

BHARATNATYAM  
3<sup>rd</sup> YEAR

# Urvashi Kala Srishti, Pune

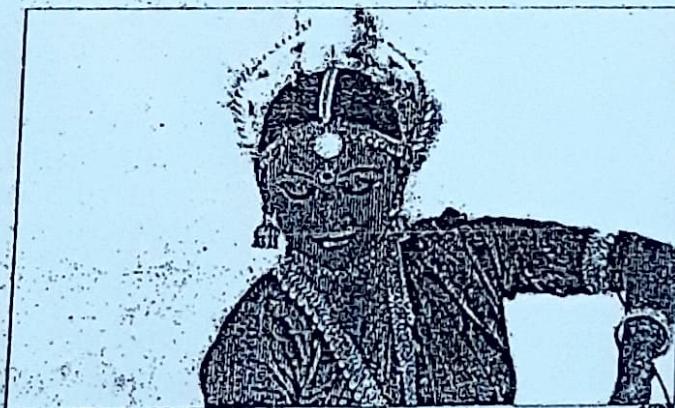
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## Praveshika Dwitiya Varsha (Purna) (Third Year)

Total marks: 125

Practical: 75

Theory (written): 50

Minimum passing marks: 44

Minimum passing marks: 26

Minimum passing marks: 18

### **Oral Theory**

Q.1- Give definition of each: Adavu, Korvai, Jaati and Tirmanam

Q.2- Basic information of the classical styles of India with special reference to:

- Place of origin
- Style of dance (solo or group)
- Salient features
- Style of dance (Hindustani or Karnatic)

Q.3- Definitions: Adavu, Mandal and Sthaanaka, Chaari, Bhramari, and Utplavana

Q.4- Basic information about Bharatanatyam:

- Meaning of the term
- Place of origin
- Important features of the technique

Q.5- Short Notes on: Abhinaya Darpanam.

1. Natyakrama
2. Paatrapraana
3. Paatra (Nartaki) Lakshana
4. Sabhaa Lakshana

Q.6- Definitions: Tala, Matra, Laya, Aavartana, Anga/Vibhaaga, Sama, Usi/Offbeat

Note: Revision of the earlier course is compulsory and can be examined

### **Practical**

Q.1- Allaripu - Tishra Ekam or Chaturshra Ekam

1. Presentation of the item
2. Identification of the raga and tala
3. Identifying Shiro, Drishti, Mandala and Griva

Q.2- Pushpanjali or Kautuvam-

- a. Presentation of the item
- b. Identification of the raga and tala the item is composed to

Q.3- Presentation of a tirmanam in Aadi or Rupaka tala (Should also be able to say shollus with hastakriya of the tala)

Note: Revision of the earlier course is compulsory.

## Oral Theory Answers

A.1- Give definition of each:

**1. Adavu:** The word adavu comes from root "Adu". Adu means dance. Adavu can be compared to the vocabulary of a language. [Vocabulary = stock of word]. It is a basic unit of rhythmic movements, which are the beginning lesson of Bharatanatyam student. Adavus don't express any meaning or feelings; it presents pleasant appearance. Adavus are pure Nritta. The posture of the body in adavus is always in Ayatam or Araimandi. Adavu are different types of action of the feet with floor contacts in the action of the rhythmic patterns. In the movements of the Adavus hands, feet, eyes and other parts of the body move in co-ordinates manner. Adavus are necessary to practice for Bharatanatyam dance style. Importance of adavus is attached to correct postures of the limbs, which include the Nritta Hastas and Padabheda and correct rhythm.

**2. Korvai:** Different variations of adavus are woven together is known as Korvai.

**3. Jaati:** Jaati are complicated rhythmic patterns tapped out by the feet and ankle bells in unison with or in counterpoint to the rhythms of accompanying musician. Jaati is expressed by Tamil word Sollukkutu or pattern of sound syllables. Jaatis are performed in three tempo - I speed, II speed and III speed with different rhythm pattern involving Chatushra, Tishra, Mishra, Khanda and Sankirnam Jaati Aksharkaal and ending in odd number of Mukta adavu. Jaatis are rhythmic punctuations of the dance.

**4. Tirmanam:** Tirmanam connected with the rhythmic life of Bharatanatyam and representing its most brilliant bursts of complicated dance. They are rapid flourishes used to punctuate the dance. They correspond in musical terminology to codes and like their name. They are generally end bits, which close section of dance, in rare instance for purpose of contrast, they may be used at the beginning of dance [as in - shabdam] But generally they are used as a middle peak and concluding climax. Tirmanam are brief string of brilliant Karana.

A.2- Basic information of the classical styles of India:

**1. Bharatanatyam:**

Place of origin: Bharatanatyam is a form of dance prevalent in South India in Tamilnadu.

Style of dance: a solo dancer usually performs it.

Salient features:

- Bharatanatyam is an art of temples in this form the dancer offer herself body and soul at the feet of the Divine Lord.
  - Bharatanatyam is a harmonious blending of Bhava, Raga & Tala.
  - In Bharatanatyam the dancer is a storyteller.
  - This art was conceived in India, taking its root in the highest spiritual level almost like the Banyan tree that grows and grows endlessly.
  - Bharatanatyam has many vehicles of expression, the movement of the limbs, the language of gesture or hastas, rhythm.
- Style of music: The style of music is Karnatic.

**2. Kathak:**

Place of origin: Kathak is a dance style of North India in Uttar Pradesh.

Style of dance: The style of dance is solo.

Salient features:

- "Kaaas-Mandalis" in which young boys dancers were trained up by gurus to enact various episodes from the fascinating Krishna - story.
- Krishna regarded as the Divine dancer 'Natwar and Radha' as his partner.
- Kathak was originally a temple - dance accompanied by "Keertans" which sung as part of the worship by "Keertan-Mandalis".
- In Kathak, the Nritta aspect is predominant. The rhythmic compositions here are called 'Bolas'. The bolas has different features and compositional peculiarities.
- The unique feature is that the dancer Has themselves to recite the beats with proper cadences and modulations and then demonstrate them choreographically. This is called Padhant.

Style of music: The style of music is Hindustani.

**3. Kathkali:**

Place of origin: Kathkali is a dance style from South India in Kerala.

Style of dance: The style of dance is group.

Salient features:

- The Kathkali, literally story - play, is a dance, which belongs to Kerala depicting elaborately the victory of truth over falsehood.
- Kathkali is the name given to the pantomime (a dumb show, a play without word) dance drama of Kerala.
- A striking and exciting feature of Kathkali is its elaborate make-up and colorful costumes.
- Kathkali is having fantastic technique of leg extensions, jumps and leaps.
- Kathkali dance style being a pure form of dance -drama has distinct forms of Abhinaya.

Style of music: The style of music is soppan music system.

**4. Manipuri:**

Place of origin: Manipuri is originated in northeastern state of Manipur.

Style of dance: Manipuri is a group dance.

Salient features:

- Manipuri dancing is dominated by the devotional mood- "Bhakti-Rasa" the love for Krishna.
- The principal item in Manipuri repertoire are the Ras dances, of which there are four main types, all of which pertain to Krishna and are performed only by women and girls in group or solo.
- The costumes and ornament in Raas are colorful and glittering.
- The Manipuri tradition has also some certain items known as "Cholams" which are vigorous and quick and sharp movements and dexterous footwork.
- The distinguishing trait of Manipuri dancing is Angikabhinaya, expression entirely through body movements.

Style of music: The style of music is Ravindra Sangeet system.

**5. Kuchipudi:**

Place of origin: The place of origin is Andhra Pradesh.

Style of dance: Kuchipudi is a group dance.

**Salient features:**

- a. Kuchipudi, is a dance-drama where in the actors sing and dance, in this style vachikaabhinayan is as important as angikabhinaya.
- b. The Kuchipudi is a blend of folk and classical style and therefore its technique has a greater freedom and fluidity than other dance techniques.
- c. Pure dance in Kuchipudi consists of 'adavu' 'jatis' 'tirmanam' etc as in Bharatanatyam but the tempo is always very fast and live in Kuchipudi.
- d. The purva Rang puja the hoisting of Indra's flag, the Nandi Stuti by the sutradhara (stage manager) and pari Parsvakas, the Kuchelaka (performers) in the Kuchipudi dance are essential features.
- e. The Kuchipudi dance style has its unique style & pattern of procedure before and while starting the play. The play begins with the recital of extracts from the four Vedas. The sprinkling of holy water consecrates the stage.

Style of music: The style of music is Karnatic.

**6. Odissi:**

Place of origin: The place of origin is Orissa.  
Style of dance: The style of dance is solo.

**Salient features:**

- a. As in the South Indian temples, the tradition of dancing-girls known as Moharis in the Orissa - temples since 9th Century A.D.
- b. These Moharies upheld the purity of the Odissi dance - style.
- c. Odissi dance style also developed its own repertoire, costumes, music, style, grammar and so on and the dancers had to follow a strict code of conduct.
- d. Mostly odissi dance belong to the lasya aspect to graceful Kaishiki Nritya style. Tandav aspect existed in the acrobatic bandh Nritya of the Gotipuas. The abhangas and Tribhangas postures add to the female figures a sense of charming languor.
- e. One of the most charming and unique feature of Odissi is its appealing musical integration of Hindustani and Karnatic ragas such as Shankara Bharanam, Kalyni, Vasanta, Hamsrdhwani, Khamaj, Mohanam, Bhairavi, Kafi and so on.

Style of music: The style of music is the mixture of Karnatic and Hindustani.

**7. Mohini Attam:**

Place of origin: The place of origin is Kerala.  
Style of dance: The style of dance is solo.

**Salient features:**

- a. Mohini Attam is a fusion, born out of the wedlock of Bharatanatyam & Kathkali; it has accepted in its framework the beautiful elements of the secular social folk dances of the graceful women of Kerala.
- b. Mohini Attam is credited with being of a considerable antiquity. But in its present classical form & cultured court of Swati Triunam.
- c. Mohini Attam is thus a classical art form in its own right. Its repertoire runs parallel to Bharatanatyam, except for the shabdams, which appears to have merged into the shollukattu.
- d. The charm of Mohini Attam lies in the fact that it is a style, which is not too heavily loaded with the religious elements but is largely a secular and social art.
- e. The simple & soft costume and jewelry at once identify it with the pastoral charm & grace of Kerala.

Style of music: The style of music is Karnatic.

A.3- Definitions: Adavu, Mandal and Sthanaka, Chaari, Bhramari, and Utplavana

**1. Adavu:** Adavu means basic steps or basic unit of particular rhythmic movement.

**2. Mandala and Sthanaka:**

**Mandal Bheda:** Mandala bheda are of 10 standing position.

1. Sthanaka: Standing with Samapada feet in the same line and touching the hip with Ardhachandra hands, will be Sthanaka.
1. Ayata: Standing with two feet, half a cubit apart from each other in a Chaturasra posture and at the same bending knees a little apart and placing one of them upon the other, will give rise to the Ayata posture.
2. Alidha: Place the left foot before the right one at a distance of one cubit and a half, make Shikhara with the left hand and Katakamukha with the right one; this, according to Bharata and others, will give rise to the Alidha posture.
3. Pratyalidha: if hands and feet are interchanged in the Alidha posture, it will be called Pratyalidha.
4. Prenkhana: Putting one foot by the side of another heel and having kurma hands, will be give rise to the Prenkhana posture.
5. Prerita: Putting one foot violently (on the earth) at a distance of one cubit and a half from another and standing with knees bent and one of them put across another, and holding the Shikhara hand on the breast and showing the Pataka hand stretched out, will give rise to the Prerita posture.
6. Swastika: The right foot should be put across the left hand; thus will be the Swastika posture.
7. Motita: Rest on the earth with the forepart (toes) of the feet and touch the earth with each knee alternately and make ripataka with both the hands; this will give rise to the Motita posture.
8. Samasuchi: A posture in which the earth is touched with toes and knees is called Samasuchi.
9. Parsvasuchi: A posture in which the earth is touched with toes by one side, is called Parsvasuchi.

**Sthanaka Bheda:** Sthanaka Bheda are of 6 kinds according to the placing of feet.

1. Samapada: Standing with two feet alike is called Samapada.

Uses: It is used in offering flowers (to gods) and playing the role of gods.

2. Ekapada: Standing with one foot and laying the other across the knee of that foot will give the Ekapada position.

Uses: It is used to denote motionlessness and the practice of penance (tapasya)

3. Nagabandha: Standing like a serpent intertwining two feet and two hands together will give the Nagabandha posture.

Uses: It is used in showing the Nagabandha.

4. Aindra: Standing with one leg bent and the other leg and knee raised, and hands hanging naturally, will give rise to Aindra posture.

Uses: It is used in suggesting Indra and a king.

5. Garuda: If in the Alidha posture one knee is put on the ground and the two hands jointly show the gesture it will be the Garuda posture.

Uses: It is used to denote Garuda.

6. Bramha: Sitting with one foot on one knee and another foot on another knee will give rise to Brahma posture.

Uses: It is used to denote japa (repeated muttering of mantras) and

similar matters.

- 3. Chaari Bheda:** Walk or gait for human beings (with music) in different meters with Thala.
1. Chalanda (walking): Advancing a foot from its natural place will be Chalanda (walking).
2. Chankramana (making a leap). persons well versed in Natya say that a gain made by two feet carefully raised up and thrown sideways alternately, is called Chankramana (making a leap).
3. Sarana (moving): Moving like a leech that is covering ground, by joining one heel with another [at each step] and holding at the same time Pataka hands, is called Sarana (moving).
4. Vegini(running): If a nata walks swiftly on his heels or toes or by his entire sole, and holds Alapadma and Tripataka hands alternately, he is said to go with Vegini (running) gait.
5. Kuttana (pounding): The striking of the earth with the heel of the forepart of foot or the entire sole is called Kuttana.
6. Luthita (rolling): Performing Kuttana from the Swastika posture is called Luthita (rolling).
7. Lolita (trembling): Slowly moving a foot which has not touched the earth after performing Kuttana as described before is called Lolita (trembling).
8. Visama (rough): Setting the left foot to the right of the right one, and the right foot to the left one alternately at the time of walking is called Visama (rough) gait.

**4. Bhramari:** Bhramari are movement of the body in whirling manner. Bhramari is described in various flights (in a dance).

1. Utpluta: If a person moves round his entire body from a Samapada posture, he is said to perform the Utpluta bhramari.
2. Cakra: If keeping feet on the earth and carrying Tripataka hands, one moves round rapidly, one then perform Cakra bramari.
3. Garuda: Stretch one foot across another and put the knee on the earth and then move about rapidly with out-stretched arms. This will be the Garuda bhramari.
4. Ekapada: Moving round alternately on one foot will be Ekapad bramari.
5. Kuncita: Moving round with knees bent will be the Kuncita bhramari.
6. Akasa: If one moves round his entire body after making his fully stretched feet wide apart in a jump, he will make the Aakash bhramari.
7. Anga: If one leaps with feet half a cubit apart and then stops, he performs the Anga bramari.

**5. Utplavana:** It means different types of jumps (leaps).

1. Alaga: Leaping with both the feet and placing Sikhara hand on the hip at the same time will be Alaga.
2. Kartari: Leaping on toes with Kartari hands held behind the left foot, holding on one's waist a downward Shikhara hand at the same time will be Kartari jump.
3. Asva: First, leap on two feet and then place them together, and make Tripataka with both the hands. This will be Asva jump.
4. Motita: Leaping on both sides alternately like a Kartari, will be Motita jump.
5. Kripalaga: By heels of both feet alternately touch the hip and keep Ardhacandra hands between the two. This will make Kripalaga.

**A.4- Basic information about Bharatanatyam:**

**Meaning of the term:** Bharatanatyam is a combination of three words Bha, Ra, Ta. It is a combination of Bhava, Raga & Tala.

- Bha means Bhava (expression)
- Ra means Raga (music)
- Ta means Tala (Rhythm)

**Place of origin:** Bharatanatyam is prevalent in south India in Tamil Nadu.

**Important features of the technique:** Bharatanatyam Dance technique is very strong and strictly follows the rules and regulations, which is laid down in Natya Shastra by Bharata Muni. It includes Nritta, which refers to dance pure and simple Nritya, which refers to expression, inter predation and gesticulation with meaning. Nritta is connected to Karang - body posture or movement. Karang is an ancient term, which has been partly supplanted in dance vocabulary by the term Adavu. Adavu primarily signifies different types of actions by the feet and of floor contacts in the execution of rhythm patterns. The next most important subdivision of structural technical elements, which compose Nritta parts of Bharatnatyam, is Jati. Technically Jati is inseparable from Adavu, but the difference in their points of emphasis must be clear. Jati is involved with Adavu in that it refers particularly to the movement of the feet. Jatis are complicated rhythmic patterns tapped out by the feet.

The Indian concept of rhythm in Bharatanatyam is in reality a complex layer of four main, continuous and inseparable pattern of thought. Basic to all metrical compositions are first the MATRAS. Matras are subdivisions or pulses within the steady beat. The Indian dancer or musicians deals with is called TALA or base rhythmic pattern. The word tala is derived from the word for palm surface of the hand, the beating of which originally indicated a measure of time. Tala is a specified choice of any of the potential matras of the theoretical beats.

The next most important technical aspect is TIRMANAM. Tirmanam are rapid flourished used to punctuate the dance. They correspond in musical terminology to codes and like their name, which means "conclusion".

Bharata also specifically lists 28 single hand mudras and 23 double hand mudras. The function of the hand in Abhinaya portions of Bharatanatyam may be either to represent objects or natural phenomena graphically or to convey meanings through an arbitrarily created code sign language.

Abhinaya portions of a Bharatanatyam programmed are widely appreciated by laymen as well as by connoisseurs. The generally accepted definition of dance in India is that it is a suggestive representation of man in moods accompanied by Bhava (feeling), Raga (melody) and Tala (Rhythm), all directed to create in a spectator Rasa (emotion).

**A.5- Short Notes on:****1. Natyakrama:****Shloka**

*Yato Hastastato drishti, Yato Drishtistato Manah  
Yato Manahstato Bhava, Yato Bhavastato Rasah*

**Explanation-**

1. After finishing the Purva-Ranga= Purva Rang is before the opening of the curtain music is played on stringed instruments to the accompaniment of percussion followed by the recitation of verses and songs.
2. One should perform Nritya song with Abhinaya.
3. Abhinaya should be performed according to states of mind and proper beats of time.
4. One should sing with the music and express the song by hand gestures, state of mind with her eyes and time beat with her feet.
5. While performing one should remember that eyes should be always follow wherever the hand goes and state the mind [Bhava] turn there.
6. Wherever there is Bhava [state of mind] sentiments arise (Rasa)

**2. Paatrapraana:**

**Shloka**

*Javaha Sthiratvam Rekhacha Bhramari Drishtibhramaha,  
Medha Shraddha vacho Geetam Patrapraana Dashasmruthaha,  
Evamvidhena Patrena nrutyam Karyam Vidhanataha*

**Explanation:** It deals with qualification [qualities] for dancing girls. A girl possessing these qualifications should perform dance. There are 10 essential qualities of dancing girls. They are:

1. Javaha - Agility [good grasping power]
2. Sthhiratvam - Steadiness [firmness]
3. Rekha - A perfect line
4. Bhramari - Practice in whirling round movement
5. Drishti - The glancing eye movements
6. bhramaha - endurance.
7. Medha - Memory
8. Shraddha - devotion to her art
9. vacho - clear speech
10. Geetam - Good singing power

**3. Paatra (Nartaki) Lakshana:**

**Shloka**

*Tanvi Rupavati Shyama Pinnotapayodhara  
Pragalbha Sarsa Kanta Kushala Grahamokshyoho  
Vishal Lochana Geeta Vadya Talanuvartini  
Parardhyabhusha Sampanna Prasanna Mukhapankaja  
Evam Vidhagunopeta Nartaki Samudirita*

**Explanation:**

1. It deals with characteristics of dancing girls.
2. Dance should be slender bodies [slim and trim] beautiful young with round breasts And large eyes.
3. She should be self-confident witty [intelligent] pleasing [impression].
4. Should very well know when to begin a dance and when to stop.
5. She should be able to perform dance along with vocal & instrumental music.
6. While dancing she must observe proper time beat i.e. Taal.
7. She must have beautiful dresses and posses a happy countenance.
8. A girl having all these good characteristics is called a dancer - Nartaki.

**4. Sabhaa Lakshana:**

**Shloka**

*Sabhakalpatarurbhati Vedashakhopa Jivitaha  
Shastra Pushpasamakirno, Vidhvadubhramara Shobhitaha*

Explanation: The characterization of the audience.

1. The audience which is; as it were,
2. The wishing tree [kalp - vruksha]
3. Shines with the Vedas as its flowers and scholars as the bees adorning it.

A.6- Definitions:

**1. Tala:** Tala or time-beats are quite necessary for the dance art. The Tala units are decided by the sums of time beats. The nature of a Tala and its use depend upon the time beats going into it. Hence, a clear sense of the time-beat manner is necessary.

**2. Matra:** The time-beat is interval required for uttering two alphabet sounds. This is known as 'Matra'.

**3. Laya:** Talas may be different; the scheme of time-beat (Laya) follows fixed standards. In the limits of Laya following standards of time-beats are taken into account three, four, five, seven and nine. Laya means time limit.

**4. Aavartana:** One cycle of proper rhythmic beats. For e.g. - In rupaka tala there are 6 beats - Ta Ka Ta Ka Dhi Mi, from beginning to end it should come in a proper rhythm.

**5. Anga/Vibhaaga:** There are six types of angas, which are called "shadangas". The shadangas comprise of:

1. Laghu: To tap and to count on fingers.
2. Drutam: To tap and turn (count two matras)
3. Anudrutam: To tap and count one beat
4. Guru: 8 one beat, right hand folded and rotates it
5. Plutam: 12 one beat followed by Guru and waving downwards
6. Kakapadam: 16 one beat lifting up and waves to right and left

**6. Sama:** Playing the instrument or singing a song or playing beat of the dance at the time, when laya begins. That is called Sama.

**7. Usi / Offbeat:** Playing the instrument or singing a song or playing beat of the dance before the laya begins it is called offbeat i.e. Usi.

## Practical

**A.1- Allari - Tishra Ekam**

- a. Presentation of the item: Allari is a Tamil word. It is a combination of two words, Alai and Ripu. Alai means blossoming and Ripu means bud. It means "Blossoming of a bud". It is an invocatory item. It is a pure Nritta item; Allari is to be performed in all 5 Jaatis. Allari is divided into 3 parts; I part is Sthanaka means straight standing, II part is Mandi means full sitting on toes, III part is Ayatam means half sitting.

B. Identification of the raga and tala: Allaripu is in Tishra Jati Rupaka Tala. Rupaka Tala has 6 Aksharas Ta Ka Ta Ka Dhi Mi.

c. Identifying Shiro, Drishti, Mandala and Griva:

- Shirobheda: Sama, Udyahitam, Kampita, Adhomukha, Paravrutta
- Drishtibheda: Sama, Pralokita, Ullokita, Sacha, Anuvruttie, Nimiru
- Mandalabheda: Sama, Ayatam, Mandi
- Grivabhedas: Sundari

A.2- Ganesha Kautuvam: Kautuvam means hymn. Kautuvam is an invocatory form of dance performed at the beginning. This will be set in form of simple jati, chollakuttu in the beginning followed by the sahitya in praise of the particular deity. This Kautuvam is about Lord Ganesha. Generally it is in natai raga and tala chaturshra ekam.

A.3- Presentation of a Tirmanam in Aadi or Rupaka Tala - (Should be able to say shollus with hastakriya of the tala)

- Tirmanam - Connected with the rhythmic life of Bharata Natyam and representing its most brilliant bursts of complicated dance rhythms are tirmanam. Trikala Tirmanam in Aadi Tala. Shollus of Trikaal Tirmanam:

Trikal Jati is done in three speeds they are Vilambita gati Madhya gati and Druta gati. Generally it is done in Aadi tala. Aadi tala has 32 matras.

- 1) Ta Ritta Ritta Kinna Takka Nakka Jam Tatjam
- 2) Tatta Ritta Ritta Kinnna Takka Nakka Jam Tatjam

(Do the above shollus in 1st speed 2 times, 2nd speed - 4times, 3rd speed - 8times)  
 (3) Ta Ritta Kinna Jam Ta -  
 Tat Ritta Kinna Jam Tai -

Tirmanam: (all four lines have to be said 3 times)

- 1) Ta Ritta Kinna Jam  
 Tat Ritta Kinna Jam  
 Tadhin Takka Dhit Ta  
 Kita Taka Tarikita Tom

### Theory

(Oral-with demonstration wherever required)

Demonstration of usage of Asamayukta and Samayukta hastas (four of each Ardhapataka, Kartarimukha, Mayura, Ardhachandra, Karkata, Swastika, Dola and Pushpaputra)

#### 1. Ardhapataka Hasta Vinyog:

Pallavay Phalkay Theeray Ubhayorithivaachakay  
 Krakachay Chhurikaayaamcha Dwajay Gopura-Sringayoho  
 Yujuathay Ardhapathakoyam Thathakarmaprayogakay

Word-to-word meaning

Words	Meanings
Pallava	tender leaves
Phalaka	wooden plank

Theera	river bank
Ubayorithivaachaka	to denote or to say two
Krakach	saw
Churikaa	pen-knife
Dhwaja	flag
Gopura	temple tower or any tower
Sringaya	horns

## 2. Kartarimukha Hasta Viniyog:

*Sthreepum-sayosthu-vishlayshey Viparyaaasapadeypivaa  
 Lunthanay Nayanaamtheycha Maranay Bhedabhaavanay  
 Vidhyudartheey ekashaiya-virahay Patanay tatha  
 Lathaayaam Yujathay Yasthu Sakara Kartarimukhaha*

Word-to-word meaning

Words	Meanings
Sthreepum-sayoothu-vishlaysa	the difference between women and men
Viparyaa-sapadapivaa	showing 'this' or 'that'
Luntana	Rolling
Nayanaamtham	corner of the eyes
Marana	to show death
Bhedabhaavana	to show the difference of opinions
Vidhyudartha	Lightning
Ekashaiyaaviraha	to lay alone in the bed while in separation form the loved one
Pathana	to fall down
Latha	Creeper

## 3. Mayura Hasta Viniyog:

*Mayuraasyeh Lathaayaamcha Shakunay Vamanaytatha  
 Alakasyaapanayanay Lalaata-thilkaya-sucha  
 Nadhyudakasya-Niksheppay Shaastravaaaday Prasindhkay  
 Evarnadhyesu Yujyanthay Mayurakara-Bhaavanaahaa*

Word-to-word meaning

Words	Meanings
Mayurasym	Peacock
Lathaa	Creepers
Shakunam	a bird
Vamanam	to denote vomiting
Alakasyaapanayanam	to remove the hair knots

Lalaatathilakam	to put scared mark on the fore-head
Nadhyuddakasya-niksheypam	sprinkling water over the head
Shastraavaade	discussing about shastras
Praavidhaka	very famous

#### 4. Ardhachandra Hasta Viniyog:

*Chandray Krishnaashtamee-bhaajee Galahastaartha-kaypicha  
 Bhallaayudhay Devathaanaam-Abhishechankarmani  
 Bhukpaathray cha Udbhavay Katyaam Chinthaayaam Athmavaachakaya  
 Dhyaanaycha Praarthnaychaapee Angaanamsparshnaythathaa  
 Praakruthaanaam-namaskaaray Ardachandroniyujyathay*

Word-to-word meaning

Words	Meanings
Chandray-Krishnaashtamee-bhaajee	the moon on the eighth day after the full moon
Galahastaartha	holding some bodies neck and pushing him
Bhalaayudha	a weapon
Devathaanamm-abishechana-karmani	offerings of god
Bhukpaathra	eating plate
Udhbava	origin or birth
Katyaam	waist
Chinthaayaam	worrying
Aathmavaachakam	musing about one's own self
Dhyana	meditation
Praarthana	prayers
Angaanaam-sparsha	touching the limbs
Praarkruthaanaam-namaskaram	to greet common people

5. Karkata Hasta Viniyog: when the finger of one hand is run through the fingers of the other and the fingers remain either inside or outside, the hand is called Karkata.

*Samuhagamane Tumidadarshane Shankhpurane  
 Anganam Motane Shakhonnamane ca Niyujyate*

Uses: It is used to denote the coming of a multitude showing the Belly filling the conch shell with wind, stretching of limbs and pulling down a branch.

**6. Swastika Hasta Vinyog:** When two pataka hands are put across each other of their wrist, they form the swastika Hand.

*Sanyogena Swastikakhyo Makaray Vinyujate*

Uses: It is used to denote a crocodile and swastika sign.

**7. Dola Hasta Vinyog:** when the pataka hands are placed on the thigh the Dola hand is formed.

*Natyarambhe Prayoktva iti Natyavido viduhu*

Uses: It is used at the beginning of a drama.

**8. Pushpaputa Hasta Vinyog:** When two sarpashirsha hands meet on side they form the pusaputa hand.

*Nirajanavidhau Vari phaladi Grahanepi cha  
Sandhyamardhyadane cha Mantrapushpe cha yujyte*

Uses: It is used in waving light before the image of a God, an act of aberration, Taking of water, fruit etc giving, offering to Gods evening and a flower invested With magical power.

Ability to recite Chatushra, Tishra, and Mishra Jaatis in 3 speeds.