

PROJECT ON  
A COMPARITIVE STUDY ON HASTHA ABHINAYA  
IN ABHINAYADARPANA AND BHARATARNAVA

SUBMITTED BY

GAYATHRI V M

M.A. BHARATANATYAM

SM22BHA006

**ST. TERESA'S COLLEGE**

DEPARTMENT OF BHARATANATYAM



AFFILATED TO M.G UNIVERSITY 2020-2024

PROJECT ON  
A COMPARITIVE STUDY ON HASTHA ABHINAYA IN  
ABHINAYADARPANA AND BHARATARNAVA

SUBMITTED BY  
GAYATHRI V M  
M.A. BHARATANATYAM  
SM22BHA006

ST. TERESA'S COLLEGE  
DEPARTMENT OF BHARATANATYAM



AFFILIATED TO M.G UNIVERSITY 2020-2024

## **CERTIFICATE**

Certificate that this is a confide record of final year dissertation on '**A COMPARITIVE STUDY ON HASTHA ABHINAYA IN ABHINAYADARPANA AND BHARATARNAVA**'. Submitted by **Gayathri V M (SM22BHA006)** and submitted in partial fulfilment of the requirement of the award of M.A. Bharatanatyam this college.

**Mrs. Dr. Beena D**

Head of the Department &

Assistant Professor

Dept of Bharatanatyam

St. Teresa's college

Ernakulam

College Seal

External Examiner

Date

## **CONTENTS**

CHAPTER 1 HASTHA ABHINAYA	02
INTRODUCTION	
CHAPTER 2 DIFFERENT KINDS OF ABHINAYA	04
SECTION 2.1 ANGIKA ABHINAYA	
SECTION 2.2 VACHIKA ABHINAYA	
SECTION 2.3 AHARYA ABHINAYA	
SECTION 2.4 SATVIKA ABHINAYA	
SECTION 2.5 IMPORTANCE OF HASTHA ABHINAYA	
CHAPTER 3 ABHINAYADARPANA	11
SECTION 3.1 INTRODUCTION	
SECTION 3.2 SAMYUKTHA HASTAS	
SECTION 3.3 NRTTA HASTA	
SECTION 3.4 DEVAHASTA	
SECTION 3.5 DASAVATHATAHASTA	
CHAPTER 4 BHARATARNAVA	24
SECTION 4.1 INTRODUCTION	
SECTION 4.2 SAMYUKTHAHASTA	
SECTION 4.3 NRTTA HASTA	
SECTION 4.4 DEVATHA HASTA	
COMPARITIVE STUDY & FINDINGS	43
CONCLUSION	45
LIST OF TABLES	46
LIST OF FIGURES	49
REFERENCE	64

**A COMPARITIVE STUDY ON  
HASTHA ABHINAYA IN  
ABHINAYADARPANA AND  
BHARATARNAVA**

# CHAPTER 1

## HASTHA ABHINAYA

### **Aim:**

Exploring the correlation and significance between the hand gestures (hastha) depicted in Abhinayadarpana and Bharatarnava.

### **Objectives:**

- To examine the existing relationship between these two texts concerning hand gestures in performance.
- Shedding light on the overlooked hand gestures and their diverse applications as outlined in Bharatarnava.
- Analyzing the nature of these texts and their authors, assessing their relevance in contemporary settings.
- Establishing connections between hand gestures across various contexts.

### INTRODUCTION

In our dynamic world, movement is omnipresent - in the air, water, universe, as well as among animals and birds. Dance, in its essence, embodies this motion. Each dance form possesses its own unique set of steps and patterns. Indian classical dances, largely rooted in Bharata's ancient Natya sastra from the 2nd century CE, maintain these fundamental motions with subtle variations.

Could it be that our ancestors used hand signals instead of spoken words to communicate? People often wonder about the sign language used by those who are deaf. Have we ever thought about using our hands as a means of communication? Interestingly, even in the pursuit of healing, ancient practices like yoga employed powerful hand gestures known as hasthas or mudras. In the realm of dance, especially in Indian classical dance, there's a strong affinity towards hand movements known as hastha abhinaya.

The primary duty of an artist is to convey a message, to express the meanings of verses and visual imagery that arise in the artist's mind while understanding the context is crucial. Hence, ancient artists made extensive use of hand signals for various purposes and to convey diverse messages.

Hand gestures, or mudras, are a fascinating language. They serve as an additional tool for communication, allowing for more nuanced expression. Indian classical dance forms place increasing emphasis on the movement of both large and small body parts. Therefore, the utilization of body movement was already documented in these Sanskrit texts.

Over time, based on Bharata's Natya sastra, other creators began to introduce more hand gestures based on their own experiences or by drawing inspiration from other available sources of knowledge at that time.

Upon examining the contents of Abhinayadarpana and Bharatarnava, we find a variety of hand gestures in both texts. While much of the content is derived from Natya sastra, some gestures may have originated from other sources. Some schools of thought propose that these two texts were authored by the same individual, Nandikeshvara, but others disagree. If these texts were indeed written by the same author, why are there differences between them?

Nandikeshvara is a figure largely found in myths, often portrayed as a devoted servant of Lord Shiva. He is attributed with extensive knowledge across various disciplines including tala (rhythm), rasa (aesthetics), yoga, tantra, kama sastra (erotic literature), and purva mimasa (Vedic ritual interpretation). Among his works are texts such as "Talalakshana," "Taladhilakshana," and "Talabhinayalkshana," which delve into the intricacies of rhythm. Medieval authors like Rajasekhara have mentioned him in their texts.

Nandikeshvara's contributions extend to the realm of abhinaya (expression), particularly focusing on angika abhinaya (expression through bodily movements). One of his notable works is an abridged version of abhinaya science, known as "laghu grantham," consisting of approximately 334 verses.

In the context of dance, "Abhinayadarpana" serves as a manual for basic movements, while "Bharataranava" instructs dancers on composing dance pieces. Both texts aim to guide and train practicing artists rather than simply documenting the art forms of their time.

A significant aspect of "Abhinayadarpana" is hastha abhinayam, or expression through hand gestures. Nandikeshvara categorizes hasthas into two types: asamyuktha hasthas (single-hand gestures) and samyuktha hasthas (gestures using both hands). This distinction is also found in Natyasastra, along with references to Nandikeshvara's work on hastas used to denote concepts such as dieties, relations, and the hasthas for castes employed in dancing.

## CHAPTER 2 DIFFERENT KINDS OF ABHINAYA

The term 'abhinaya' originates from the root 'ni' with the prefix 'abhi,' indicating exposition. In Indian aesthetics, abhinaya is the art of expression, specifically guiding the audience through histrionic representation. It encompasses three main aspects in relation to dance: "Natya," "Nritya," and "Nritya."

**-Natya:** This refers to the traditional story or theme portrayed in dance.

**-Nritta:** It denotes dance devoid of any psychological narrative. Nritta is pure dance, focusing on the aesthetic display of body and limb movements to create beauty and decorative effects, without conveying specific meanings to the viewer. The intricacies of Nritta technique involve precise manipulation of rhythm to execute a sequence of movements and poses.

**-Nritya:** In contrast, Nritya is dance that conveys sentiments and psychological states. It represents the expressive aspect of dance, performed to convey themes and meanings. Nritya employs facial expressions, hand gestures, and symbolic body poses to communicate emotions and narratives.

Abhinaya, falling under the Nritya category, plays a crucial role in dance. In the Abhinayadarpana, it is defined as a Sanskrit word composed of the prefix 'abhi' (towards) and the root 'ni' (to carry), signifying "representing a play towards the spectators." Abhinaya is the medium through which dancers disclose the beauty and pleasurable aspects of the performance to the audience using words, gestures, costumes, and other elements.

Considering these aspects, Abhinaya can be understood as the "suggestive imitation" of various psychological states portrayed by characters in a performance. It serves as a bridge between the dancer and the audience, facilitating the communication of emotions and narratives through expressive movements and gestures.

*“Tatra tvabhinayasyaiva pradhamyamiti kathyate  
Angikovacikastadhdhadaharyosatviko parah  
Caturthabhinayasthathramgikoghairnidarshitaha”*



## Four Kinds of Abhinaya

### 2.1 Angika Abhinaya

āṅgikābhinayaḥ  
“tatraāṅgiko'ṅairnidarśitaḥ”

Angika refers to the physical aspect of expression. It involves bodily actions and movements, encompassing various gestures and postures. Angika Abhinaya utilizes the body and limbs to convey emotions and narratives. In Natya Shastra, Angika is described as part of the techniques of representation, emphasizing physical representation. Abhinayadarpana elaborates on Angika as the use of gestures, dictating rules regarding actors' bearing, walk, and movements of features and limbs. The text underscores adherence to prescribed gestures and movements, prioritizing fidelity to the established rules over individual interpretation. Angika Abhinaya encompasses a wide range of bodily movements, postures, and actions.

Angika Abhinaya, as described in Bharata's Natyasastra, is categorized into three main components:

*“Trivithasthvangiko jneya Saareero mukhasthatha  
Thada chestakrutaschaiva Sakhamgopangasamyuthaha”*

Sareera: This encompasses body actions, referring to movements and gestures performed by different parts of the body.

Mukhaja: It involves facial expressions, conveying emotions and sentiments through the movements of the face, including the eyes, eyebrows, mouth, and other facial features.

Chestakruta: This category pertains to movements, encompassing gestures and actions performed by the hands, arms, and other parts of the body aside from the face.

#### 2.1.1 Anga

Anga is the major parts of the human body. There are six in numbers.

*āṅgāni  
“aṅgānyatra śiro hasto vakṣaḥ parśrvā kaṭiṭaṭau  
pādāvīti ṣaḍuktāni grīvamnyapare jaguḥ”*

- Head,
- Hands,
- Chest (flanks),
- Waist (hips),

- Feet.

Sometimes the neck is also included in this.

### 2.1.2 Pratyanga

*pratyāṅgāni*  
*“pratyāṅgānyatha ca skandhau bāhra pṛṣṭam tathodaram*  
*ūru jaṅgha ṣaḍityāhurapare maṅibandhakau*  
*jānunīkūrparāvetatttraya maṅyadhikaṅjaguḥgrīvāsīdany”*

Pratyangas, which are components of the body involved in Angika Abhinaya, consist of six main parts:

- Shoulders
- Arms
- Stomach
- Thighs
- Knees
- Wrists
- Elbows
- Neck

These parts collectively contribute to the expressiveness and articulation of movements in Angika Abhinaya, allowing performers to convey emotions and narratives effectively through their physical expressions.

### 2.1.3 UPANGA

*upāṅgāni*  
*“upāṅgmtu skandha eva jagurbūdhā*  
*drṣṭibhrapuṭtārāsaca kapolau nāsikā hanu*  
*adharo daśanā jīhrā cubukaṅ vadanam tathā*  
*upāṅgāni dvādaśauva śirāsyaṅgāmtareṣu ca*  
*pārṇigulphau tathāṅgulyaḥ karayoḥ pādayostale*  
*etāni pūrvasastrānusareṇoktāni vai mayā*  
*nṛtyamātropayogīni kathyamte lakṣaṅaiḥ kramāt*  
*aṅgānāṅ calanādeva pratyāṅgopāṅgiyorapi*  
*calanam prabhavettasmāt sarveṣāṅmātralakṣaṅam”*

The Upangas, which complement the Aṅga in Angika Abhinaya, consist of several facial features and body parts:

- Shoulders
- Eyes
- Brows
- Chin
- Nose
- Lips
- Cheeks

Additionally, some interpretations may include the following as Upangas:

- Heels
- Fingers
- Feet
- Palm

The coordination of Aṅga, Pratyāṅga, and Upāṅga contributes to the perfection of dance performance. Anga Lakshana refers to the manner in which the body moves, facilitated by the Pratyāṅgas and Upāṅgas. These movements involve the major limbs of the body and include:

## 2.2 Vachika Abhinaya

*vācīkābhīnayaḥ*  
“*vācā viracitaḥ kāvyanāṭakādi tu vācikaḥ*”

Vachika, meaning vocal, involves the use of speech in drama and music to express emotions. In Abhinayadarpana, Vachika is defined as the use of proper language, pronunciation, modulation of voice, accent, and rhythm. Vachika Abhinaya is crucial for crafting dialogue, lyrics, or any literary expression in drama, dance, or other forms of literature.

## 2.3 Aharya Abhinaya

*āhāryābhīnayaḥ*  
“*āhāryāṃ hārakeyūraveṣāḍibhīralaṃkṛtiḥ*”

Aharya Abhinaya entails the adornment of individuals through accessories and props to enhance their appeal and suitability for a particular character. It includes costumes, makeup, jewelry, stage props, lighting, sound, and stage decoration. In Natya Shastra, Aharya Abhinaya is referred to as "extraneous representation," critical for the success of

a dramatic production. Abhinayadarpana emphasizes the representation of the play through costumes and physical embellishments of actors, aiding in depicting sex, race, sect, class, or social position of characters, thereby adding realism to the performance.

## 2.4 Satvika Abhinaya

*sātvikābhinayaḥ*  
*“sātvikaḥ sātvikairbhāvairbhāvajhena vibhāvitaḥ*  
*stambhaḥ svedāmbu romāñjaḥ svarabhaṅgo'tha vepathuḥ*  
*vavaiṇaryamaśraḥ pralaya ityaṣṭau sātvikāḥ smṛtāḥ”*

Satvika Abhinaya involves the communication of mental emotions from the performer to the audience. It encompasses the authentic portrayal of emotions and sentiments, evoking empathetic responses from the audience. Satvika Abhinaya is primarily expressed through the eyes and reflects the performer's entire being, conveying mood, character, and emotion as genuine experiences rather than mere acts. It includes cognitive responses to emotions and sentiments, aiming to elicit profound emotional engagement from the audience.

## 2.5 Importance of Hastha Abhinaya

The importance of hastha abhinaya, or hand gestures in dance, cannot be overstated. However, it's important to note that there are variations and differences in the enumeration and interpretation of hastas (hand gestures) across different dance traditions and texts.

For example, in Kathak, the use of hastas is not as extensive compared to other dance forms, both in representational and non-representational aspects. Kathakali artists follow the hastalakshana Dipika, which differs significantly from the Natyasastra. Mohiniyattam dance forms are influenced by texts like Hastalakshnadipika and Balaramabharatha. Odissi follows the Abhinayachandrika.

The language used to communicate specific meanings through hand gestures in dance is called sharirabhasha, and the terminology used to name the hand gestures is known as akshara mustika.

Now, let's explore the hasta bhedas (classification of hand gestures) in two medieval texts. While I won't delve deeply into samyuktha and asamyuktha hasthas, I'll focus on asamyuktha hasthas, nrta hasthas (abstract dance gestures) and other hasthas.

Abhinayadarpana lists 28 asamyuktha hasthas, while Bharataranava includes 27. Natyasastra enumerated 24 asamyuktha hasthas. Additionally, Abhinayadarpana lists 13 samyukta hasthas, whereas Bharataranava includes only 16, and Natyasastra mentions 13.

There are also differences in the number, names, definitions, and usage of hastas. For instance, in Natyasastra's Chapter 9, "Upangabhinaya," Bharata refers to the gestural language as hastas, while the word "mudra" is used in Bharataranva.

Moreover, the influence of Tantra culture is evident in communities closely following the commentaries of the Natyasastra, which adds another layer of complexity to the interpretation and usage of hand gestures in dance.

### **Nrta hastas**

Nrta hastas are abstract hand gestures specific to classical Indian dance forms. They are designed exclusively for dance, conveying abstract concepts and emotions through movement. Unlike hastas used in drama for storytelling, nrta hastas prioritize the aesthetic aspects of dance, focusing on beauty, rhythm, and symmetry without conveying specific narratives. Although intended for dance, these gestures may occasionally be used in other contexts like declamation or recitation, likely due to their expressive and visually impactful nature.

Nrta hastas, often referred to as "combined dance hand gestures," hold significance in the realm of iconography. They form one of the three divisions of Pratima lakshanam, as outlined in texts on silpa sastra. In technical terms, the finger poses are denoted by the terms mudra and hasta. While hasta typically refers to poses involving the entire arm along with the hand.

India has deep rooted connection in psychology and physiology aspects, which many people consider as myth now a days. our ancestors practiced different things which helps to coordinate the physical and mental health of a human being ,we had various healing methods without side effects .

In the context of yogic therapy and worship, hasta mudras offer a fascinating avenue within the domain of dance. Drawing from sources like the Gheranda Samhita and Hatha Yoga Pradeepika, yoga presents a wide array of hasta mudras, each associated with various benefits. Interestingly, the hasta mudras employed in classical dance are not only holistic but also therapeutic in nature. Every hasta mudra carries its unique significance and usage, not only serving as a means of expression or communication but also contributing to the practitioner's overall well-being. Moreover, there exists a correlation between the hasta mudras utilized in dance and those found in yoga, underscoring the interconnectedness of these ancient practices.

## CHAPTER 3 ABHINAYADARPANA

*“ANGIKAM BHUVAM YASYA  
VACHIKAM SARVA VAGMAYAM  
AHARYAM CHANDRA TARADI  
TAM NUMAH SATVIKAM SIVAM”*

### 3.1 INTRODUCTION

The Abhinayadarpana is a significant text attributed to Nandikeshvara, offering a detailed exploration of gestures, postures, and movements in dance. While the exact date of its composition remains uncertain, scholars typically place it within the medieval period. The text categorizes dance into three branches: nrta, nrtya, and natya. Despite acknowledging the importance of all four kinds of abhinaya, Nandikeshvara primarily focuses on angika abhinaya in his work. He provides an intricate analysis of various gestures, postures, and movements, elucidating their symbolic meanings and appropriate applications. Additionally, he offers cautions regarding which gestures or movements may not be suitable in certain contexts.

The Abhinayadarpana distinguishes itself with its elaborate treatment of gestures, especially in its third edition, where the language is simplified for better understanding. It holds a prominent position among manuals on dance in Sanskrit due to its comprehensive coverage of various aspects of the art form. While its scope may be somewhat limited compared to the Natya Shastra, it remains unparalleled in its focus on angika abhinaya, which forms the cornerstone of Indian classical dance movements. Consequently, the text has gained authority, particularly in dance forms like Bharatanatyam.

The Abhinayadarpana is like a treasure trove of knowledge about dance, believed to be authored by Nandikeshvara. Even though its exact creation date is unclear, experts generally think it originated in medieval times. This text breaks down dance into three main parts: nrta, nrtya, and natya. While it recognizes the importance of all types of expression (abhinaya), it mainly zooms in on angika abhinaya, which deals with body language.

In this book, Nandikeshvara meticulously dissects various hand gestures, body postures, and movements used in dance, explaining their symbolic meanings and when to use them. He also gives valuable advice on which gestures might not be suitable for certain situations.

The Abhinayadarpana is praised for its detailed exploration of gestures, especially in its third edition, where the language is made simpler for everyone to understand. It's highly respected among dance manuals in Sanskrit because it covers so many aspects of the art form thoroughly.

Although it might not cover as much ground as the Natya Shastra, its focus on angika abhinaya, which is crucial in Indian classical dance, has made it a cornerstone text, especially in dance styles like Bharatanatyam.

The Abhinayadarpanam treats of the following kinds of gestures.

- Nine gestures of the Head
- Eight gestures of the Eye
- Four gestures of the Neck
- Twenty-eight gestures by one hand and four additional gestures
- Twenty-three gestures by both the hands
- Gestures of representing Gods
- Gestures for representing the Ten Avatāras of Viṣṇu
- Gestures for representing Different caste, etc.
- Gestures for representing Various Relations
- Gestures of hand for dance in general and the method of moving hands in dance
- Gestures for representing nine Planetary Deities
- Postures and Gatis

In the Third Edition of Abhinayadarpana, edited by Dr. Manomohan Ghosh, the focus is primarily on Angika Abhinaya. The author dedicates considerable attention to the movement of limbs, which plays a pivotal role in Angika Abhinaya. Just as hand gestures (Hastas) are crucial in dance, the postures and movements of the legs hold equal significance. Therefore, the movements of the legs and feet are integral to dance.

Abhinayadarpana delves into various postures and movements of the feet and legs, some of which are accompanied by hand gestures and body movements. Nrta, categorized as Angika Abhinaya, represents pure and abstract dance with modified movements of limbs and other body parts. In this context, nrta hasthas are not meant to convey specific meanings or evoke emotions (bhava or rasa), but they contribute significantly to the overall aesthetic expression

## 3.2 SAMYUKTHA HASTHA

*Anjalischa kapothescha karkita swasthikasthatha  
Dolahastha pushpaputaha utsanga sivalinga  
Katakavardhanaschaiva karthariswathikasthatha  
Sakadam sankuchakrecha sampudaha pasakeelakou  
Malsya kurma varahascha garude nagabhandakaha  
Khatva bherundakascha ithyedhe samyuktha karaha*

### 3.2.1 ANJALI

*Patakathalayoryogadanjali kara eeritha*

It is done by joining two pataka hastas.

*Devataguruviprnam namaskareshunukramath  
Karyo siromukhorasthu viniyogojalibhudair*

When it is placed to the head, face and chest respectively it depicts worshipping scholars, deity and guru/ bhramins

### **3.2.2 KAPOTHA**

*Kapothosou karo yatra shilstamulagraparshavka*

If the Anjali hasta is joined at the root and the tips it is kapotha hasta.

*Praname gurusamhashu vinayaangi krteswayam*

It should be used to indicate salutation, conversation between teacher recognition, humility

### **3.2.3 KARKATA**

*Anyoynyasyanthare yatrangulyo nistruthye hasstayoha  
Antharbhirva varthante karkata sobhidhiyate*

If the fingers are held together and spread out or in it is said to be kartaka hasta .

*Samoothagamane thundadarshaney sankharoopane  
anganamatane shakonamanecha yujyathe*

Indicated to going together belly exposure conch call stretching of hooves and the lowering of a tree branch

### **3.2.4 SWASTIKA**

*Patakayo sannyuktakarayormmanibhandhayo  
Samyogena swastikakyo makare viniyujyathe*

If the pataka hasta is attached at the wrist of both hands, then it is swastika symbol  
It refers crocodile.

### **3.2.5 DOLA**

*Pataka urudeshastheda dolahasthoyamishyate*

If pataka hasta placed near at waist.

*Natyrambhe prayoktavyam idhinatya vidoviduhu*

It should be applied in the natyarambh apose



### 3.2.6. PUAHPAPUTA

*Samshilshaktarayo: sarpasirshah pushpaputah kara*

If the two hands hold sarpasirsha is joined together then it is pushpaputa hasta.

*Neeranjanaividou varivaladhikranepicha sandhyayam  
markyadyanecha matrapushpichari Yujyathe*

It is used to denote lighting of the candle, accepting the water and fruits, the evening flowers evening prayers offering flowers on puja

### 3.2.7 UTSANGA

*Anyonyabahudeshathou mrgasershakarou yadhi  
Utsangahastha sa gnjeya kbharatagamavedhibhihi*

When two mrgasirsha hasta are joined at the tip of the fingers then it is utsanga hasta.

*Aliganecha lajjayam angadadipradeshane  
baalanamshikshanechayam utsango yujyathe karah*

It is used to denote hugs shyness training of children shoulder armour.

### 3.2.8 SHIVALINGA

*Vamordhachandro vinyastha shikara shivalingaha*

If we show ardhachandra hasta on left and shikara on right hand.

*Viniyogastu tatsyaiva shivalingasya darshane*

It is used to refer shivalinga

### 3.2.9 KATAKAVARDANE

*Katakamukhaya panye svasthiko manibhandane  
Katakavardhanakya syadithi natyavidho vidu*

When two hands held katakamukha hasta and crossed at wrist in swastika then its katakavardhana hasta.

*Pattabhisheke poojayam vivahodishu yujyathe*

It refers coronation, offerings, marriage.

### 3.2.10 KARTEERISWASTIKA

*Kartari swastikakara karthariswastiko bhavath*

When kartari hashta is held in swastika position then it is kartari swastika hasta.

*Shakasuchadri shikare vrukeshucha nisyjathe*

It is meant to denote trunks peaks and trees.

### 3.2.11 SAKATA

*Bhramare madhyashustaprasarachakato bhavedh*

If the middle finger and thumb finger of the btramara hasta is aligned then it is Sakata hasta.

*Rakshaabhinayaprayah sakato viniyujiathe*

This is usually used when there is an acting of demon is done.

### 3.2.12 SHANKA

*Shikarantharagatahangushta itarangushtasangatah  
Tarjanya yuda ashilsta sankhahastha prakeerthithaha*

If the thumb of the index finger is joined with the other thumb and the other index finger is held together.

*Shankadishuproyojyayam mitya hurbaradayaha*

It is used to denote conch shell.

### 3.2.13 CHAKRA

*Yatrarshachandro thiranjavanyonyathalasamsprushou  
Chakrahasta vigneya chakarthe viniyujiathe*

Chakra hasta is done when two ardhachandra hasta are heldtogether and touch eachother. It is used to chakra.

### 3.2.14 SAMPUTA

*Kunchitathangulyaschakre proktatha samputahahastaha*

When the fingers of chakra hasta are bent.

*Vastvachade samputecha samputahkara eeritiha*

It is used to denote hide things and a box.

### **3.2.15 PAASHA**

*Suchysm nikunjite shilsta tarjanyau pasha eeritaha*

If the both the index fingers are bent inward then its is pasa hasta.

*Anyonyakalahe paashe shrngkahalayam niyujyathe*

It is used to denote quarrel rope chain.

### **3.2.16 KEELAKA**

*Kanishta kunjite shilshtha mrgasirshasthu keelaha*

When the little fingers of the mrgasirsha hasta is bent and joined together.

*Snehecha narmanulaapecha keelaho viniyujyathe*

It is used to indicate love and humourous conversation.

### **3.2.17 MATSYA**

*Karaprushatopari vyasto yatro hastasthvomukhaha  
Kinjt prasarithamngustakanihsto matysanaahaha*

When both hands are placed one over other and the thumb and little finger are extenede.

*Etasya viniyogasthu sammatho matsyadarshane*

Used to denote fishes.

### **3.2.19 KOORMA**

*Kunjithagramgulischakre thrukathamgushtakanishta  
Koormahasthasyavigneya koormarthe viniyujyathe*

If the fingers of chakra hasta are bent and the thumb and the little finger are spread apart it is used to indicate kurma avathara hasta.

### **3.2.20 VARAHA**

*Mrgasirshae tvanyatare svaparekah sthitho yadi  
Etasya viniyogastyarth varahapradarshane*

If one mrgasirsha hasta is held top of another hand, the thumb and little finger are joined together. It is used to denote Varaha.

### 3.2.21 GARUDA

*Thiryathalasthithavardhachandravumgushtayogatha  
Garudahastha ithyahurgarudarthe niyujyathe*

When two ardhachandra hastha are held and thumbs are joined it is garuda hasta.

### 3.2.22 NAGABHANDAM

*Sarpashirshasvastikam cha nagabhanda ithiritha*

Hold the sarpasirsas hastha in swastika position.

*Etasya viniyogasthu nagabhande hi sammathaha*

It denote snakes.

### 3.2.23 KHATVA

*Chature chaturam hyasya tharjannyangushtomokshatha  
Khatvahsthabhavadesha khatvashikibiyosmrathaha*

If the index finger and little finger extended in catura hasta.

It refers to couch, palanquin

### 3.2.24 BHERUNDA

*Manibhande kapithabyam bherundakara ishyate*

If two kapitha hastas are held at wrist crossing each other .

*Bherundo pakshidambatya bherundakara yujyathe karaha*

It is used to denote Bherunda(a kind of bird) and couple birds.

## 3.2 NRTTA HASTA

In the Abhinayadarpana, there are specifically 13 nrta hastas outlined. Interestingly, these hastas are not distinct from the samyuktha hasthas and asamyuktha hasthas; their names are repeated here. Among these 13 nrta hastas, six are gestures performed with a single hand, while the remaining seven involve combined hand.

*Patako swastikakyascha dolahasthasthadanjali  
Katakavardhanaschaiva sakada pasakeelakou  
Kapithaha sikhara kurmo hamsasyanjalapadmakaha  
Trayodasaitha hasthanyurnruthasyapyupayogina*

Pataka, tripataka, shikara, kapitha, alapadma , hamsasya, Anjali, svastika, dola, katakavardhana, Sakata, pasa and kilaka

### **3.3 DEVATHA HASTHA**

*Athathra bhramarudradidevathabhinayakramath  
Murtibhedane ye hasthastesham lakshnamuchyate*

#### **3.3.1 BHRAMAHASTHAM**

*Bhramascaturu vaame hamsasyo dakshine karah*

Keep the right hand at hamsasya hastha and left hand as catura hasta.

#### **3.3.2 SHAMBUHASTHAM**

*Shamborvamane mrgaseershasthreepathakasthu dakshine*

Right hand as tripatka hastha and left hand as mrgasirsha hastha.

#### **3.3.3 VISHNUHASTHAM**

*Hasthabyam tripataksthu vishnuhastha sa keerthitha*

Held both hand with tripataka hastha.

#### **3.3.4 SARASWATHI HASTHAM**

*Suchikrte dakshine vamae chaamsamakruthou  
Kapithakepi bharyatha kara syadithi sammathaha*

Keep suchi hastha on right hand and kapitha hastha on left side above shoulder .

### **3.3.5 PARVATHI HASTHAM**

*Urdhvada prasaruthavardhachandrakhyo vamadakshinou  
Abhaya varadhaischaiva parvathya kara eerithaha*

Held both hands in ardhachandra hasta in a way it depicts left hand as Abhaya hasta and right hand as Varada hasta.

### **3.3.6 LAKSHMI HASTHAM**

*Amsopankane hasthabyam kapithasthu sriyakaraha*

Keep kapitha hasta on both hands near chest.

### **3.3.7 GANAPATHY HASTHA**

*Urogathabyam hasthabyam kapithao vighnaratkaraha*

Held kapitha hasta in both hands and place it near the thighs.

### **3.3.8 SANMUGA HASTHA**

*Vama kare trisulam cha sikaro dakshine kare  
Urdhvam gathe sanmugasya hasthasyadhithi keerthithaha*

Keep trisula hasta in left hand and shikara hasta on right.

### **3.3.9 MANMADHA HASTHA**

*Vamedare thu shikaro dakshine katamukhaha  
Manmasya kara proktho natyasastrarthakeerthithaha*

Left hand holds shikara and right hand holds katakamukha hasta.

### **3.3.10 INDRAHASTHAM**

*Tripataka swastikascha sakrahastha prakeerthithaha*

Hands held in tripataka swastika is held high.

### **3.3.11 AGNIHASTHAM**

*Tripathako dakshine thu vame kangulahasthaha  
Agnihastha sa vignjeya natysastra visharadaihi*

Right hand is kept in tripataka hasta and left hand is kangula hasta.

### **3.3.12 YAMAHASTHA**

*Vame pasam dakshinethu suchi yamakaraha samrudhaha*

Pasa hasta is held on left hand side and right side holds suchi hasta.

### **3.3.13 NRUTHIHASTHAM**

*Khatva cha sakhataschaiva keerthitho nruthithekaraha*

Holding khatva hastham and then sakata hasta .

### **3.3.14 VARUNAHASTHAM**

*Patako dakshine vame shikaro vaarune karaha*

Hold pataka hasta on right hand and shikara hasta on left side.

### **3.3.15 VAAYUHASTHA**

*Aralo dakshine hastha vame charthapatakiko  
Druda chedh vayudevasya kara ithyabhideyathe*

Arala hasta on right side and ardhapataka hasta on left side.

### **3.3.16 KUBERAHASTHAM**

*Vame padmam dakshine thu gadha yakshapade karaha*

Padmakosham on left side and gadha hasta on left side

### **3.4 DASAVATHARA HASTHA**

#### **3.4.1 MATSYA AVATHARAM**

*Matsyahastham darshiyathva thathaskandhasamou karo  
Drutha matsyavatharasya hastha ithyabhideeyathe*

Keep the Matsya hastha (Samyukta hastha no. 16)

#### **3.4.2 KOORMA AVATHARAM**

*Koormahastham darshayithva thatha skandasamou karoh  
Druthaou koormavatharasya hastha ithyabhidheeyathey*

Korma hastha (samyuktha hasta no.17)

#### **3.4.3 VARAHAHASTHAM**

*Darshayithva Varaha thu kadiparshvasmou karou  
Drudavathivarahasya devasya kara ishyathey*

Varaha hasta (samyuktha hasta no.18)

#### **3.4.4 NARASIMHAVATHARA**

*Vame simhamugam drudva dakshiney tripathakiko  
Narasimhavatharasya hastha ithyachyathe budaihi*

Left hand holds shimhamuga hastha and right hand holds tripataka.

#### **3.4.5 VAMANAHAJSTHA**

*Urdhavadho drudamushtibyam savyanyabyam yadhisasthithaha  
Sa vamanavatharasya hastha ithyabhideeyathey*

Hold the mushti hastha one upwards and downwards .

#### **3.4.6 PARUSURAMAHAJSTHAM**

*Vamam kadithade nyasya dakshinardhepathakiko  
Druda parasuramasya hastha ithyabhideeyathey*

Keep the left hand on your waist and right hand with ardhapataka hasta.



### **3.4.7 RAMACHANDRAHASTHAM**

*Kapithrdo dakshiney hasta vame thu shikara karaha  
Urthvam drudho ramachandrahasta ithyachyathe budaihi*

Kapitha hasta on right hand and shikara hasta on left.

### **3.4.8 BALARAMAHASTHAM**

*Pathako dakshine hashte mushtivamakare thatha  
Balaramaavatharasya hasta ithyuchyate budaihi*

Pataka hasta on right hand and mushti hand left hand.

### **3.4.9 SREEKRISHNA AVATHARAM**

*Mrgaseersha thu hastabyamnonyabhimuge krthey  
Aasyopakande krshmasya hasta ithyuchyate budaihi*

Keep mrgasirsha hasta on bothe hands.

### **3.4.10 KALKI HASTHAM**

*Patako daskshine vame tripatako karo drude  
Kakyakhayasyavatharasya hasta ithyabhideeyathey*

On Right hand side pataka hasta is held ,left hand is tripataka hasta.

## **3.5. Navagriha hasta**

### **3.5.1 Surya hasta**

*Amsopakande hastabyamalapadmakapithaha  
Drudo yadhi karo heshya Divakara smrtaha*

If the alapadma hasta and kapitha hasta are worn in both hands near the shoulder it is surya hasta.

### **3.5.2 Chandra hasta**

*Alapadmo vama hasta dakshine cha patakiko  
Nishakarakara proktho bharatagamadarshibi*

If you show alapadma hasta on left hand and pataka on your right hand it will be Chandra hasta.

### 3.5.3 Kuja hasta

*Vame kare suchi syanmushtihasthasthu dakshine  
Dhrudasnjanatyasastrainjaramgarakakara smrutah*

If the left hand has suchi hasta and mushti hasta in right hand, it becomes kujahastha

### 3.5.4 Budha hasta

*Thiryagvame cha musti syadhakshine cha patakiko  
Budhagrihakara proktha bharathagavedhibhi:*

If we keep mushti hasta in right hand and pataka hasta in right hand then it is budha hasta

### 3.5.5 Guru hasta

*Hashtabyam shikaram drudhva yagnjasutrasya darshanam  
Rishibhramanahasthoyam guruschapi prakeertitaha*

Wearing shikara on both hands and displaying yajna sutra it becomes hasta to denote rishis, brahmins, brihaspathi.

### 3.5.6 Sukra hasta

*Vamochabage mushti syadadhasthadakshine thada  
Sukragrahakara proko bharatagamavedhibhih*

If the two hands hold musti hasta, where left hand is raised and right hand is lowered.

### 3.5.7 Sani hasta

*Vame kare tu shikarastisula dakshine kare  
Sanaischkara proktha bharatagamavedhibhi*

If left hand wears shikara hasta and right hand will hold trisula indicating sani.

### 3.5.8 Rahu hasta

*Sarpasirsho vamakare suchi syadakshine kare  
Rahugrahakara proktha natyavidhyadhipairjanai*

If one wear sarpasirsha hasta in the left hand and needle in the right hand it becomes rahu hasta.

### 3.5.9 Ketu hasta

*Vame kare thu suchi syadhakshine thu patakiko  
Ketugrahakara proktha bharatagamavedhibhi*

Suchi hasta in left and pataka hasta in right hand it is ketu hasta

## **CHAPTER 4**

### **BHARATARNAVA**

#### 4.1 INTRODUCTION

Bharataranava, an esteemed text in the realm of dance, is attributed to Nandikeshvara, the first disciple of Lord Shiva, also known as Tandu. It is said that Bharata, initially proficient only in the art of drama learned the art of dance from Tandu. Nandikeshvara is credited with five works, among which Bharataranava holds a significant place:

- Nandikeshvara Samhita Bhupala
- Bharataranava
- Bhartaranava Sangraha
- Guhesha Bharataranava (Bharata Senpathiyam)

Bharata Sangraha describes Bharataranava as a work comprising 4000 verses. The introduction to this Sangraha sheds light on the reasons for its composition. Indra, the king of gods, approaches Nandikeshvara and requests a shorter version of the text, as the original is too extensive to be learned in an emergency. The urgency arises from a challenge thrown by the asuras, instructed by Shukracharya, to the devas. Indra selects Sumati to receive instruction, leading to the text also being known as Sumati Bhodakam.

The available verses range from 101 to 810. The title page of the text identifies it as "Bharatarnava Nandikeshvara Guhesha Bharata Lakshanam." It becomes evident that while the core of the work consists of the original Bharataranava, additional content has been incorporated from other sources, including Guhesha Bharata Lakshanam, Sumati Bhodaka Bharataranvam, and Parvati Prayuktha Bharatartha Chandrika.

The structure of the Bharataranava consists of 15 chapters followed by an appendix. However, the beginning of the main text is unfortunately missing in the available edition, and it begins with the description of single hand gestures.

Chapter 2 delves into double hand gestures, providing insight into their significance and application.

In Chapter 3, the focus shifts to nrta hasthas, exploring their various forms and uses in dance.

Chapter 4 introduces other varieties of single hand gestures taught by Brhaspathi, along with discussions on the movements of the eyes and head.

Chapter 5 elaborates on different postures, elucidating their importance and execution.

Chapter 6 delves into the practical application of postures and the use of combined hastas in dance performances.

Chapter 7 is dedicated to the intricate study of tala, emphasizing its role in rhythm and tempo.

Chapter 8 explores chaari, offering detailed explanations and demonstrations of these dance movements.

In Chapter 9, angahara takes center stage, providing dancers with essential insights into choreographic sequences.

Chapter 10 revisits hand gestures, showcasing a wide array of movements that convey diverse meanings and emotions.

Chapters 11 and 12 shed light on srnga natya, offering comprehensive discussions on this aspect of dance performance.

Chapter 13 delves into the classification of dance into seven types of lasya and tandava, highlighting their distinctive characteristics.

Chapter 14 focuses on the practical application of tala, gati, and cari in Sudha and Desi Tandava, enriching the dancer's understanding of rhythm and movement.

Finally, Chapter 15 is entirely dedicated to pushpanjali, providing guidance on the ceremonial offering of flowers in dance performances.

## 4.2 SAMYUKTHA HASTHA

*Adha pushpaputachapi anjaliciturasrakaha  
Tripatakasvastikakascha krtarisvastika karaha  
Dolavahittakaraschaiva vardhamanakarastaha  
Patakasvastikaschaiva karophyathanvachita  
Kalasakhyakaraschaiva pakshavanchitaha  
Utsangastikohasto nagabandhascha Vaishnava ha  
Ete tu samyuktha hastha shodaashasyuhu prakirlitah*

### 4.2.1 PUSH PAPUTA HASTHA

*Sarpashirshakaro shilstaou yadhi pushpaputo bavedu  
Sandhyakalarshadane cha mantrapusparchanepicha  
Karnabhinye shuddanye leelanumelane  
Devatanam tarpane cha sashira parikeertithaha*

If the sarpasirsha hastha are in contact with each other then it is referred as pushpaputa hasta.

It is used to denote arghya in sandhya workshop, to denote talapushpaputa karana, used in suddha nrta of dancer and to offer sacred water to deities.

#### 4.2.2 ANJALI HASTHA

*Patako talasashilshitou yadi soanjalisangyakoh  
Namaskare shangarthe vignjejalirshyathe*

When pataka mudra is joined and held face to face each other.  
It is used to denote salutation, work shipping of deities and to show respect.

#### 4.2.3 CATURSASRA HASTHA

*Athomukhonmyukhouhasthou khatakanamokou  
Caturashravithi prokthai sammatya sarvashastrinam  
Patabhisheke turgasamardasya bhavane  
Mukhachalayanatayepi caturasro vidhiyate*

When both hands hold khatamukha mudra held in rectangular formation and it is facing downward.  
It is used to indicate the pouring of sacred water over the head of the king during coronation, to show the act of riding, and used in a dance called mukhachali nrta.

#### 4.2.4 TRIPATAKA SWASTIKA HASTHA

*Tripatako prokoshtou yadyetu swastika matho  
Bhavavade vineethavyamarge swastika bhavethu*

The both hands hold tripataka mudra and held in swastika position.  
It denoted fear and respectful approach.

#### 4.2.5 KARTARI SWASTIKA HASTHA

*Manivandhaduthithi tiyarmukhotou kartarikaro  
Kartariswastikakyati tayo rupamnuchyato  
Thiyargarthe vrukashchale vrukshashakhanukhnumene  
Bhughare samorayujyathe kartari swastio karo*

When the hands hold kartari mukha mudra and held in swastika position. It denotes a symbol cross, group of trees, branch trees joined together and to represent a mountain.

#### 4.2.6 DOLA HASTHA

*Pakavurudesyayu dolahasthoyamisyate  
Ahamarganritau sarvanatyarambhepi yujyathe  
Dolakaroyam kathithaha karobhinayadedhibhi*

When the pataka mudra is allowed to hung freely to reach the thigh.  
It shows dance involve erotic dance moevements and danced in preliminary of all dance.

#### 4.2.7 AVAHITTA HASTHA

*Alapadma vakshashisthavahi thakaro bhavetha  
Shrunganatane hastacharasya natanepicha  
Kucharthe yujyathe soyam vahithakara kramathu*

When alapadma mudra are held at chest level.  
It used to represent dances depicting erotic movement, dance consisting chiefly of hand movements and to denote the bust .

#### 4.2.8 VARDHAMANA HASTHA

*Urdhvabhavamukho hastho shikaro vardhamanaka  
Sardhethi vachomane datchamityathikepicha  
Kim kimithyuthi sandarme kadhamchidhitha bhhane  
Vardhamanabhido hasto maratharthecha samataha*

When both hand is held with shikara mudra facing each other  
It is used to express idea of always it has been given away, question like what somehow or others.

#### 4.2.9 PATAKA SWASTIKA HASTHA

*Patako manivandhasthou tirscginathalo yadi  
Urfhavadhomukhavihya sathpatha kavasthiko mata  
Argalayam hamtacharban dharupananatanepicha  
Patakaswastika soyam kirthithaha karavedhibhihi*

If pataka mudra is facing obliquely cross each other in where one hand is turned downward and other upward.  
It is used to denote fetter and is used in hasta chara bhanda dance.

#### 4.2.10 UTTANNAVANCITA HASTHA

*Tripatakavansadheshagata buta navaschitau  
Vishnorabhinaye satha thamavanayam shurodeye  
Uttanavanchitabhitya kathitha sarvanatyage*

When tripataka mudra in both hands held at shoulder level. It is used in the representation of Maha Vishnu, showing motionlessness and to denote the appearance of devatas before our eye.

#### 4.2.11 KALASA HASTHA

*Anyonyabhimukho chardchandro kalasamjaka  
Bhucharinatane purnavasthunirdhashabhavane  
Jalavagahane chyapi yujyate kalasa karaha*

If the ardhachandra mudra is joined by facing each other it is referred as kalasa hasta. It denotes the kalasam- pot used in karakattam (a tamil dance) by priests, to indicating a object in fullness, showing fully immersed bath.

#### 4.2.12 PAKSHAVANCITA HASTHA

*Katideshgataveau pakshavancita namko  
Natyeraudrarasyapi garudasya putikrame  
Pakshinam pakshavesha rashyascha madhyake  
Pakshavancita hastoyam yjyathestra puranthethei*

When ardhachandra mudra is held at hips, then it is called as pakshavancita hasta To dance in general, to show mood of fury, to show the flight of garuda , wings of bird belt-like ornaments and the hip.

#### 4.2.13 UTSANGA HASTHA

*Anyonyoryari samsthapyo sarpaseershabidou karo  
Nameradhastoudvinyastu namena yutsangnamakah  
Tapahsamdhou yoge cha utsangkara ishyate*

When the sarpasiras mudra is placed one over other below the navel. It denotes penance and contemplation and yogic practices.

#### 4.2.14 TILAKA HASTHA

*Tripatakadhayou hasthalalatahodayasthihatou  
Devapushpanjalou gandarasadhithilakepicha  
Tilakabhidhastoyam yujyathe yogavedhibhihi*

Hands hold tripataka mudra one is placed in front of forehead and other hand near heart It is used to denote wearing sandal marks and to do the flower offering to deities.

#### 4.2.15 NAGABHANDA HASTHA

*Hasto bhujagamusdhanaou anyoyamanibhadanou  
Adhomukhou agaoutadanaagabhaviti smritadou  
Bhujangadampati maveni kunjaanam vivechene*



*Atharvansya mantresha nagabhando niyyathe*

When the sarpa sirsa mudra is twisted one over other at wrist.  
It denotes union of snakes, depicting arbour and in uttering charms.

#### 4.2.16 VAISHANAVA HASTHA

*Shilshantushto patako chetkaro vaishanavamakah  
Dampatiyoga chakravakasya bhavane  
Sangraharshe yujyathesoyam vaishanavabhidhastalakh  
Iti samyukthastha nam dwitiyadhyacha.*

When the pataka mudra is joined by thumb.  
It denotes a group, couple or cakravaha bird and to indicate the rubbing of objects.

#### 4.3 NRTTA HASTHA

*Ataha param parvasyami nrttasthanusaranam  
Udeshasthu kramathesham udvrtasthalavakatranga  
Viprakeerna gajadanta tato vyadibaktraha  
Sucivaktro recita syadardharecitapallavatra  
Nitam keshabhandhakhyo latakhya karihastaha  
Dandapaksho janahastho mudrahastha shodasha  
Ityevam nrttasthanam naam lakshanamiriyate*

Udvrtta hasta, talavaktra hasta, viprakeerna hasta, gajadanta hasta, aviddavaktra hasta, suci vaktra hasta, recita hasta, arada recita hasta, pallava hasta, nitamba hasta, kesabandha hasta, lata hasta, kari hasta, dandapaksha hasta, janana hasta, mudra hasta , urdhvamandala hasta, parsvamandali hasta, uromandali hasta, Nalini padmakosha hasta, kapota hasta, makara hasta are 22 nrtta hasta.

#### 4.3.1 UDVRTTA HASTHA

*Hamsapakshakarou vakshaamyukhatvamupasriyou  
Parshavaparena vishilstou karobhudi namakou  
Avarthithapadhe ihstanampyatyarbhavane  
Thishteti vachana dolachalanarthe cha mandire  
Udvrtta hasta kathitha purvashastiravisharadaihi*

Definition: The Hamsapaksha mudra involves placing the hands in front of each other and apart, forming a shape resembling the wings of a swan.

Uses: This mudra is employed to signify a part of a winding movement known as avarthitha, wherein the hands move outward with the little fingers extending first. It is also

utilized to symbolize a swan couple, denote a halt in movement, illustrate the swinging motion, and represent a house.

#### 4.3.2 TALAVAKRTA HASTHA

*Karou patakanamanou samyukha tu parasparshayam  
Paunapunyena chalithou hasthou thalamukhayou  
Lundane mandinatane mukhanasyanu melane  
Ihsat iti proktou khatasatlamukhakyo*

Definition: When the pataka mudra is held facing each other, they are shaken frequently.

Uses: This gesture is employed to convey the action of wallowing or rolling, as well as to express the idea of moving or being scattered here and there.

#### 4.3.3 VIPRAKEERNA HASTHA

*Ishtautu tripatakakhyo vishilstou swastikakruti  
Katheyethu viprakiragakhayonrtakarma visharadaihi  
Kavachecha karanyase mantra vahanhavane  
Viprakeernakara sakshatha kavimibhiryujyathe kramat*

Definition: Tripataka, when kept apart in a swastika formation, involves positioning the fingers in a three-pointed shape with space between them.

Uses: This mudra is utilized to symbolize armour, representing protection or defence. Additionally, it is employed in the act of invoking mantras or spiritual incantations.

#### 4.3.4 GAJADANTA HASTHA

*Kanishte de shikarayo prasruthe gajadantha  
Jalavagahe dhiradadanthayobhumi khathanou  
Shankhasthapanabhaveshu gajadanta niyujyate*

Definition: When the thumb and little finger are extended while the other fingers are closed.

Uses: This gesture is employed to symbolize various actions such as digging the earth, immersing oneself in a bath, representing an elephant's tusk, or placing a conch filled with sacred water on its pedestal during religious rituals.

#### 4.3.5 AVIDDHAKRTA HASTHA

*Manivandha vabhistunthou karo mukulanamabou*

*Ponamyena chali thou ishathavidrakhatrakou  
Devarchnecha bhramane chaarinatye cha yudake  
Aavidhuka katrahasthoyam manishibhiruda huthaha*

Definition: Mukula hasta, rotated to the wrist and shaken frequently.

Uses: This gesture finds its application in various contexts, including offering flowers to deities, performing the bhramari (bee) pose in yoga, executing dance movements involving intricate gestures, and depicting scenes of fierce battles or fights

#### 4.3.6 SUCIVAKTRA HASTHA

*Anonyabhimukhou shilshou suchivaktramidhanakou  
Suchi sailabhinaye laganarthe melane der  
Shakadruryasya samdarpa suchovakatro niyujyathe*

Definition: Suchi hasta, when held facing each other and in contact, involves bringing the fingers together while keeping them in contact with each other.

Uses: This gesture is commonly employed to depict shringara, representing objects touching each other closely, items being tightly packed together, or illustrating the entanglement of tree branches.

#### 4.3.7 RECITA HASTHA

*Alapadmakaro bhranto sheergan parshva prasarithou  
Thathaprayogakushalou recitakhoyavudahatham  
Chalisyayarshnatane naarikele pralapake  
Sarvanatyantav elayam yjyathe kavibhi karo:*

Definition: Alapadma hasta, rotated and extended rapidly.

Uses: This gesture is commonly utilized in Kali Natanam, a traditional dance form, as well as in performances involving coconuts. Additionally, it is often employed to mark the conclusion or finale of a dance performance.

#### 4.3.8 ARDHARECITA HASTHA

*Etou cha vambhagasthou thon amra chardharecitaou  
Angaharasya natane cakravahadvayargatou  
Ardharecita hashthayom yujyate kramapurvakame*

Definition: Ardha Recita hasta is a variation of the Recita hasta where the hand gesture is performed on the left side.

Uses: This gesture is often employed to symbolize the flight of two Cakravaka birds and is also commonly used in Angahara, a sequence of dance movements in Indian classical dance forms.

#### 4.3.9 PALLAVA HASTHA

*Manivandha prashithilo patako chapyadhomukhe  
Kishchitu chalitou chagre pallavarapayakaro bhavethu  
Phalpushapavanamranam shalanam yojanasuche  
Namrikrutharthe yujyathe pallavabhidhasthtakou*

Definition: When the Pataka hasta is hanging down from the wrist with a slight movement at the end of the hand.

Uses: This gesture is often used to symbolize a tree with hanging fruits and flowers, or to depict the action of bowing down in reverence or respect.

#### 4.3.10 NITAMABA HASTHA

*Amsadheshadhiniyarthou nithambavadi chlithou  
Tripatakaharyo hastho nithambavithi keerthithou  
Pariveye tamrarupe devavaranaabhavane  
Prathishigam vithayothi vachana bhramari nrittou  
Ugrahatyadhiracahne yujyathe cha nithambakaha*

Definition: When the Tripataka hasta is moved from the shoulder to the waist with a shaking movement.

Uses: This gesture is commonly employed to depict imagery such as a ring of clouds around the moon, the aura surrounding sculptures made of copper, or the act of wearing a veil. Additionally, it can be used to portray scenes of fury or intense emotion.

#### 4.3.11 KESHABHANDA HASTHA

*Etave cha nitambatu keshaparyanthachalithou  
Keshabhandavithi pranko thoyo rupamihocchyate  
Vrukshadyasyabhinaye shumeroraarthabhavane  
Udityayeti vachobhavane yujyate keshabhandakaha*

Definition: When the Nitamba hasta is moved upward from the shoulder to the locks of hair.

Uses: This gesture is often used to symbolize a pair of trees standing together, the majestic Mount Sumeru, or to convey the idea of lifting or raising something up.

#### 4.3.12 LATA HASTHA

*Alapadmakaro chagre kevalam thu grasheri thou*  
*Anatharaprachalithou lathakyovithi kirthithou*  
*Vidhyabhramananatyae cha vayuchalithakorake*  
*Pushpithayam natyamcha yujyathehi lathakara:*

Definition: When the Alapadma hasta is extended and shaken.

Uses: This gesture is commonly utilized in Vidyut Bharamana, a traditional dance form, as well as in depictions of young plants being shaken by the wind or a creeper laden with flowers swaying in the breeze.

#### 4.3.13 KARI HASTHA

*Vamasthutripataka syadamsheshaniveshitha*  
*Padmakoshopyadhovakrte pura syathakarihasthaka*  
*Gajashundarthe vignarajasyabhinayepicha*  
*Karihasthokaro sakshabhiyujyathe karavedhibhihi*

Definition: Tripataka mudra held on the left shoulder with Padmakosha kept downwards.

Uses: This gesture is often employed to denote the deity Vignaraja, a form of Lord Ganesha associated with removing obstacles, as well as to symbolize the trunk of an elephant, particularly in traditional depictions of elephants in art and dance.

#### 4.3.14 DANDAPASKHA HASTHA

*Vyavrtta parvarithithabyam alapadamkaro yadha*  
*Recithou prasyathou tou sthou dandapaskha vidurahastho*  
*Pakshinam chalane pushpanjalinyasya madhyame*  
*Dandapakshabhidane soyam yujyathe yojanaparo*

Alapadma hasta, after performing vyavarita and parivartita and then extending it rapidly.

Uses: This gesture is often employed to depict the graceful flight of birds through the air, resembling the movement of their wings. It is commonly incorporated into dance sequences, especially during the midst of the Pushpanjali, a traditional offering of flowers in dance performances.

#### 4.3.15 JNANA HASTHA

*Patakoparivinyasthou hamsasyosyurdhvaganana*  
*Jnanahaststhou kathitha karabhavadhichakeshamani*  
*Nirvanabhavanshu shanthanamarasodaye*  
*Hudayasyanbhava cha janahasthou niyujyathe*

Definition: When Hamsasya hasta is placed over Pataka hasta.

Uses: This gesture symbolizes liberation (moksha), the emotion of tranquility (shanta rasa), and a peaceful mood. It is often used to evoke a sense of serenity and spiritual freedom in dance performances.

#### 4.3.16 MUDRAHASTHA

*Karayormadyamangushtayogacchanyaprasaranatha*  
*Mudrahashtasma khoyatho karabhyashabhichakshanai*  
*Anushithyam thake dhinoranamne thrugabhavane*  
*Chinmudra cha chachvarthe mudrahashtou niruito*

Definition: The thumb finger and middle finger are joined while the other fingers are extended.

Uses: This hand gesture is commonly used to symbolize various concepts such as an atom, the head of a cow, the Chin Mudra (a symbolic gesture in yoga), and the beak of a bird. It is versatile and can represent different objects or ideas depending on the context of its usage.

#### 4.3.17 URDHVAMANDALA HASTHA

*Aralakhyo karo chordvabhage chalprasruthouchathou*  
*Urdhvamandalinou hastho kathitho thadhischakshnou*  
*Shukatundasya gamane pralayasya nirupana*  
*Urdhvamandalinou joyokaramavisharadaihi*

Definition: When Arala hasta is extended upward.

Uses: This gesture is often used to symbolize the flight of two birds soaring into the sky or the graceful movement of a parrot in flight. Additionally, it can be employed to indicate a flood, depicting the rising waters or the overflowing of a river.

#### 4.3.18 PARSHVAMANDALI HASTHA

*Etouhi parshvadurithayam paryayathmamrupagathou  
Parshamandalinou joyou karakarmavisharadaihi  
Kapotanam cha gamane bhujangastu vishopatha  
Parshvamandalinou joyou pura maratakavidaihi*

Definition: When the hasta used in Urdhvamandali is kept on the alternate side, it is referred to as Parshvamandali.

Uses: This gesture is commonly used to depict the gait of a pigeon, capturing its elegant and rhythmic movements. Additionally, it can symbolize the Nagastram, a serpent weapon, often portrayed in Hindu mythology and traditional dance forms.

#### 4.3.19 UROMANDALI HASTHA

*Etoutu chalitho vakshsammukhena pena puna  
Uromandalinou joyou hasta karmavisharadaihi  
Krochanam gamane chapi khajaritagathikrame  
Etou niyojyathe purvaruromandalinou karo*

Definition: When the hasta is repeatedly shaken.

Uses: This gesture is often employed to symbolize the flight of a Krounja bird, known for its graceful and fluttering movements in the air. It can also represent the flight of small birds, conveying their rapid and agile movements through the sky.

#### 4.3.20 NALINI PADMAKOSHA HASTHA

*Padmakoshabidhouhasthou urodeshasamastrithou  
Vyavrutta chalithakaro nalinipadmakoshako  
Sanalapadmayugale mamarkthyacha vishostha  
Mukhanatyanyugepi nalinipadmakosha krotha*

When the Padmakosha hasta, starting from the chest and done with Vyavartita.

Uses: This gesture is commonly utilized to depict the imagery of two lotus flowers with their stalks. Additionally, it can be employed to convey conversations or discussions with hidden meanings, often seen in storytelling or theatrical performances. It is also utilized in dumb shows or silent performances to convey messages or narratives without spoken words.

#### 4.3.21 KAPOTA HASTHA

*Dakshinakyokara purva sarpaseershakruthi shishyate  
Asthya prushtathu mutha: purvavadu mahasthaka  
Prasruthograpothesra keerthitho natyavodhim  
Kapothadundhubhavepi surpayomilanepicha  
Kapothoyam samakhyatha karayogavisharadaihi*

When the Sarpasirsha hasta is kept by touching the back side of the hands.

Uses: This gesture is often used to symbolize a pair of pigeons, capturing their graceful and gentle flight. Additionally, it can represent a pair of snakes, depicting their sinuous and serpentine movements.

#### 4.3.22 MAKARA HASTHA

*Etaveva chalangustyugalo makara kara  
Makarakhyo samakhyotho matsyabhava visheshathey.*

Definition: When the Sarpasiras hasta is held in two hands overlapping each other, and the thumb fingers are moved up and down.

Uses: This gesture is commonly used to denote a fish, representing its swimming motion through the water.

### 4.4 DEVATHAHASTA

In the appendix of Bharatarnava, a separate section discusses various kinds of hasthas. Here, hasthas are described with reference to deities and specific meanings.

#### 4.4.1 Vigneshwara:

The left hand holds Pataka extended forward, while the right hand is in Katamukha.

#### 4.4.2 Bhrama:

The left hand is in Padmakosha, and the right hand is drawn across the body at shoulder level, depicting Vedabhyasa Pada Mudra.

#### 4.4.3 Vishnu:

Start with Tripataka on the first hand and then shift to Kartari Mukha on the shoulder.



#### 4.4.4 Dasavathara Hastas:

- Matsya Hasta: Keep Makara Hasta.
- Kurma Hasta: Use Sukatunda Hasta over Pataka Hasta in Vaisnava Sthanaka.
- Varaha Hasta
- Narasimha Hasta: Stand on one leg and thrust Vardhamana Mudra.
- Vamana Hasta: Stand in Vaisnava Sthanaka, hold Kamandalu in the left hand, and place the right hand in Arala Hasta at the heart.
- Parasuram Hasta: Join hands with Pataka Hasta to depict the process of cutting.
- Rama Hasta: Stand in Alida position with the left hand in Shikara and the right hand in Katamukha on the shoulder.

Balarama hold gada and bow and arrow sometimes it is represented by shikara hasta.

- Buddha Hasta: Stand in Sama Pada with Dola Hasta.
- Kalki Hasta: Stand on one leg holding Pataka Mudra.
- Krishna Hasta: Perform the abhinaya of Gopala with Tribhangi.

#### 4.4.5 Padmanabha:

Hold the Padmakosha Mudra above the chest.

#### 4.4.6 Vishnu:

Keep Abhaya Hasta and Varda Hasta in the hands, respectively.

#### 4.4.7 Sadasiva:

Stand in Shiva Sthanaka with Sula Mudra in the right hand and Mrigasirsha Mudra.

#### 4.4.8 Ardhanarishwara:

Place Padmakosha Mudra on the left hand and Trisula Mudra on the right.

#### 4.4.9 Saraswathi:

- Hold Musti on the left hand symbolizing the book and Katamukha Hasta on the right, depicting a rosary in Ashvakranta Sthanaka.

- Hold Kataka Hasta in the left hand near the chest region and Chatura Hasta on the right side in Ayata position.

#### 4.4.10 Lakshmi Devi:

Performed with Katakamukha Hasta in both hands with Pada Badda.

#### 4.4.11 Parvati:

The left hand is in Katakamukha Mudra, and the right is in Pataka Hasta.

#### 4.4.12 Durga:

The left hand is in Musti Mudra, and the right hand is in Kataka Hasta.

#### 4.4.13 Manmatha:

- The right hand holds Kapitha, and the left hand holds Shikara Hasta, depicting an arrow and bow.

- Alternatively, keep Kapitha in the right hand near the chest and Tripathaka in the left hand near the ear.

- Or, hold Samdamsam in the left hand near the ear and Hamsasyam in the right hand.

#### 4.4.14 Shanmuga:

Kartari Mudra is held near the ear and twisted to the front three times, while the left hand holds Kataka Mudra, performed in Vaishnava Sthanaka.

#### 4.4.15 Abhinaya for Dikpalaka:

- Indra:

The left hand shows Arala Mudra on the forehead, and Tripataka is held in the right hand, performed in Sama Pada.

- Agni:

Hold Tripataka in both hands and then change to Kartari, crossing over the chest.

- Yama:

The left hand is in Suchi Hasta on the shoulders, and the right hand shows the offering of Pinda to Pitrs using Alapadma Mudra, performed in Sama Sthanaka with a grim look.

- Nirrti:

With Ardhachandra on the left hand over the left shoulder and Pataka on the right shoulder.

- Varuna :

When the right hand changes from Arala to Abhaya Hasta, and the left hand is held in Pataka facing downward.

- Vayu:

The right hand is in Pataka held high and rotated, while the left hand shows Abhaya Hasta.

- Kubera:

With Pataka in the right hand and Ardhachandra in the left hand, with satisfaction in the eyes.

- Isana:

Performed in Saiva Sthanaka with Tripataka on the right hand and the left hand in Mushti.

*Hastayoh katkam kritva Swasvaparshve Nivesya cha  
Prasanadriksamsthanastruna Dityadar shane  
Suchi hita purah Samyakphalopari Nivesya cha  
Samastha krura Madhya krupradarine Samasthanshita Kuryadhastalau cha  
katakamakho  
Apamam patayedetam astadityam pradarsayet*

**Navagriha abhiraya**

*Tripataka kartariva Sampa prasaritha  
Ardachandrastatha daksho vamosapari San sthithal  
Sachisamdamsakho hastho parsvayoh Sanniverya cha  
Samasthan sthitha Kuryallohitanga pradarshanam  
Sabjam tu mukulam kaitra puromage niveshaya cha  
Samdamsam dakshinam haustham Kuryarthaparsh samsthitham  
Prasannataksamsyatra Soumyamadarshayedu Dakshinam  
Magasinsha Syat karan Narasamannataha*

*Nishipya Sapyam bahosi som krátvaparivbitah  
shira kabpam ta kurvara Samdamso Karayugamakam*

*Nishithya parsvayoranga nervamamilje Visbitha  
Shukrabhinaya hastho kathitho hrtyako vidai hi*

*Samdam samalapadimam cha vartye mukha par  
Shvatahaprasannavadanam kruradrahti souripradarshine  
Vame sarpasiraha kruthua Munchi tham  
Sanivesyacha Daksha Samdomsakam  
Kuyarthakura ke Kunchita Stitaba*

*svartbhanum Darshayedvidan hanehabhi Kavidai  
Patakam Nipathakam cha dakshinam chodramannaye tha*

*vamahasthastha Samdamsho kunchita sthanake Sthitha  
Krura valokan chaiva Ketumadar shaye dwijah*

## THE SUN, RISING, AT ZENITH, AND SETTING

To denote the rising sun the hands show Khataka mudra (Asamyuta No. 12) each at its side, the look is peaceful and the standing posture is normal.

The hot sun of the noon is denoted by holding the Suci mudra (Asamyuta No. 13) in front above the fore-head, assuming a cruel and angry look and standing in normal posture.

To denote the setting sun, both the hands assume Khatakamukha mudra (Asamyuta! No. 12), the side- long look is directed downward and the standing posture is normal.

(105-116) Moon:- Tripataka (Asamyuta No. 2) or Kartari (Asamyuta No. 4) is assumed in the left hand and raised upward and the right hand assumes Ardha Oandra (Asamyuta No. 6) and is placed just over the left shoulder, and the look is directed in all directions to denote the rising moon.

## Moon

The left hand assuming Kartari (Asamyuta No. 4) or Tripataka as before is raised upward and the right hand assumes Suci mudra (Asamyukta No. 13) and rotates above, and the look is directed towards the hand to denote the full moon.

#### **Mars:**

The hands assume Süci (Asamyukta No. 13) and Sandamsa mudra (Asamyukta No. 25) respectively and are directed and placed at the sides, and the standing posture is normal to denote Angaraks (Mars).

#### **Mercury:**

The left hand assumes Mukula mudra (Asamyuta No. 26) and placed in front and the right hand assumes Sandāmsa mudra (Asamyuta No. 25) and is placed at the right side, the look is one of satisfaction and the standing pose is normal, to denote Budha (Mercury).

#### **Jupiter:**

The right hand assumes Mrgasira mudra (Asamyuta No. 17) and is held at the nose and the left hand assumes the Sikhara mudra (Asamyuta No. 10) and is raised up towards the shoulders from the level of the fore-arm, the head moves quickly up and down, and the standing posture is Samapāds (Sthanaka No. 9), to denote Guru (Jupiter).

#### **Sukra:**

With the head moving up and down quickly the hands hold Sandamsa mudra (Asamyuta No. 25) at the sides and the eyes look with one of them half closed, t...

#### **Sani:**

Holding the sandamsa and alapadma respectively hands are moved outwards in winding manner from near the face and the face has satisfaction.

#### **Rahu:**

The left hand assumes Sarpasira mudra (Asamyuta No. 16) and placed over the head and the right hand holds Sandamsa mudra (Asamyuta No. 25) and the standing pose is Kuñcita and the look is cruel to show Rahu (the Dragon's tail)

#### **Ketu:**

The right hand holds Pataka or Tripatīka and is held aloft, the left hand holds Sandamsa mudra (Asamyuta No. 25) the standing pose is Kuñcita and the look is cruel for showing Ketu [dragon's head].

### **COMPARTIVIE STUDY AND FINDINGS:**

Delving into the depths of time, the origins of these texts remain shrouded in mystery. Yet, within their pages, we discover echoes of a vibrant dance tradition that blossomed after the 12th century. Imagine the echoes of ankle bells and the rustle of silk as dancers brought to life the intricate classifications of nrta, nrtya, and natya—a dance language that matured alongside the evolving cultural landscape. Each step, each gesture, was a brushstroke on the canvas of history, painting a portrait of artistic evolution.

In "Bharatarnava," the pulse of indigenous dances resonates strongly, reflecting the diverse tapestry of regional cultures that flourished in the later 13th century. Picture the village squares alive with the beat of drums and the twirl of dancers, each movement a celebration of local heritage. Meanwhile, "Abhinayadarpana" meticulously dissects individual dance elements, much like a sculptor chiseling away at a block of marble to reveal the form within.

Whispers of "Bharatasastra" thread through the narrative of "Abhinayadarpana," hinting at a lineage of knowledge passed down through generations. It's as if the voices of ancient scholars guide us through the labyrinth of dance theory, offering insights into the intricacies of movement and expression.

Hastas, those silent storytellers of dance, take center stage, each gesture imbued with meaning and emotion. From the gentle grace of Pushpaputa to the reverent prayer of Anjali, they speak a language older than words. Yet, even within this familiar lexicon, nuances emerge. In "Bharataranava," the Utsanga hasta embodies a yogic transcendence, a reaching towards the divine, while in "Abhinayadarpana," it evokes the warmth of human connection, a tender embrace between lovers.

Nrta hasthas, with their fluid movements and elusive meanings, become the focal point of exploration. In "Bharataranava," Nandikeshvara eschews rigid interpretations, inviting dancers to discover the practical applications of each hasta. The text introduces a staggering 22 Nrta hasthas, a testament to its expansive vision, yet it also diverges from the path laid out by "Natyasastra," forging its own unique journey.

"Bharataranava" emerges as a beacon of innovation, introducing eye glances and hasthas for deity depiction, inviting dancers to explore realms of creativity previously uncharted. Meanwhile, "Abhinayadarpana" remains faithful to tradition, preserving the sanctity of ancient gestures like a guardian of the dance lineage.

But it's not just the gods who dance within these pages; it's the spirit of humanity itself. The absence of Buddha in "Abhinayadarpana," while present in "Bharataranava," speaks to the ebb and flow of cultural narratives, hinting at the complex tapestry of beliefs and traditions woven into the fabric of society.

As we traverse the labyrinth of hasthas, we encounter a kaleidoscope of forms and meanings, each one a window into the soul of dance. From Ardha Suchi to Vyagrah Kataka, each hasta tells a story, each gesture a revelation. "Bharataranava" breathes new life into these ancient forms, infusing them with contemporary relevance and application,

while "Abhinayadarpana" stands as a guardian of tradition, preserving the essence of each movement for future generations.

In the end, these texts are more than manuals; they are mirrors reflecting the dance of humanity itself, a testament to the enduring power of art to transcend time and space. They are a reminder that, even in our modern world, the ancient wisdom of dance continues to inspire, enlighten, and uplift.

CONCLUSION

As we draw the curtains on our exploration, it becomes evident that "Abhinayadarpana" serves as a gentle guide, ushering beginners into the intricate world of dance, while "Bharataranava" stands as a beacon of advanced wisdom, delving deep into the nuances of hasta abhinayanam.

Yet, amidst our journey, questions linger about the identities of these texts' authors. The enigmatic figure of Nandikeshvara casts a shadow of doubt, leaving us to ponder the origins of these profound teachings. Despite our speculation, the truth remains elusive, veiled behind the curtains of time.

The structural differences between these texts further fuel our curiosity. While we have glimpses of "Bharataranava" from the Tanjavur Saraswathi Mahal Library, the full version remains elusive, leaving us to piece together its narrative from fragments of knowledge. Scholars, too, debate the authorship and timelines, suggesting that these texts may belong to different hands and eras.

In our quest for mastery, we find an unexpected connection to yoga. The hastas we dancers wield carry echoes of ancient healing practices, serving as conduits for spiritual and physical well-being. It's a reminder of our ancestors' profound wisdom, their mastery of both tantric and artistic realms paving the way for our journey towards salvation through dance.

Dr. Mandakranta Bose's insights offer a fitting conclusion to our odyssey. Both "Bharataranava" and "Abhinayadarpana" hold significance as instructional manuals, each offering a unique perspective on the art of dance. While "Bharataranava" may have faded from contemporary practice, its teachings remain invaluable, serving as a practical guide for those seeking to traverse the choreographic stage with finesse.

As we bid farewell to these ancient texts, let us carry forward their legacy with reverence and gratitude, honoring the timeless wisdom they impart and the dance they inspire within us all.



## TABLES

### 1.SAMYUKTHA HASTA

ABHINAYADARPANA	BHARATARNAVA
Anjali	pushpaputa
Kapota	Anjali
Karkita	Caturasra
Svastika	Tripataka swastika
Dola	Kartari swastika
Pushpaputa	Dola
Utsanga	Avahitta
Shivalinga	vardhamanaka
Katakavardhana	patakaswastika
Kartari svastika	uttannavancita
Sakata	Kalasa
Shank	pakshavancita
Chakra	Utsanga
Samputa	Tilaka
Pasha	nagabanda
Keelaka	Vaisjnava
Matsya	
Korma	
Varaha	
Garuda	
Nagabhanda	
Khatva	

Bherunda	
Avahitva	

## 2.NRTTA HASTA

ABHINAYADARPANA	BHARATARNAVA
Pataka	Udvrta hasta
Svastika	Talavaktra hasta
Dola	Viprakeerna hasta
Anjali	Gajadanta hasta
Katakavardhana	Aviddavaktra hasta
Sakata	Sucivaktra hasta
Pasa	Recita hasta
Kilaka	Arda recita hasta
Kapita	Pallava hasta
Shikara	Nitamba hasta
Kurma	Kesabhanda hasta
Hamsasya	Lata hasta
Alapadma	Kari hasta
	Dandapaksha hasta
	Jnana hasta
	Mudra hasta
	Urdhvamandali hasta
	Parsvamandali hasta
	Uromandali hasta

	Nalinipadmakosha hasta
	kapota
	makara

### 3.ASHTADIKPALAKA HASTA

	Abhinayadarpana		Bharatarnava	
Indra	Tripataka swastika		Arala	tripataka
Agni	Kangula	tripataka	Tripataka changes to kartaro	
Yama	Pasa	Suchi	Suchi	Alapadma
Nirti	Khatva	Sakata	ardachandra	Pataka
Varuna	Pataka	Shikara	Pataka then changes into arala mudra	
Vayu	Ardhapataka	Arala	abhaya	pataka
Kubera	Padma(kosha)	Gada	ardachandra	pataka
Isana	khatva	sakata	Musti	Tripataka

### 4. NAVAGRIHA HASTAS

	Abhinayadarpana		Bharatarnava
Sun	Alapadma	Kapita	Tripatala / kartari / ardachandra
Moon	Suci	Musti	Suci samdamsa
Mars	Musti	Pataka	Mukula samdamsa
Jupiter	Shikara		Shikara mrgasirsha
Venus	Musti		Samdamsa moving upward
Saturn	Shikara	Trisula	Samdamsa alapadma
Rahu	Sarpasiras	Suci	Sarpasiras samdamsa
Ketu	Suci	Pataka	Samdamsa pataka

## 5.DASAVATHARA HASTA

	ABHINAYADARPANAM		BHARATARNAVA	
matsya	Matsya hasta		Makara hasta	
Kurma	Kurma hasta		shukantunda	pasa
Varaha	Varaha hasta		Varaha	
Narasimha	shimhamuga	tripataka	vardhamanaka	
Vamana	Musti	musti	kamandalu	arala
Parasurama	On waist	Ardhapataka	pataka	
Srirama	Shikara	Kapitha	shikara	katamukha
Balarama	Musti	Pataka	Gada kadamukhi	shikara
Sri krishna	Mrgasirsha		Abhinaya with tribhangi pose	
Kalki	Pataka	Tripataka	Pataka	
Buddha			Dola hasta	

## PICTURES

### Asamyukta hastas - BHARATARNAVA



4.2.1 PUSH PAPUTA HASTA



4.2.2 ANJALI HASTA



4.2.3 CATURASRA HASTA



4.2.4. TRIPATAKASWASTIKA



4.2.5 KARTARI SWASTIKA



4.2.7 AVAHITTA HASTA



4.2.8 VARDHAMANAKA HASTA



4.2.9 PATAKA SWASTIKA



4.2.10 UTTANNAVANCITA



4.2.11 KALASA HASTA



4.2.12 PAKSHAVANCITA HASTA



4.2.12.UTSANGA HASTA





4.2.13 TILAK HASTHA



4.2.15 NAGABHANDA HASTHA



4.2.15 NAGABHANDA HASTHA

4.2.16 VAISHANAVA HASTHA

## **Nrtta hasta - BHARATARNAVA**



**4.3.1. UDVARTA HASTA**



**4.3.2 TALAVAAKTRA HASTA**



**4.3.3 VIPRAKEERNA HASTA**



4.3.4. GAJADANTA HASTA



4.3.5. AVIDDAVAKTRA HASTA



4.3.6. SUCIVAKTRA HASTA



4.3.7 RECITA HASTHA



4.3.8. ARDHA RECITA HASTA





4.3.9. PALLAVA HASTA



4.3.10 NITAMBA HASTHA



4.3.11 KESHABANDHA HASTA



4.3.12 LATA HASTA



4.3.13.KARI HASTA



4.3.14 DANDAPAKSHA HASTA



4.3.15.JNANA HASTA



4.3.16 MUDRA HASTA



4.3.17 URDHVAMANDALI HASTA



4.3.18 PARSHVAMANDALI HASTA







4.3.19 UROMANDALI HASTA



4.2.20 NALINI PADMAKOSHA



4.3.21 KAPOTA HASTA



4.3.22 MAKARA HASTA

## BIBLIOGRAPHY

Ananda Coomaraswamy & Gopala Krishnayya Duggirala (1917) The Mirror Gesture, Being the Abhinaya Darpana of Nandikeshvara

Manmohan Ghosh (2017) Nandikeshvara's Abhinayadarpana

K. Vasudeva Sastry (2016) Bharatarnava Of Nandikeshvara

Dr. Vijayapal Patholoth – Hasta Mudra Therapy Journal

<http://sreenivasaraos.com/tag/abhinayadarpana>

<http://sreenivasaraos.com/tag/bharatarnava>

<http://www.kuchipudi.narod.ru/nritta.html>

<http://www.wisdomlib.org/definition/nrittahasta>

<https://narthaki.com/info/prism.html>