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KUCHIPUDI DANCE – A VARIABLE ROLE IN CULTURAL TOURISM

Dr. Vanaja Uday

Associate Professor, Department of Dance, P.S.Telugu University, Hyderabad, Telangana

Abstract:

Historically, dance has always been a popular means of transferring knowledge from generation to generation even in times when written scripts were not in use. It has rightly been said that dance has been used as a means of connecting emotionally with the audience. Initially, it was used to help narrate stories to people through the use of hand gestures, poses and facial expressions. Kuchipudi, one of the Indian Classical dances, is rich in technique, music, grammar, shastra, sangita, sahitya and Chaturvidha Abhinaya. One underlying feature which is the most powerful yet subtle is Kuchipudi's deep philosophical fabric which not only teaches us about existence but also liberates us from suffering if dealt with properly. Cultural tourism India is the predominant factor behind India's spectacular increase in the tourism segment in latest years, as India has been regarded as a country of ancient history, heritage, and culture since time immemorial. The present paper aims to examine how Kuchipudi dance form can serve in variable role in Cultural Tourism.

Key Words: Kuchipudi Dance, Cultural Tourism, Chaturvidha Abhinaya, Shastra

Introduction:

Historically, dance has always been a popular means of transferring knowledge from generation to generation even in times when written scripts were not in use. It has rightly been said that dance has been used as a means of connecting emotionally with the audience. Initially, it was used to help narrate stories to people through the use of hand gestures, poses and facial expressions.

Nowadays dancing is one of the integral parts of our lives. The art of dancing appeared in ancient times. The ancient Greeks were distinguished by a special love for this art, and treated dancing as a gift from the Gods. Overall dance considers as a way to express the mood and feelings with the help of body movements.

Dancing is a Universal Language for Communicating Inner Serenity and Emotions.

People who dance are not allowed to speak or represent their feelings with the help of words. "A dancer's instrument is her body" (Graham, 2015, as cited in Carter, 2015). It means that they use particular movements in order to show emotions. Many emotions including love, joy, grief, rage, confidence, and many more, were conveyed through each pose, jump, and movement. Expressing feelings that are frequently difficult to put into words, including wrath, fear, disappointment, or loss, is much easier when done through spontaneous movements. Dreams, fantasies, hopes, and disappointments can all be expressed through dance.

A semi-traditional Indian dance is one that covers an old style engrave yet needs to build up a people ball and lost its writings or colleges. Ethnic dance is a more neighborhood type of a society ball, commonly found in one ancestral people; normally ancestral moves change into people balls over a significant period. Source of Dance in India: The causes of bounce in India go spine into the soonest times. The most punctual Paleolithic and Neolithic cavern water-shadings, for example, the UNESCO creation heritage site at Bhimbetka rock lodgings in Madhya Pradesh exhibits dance scenes. A few sculptures found at Indus Valley Civilization archeological spots, presently scattered among Pakistan and India, show dance figures. For instance, the Dancing Girl sculpture is dated to about high statuette in a dance present. The Vedas blend customs in with introduction expressions, for example, an influenced play, where not just admirations to divine beings were declaimed or sung, yet the talks were essential for an influenced picture and discussion of otherworldly subjects.



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The Sangeet Natak Academy presently gives traditional position on eight Indian conventional dance styles: Bharatanatyam (Tamil Nadu), Kathak (North, West and Central India), Kathakali (Kerala), Kuchipudi (Andhra Pradesh), Odissi (Odisha), Manipuri (Manipur), Mohiniyattam (Kerala), and All traditional bundles of India have birthplaces in Hindu expressions and otherworldly practices. The custom of jump has been gathered in the Natyashastra and a routine is considered achieved in the event that it accomplishes to summon a rasa (feeling) among the specta-pinnacles by conjuring a particular bhava (gesture or outward appearance). Old style dance is distinguished from society dance since it has been constrained by the standards of the Natyashastra and all conventional moves are did uniquely in concurrence with them.

Kuchipudi traces its roots to the village of Kuchipudi in Andhra Pradesh, where it is believed to have originated as a theatrical performance primarily by Brahmin men. This dance form is deeply intertwined with the cultural and spiritual fabric of the region, often reflecting the local customs and traditions.

Kuchipudi originated and developed in a village by the same name in the Krishna district of Andhra Pradesh. The origin and roots of Andhra's long dance tradition can be traced to the depictions available in the ancient temples and Buddhist excavations of Nagarjunakonda, Amaravati etc. Proof of a strong dancing tradition in the then are called Andhra rules by the Satavahanas which is also available in the depictions in the world famous Ellora and Ajanta cave sanctuaries which were in the Andhra kingdom. Down the centuries various dynasties ruled over this vast area after the fall of the Satavahana empire. Each dynasty seems to have had kings who were lovers of the art and who encouraged and patronised dance. There is a direct mention of Kuchipudi dance in the Machupalli Kaifiyat of 1505 A.D. who had helped Kuchipudi artistes. In 1509 the great king Krishnadevaraya ascended the throne of the Vijayanagara empire who gave a great patronage to the Kuchipudi artistes.

It is a totally different experience to witness a Kuchipudi performance than any other classical dance style. You must have noticed that in all the other six styles that you have been introduced, the *vaachika abhinaya* has been rendered by the singers who accompany the dancers. In very exceptional instances like in Kathakali certain characters emit some specified sounds or in Kathak where the dancer recites the *bols (padhant)* the dancer does not speak. Of course, you might have that some dancers are accomplished singers and sing the song during the *nritya* portions but there is always an accompanist. In any case in no dance style the dancers indulge in speaking dialogues just as in a drama.

Culture is regarded as one of the most straight forward and at the same time the most varied and complex idea or phenomenon of the modern society. In general the word culture is used to refer to the sculpture, architecture, painting, music, dance and other dance forms. On the other hand, while talking about culture, expressions are used like corporate/company culture, primitive/modern culture, Hindu/Islamic culture, folk/mass culture, pop/yankee culture, youth culture, consumer culture, work culture, club culture and so on. However, culture is not confined to only art form, rather, it is revealed in a wide and broad spectrum which includes knowledge, beliefs, art, morals, rituals, law, customs, costumes and any other capabilities as well as habits acquired by man as a member of society (Taylor, 1971).

Culture is a unique human reality. It emanates from the unity of humankind in nature, but it situates itself as a meta-natural reality (Singh, 2000). Culture is manifested in the technological, mental, moral, social, aesthetic and spiritual achievements of mankind. It gives meaning to one's relationship with the other, as it also forms the subjective identity. Culture defines the quality of social change as its indicator.

The cultural settings of tourism may be seen as an important consideration in the development of tourism. There has been considerable debate about the role of tourism in contributing to a growth or a decline in the local cultures in areas that support tourism. There are arguments that the recreation of traditional cultures for touristic consumption can be a positive element within a culture as it allows the cultural elements to survive and continue to throb in the lives of new generations. Planning and managing cultural tourism requires a number of issues to be dealt with. Those involved in preservation of culture, the challenge is to understand and work effectively with the tourism industry. For those in the tourism sector, there is a need to understand the needs of host communities as well as the principles and concerns that are part of preserving cultural heritage. Poorly managed cultural destinations would not only negatively impact local



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communities but also the industry when cultural resources and values are degraded. The challenge is not to curtail tourism promotion, but rather for all stakeholders to work jointly in achieving sustainable planning and management.

Cultural tourism brings us closer to the local and world culture, gives us the chance to know both tangible cultural heritage (historical centers, urban landscapes, museums), as well as intangible (customs, legends, music, dances, traditional cooking), as well as providing us with new knowledge, and teaches us and at the same time educates (SOCORRO, 2008). Precisely the culture inculcates us human values such as respect, tolerance, recognition and appreciation of opposing opinions, the valuation of personal identity, as well as the knowledge of national heritage that gives us national values.

The dealings of cultural tourism according to its modern connotation or in a broader perspective faces certain road blocks even though the gospel of different subsets of cultural tourism and culture based tourism activities have become well established. Historic cultures tend to be revitalized for the purpose of packaging a tour, whereby, the live realities of day-to-day lives of host communities are overlooked. These efforts do not completely champion the cause of cultural tourism.

Cultural tourism is based on the mosaic of places, traditions, art forms, celebrations and experiences that portray the region and its people, reflecting their diversity and character. The concept of learning from other cultures to broaden ones perspective is usually a core value. An artisan showing how to weave a tapestry and the tourists learning from them about their traditional costumes would be a form of cultural tourism.

Data and Methods:

Based on a number of factors that influence the motivation for travel, the authors opted for factors that are in the domain of national customs and traditions and interest in Kuchipudi dance. The obtained research results confirmed all the factors that were included in the analysis. All factors that have been researched (interest in dance, motivation for travel, cultural frame) have a positive effect on the interest in Kuchipudi dance as a tourism resource in the cultural tourism. Although the factors under investigation have a significant impact on interest in Kuchipudi dance, the relationship between the cultural framework and the interest in dance was found to have the strongest regression coefficient, suggesting that future events should pay special attention to being improved and utilized for tourist purposes.

Conclusions:

When it comes to the role of tourism in the country, Kuchipudi dance plays an important role in the development of the country's tourism, attracting tourists interested in participating or watching local dance performances, festivals and other events. According to some researchers, a dance performance even for tourists, unlike many other artistic expressions, still remains the most authentic and creative act (Daniel, 1996). Such events help to attract more visitors and promote the cultural heritage of the country. Due to the need for professionally organized concert halls, qualified teachers and dance schools, Kuchipudi dance also contributes to the development of infrastructure and services. This contributes to the economic development of the region and leads to the creation of new jobs.

Attending dance events can also improve international connections and facilitate the exchange of cultural knowledge. As a result, Kuchipudi dance makes a significant contribution to the diversity of the country and attracts tourists. In conclusion, dance is a powerful art form that transcends cultural boundaries and serves as a universal language of human expression. This is an important aspect of human culture because it allows people to convey a variety of emotions, stories and ideas through body movements. Dance plays an important role in promoting intercultural dialogue and mutual understanding, as well as in shaping the identity of different nations. In addition, it has a profound effect on human mental health and is a form of entertainment, communication and self-expression. In general, the art of dance is an important and rich part of human existence, and its importance will continue to be felt in the coming years.



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