

CHAPTER 1

INTRODUCTION

*Dance is Divine*¹

Dance is the earliest art evolved by man. It symbolizes an inspiration which elevates the human being to super mundane level and helps him to feel the presence of God Supreme.² It is a matter of experience of participation and keen observation.³ Dance is one of our ancient and universal arts. It enhances the delights of social life. In the olden days, dancing was performed in royal palaces and the dancers had enjoyed royal patronage and support.⁴ Dance is the mother of all arts. Dance usually refers to human movement, either used as a variety of expression or presented in a social, spiritual or performance setting. It is also used as a method of nonverbal communication between humans or animals as well as inanimate objects.⁵

From the very beginning of the history of life, men have sought expression of their inner self through dance, first in the worship of the incomprehensible forces of nature. Dance reflects the creation and eternal change.⁶ In most parts of the world, dance is meaningfully incorporated into life events. Dance is labeled as “social dance” when the primary purpose is to interact with people in a recreational setting, with or without formal instruction.⁷ The dance was at first only an expression of joy, consisting of various simple rhythmic movements of the body.⁸ Dance is the synthesis of human life, depicted by human agencies, for the delectation, appreciation and understanding of the people. There is a close relationship between art, life and religion. Dance is a general means of

¹ Sharma, V.S., *Dance and Music of South India*, International School of Dravidian Linguistics, Thiruvananthapuram, 2007, p.9.

² Ashok Singh, *Cultural Tourism in India*, Raj Book Enterprises, Jaipur, 2002, p.64.

³ Shovana Narayan, *Folk Dance Traditions of India*, Shubhi Publication, Gurgaon, 2004, p.1.

⁴ Janardan Prasad, *Art Education Concepts, Epistemacy and Role*, Kanishka Publishers & Distributors, New Delhi, 2005, pp.110-111.

⁵ Tanvi Bajaj and Swasti Shrimali Vohra, *Performing arts and Therapeutic Implications*, Routledge, New Delhi, 2013, p.5.

⁶ Raja and Radha Reddy, *Dances of India Kuchipudi*, Wisdom Tree, New Delhi, 2004, p.11.

⁷ Erica M. Nielsen, *Folk Dancing*, Greenwood, California, 2011, p.xvii.

⁸ Yamini Krishnamurti and Renuka Khandekar, *A Passion for Dance: My Autobiography*, Viking Penguin Books India (P). Ltd., New Delhi, p.26.

enjoyment and a means of re-affirming social unity. Dance gives dignity, refinement and charm as it is invested with idealistic rather than realistic quality.⁹

Nataraja is the Lord of Dance.¹⁰ The dance of Nataraja is believed to symbolise the action of cosmic energy as Creation, Preservation and Destruction of the Universe.¹¹ Dance is mainly divided into two groups. They are Tandava and Lasya.¹² The earliest extant literature on the subject of Indian dance is the Bharatha Natyasastra.¹³ The Natyasastra by Bharata is the oldest authoritative treatise on the subject of dramaturgy.¹⁴ Dance was collectively referred to as Natya, in the treaties of Indian dance, such as the Natyasastra.¹⁵ Dance, which thus began as a human action to the appeal of a combination of emotion and rhythm and which obtained a form through sage Bharata, in course of time developed into several styles, under regional, social and historical influences.¹⁶

Women devoted to the Lord, were also to do many enjoyable duties like keeping the temple premises clean, beautifying it with decoration, making garlands for the Lord and singing and dancing for Lord's joy. They were known as the Devadasis the servants of the Lord.¹⁷ These women were brought up by the temple, never married and their life's sole purpose was to dance in respect of the temple's presiding deity.¹⁸ They performed during significant religious rites and during festivals and they were permanent fixtures of the temple, spending their lives within its four walls.¹⁹

⁹ Krishna Rao, U.S. and Chandrabhaga Devi, U.K., *A Panorama of Indian Dances*, Sri Satguru Publications, New Delhi, 1993, p.13.

¹⁰ Reginald Massey, *India's Dances*, Abhinav Publications, New Delhi, 2004, p.42.

¹¹ Krishna Rao, U.S. and Chandrabhaga Devi, U.K., *Op. cit.*, p.18.

¹² Yamini Krishnamurti and Renuka Khandekar, *Op. cit.*, p.58.

¹³ Shobana Gupta, *Dances of India*, Har-Anand Publications, New Delhi, 2002, p.3.

¹⁴ Kulkarni, R.P., *The Theatre according to the Natyasastra of Bharata*, Kanishka Publishers, Distributors, Delhi, 1994, p.13.

¹⁵ Sumana, R., *Dance as a ritual in folk forms in India* Bangalore University, 2012, p.1.

¹⁶ George, T.J.S., *India 1000 to 2000*, Express publications, Chennai, 1999, p.384.

¹⁷ Moosad, C.K., *Mohiniyattam: a Classical Dance of Kerala*, Dept. of Public Relations Govt. of Kerala, Trivandrum, 1986, p.11.

¹⁸ Nirupama Chaturvedi, *Encyclopedia of Indian Dances*, Anmol Publications Pvt. Ltd., New Delhi, 2007, p.17.

¹⁹ *Ibid.*, p.16.

The dance traditions can approximately be divided into five categories, viz, tribal dances, folk dances, classical dances, neo classical dances and modern dances. Both the dance and dance movements are exceptionally rich and variegated.²⁰ The different movements of different parts of the body were classified and the classical dance was established.²¹ Folk arts are performed by the common people. Such arts are to be performed on special occasions such as marriages, festivals, religious occasions, during festivities like birth of a child etc. Many of these folk arts are very attractive and inspiring, which generally promote aesthetic in the minds of the people and generates a desire to learn art. ²² Mostly all middle class people enjoy the folk arts. Now a-days, the wings of the folk art have been cut by the electronic media like radio, TV, TV cassettes, etc.²³

Dance has always existed along with mankind and rendering of devotional expression, through dance, became an inherent feature of the Indian subcontinent.²⁴ In India, the dance structure is the custom, the shape and style of the movements. Each region gave its own picture to the dance.²⁵ In India, dance is conditioned, penetrated and illuminated by a devotional culture. Indian dances are based on spiritualism. It is preserved by the survival and revival of spiritual power which created it. Indian dance is a means of salvation through the path of knowledge and then through the path of service and lastly through the path of faith which keep alive Indian dancers and dances inspite of any adversity.²⁶ Dance in India is a continuous tradition of over 2000 years. The two most important divisions of dance are classical and folk.²⁷ Indian dancing expresses rhythmic beauty of movement.

²⁰ *Dances of Kerala*, Department of Information & Public Relations, Government of Kerala, 2004, p.5.

²¹ Yamini Krishnamurti with Renuka Khandekar, *Op. cit.*, p.26.

²² Janardan Prasad, *Op. cit.*, p.11.

²³ *Ibid.*, p.48.

²⁴ Shovana Narayan, *Bharatanatyam*, A Shubhi Publications Enterprise, Gurgaon, 2012, p.68.

²⁵ Utpal K. Banerjee, *Exuberance of Indian Classical Dance*, Shubhi Publications, Gurgaon, India, 2010, p.24.

²⁶ Krishna Rao, U.S. and Chandrabhaga Devi, U.K., *Op. cit.*, p.13.

²⁷ *India 2002*, Publication Division, Ministry of Information & Broadcasting, Government of India, New Delhi, 2002, p.109.

Dancing in India has been both a way of life and a highly organized religious and cultural pursuit.²⁸ The dances of India are mainly based on the stories from Mahabharatha, Ramayana and Puranas.²⁹ The intimate association of dance with faith and as a ritual form of worship in the temples, is well-established. Dance has special mention in two significant Tamil works of Silappadikaram and Manimekhalai of the Sangam Age. The sacred texts of the Shaivagamas prescribed the mode of worship and mentioned the consecration of dancing girls in the service of the gods.³⁰ Classical dances in India originated in the temples of the country. All classical dances are entwined in the mythology and religion of India. The roots of the dances go deep into the very foundation of the Indian temples. These dances were performed in the temple courtyards, in front of the main deity and the devotees considered it as a form of worship.³¹

Right from the Himalayas in the North, down to Kanyakumari in the South India, we can see various folk dances performed by the villagers as well as the tribal people, which are some of the treasures of our country. These folk dances do not represent individual talents but mirror the social patterns and rural culture. Folk dances are the property of all the villagers and the tribal people-young and old-of men, women and children. In India, there are innumerable varieties of folk dances. Without these folk dances, the lives of the villagers will be dull. As they give them joy, inspiration and a sense of oneness, everyone forgets one's own status and takes part in the general rejoicing during the folk dance performance. Folk dances can be divided into four varieties-Cultural or semi religious folk dances, Social folk dances, Warrior dances and Seasonal dances.³² Kerala society is one of the most advanced societies in terms of art forms.³³

²⁸ Mohan Khokar, *Traditions of Indian Classical Dance*, published by Clarion Books, New Delhi, 1979, p.i.

²⁹ Krishna Rao, U.S. and Chandrabhaga Devi, U.K., *op.cit.*, p.34.

³⁰ Nirupama Chaturvedi, *Op. cit.*, p.18.

³¹ Shobana Gupta, *Op. cit.*, pp.6-8.

³² Krishna Rao, U.S. and Chandrabhaga Devi, U.K., *Op. cit.*, pp.285-286.

³³ Sudhakar Rao, M. and Raghendra Reddy, V., *Encyclopedia of South India Kerala and Lakshadweep*, Vol III, Mittal Publications, New Delhi, p.v.

Kerala's inspiring art traditions of dance have a history of several centuries. Performing arts, in general, are linked with Kerala's cultural past.³⁴ The folk arts of Kerala can be generally classified under two heads: ritualistic and non ritualistic. Ritualistic folk arts can be further separated into two-devotional and magical.³⁵ Folk dances represent the early stages of Kerala dance. The unsophisticated imagination and rhythmic impulses of a sensitive people found supreme expression in a variety of indigenous folk dances the earliest forms of which were developed by the tribes. The ordinary activities of the people in the field of agriculture were also the themes of some of these early folk dances.³⁶ As an art form, rituals have three components, namely, myth, ritual and theatre. The development of ritual arts into performing arts was gradual.³⁷ Kerala has developed its own martial art forms too. The most important of these is Kalaripayattu.³⁸

Palghat District, the Granary of Kerala, is one of the fourteen Districts of Kerala State. This District has a rich cultural tradition. Worthy contributions have been made by talented artists of this District, for maintaining and enriching the classical dances of Kerala, such as Chakiyar koothu, Kathakali, Thullal and Mohiniyattam etc. The famous personalities to be remembered in this context are Mani Madhava Chakyar for Chakyarkoothu and Vazhenkada Kunju Nair for Kathakali.³⁹

Puppetry is the most important division of theatre in India. Puppet theatre plays an important role in communicating aesthetic and moral values while providing entertainment to the masses. Traditional puppet theatre all over India basically derives its themes from well known myths and legends.⁴⁰ S. Ghosh and U.K. Banerjee, in their book, Indian

³⁴ Vilanilam, J.V., Antony Palackal and Sunny Luke, *Introduction to Kerala Studies*, Vol. II, International Institute for Scientific and Academic Collaboration, Inc., New Jersey, USA, 2012, p.1304.

³⁵ *Essays on the Cultural Formation of Kerala, Kerala State Gazetteer*, Vol. IV, Part- II, Government of Kerala, 1999, p.39.

³⁶ Sreedhara Menon, A., *Cultural Heritage of Kerala*, D C Books, Kottayam, 1978, p.106.

³⁷ *Essays on the Cultural Formation of Kerala, Kerala State Gazetteer*, Vol. IV, Part- II, Government of Kerala, 1999, p.38.

³⁸ Balakrishnan, P., *Kalaripayattu the Ancient Art of Kerala*, Poorna Publications, Calicut, 2003, p.18.

³⁹ <https://palakkadtourism.org>

⁴⁰ www.ccertindia.gov.in

Puppets (2006), classify Indian puppets in to four broad categories, viz, glove, rod, string and shadow.⁴¹ Shadow puppetry today is confined mainly to the Southern States of India: Kerala, Karnataka, Tamilnadu and Andhra Pradesh. It is an ancient form of puppetry in India and textual evidence indicates its existence as early as the 5th century B.C. It is likely that the art travelled from India to South-east Asia in later times. In India, shadow plays have often assumed a ritual role.⁴² Kerala occupies an important place on the cultural map of India with its numerous artforms, remarkable for their richness and variety. Among them, puppetry holds a prominent place with two well known modes of presentation: the shadow-puppet play, Tholpavakoothu and the glove-puppet play, Pavakathakali.⁴³

The puppet theatre is related, in many respects, to Kathakali and it is known as Pavakathakali in Kerala.⁴⁴ It is the name given to the tradition of glove puppet play of Kerala. It is confined to the Palghat District and a small number of surrounding places. When Kathakali, the well known classical dance-theatre of Kerala, came to Palghat, it naturally influenced the glove puppet play, which had already been in existence there. The Pavakathakali artistes began to dress their puppets in Kathakali costumes and also adopted the themes of the Attakathas for their puppet performances.⁴⁵ Paruthipully and Kodumbu villages in Palghat are places, that are home to Pavakathakali.⁴⁶

Tholpavakoothu is the oldest artform in the world. Tholpavakoothu, also known as Pavakoothu (puppet play) and Nizhalattam (shadow play), is a ritualistic puppet show performed in Palghat, Malappuram and the northern part of Thrissur Districts, by families known as Pulavanmar. They are believed to have migrated from Tamil Nadu to Kerala in the 18th Century.⁴⁷ A form of traditional puppetry from Kerala, Tholpavakoothu,

⁴¹ *Nartanam*, a Quarterly Journal of Indian Dance, Vol. XIV, No. 4, Sahrdaya Arts Trust, Hyderabad, October- December, 2014, p.109.

⁴² *Sangeet Natak*, No.98, Sangeet Natak Akademi, New Delhi, October-December, 1990, p.3.

⁴³ *Ibid.*, p.29.

⁴⁴ Chummar Choondal, *Towards Performance*, Kerala Folklore Academy, Thrissur, 1988, p.25.

⁴⁵ Venu, G., *Puppetry and Lesser Known Dance Traditions of Kerala*, Natana Kairali, Thrissur, 2004, p.12.

⁴⁶ *The Hindu*, 14/9/2012.

⁴⁷ Menon, C.A., *Kerala Festival Message-2007* A Directory of festivals in Kerala with glossary of Kerala festivals, Chembakassery Publications, Thrissur, 2006, p.33.

originating in the Bhagavathi temples of Palghat District, presents Ramayana story as told by Kambar, the Tamil epic poet, in the Kamba Ramayana. Part ritual, part instruction and a form of entertainment, inseparable from ritual life in Kerala, Tholpavakoothu is an art demanding knowledge of the scriptures, together with skill in delivery, diction and puppet manipulation.⁴⁸

Objectives of the Study

The objective of research was to bring out the history of dance forms in Kerala and Palghat District in particular.

The objectives of the study are as follows:

- To study the dance forms of Kerala through the ages.
- To trace the origin of dance forms in Palghat District.
- To examine the art of performance and the unique traditional values in Kerala State.
- To bring out the importance of Tribal dances as a cultural heritage of Palghat District.
- To explore the socio-cultural influence of dance forms among the people.

Nature of the Study

The present study was focused on the social and historical background of dance forms in Palghat District. But the Research was limited with Pavakathakali and Tholpavakoothu in the study area.

Selection of Topic

Dance is primarily inspired by the cosmic concept of motion of the universe in a definite pattern. Dance forms are necessary parts of life itself, as it is an expression of the inner self. Dance in India evolves from divinity. Kerala has rich and varied heritage of a variety of art forms. Palghat has a glorious cultural tradition. Pavakathakali is the name

⁴⁸ Venu, G., *Tolpava Koothu Shadow Puppets of Kerala*, Sangeet Natak Akademi, New Delhi and Hope India Publications, Gurgaon, 2006, p.i.

known to the traditional glove puppet play of Kerala. Tholpavakoothu is the shadow theatre of Kerala. Many scholars have pursued research on dance forms and hence the Researcher thought that it might be helpful to the future generation.

Limitation of the Study

The area of the study was restricted to Palghat District and the period was restricted to the modern period. Among many art forms, only Tholpavakoothu and Pavakathakali were chosen for the study.

Methodology of the Study

In the present study, the Researcher had visited temples which are performing dance forms in Palghat District. The Personal interviews were conducted to generate Primary data. Methodology, adopted in writing this thesis, was descriptive in nature.

Sources of the Study

For writing the thesis, a large number of primary and secondary sources were consulted. The relevant information was obtained from Appan Thampuran Library, Bharathiar University, Calicut University Library, Calicut Folklore Department Library, Chembai Music College, Chittor Govt College, Gandhi Seva Sadan, Govt Sanskrit College, Govt Victoria College, Guruvayur Devasom Library, Kerala Kalamandalam, Kerala Lalithakala Academi, Kerala Sangeeta Nataka Academi, Kerala Sahitya Academi, Krishnankutty Pulavar Memorial Tholpavakoothu and Puppet Centre, Kunjan Nambiar Samaraka Library, Mani Madhava Chakyar Madhom, Malayalam University Library, Natanakairali , Olappamanna Mana, Palghat Tourism Centre, Palghat District Libraries, Palghat Civil Station, School of Drama, Sree Sankaracharya University Library, Unnayi Warriar Samaraka Library etc.

Primary Sources consisted of Government Reports and Publications, Census Reports, State Profile, Manuals, Gazetteers, Encyclopaedias and Personal Interviews. Books, Journals Newspapers, Web References (Official Website) and unpublished Dissertation, both in English and Malayalam, were used as Secondary sources. Research materials were collected from the Newspapers like The Hindu, Deccan Herald and

The Indian Express. The Researcher also met some artists like Ramachandra Pulavar, K.C. Ramakrishnan, Hareesh, G. Venu, Rajitha and Rajeev.

The secondary data were collected through the review of literature and books authored by renowned writers. The Researcher consulted some important books like *Dances of India- Bharatanatyam* Prathibha Prahlad, *Dances of India-Mohiniyattam* Bharati Shivaji and Vijayalakshmi, *Dances of India- Kuchipudi* Raja and Radha Reddy, *Dances of India- Kathak* Shovana Narayan, *Dances of India-Kathakali* S. Balakrishnan, *Dances of India- Odissi* Sharon Lowen, *Dances of India- Manipuri* Singhajit Singh, Gyanendra Dutt Bajpai, *Text book of Dance*, Manorma Sharma, *Folk India a Comprehensive study of Indian Folk Music and Culture, Vol XI, District Handbooks of Kerala, Palakkad*, G. Venu, *Puppetry and Lesser Known Dance Traditions of Kerala*, G. Venu's *Tholpavakoothu- Shadow Puppets of Kerala*, M. Sudhakar Rao, V. Raghvendra Reddy, *Encyclopaedia of South India, Vol III*, Kapila Vatsyayan, *Indian Classical Dance*, Krishna Sahai, *The Story of Dance: Bharatanatyam* etc.

Chapterisation

On the basis of the materials collected, the Researcher conveniently arranged the thesis into eight chapters, as follows:

The First Chapter is '**Introduction**', which deals with dance forms, definition of dance, objectives of the study, Nature of the study, Selection of Topic, Methodology of the study, Sources of the Study, Limitations of the study, Review of Literature and Chapterisation. Dance usually refers to human movement either used as a variety of expression or presented in a social, spiritual or performance setting. Dance which thus began as a human action to the appeal of a combination of emotion and rhythm and which obtained a form through sage Bharata in course of time developed into several styles under regional, social and historical influences.

The Second Chapter on '**Historical Origin of Dance in India**', gives the origin of dance in India, Nataraja, Natyasastra, importance of Devadasis, classical, folk and tribal dances of India. Indian dance or the dance traditions, are ancient and it only indicates that they carry within themselves certain elements of the historical past. Indian dances are based on spiritualism. Dance in India has a complete tradition of over two

thousand years. Its themes are derived from mythology and legends. While Shiva danced the Thandava, Parvathi performed the Lasya. These are the male and female views of Indian dance. Natyasastra is the 'Bible' of information for dancers, musicians and actors on the method of performance on stage. Dance became the exclusive profession of women, dedicated to the temples and they were called Devadasis. The Sangeet Nataka Akademi currently confers classical status on eight "dance" forms-Bharatanatyam, Kathak, Kathakali, Kuchipudi, Manipuri, Mohiniyattam, Odissi and Sattriya.

The Third Chapter on '**An Overview of Kerala Dance forms**', explains the important and different types of dances in Kerala, devadasis, classical, folk and tribal dances of Kerala. Kerala has rich and varied heritage of a variety of art forms. These heritages of art forms have developed through the ages into an indigenous style assimilating the ancient folk traditions. The temple oriented society witnessed the emergence of several arts performed within the premises of the temples. The dance traditions can generally be divided into five categories, viz, tribal dances, folk dances, classical dances, neo classical dances and modern dances. Both the dance and dance movements are especially prosperous and variegated.

The Fourth Chapter on '**Types of Dance forms in Palghat District**', deals with the profile of Palghat District and various Dance forms of Palghat District. Palghat has a glorious cultural tradition. The art and culture of Palghat can be seen obviously from the dance forms. Worthy contributions have been made by talented artists of this District, for maintaining and enriching the classical dance forms of Kerala, such as Chakiyarkoothu, Kathakali, Thullal, Mohiniyattam etc. The famous personalities to be remembered in this context are Mani Madhava Chakyar for Chakyarkoothu and Vazhenkada Kunju Nair for Kathakali.

The Fifth Chapter on '**Dance forms of Pavakathakali and Tholpavakoothu in Palghat District**', provides the importance of puppetry, puppets and Pavakathakali and Tholpavakoothu. Puppetry, as an art form, is originally linked to a particular social structure and derives its meaning from it. Pavakathakali is an art form that has had its share in making Kathakali, the classical dance theatre. Tholpava Koothu is the shadow theatre of Kerala which is performed a year around the temple festival in Kerala.

The Sixth Chapter on **‘Influence of Dance on Socio-Cultural Aspects in Palghat District’**, traces the influence of Pavakathakali and Tholpavakoothu on the socio-cultural aspects of Palghat District. The little village of Paruthipully is the home to the Andi Pandaram families, who came originally from Andhra Pradesh. For centuries, they practised the art of Pavakathakali, or glove puppetry, with stories based on the Mahabharatha. The great grandparents of the artistes were migrants from Andhra Pradesh. Tholpavakoothu (leather puppet play) occupies a very prominent place among the ancient art-forms of Kerala. Ramachandra Pulavar and his brothers made it universal by adapting literary and social themes. We also do puppetry shows on social campaign issues such as AIDS. Ramachandra Pulavar’s father, Krishnan Kutty Pulavar, gave this art a recent lease of life years ago. A museum in memory of him in the villages shows visitors the evolution of the art. At his home in Palghat, he trains fifteen students in a government sponsored program through which he tries to impart the importance of cultural heritage.

The Seventh Chapter, on **‘Contemporary Relevance of Dance Form in Palghat District’**, details the present condition of Pavakathakali and Tholpavakoothu in Palghat District and its impact on socio-cultural aspects. In the mid-20th century, Pavakathakali was a deteriorating art form but recently there has been an attempt to revive it. It is imperative to nourish and nurture the present generation in Pavakathakali. Since this cannot be the livelihood anymore, only those who have another regular job, can pursue this. Rigorous training for atleast six years is essential life. The temples have been able to give only very little remuneration and encouragement to the practitioners of this art. Young men are unwilling to take up their ancestral and traditional profession. Tholpavakoothu is slowly beginning to experiment with new techniques and different stories and at the helm of it is Ramachandra Pulavar. To make tholpavakoothu more accessible and inclusive, Ramachandran and his team have managed to use ancient techniques in contemporary forms. Some of his original work includes stories depicting Mahatma Gandhi’s freedom struggle, the legend of Mahabali, the life of Jesus Christ, the life of Gandhi, Stories of Panchathantra, the Mahabharatha, Swami Ayyappa, Buddha etc. He has even done puppet shows for social awareness, including road safety and women empowerment, besides on AIDS awareness and against alcoholism. Even today women are involved in performance and manipulating the puppets.

The Eighth Chapter deals with ‘**Conclusion**’. The conclusion was drawn on the basis of the discussion in the preceding chapters. The suggestions, recommendations and scope for future research are also included.

Review of Literature

Since the Researcher had to discuss the history of dance forms in Kerala with special reference to Palghat District (Pavakathakali and Tholpavakoothu), she reviewed the past works on the topic.

A Panorama of Indian Dances, U.S. Krishna Rao and U.K. Chandrabhaga Devi, is virtually an encyclopaedia of Indian dances. The dancing has come down to us in two main forms. One is tribal or folk and the other form is classical.

Bharata Natyam, by Sunil Kochari, Marg Publications, Mumbai, 2007, captures the rhythms and beauty of Bharatanatyam in a visually exciting and fascinating manner. This book ends with an overview of the legendary and present day exponents of Bharatanatyam.

Classical Dances of India, by Deepika Biswas, 2009, examines the classical dance heritage of India and acquaints readers with the various dance forms, and how they contribute to the richness of Indian culture.

Classical Dances of South India, by Shovana Narayan, is a comprehensive and detailed encyclopaedia, on different classical dance forms, historical evolution, techniques. It also presents the format of presentation in an evening’s programme of each style. The book also details the repertoire, texts utilized, costumes and makeup of characteristic of each dance form.

Dancing Ancient and Modern, by Ethel. L. Urlin, 2002, explains the infinite variety of modifications found in ancient, and in modern dances comprehensively.

Dance Dialects of India, by Ragini Devi, aims at creating a deeper understanding and appreciation of the Indian dance and its cultural environment in India. The book addresses in the arts and traditions of India, within which regional forms of dance, rituals, dance drama, folkdance and classical dance forms have existed for centuries as an essential part of sacred rites and festivals, and as a classical art patronised and practised by the royalty.

Dances of India, by Ragini Devi, Susil Gupta Pvt. Ltd, Calcutta, 1962, analyses dance forms, Devadasis, symbolism and gesture and hand symbolism in dancing.

District Handbooks of Kerala, Palakkad, refers to the history of Palghat district, physical features, socio-economic conditions, administration, agriculture, cooperation, industry, water resources etc.

Encyclopaedia of Indian Dances, by Nirupama Chaturvedi, 2007, argues that the gods created dance as a device for entertainment. Indian dances illuminate and express India's culture in a straight manner, playing on the sensibilities of the spectator. This book examines the origin of Indian dance, Nataraja, elements of Indian dance, classical and folk dances of India.

Encyclopaedia of South India, Vol III, by M. Sudhakar Rao, V. Raghendra Reddy, 2009, covers exhaustively and extensively the historical, geographical, social, political, cultural and economic features of Kerala and Lakshadweep, with a view to highlighting their contribution to Indian culture as a whole.

Folk Dance Traditions of India, by Shovana Narayan, presents the bewildering diversity of folk dances, which forms the landscape of Indian art panorama. It also incorporates conversation on the connected subjects of use of masks, costumes and puppetry traditions as well as musical instruments, commonly used by folk artistes in different parts of India. This book will certainly serve as an encyclopaedia for Indian folk dance traditions.

Folk India a Comprehensive study of Indian Folk Music and Culture, Vol XI, by Manorma Sharma, presents the documentation of the contemporary folklore of India. Folklore traditions could help reinforce the sense of national identity, socio-economic development and render social progress easier and acceptable to the masses. This book assessed the studies on Tamilnadu and Kerala folklore.

Glimpses of Kerala Culture, by Princess Aswathi Thirunal Gouri Lakshmi Bayi, 2010, offers an impressive and highly readable introduction to the various art forms of the rich and ancient culture of Kerala. The book defines purposes of Hindu life, origin and nature of dance forms of Kerala and its unique martial arts. This book provides a wealth of information while delineating various art forms and reflecting on a host of cultural aspects.

History of Dance, by Amit Kumar explains the history of dance, Indian classical dances, folk dances, contemporary dance and social dances.

Illustrated Basic Concepts of Indian Dance, by Prajesh Banerji, Chaukhambha Orientalia, Delhi, 2009, explains the dance of Siva, dancing, in ancient royal families, the Devadasi cult, rasa, revolution in Indian dance, folk dance and dancers qualities.

Incredible India Classical Dances, by Sonal Mansingh, explains Indian classical dances. Dance in India has been deemed sacred because of its innate capacity to visualise and actualize the deepest philosophical concepts through gestures, movements and the art of suggestion. The author traces dancing figures in ancient civilization, describes dancers from the Vedas, narrates various interpretations of the cosmic dance of Shiva Nataraj covering a span of 5000 years.

Indian Classical Dance, by Kapila Vatsyayan, explains the history of dance, its theory and technique and classical dance forms in India.

Indian Classical Dances, by Shovana Narayan, 2005, examines eight recognized classical dance forms of India.

Indian Classical Dance Tradition in Transition, by Leela Venkataraman, expounds classical dances, their history, growth, decay and renewal, right from the temple floor and kingly court to the modern stage.

India's Dances their History, Technique and Repertoire, by Reginald Massey, 2004, argues that dances of India are among the oldest dance genres still widely practised today. In the present years, they have become growingly known and appreciated all over the world. This book analyses the history of the some styles of Indian dance and gives an explanation of the cultural, religious, social and political factors, which influenced their growth and development.

Indian Theatre Traditions of Performance, by Farley. P. Richmond, Darius. L. Swann, Philip. B. Zarrilli, Motilal Banarsidass Publishers Pvt Ltd, Delhi, 1990, is divided into six parts. Part one focuses on the origins and development of theatre in the subcontinent. Part two examines the ritual traditions, which have their roots in the religious rituals of Hinduism. Part three examines the devotional traditions and their

origins in classical performances and in ritual. Part four discusses the folk traditions, that accommodate secular concerns and joyously proclaim entertainment as one of their central goals. Part five deals with the dance-dramas and explains how the roots of the performances are still firmly lodged in the folk popular traditions. Part six presents the sophisticated taste of urban audience.

Keralam (Malayalam), by Krishna Chaitanya, National Book Trust, New Delhi, 1981, explains the origin of Kerala, dance theatre and cinema.

Krishnanattam by A.C.G. Raja, Guruvayur Devasom, 1988, deals with the dance of Krishnanattam. Raja's main aim has been to popularise the art and encourage the artists to high standards of performance.

Nartanam, a Quarterly Journal of Indian Dance, Vol XIX, No.9, January-March, Vol. XVII, No.4, October-December, 2017, is a quarterly, which provides a forum for scholarly dialogue on a broad range of topics concerning Indian dance. It publishes performance reviews and covers all main events in the field of dance in India.

Neo Classical Odissi dance, by Smitha Reddy, this book explains the dances of India: origin, myth, legend and history, classical dances in India, male and female dancers in India, Odissi dance and Asian dance history.

Performing Arts of Kerala, by Mallika Sarabhai, argues that Kerala's geographic location, in the extreme south-west, protected it from extraneous influences, allowing its many splendoured arts to continue and evolve with certain insularity. In this book, Kerala's numerous art and ritual forms are introduced by famous scholars.

Ritual as Ideology Text and Context in Theyyam, by T.V. Chandran, Indira Gandhi National Centre for the Arts, New Delhi, 2006, explains the tradition of Theyyam, a ritual pageantry with multiple forms of visual and verbal manipulation, widely performed in North Kerala.

Sangeet Natak, No.98, October-December 1990, is a quarterly Journal of music, dance and drama. This journal chiefly carries writings on Indian performing arts. This issue of Sangeet Natak deals chiefly with Indian shadow puppetry. This issue provides an overview of the art of shadow puppetry, as practised in various parts of India.

Studies in the Natyasastra with Special Reference to the Sanskrit Drama in Performance, by G.H. Tarlekar, Motilal Banarsidass Publishers Pvt Ltd., Delhi, 1975, explains the purpose of Natya, Abhinaya, Dance, Theatre, Kutiyattam and the Performance.

The Dance in India the Origin and History, Foundations the Art and Science of the Dance in India-Classical, Folk and Tribal, by Enakshi Bhavani and published by D.B Taraporvala Sons and Co. Pvt. Ltd, Bombay, 1963, tried to describe the varied dance forms of India. Each is so distinctive with its own charm and beauty that not even the most discerning or critical eye can aspire to improve on them.

The Dance of Shiva Religion, Art and Poetry in South India, by David Smith, Cambridge University Press, New York, 1996, gives a detailed account of Shiva's dance. Dancing Siva has become a popular symbol in the West for Hinduism and Eastern mysticism.

The Story of Dance: Bharatanatyam, by Krishna Sahai, 2003, explains how Indian dance grew out of the comprehensive dramatic technique of the ancient Indians, a technique which included music and song, literature and poetry and, of course, dance. This book analyses the aesthetics of dance and origin and history of dance.

Theyyam a Divine Dance Tradition of Kerala, by V. Jayarajan, Indira Gandhi Rashtriya Manav Sangrahalaya, Bhopal & Pratibha Prakashan, Delhi, 2008, this book contains an account of theyyam, a divine dance of north Kerala, in which the performer after undergoing several rituals, becomes a deity. This book brings into focus the totality of this cult, highlighting the time and space of theyyam and the performing communities.

Tholpavakoothu (Malayalam), by K.K. Ramachandra Pulavar, 2015, examines historical background of Tholpavakoothu, ritual importance of Tholpavakoothu, language of Tholpavakoothu, and its contemporary importance.

Tholpavakoothu- Shadow Puppets of Kerala, by G. Venu 2006, explains the form of traditional puppetry from Kerala, with special reference to Palghat District (Pavakathakali and Tholpavakoothu).

Tourism Directory of Kerala, by Priyan C. Oomman, presents detailed account of Kerala's history, art, culture, customs etc.

Tribal Dances of India, by Usha Mehta, analyses the tribal dances of Indian states. The tribal dances are inimitable examples of communities in inaccessible existence, still sustaining their customs and manners. Such tribal dances still survive in as much vigorous manner as ever in the tribal hamlets of the hilly tracts.

Women of Pride the Devadasi Heritage, by Lakshmi Viswanathan, examines the functions and forms of the Devadasi tradition. Some of the most well-known Devadasis of our times are presented in this book.