahman means performing Yagna not mere dance and Dance is only an entertaining art for the low class people. They never treated as co brahmans. Then these Bhagavata proved that dance is not for mere entertainment, but it is the summary of all the four Vedas, mixed with Yoga sastra, which helps in attaining salvation. More over this art form is dearer to Lord Vishnu and easiest path to attain Brahma Gnana.

Sri Bhagavatula Ramayya was born in 1833. His parents were Ramalingayya and Aademma. He learnt Vedas, music, dance, yoga and Astrology. He was famous in performing the Sutradhara character. He was

considered as “Hatayogi”. He was also known as “Kakkayagari Ramayya”. According to Bhagavatula Ramayya Golla Kalapam is a “Nrtya Yagnam” where the Pancheekaranam (union of pancha bhuthas) occurs. He says that by doing Anga vikshepana (body movements) the Vayu(air) , with sound(music) Agni(fire) and Jalam(water), with Tadabhedam(foot work) the Bhoomi(earth), and with Bhavabhinaya(expressions) the Akasa(sky) are satisfied.

Gollakalapam is a combination of Philosophy and science. The main rasa in Golla Kalapam is Santa rasa. It is a rare phenomenon where an ordinary Golla Bhama discusses philosophy to the society. Why Ramayyagaru selected the character of Gollabhama for this purpose. Milk,curd, buttermilk,and ghee are the main materials that are used for yagna. These materials are called “Yagna Sambaaralu”. According to the Vedas milk belongs to the “Martya Loka” and ghee is “Swarga Loka”. That means curd is the pre form of the “Hawis” which is taken by the devatas. Hence the lady who carries curd would definitely become dearer to the gods and goddess. Having this thought in the mind, the character of Golla Bhama is introduced to preach Vedanta through this Kalapam. The next character is the Vipra (Brahman), who has gained the thorough knowledge of Vedas and his only goal is to reach heaven. He is the person who performs necessary karmas and pancha maha yaganam and thinks by doing this entire he could reach heaven. He believes that body is more important and reaching heaven is the main goal in his life. After initial introduction in which the question about who she is, the milkmaid says that she is from Golla community and traces her lineage to Lord Krishna who was also born in Golla community (cowherd). She proves with her argument that it is not the birth in a superior cast that makes one superior, by birth all are equal and god dwells in all his creations.

There are two main portions in this Golla Kalapam.

- 1.Pindothpathi.
- 2.Aatma yagnam

Pindotpathi: It is wonder to know a Brahmin scholar of 18th century, living in a remote village in Andhra Pradesh and with no degrees in science is explaining the secret of birth, sex determination of child and the right time for the couple to participate in sex to conceive. How could this possible? That is the greatness of our Vedas and puranas. Though Ramayyagaru was not aware of the science and medical terminology he explained the entire birth cycle in a simple way. With this one can understand the knowledge of Kuchipudi Bhagavatars.

There is a strong reason why Golla Bhama explains the secret of birth to the Brahmin. The Brahmin thinks that born as a Brahmin one would become superior than all.

The vipra is proud to be born as a Brahmin and says that they are great because they perform yagnas. Gollabhama replies by quoting “Janmana jaayate Sudraka” and gives an example of Matanga sage who was born in a lower caste and by practicing penance he became a great sage. If tapas (penance) could make a person great, then what is the greatness in being a Brahmin? He replies that though all are born equal they are as different as from the seed sprouting tree, flower, fruit etc; similarly it is the cast which decides. She concludes by saying that ultimately we are all one with the Lord and explains him by giving such examples though the water containing in different earthen wares is one, there many coloured cows but the milk is common, similarly though we are having so many different bodies, the soul is one . She says “Karmana Jayate dwijah” – your duties made you to be called as dwija not Brahmin. Few are called sudras, few are dwijas, and few are vipras. These differences are made by man. But for god all are equal as you look at the reflection of the Sun in a pot of clear water, it looks clear, but if you look at the same reflection in turbid water, the sun looks dirty. Hence it is not the subject, the media is different. In the same manner the differences are only in the cast and creed, but the soul in every one is the one and only one. She also gives a thorough explanation of Pancha Kossa (Human body is divided into 1.Annmaya Kosamu 2.Pranamaya Kosamu 3.ManomayaKosamu 4.Vignanamaya Kosamu and 5.Anandamaya Kosamu.) how these are inherited.

Annamayakosamu: Sperm is developed by the food taken by a man and when it fertilizes the ovum in the womb it develops into a baby. That means the body is formed by the food, hence it is called as Annamaya Kosamu. Thus formed body will remain only from the birth to the death, but the soul remains forever. In such case how can one ascertain divinity to the body.

Pranamaya Kosamu: Oxygen is essential for the human body to live. This oxygen is supplied through the respiration i.e. by taking air in to the body through the nose. This air is called “Prana Vayu”. Hence this body is called Pranamaya Kosamu. This phenomenon is common and will remain till the body is a live.

Manomaya Kosamu: Every human being thinks with his mind, not with the body. Mind is selfish and it will think about its own people or its own benefit. Hence it is called Manomaya kosamu. This thinking is also momentary.

Vignanamaya Kosamu: The knowledge that lies in the subconscious mind comes out when it is needed by thinking. This knowledge itself called Vignanamaya kosamu. This state is quite common to every human body, hence you cant say that this body has divinity.

Anandamaya Kosamu: When a person does good deeds he feels happy and it reflects in his behavior. This action itself is Anandamaya Kosamu. It is a mere reflection of the soul, so Anandamaya Kosam also doesn't have the divinity.

She concludes by saying that according to Hinduism, The body is burnt after the death. If the body really has the divinity, then this karma is the most sinful action. It is equal to "Brahma Hatya". The body which is not there before birth and after death, how one could assert divinity. By giving the example of "Matanga Rushi" She confirms that one would become Brahman by doing the good karma not by the birth. After that she explains him about the Manasa Yagamu or AatmaYagnam.

AatmaYagnam.: She explains the Brahmin how to perform this Aatmayagnam. We have to use our mind and ego as Rutwija (priest), Omkara is used as Yupasthambha (pillar used during the sacrifice), Jnanendriyas(sense organs), Kamendriyas(genital organs) and the Pranavayu are treated as the Sacrificing cow, Pranavananda (sounds of the sacred syllable Om) are used as mantras, Saantidanti uparati (abstaining from sexual enjoyment)Titeeksha (patience) are the vessels used for the Yagna, Preaching of the Guru is treated as Agni, Knowledge is Somarasa(which makes its drinker immortal) mind and staunch devotions are the knife, problems of human life are the materials that are used as the materials and foolishness as wick, Kama is treated as oil. One should forget himself and should feel himself as brahma and should perform his duty, such Brahman is called "Brahma Somayajulu". At last the Brahmin agrees that she is not just a gollabhama but She is "Mukthikantha".

In former days it was very much appreciated, but as days passed, it was considered to be a prolix talk and at detriment to dramatic interest. Consequently, in later productions it was abandoned and a funny quarrel between her and Sunkari Kondayya a toll collector was introduced. Now days we can hardly find the performance of Gollakalapam in Kuchipudi dance style. To do the role of Gollabhama one should be well versed in Sanskrit, well acquainted with Vedas and good vocabulary. Now a day it's very rare to see all these qualifications, hence the performance of Gollakalapam became rare phenomena in Kuchipudi repertoire.

