

Fundamentals of Bharathanatyam



Alagappa Performing Arts Academy
(Division of Performing Arts)



Fundamentals of Bharathanatyam

Certificate Program

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This edition is specially published.



Alagappa Performing Arts Academy (APAA) is focused on developing structured learning programs to enhance comprehension of the quintessence in Indian classical performing arts. It is an integral part of the Alagappa group of institutions based in Karaikudi and Chennai, TamilNadu, India that caters to the need of primary, secondary, under- graduate and post graduate students with a comprehensive program of educational courses.

In its maiden venture, APAA has designed a comprehensive curriculum in Performing Arts with focus on Bharathanatyam, vocal and instrumental music to demonstrate the repertoire of culture that is imbedded in these classical arts. From an overview of the various art forms in India, to their rudiments, to clearly depicting the exquisite language of gestures, postures and rhythmical delivery, a student is guided through the various phases of this intricate art with textbooks that concisely explain its relevance. Interactive DVDs vividly describe the precise execution of these arts. These valuable learning aids enhance the comprehension and make this a constructive exercise for students to understand the depth and versatility of these arts.

In collaboration with Alagappa University, Karaikudi, Tamil Nadu, APAA had developed academic programs that are offered directly or through established centers and institutions worldwide to enable students to obtain an undergraduate degree.



FOREWORD

Alagappa Performing Arts Academy, in collaboration with Alagappa University, Tamil Nadu, India and accomplished artistes in the field of Bharathanatyam, has developed a 'Structured Learning Program' in Performing Arts with focus on Bharathanatyam.

This program offers:

- | | |
|-------------------------------------|---------------------------------|
| Certificate in Performing Arts | (1 to 3 year duration) |
| Associate Degree in Performing Arts | (1 year after Certificate) |
| Diploma in Performing Arts | (1 year after Associate Degree) |
| B.A. Degree in Performing Arts | (1 to 2 year after Diploma) |

The above programs have been designed with specific course work and practicals that a student has to successfully complete to obtain the respective certification. Effective detailed aids like comprehensive textbooks have been designed to facilitate easy understanding of the various aspects of Bharathanatyam and appreciation of its rich heritage. Complementing the text books are interactive, user friendly DVDs that have been developed to enhance the learning process in practicing the art.

The Abhinaya Darpanam is supposed to be a text of 12th Century. Till recent times, around 28 manuscripts of Abhinaya Darpanam have been found. There are minor & major variations in these readings. This lesson or text has broadly used the Abhinaya Darpanam. Efforts have been taken to correlate texts for the students. In some places few editions have been brought together to give students a wider perspective of the text.

In this pioneering endeavor, I take this opportunity to express my gratitude to Mr. Madurai R. Muralidaran, Bharathanatyam dancer, singer, choreographer, composer and Guru, who has

acquired many laurels and credits for his dedication to the art and Dr. M.S. Sarala, an experienced dancer and Visiting Professor of Fine arts at the Alagappa University, Karaikudi for their continuous support. Special recognition is hereby to Mrs. K.R.Rekha, for formatting the book and enhancing its content. A special note of appreciation to Miss.S.Girija, Mrs.Lakshmi Ramaswamy and Mrs.Sujatha Mohan for review of the book.

Bharathanatyam, the traditional classical art form of Southern India, has a distinctive repertoire and is a vibrant mode of cultural communication that unites art lovers from different cultures and countries. Alagap- pa Performing Arts Academy is fortunate to be among the very first to design such a program to provide a new dimension in educating art conniseurs of this great performing art and help preserve its rich cultural heritage.

Generally, students of Bharathanatyam spend several years learning the art and perfecting the practice to perform the 'Arangetram'. Though this can take from 5 to 7 years, a formal or standardized platform for recognition of this effort is lacking. The primary focus if APAA's academic program is to reward students of this art with University accreditation. I am confident that students who enroll in this program will be able to demonstrate the value of their hard work and gain recognition for their proficiency in this art.

These Structured Learning Programs have now been enhanced to include other art forms such as Vocal and Instrumental Music and is now being offered by APAA globally.

Sincerely yours,

Ramanath Vairavan

Chairman & CEO,
Alagappa Performing Arts Academy



PROGRAM DESCRIPTION

Alagappa Performing Arts Academy had designed a comprehensive curriculum in Bharathanatyam to preserve and propagate the repertoire of culture that is imbedded in this classical art. In collaboration with exponents in the field and Alagappa University, Tamil Nadu, India APAA had developed a structured learning program that will enable students to obtain a Bachelor's degree in performing arts. From an overview of the various dances in India, to the rudiments of dancing, to clearly depicting the exquisite language of gestures, postures and rhythm, a student is guided through the various aspects of this intricate art with text-books that concisely explain its relevance and interactive DVDs that vividly describe the precise execution of the art. These valuable learning aids enhance comprehension of the depth and versatility of this art. The following programs are now being offered:

Certificate in Bharathanatyam

This program provides an overview of the fundamental concepts of Bharathanatyam with a historical perspective. The rudimentary concepts of Nritta, Nritya and Natya are explained. To portray an aesthetic profile the student will learn about the types of instruments used in Bharathanatyam and understand basic dancing "parlance". In addition they will be exposed to "adavu" (The basic footsteps). A student will be required to perform a dance recital such as Alarippu, (an invocation), Kavithuvam or Shabdam (tradition basic dance item with introduction of Bhava). Students enrolled in this course will take 1 to 3 years to complete this program.

Associate Degree in Bharathanatyam

This program covers the basic and essential expression in Bharathanatyam. Abhinaya, its usage and importance are explained. On completion of this one year program after the Certificate, the students will realize the enduring and enthralling beauty of Bharathanatyam manifest in various types of Chari (walking pattern), different varieties of Alarippu, Jathiswaram (combination of notes with Bharathanatyam steps) Shabdam, Keerthana and Kavadi Chindu.

Diploma in Bharathanatyam

This program reviews the eternal passion of Abhinaya (facial expressions) and Angas (expressive communications through the body). During this one year program, training will be imparted in the Varnam, the piece de resistance of Bharathanatyam that is known for its grace, vigour and expressive brilliance, the Padam, Thodayamangalam / Pushpanjali and Jawali which explore the various Rasas, Bhavas and Nayikas and in the Tillana, the fast moving dance score.

Bachelor's Degree in Bharathanatyam

This program introduces the student to Bharathanatyam repertoire and its Nattuvangam. On completion of this one to two year program after Diploma the students will be prepared to execute choreographical combinations of footwork, hand gestures and expression. A thorough knowledge of Bharathanatyam acquired in other courses combined with this training in choreography enhances the students' ability to perform both traditional pieces and newer ones.



Contents



1. Elements of Āṅgika Abhinaya
 2. Hastas - Hand Gestures
 3. Technical Concepts of Bharatanātyam
 4. Essential qualities of an Artist
 5. Aspects of Āhārya in Bharatanātyam
 6. Relevance of Bharatanātyam in the present context
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Chapter I

Elements of Āṅgika Abhinaya

ŚIRO BEDHAM- HEAD MOVEMENTS

samamudvāhitamadhomukham ālolitam dhutam ||
 kampitam ca parāvṛttamutkṣiptam parivāhitam |
 navadhā katitam śīrṣam nāṭyaśāstra viśāradaiḥ ||

Samam



Keeping the head motionless and the eyes in a fixed gaze.

This is used in Nāṭyārambham and prayer, also in conveying pride, affection, anger, paralysis and inaction.

Udvāhitam

Head tilted-up.

This is used to denote looking skyward, and objects such as a flag, hills and celestial bodies like the Sun, the moon, stars and tall objects.





Adhomukham

Downcast head or bowing down in greeting.

This position represents modesty, sorrow, going, evil thought, fainting, showing objects on the earth and a dip into the water.



Ālolitam

Moving the head in a circular motion.



This represents sleep, frenzied movements of the possessed, drunkenness, fainting, unfair and uncontrollable laughter etc.

Dhutam

Moving the head from side to side.



This movement stands for refusal, looking towards sides repeatedly, consoling people, astonishment, dismay, indifference, cold, fever, first stage of drinking liquor, battle, preparation, rejection, indignant anger, glancing at once one limbs,

summoning from both sides.

Kampitam

Moving the head up and down.

This stands for indignation, saying 'stay on', enquiry, suggestion, summoning and threatening.



Parāvṛttam

Turning the head away in malice.

This is used to say, 'that is to be done', to express anger, shyness, and aversion to see one's hair and quiver.



Utkṣiptam

Turning the head to one side and raise it up.

This is used in saying, 'take this', 'come here' etc, supporting and giving a assent.

Parivāhitam

Swaying the head from side to side in a wave-like motion.

This denotes passion, yearning for the beloved, praise, pleasure, gratification and reflection.





DRŚTI BEDHAM - THE EYE MOVEMENTS

samamālokitam sācī prālokitanimilite |
ullokitānuvṛtte ca tathā caivāvalokitam ||
ityaṣṭau drśtibhedāḥ syuh kīrtitāḥ pūrvasūribhiḥ |

Samam

Eyes are motionless and straight or even.

This position is widely used in Nātyārambham, physical balance, thinking of some other matter, surprise and image of a god.



Ālokitam

Circular movement of the eyes,



This is used in turning of the potter's wheel, showing all objects around and begging.

Sāci

Looking askance.

This is used in desire, twirling moustache, aiming an arrow, parrot, remembrance, suggesting the work to be done and in dance.



Prālokitam

Glancing towards both the sides with wide eyes.

This movement is used in pointing objects in both sides, speaking about them, moving, and disordered mind.



Nimilitam

Half-closed eyes.

This is used in appearance of a sage, subjection to another's will, prayer, meditation, obeisance, madness and keen insight.



Ullokitam

Eyes raised in upward glance.

This is used in denoting the top of a flag, tower of temple, temple, thinking of

previous births, height, moon light etc.

Anuvṛttam

Speedily moving the eyes up and down.

This is used in denoting angry looks, friendly or affectionate invitation, annoyance, etc.



Avalokitam Eyes downcast.

This is used in glancing down at A shadow, reflection, working, study, fatigue, looking at one's own body.



Grīvā Bedham- Neck Movements

sundarī ca tiraścīnā tathaiva parivartitā ||

prakampitā ca bhāvajñair jñeyā grīvā caturvidhā |



Sundarī -Neck movement horizontally on both sides

Straight neck movement without turning the face or

tilting the head.

This is used to denote building friendship, effort, saying 'well done', recollection, witty conversation and acceptance.

Tiraścīnā

An upward and downward movement of the neck on both sides, suggesting the gliding of the snake.

This is used in conveying the slithering movement of snake or brandishing of a sword.





Parivartitā

Parivartitā -
Movement from right
to left.

Moving the neck
from one side to

another as if drawing a crescent moon.

This is used in erotic dances and in kissing both cheeks of the beloved.

Prakampitā

Moving the neck
forward and
backward.



This is used in
implications like "You
and I", folk dance, swinging and sweet sounds of a pigeon.

Uro Bedham -Chest Movement :

ābhugnamatha nirbhugnam tathā caiva
prakampitam ||

udvāhitam samam caiva uraḥ pañcavidham
smṛtam |

1. Abhugna (Slight bent) :

When the chest is lowered.

Usage : In hurry, fainting, sorrow fear.



2. Nirbhugna (un bent) :

Shoulders straight and stiff.

Usage : Look of surprise, excess of pride.



3. Prakampita (Shaken) :

Moving the chest up and down.

Usage : in Laughter, Weeping, Panic.



4. Udvahita (Raised) :

The chest is raised up.

Usage: Deep breathing, yawning.



5. Sama (Natural) :

All parts of the body in the natural position.

Usage : Obedience and worship.



Chapter II

Hasta- Hand Gestures

Capturing a wide range of emotions, actions, ideas and objects through a deft use of the hands is a unique aspect of Bharathanatyam. The hand, with its remarkable flexibility, is held in various shapes called 'Hastas' and used as an effective instrument of communication. The 'Hastas' or hand formations are classified into Asamyuta Hastas (Single hand gestures) and Samyuta Hastas (Double hand gestures). In Sanskrit, the word Samyuktam (meaning union) and Asamyuktam (meaning non-union) can be traced as origins for the Tamil usage of these words.

Some of these hand gestures may not indicate or narrate anything, but may be used merely to enhance the beauty of the pure dance itself. Such gestures are called Nṛtta Hastas. The movements of Nṛtta Hastas are of five kinds: upward, downward, to the right, to the left and in the front. These movements involve complete coordination with the feet. The thirteen hand gestures generally used in Nṛtta (non-narrative dance movements) are Patāka, Svastika, Dolāhasta, Añjalī, Kaṭakāvardhana, Śakaṭa, Pāśa, Kīlaka, Kapiththa, Śikhara, Kūrma, Hamsāsyā and Alapadma.



Asamyuta Hastas - Single hand gestures

Patākam- flag

aṅgulyah kuñcitāṅguṣṭhah samśliṣṭah prasṛtā yadi |
sa patākakakaraḥ prokto nr̥tya karma viśāradaiḥ ||
nāṭyārambhe vārivāhe vane vastuniṣedhane |
kucaṭhale niśāyam ca nadyāmamara maṇḍale ||
turaṅge khaṇḍane vayau śayane gamanodyame |
pratāpe ca prasāde ca candrikāyām ghanātape ||
kavāṭapāṭane saptavibhaktyārthe taraṅgake |
vīthipraveśabhāve(a)pi samatve cāṅgarāgake ||
ātmārthe śapathe cāpi tūṣṇīmbhāvanidarśane |
tālapatre ca kheṭe ca dravyādisparśane tathā ||
āśīrvādakriyāyām ca nr̥paśreṣṭhasya bhāvane|
tatra treti vacane sindhau ca sukr̥tikrame ||
sambhodane puroge(a)pi khaḍgarūpasya dhāraṇe|
māse samvatsare varṣadine sammārjane tathā ||
evamartheṣu yujyante patakahastabhāvanāḥ |



Bend the thumb keeping the other fingers in an upright position.

This hasta is used in Nāṭyārambham and denotes clouds, woods, disapproval, breast, night, river, paradise, horse, cutting, wind, recline, walking, prowess, graciousness, the moonlight, sunrays, closing and opening of a

door, indicating seven case endings, waves ripples of water, entering a street, equality, applying colours on body, soul, promise, keeping silence, palm leaf, shield, touching different things, benediction, King, saying this and that, sea waves, good things, addressing, going in front, sword, month and year, rainy day, sweeping.

Tripatākam - the flag with three parts

sa eva tripatākah syādvakritānāmikāṅguliḥ |
 makuṭe vṛkṣabhāveṣu vajre taddhara vāsave ||
 ketakīkusume dīpe vaḥnijvālā vijṛmbhane |
 kapote patralekhāyām bānārthe parivartane ||
 yujyate tripatāko(a)yam kathito bharatottamaiḥ |

In a minor variation of Patāka, here the ring finger, along with the thumb, is kept folded.

This hasta symbolizes a crown, tree, Indra (the chief of the celestial beings), ketaki flower, a lamp, flames, pigeon, to write, arrow, turning round and sexual union.



Ardhapatākam - half flag

tripatāke kanistā ced vakrita(a)rdhapatākikā |
 pallave phalake tire ubha yoriti vācake ||
 krakace churikāyām ca dhvaje gopura sṛṅgayoh |
 yujyate(a)rdhapatako(a)yam tattatkarma prayogake ||

This is a derivative of Tripatāka, in which the little finger (along with the thumb and ring finger) is kept bent.



This hasta is applied to convey a tender sprout, board, river bank, saying two, dagger, knife, flag, temple tower, horns.

Kartarīmukham - the scissors blades

asyaiva cāpi hastasya tarjanī ca kaniṣṭhikā |
 bahih prasārite dve ca sa karah kartarīmukhah||
 stripumsayostu viśleṣe viparyāsapade(a)pi vā |
 lunṭhane nayanānte ca maraṇe bhedabhāvane ||
 vidyudarthe(a)pyekaśayyā virahe patane tathā |

latāyām yujyate yastu sa karah
 kartarimukhah ||



This is essentially the Ardhapatāka formation with the forefinger kept behind the middle finger.

This hasta is used to denote applying red paint on the foot, falling down, reading what is written, yearning of separated wife and husband, over turning or opposition, Vishnu, lightning, sleeping alone, buffalo, deer, fan, hill-top, elephant, bull, cow, comb, man of Kshatriya race, copper colour, scissors and tower.

Mayūram, the peacock

asminnanāmikāṅguṣṭhau śliṣṭau cānyāḥ prasāritāḥ |

mayūra hastāḥ kathitāḥ karaṭīkā vicakṣaṇaiḥ ||

mayūrāsyे latāyām ca śakune vamane tathā |



alakasyāpanayane lalāṭa tilakeṣu ca ||

nadyudakasya nikṣepe śāstravāde

prasiddhake |

evamartheṣu yujyante mayūra

karabhāvanāḥ ||

The tip of the thumb and tip of the ring finger come together in contact, while other fingers remain upright.

This hasta stands for peacock's beak, creeper, bird/omen, vomiting, stroking the front curly hair, forehead, tilaka, wiping away tears or scattering river water, discussion on śāstras, renowned aspect.

Ardhachandram - the half moon

ardhacandrakarāḥ so(a)yam patāke(a)ṅguṣṭhasāraṇāt |

candre kṛṣṇāṣṭamī bhāji galahastārthake(a)pica||

bhallāyudhe devatānām-abhiṣecana karmaṇi |

bhukpātre codbhavē katyām cintāyāmātmavācakē ||

dhyāne ca prārthane cāpi aṅgānām sparśane tathā |

prākṛtānām namaskāre ardhaandro niyujyate ||

This is a modified version of the Patāka hasta in which the thumb is kept stretched away from other fingers.



This hasta signifies the moon on the 8th day of the waning phase, seizing the neck, a spear, consecrating an image of god, plate used for eating ,origin or birth, waist, musing one's self, meditation, prayer, touching the limbs and greeting/greeting by the common people.

Arālam - the bent formation

patāke tarjanī vakrā nāmnā so(a)yamarālakah ||

viṣādyamṛta pāneṣu pracaṇḍa pavane(a)pi ca |



yujyate(a)rālahasto(a)yam bharatāgama
kovidaih ||

Basically, this is a Patāka variant in which the index finger is bent to touch the thumb while the other fingers remain straight.

This hasta is used in denoting drinking poison or nectar etc, violent wind.

Śukatuṇḍam, the parrot's beak

Asminnanāmikā vakrā śukatuṇḍakaro bhavet |

Bāṇaprayoge kuntārthe va(ā)layasya smṛtikramē||



armoktyāmugrabhāveṣu
śukatuṇḍo niyujyate |

This is nothing but a variation of the Arāla hasta in which the ring finger is also folded, leaving just the little finger and the middle finger straight.

This hasta is used to denote shooting an arrow, throwing a spear, saying a secret word and showing ferocity.

Muṣṭi - the fist

melanādaṅgulīnāśca kuñcitānām talāntare ||
 aṅguṣṭhascopariyuto muṣṭi hasto(a)yamīryate |
 sthire kacagrahe dārdhye vastvādīnām ca dhāraṇe ||
 mallānām yuddhabhbhāve(a)pi muṣṭihasto(a)yamiṣyate |

This is the folding of four fingers into the palm, and firmly resting the thumb over the fingers.

This hasta is applied in expressing steadiness, grasping the hair, firmness, holding things and wrestling mode.



Sikharam - the pinnacle

cenmuṣṭirunnatāṅguṣṭhaḥ sa eva sikharaḥ karah |
 madane kārmuke stambhe niścaye pitṛkarmani ||
 oṣṭha praviṣṭarūpe ca radane praśnabhāvane |
 liṅge nāstītivacane smaraṇe(a)bhinayāntike ||
 kaṭībandhākarṣane ca parirambhavidhikrame |
 ghanṭānināde śikharo yujyate bharatādibhiḥ |

This is the muṣṭi formation with an outstretched thumb.

This hasta stands for the God of love (Manmatha), a bow, pillar,



resolve, silence, offerings to gratify the manes, upper lip, entering, tooth, questioning, sivalingam, saying no, recollection, change in abhinayam, intimate suggestion, grabbing the girdle, embracing, husband, throwing weapons, sounding of bell and pounding.

Kapittham - the wood apple

aṅguṣṭha mūrdhni śikhare vakritā yadi tarjanī ||
 kapithākhyah karaḥ so(a)yam kīrtito nṛtya kovidaih |
 lakṣmyām caiva sarasvatyām naṭānām tāladhāraṇe ||
 godohane(a)pyañjane ca lilākusuma dhāraṇe |
 celāñcalādi grahaṇe paṭasyaivāvagunṭhane ||
 Dhūpadīpārcane cāpi kapitthah samprayujyate |

This is an extension of Śikharam where the index finger is placed on the thumb.



This hasta denotes Lakshmi (the Goddess of wealth), Saraswathi (the Goddess of learning), holding cymbals, milking cow, applying collyrium, holding flowers gracefully, grasping the end of a robe, covering the head with a veil and offering incense and lights.



Katakāmukham - the mouth of the bangle

kapithe tarjanī cordhvamuchritāṅguṣṭha madhyamā ||
 katakāmukha hasto(a)yam kīrtito bharatāgamaih |
 kusumāvacaye muktāsragdāmnām dhāraṇe tathā ||
 śaramadhyākarṣane ca nāgavallī pradānake |
 kasturikādi vastūnām peṣane gandhavāsane ||
 vacane dṛṣṭibhāve(a)pi kaṭakāmukha iṣyate |

This hasta can be created in different ways.

First, it can be created by bringing together the thumb, the forefinger and the middle finger of the hand in Kapitha hasta, leaving the ring finger and the little finger free.

The second method involves keeping the little and ring fingers in an upright position and stretching the other fingers and making them meet.

This hasta implies to denote plucking flowers, wearing a pearl necklace or a garland of flowers, holding the arrow at the middle of the bow or drawing the arrow slowly, offering folded betel leaves, preparing such things as musk, scents, speaking and glancing.

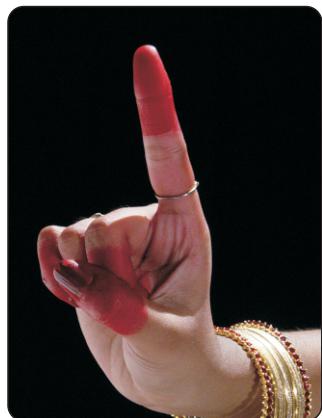


Sūcī - the sewing needle

ūrdhvaprasāritā yatra kaṭakāmukhatarjanī ||
 sūcī hastah sa vijñeyo bharatāgamakovidaiḥ |
 ekarthe(a)pi parabrahma bhāvanāyām śate(a)pi ca ||



ravau nagaryām lokārthe tatheti vacane(a)pi ca |
yacchabde(a)pi tacchabde vijanārthe(a)pi tarjane ||
kārṣye śalāke vapuṣi āścarye veṇibhāvane |
chatre samarthe pāṇau ca romālyambherīvādane||
kulāla cakrabhramane rathāṅga maṇḍale tathā ||
vivecane dinānte ca sūcī hastah prakīrtitah |



Stretching the index finger in the Katakāmukha hand creates this hasta.

This hasta suggests one parabrahma, hundred, Sun, city, world, saying "thus", saying which/what and that, fan, threatening, thinness, rod, body, astonishment, braid of hair, umbrella, capability, hand or corner, hair, beating the drum, turning of the potter's wheel, wheel of a chariot, circle or group, thinking pros and cons and evening

Candrakalā - the crescent moon

sūcyāmaṅguṣṭha mokṣe tu karaścandrakalā bhavet |
esha candrakalā candrakalāyāmeva yujyate ||
candre mukhe ca prādeśe tanmātrākāravastuni |
śivasya mukuṭe gaṅgānadyām ca laguḍe(a)pi ca ||
eṣām candrakalā caiva viniyojyā vidhīyate |

This is a Sūcī hand with the outstretched thumb.

This hasta stands for the moon, face, span, an object of that shape, jaṭā jūṭam of Shiva, Ganga river, hand stick or cane or cudgel.



Padmakośam

aṅgulyo viralā kiñcit kuñcitāstalanimnagāḥ ||
 padmakośābhidho hastastannirūpaṇa mucyate |
 phale bilvakapitthādau strīṇām ca kucakumbhayoh ||
 āvarte kanduke sthālyām bhojane puṣpакorake |
 sahakāraphale puṣpavarṣe mañjarikādiṣu ||
 japākusumabhāve ca ghaṇṭārūpe vidhānake |
 valmīke kamale(a)pyaṇḍe padmakośo vidhīyate ||

This is a cup-like formation, made by spreading out the fingers with their tips folded in.

This hasta connotes the wood apple, citrus fruits, round or circle, ball of flowers, plate-food, bud of flower, mango fruit, rain of flowers, cluster of flowers, japa flower, the shape of a bell or balls of food prepared to feed the elephants, snake-pit, lotus or water-lily and egg.



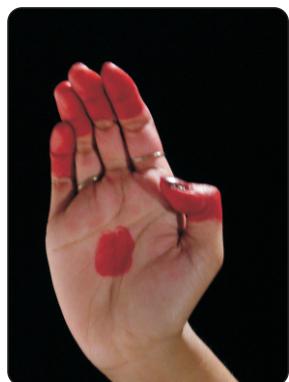
Sarpaśīrṣam - the hood of the cobra

patākā namitāgrā cet sarpaśīrṣakaro bhavet ||
 candane bhujage mandre prokṣaṇe poṣaṇādiṣu |



devasyodakadāneṣu āspḥāle gajakumbhayoh ||

bhujasthāne mallāyām tu yuṣyate sarpaśīrṣakah|



Fingers slightly bent in the Patāka shape to resemble a cobra's hood.

This hasta is used to denote sandal paste, snake, mandra swara or slowness, sprinkling, cherishing, offering water to gods or sages, hitting the kumbhasthala of an elephant or flapping of elephant's ear and arms of wrestlers or massage of wrestlers.

Mṛgaśīrṣam – deer's head

asmin kaniṣṭhikāṅguṣṭhe prasṛte mṛgaśīrṣakah ||

strīṇāmarthe kapole ca cakra maryādayorapi |

bhītyām vivāde nepathye āhvāne ca tripuṇḍrake ||

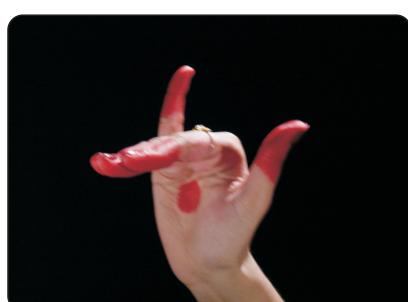
mṛgamukhe raṅgamallyām pādasamvāhane tathā |

sarvasve milane kāmamandire chatradhāraṇe ||

sañcāre ca priyāhvāne yuṣyete mṛgaśīrṣakah |

Keeping the thumb and the little finger of the sarpaśīrṣa hand in an

upright position and stretching forward the other fingers in between.



This hasta acts as an effective symbol to denote matters pertaining to women, cheek, cakra, courtesy or traditional

manners, fear, arguments, costume and make-up, welcoming, place of residence, putting threelines on the forehead with vibhuti, face of a deer, drawing patterns on the floor, massage of the feet, grouping, house, holding an umbrella, stairs, graceful movement of the feet, inviting the beloved, roaming.

Simhamukham - the lion face

madhyamānāmikāgrābhvāmaṅguṣṭho miśrito yadi ||
 seṣau prasāritau yatra sa simhāmukha īritah |
 vidrumē mouktike caiva sugandhe alaka samsparśane ||
 Ākarṇane ca pṛṣati mokṣārthe hṛdi samsthitah |
 home śāśe gaje darbhacalane padmadāmani ||
 simhāsane vaidyapāke śodhane
 simhavaktrakah |

Holding together the middle finger, the thumb and the ring finger with the forefinger and little finger upright.

This hasta is used to denote coral, pearl, fragrance, stroking the curly hair, hearing a drop of water, Salvation, homam, hare, elephant, waving kuśa grass, lotus garland, lion's face, testing the preparation of medicine.



Kāṅgūlam - less than an inch

Padmakośe(a)nāmikā cennamrā kāṅgula hastakah ||
 lakucasya phale bālakuce kalhārake tathā |
 cakore kramuke bālakiṅkiṇyām ghuṭikadike ||



cātake yujyate ca(a)yam
kāṅgūlakaranāmakah̄ |

The padmakośa hand with the ring finger folded and stretched inward.

This hasta denotes lime fruit, breast of a young girl, white waterlily, partridge, betelnut tree,

little bells, pill, cātaka bird, etc

Alapadmam - fully bloomed lotus

kaniṣṭhādyā vakritāśca viralāścālapadmakah̄ |

vikacābje kapitthādiphale cāvartake kuce ||

virahe mukure pūrṇacandre saundaryabhāvane |

dhammille candraśālāyām grāme coddhṛtakopayoh ||



taṭāke śakaṭe cakravāke
kalakalārave |

ślāghane so(a)lapadmaśca kīrtito
bharatāgame ||

Stretching, bending and spreading out fingers in a variety of ways.

True to its name, this hasta stands for a fully bloomed lotus, big fruits, circular movement, breast, yearning for the beloved, mirror, fullmoon, thinking about the beauty, hair knot, moon-pavilion, village, height, anger, lake, vehicle, cakravaka bird, kalakalam or murmuring and praising.

Caturam - square

tarjanyādyās trayah śliṣṭāḥ kaniṣṭhā prasṛtā yadi ||
 aṅguṣṭho(a)nāmikāmūle tiryak ceccaturaḥ karaḥ |
 kastūryām kiñcidarthe ca svarṇe tāmrādi lohake ||
 ārdre khede rasāsvāde locane varṇabhedane |
 pramāṇe sarase mandagamane śakalīkṛte ||
 ānane ghṛtatailādau yujyate caturaḥ karaḥ |

With the thumb placed at the lower part of the ring finger and held



together with the middle and index fingers, the little finger is stretched backward.

This hasta is used to denote musk, meaning a little gold-copper and other metals, wetness, difference, experience of aesthetic pleasure or enjoying a drink, eyes, differentiating coplours or castes, playful- conversation, oath, slow walking, breaking to pieces, high seat, oil-ghee etc.

Bhramaram - the beetle

madhyamāṅguṣṭha samyoge tarjanī
 vakritākṛtiḥ ||
 śeshāḥ prasāritaścāsau
 bhramarābhidhahastakah |
 bhramare ca śuke yoge sārase kokilādiṣu ||
 bhramarākhyasya hasto(a)yam kīrtito
 bharatāgame |

Folded and bent index finger with the tips of





the middle finger and thumb in contact, leaving the ring and little fingers stretched.

This is used to denote the following: bee, parrot, yoga-abhyasa, crane and Kokila bird

Hamsāsyam - the swan's bill

madhyamādyāstrayo(a)ṅgulyah̄ prasṛtā viralā yadi |
tarjanyaṅguṣṭha samśleṣāt karo hamsāsyako bhavet ||
māṅgalye sūtrabandhe ca upadeśa viniścaye |
romañce mauktikādau ca dīpavarti prasāraṇe ||
nikaše mallikādau ca citre tallekhane tathā |
damśe ca jalabandhe ca hamsāsyo yujyate karah̄ ||



Bringing together the index finger and the thumb while leaving the other fingers spread out.

This hasta is used to signify the tying of the ceremonial wedding knot (thāli or maṅgal sūtra), initiation, certainty, horripulation, pearl, extending the wick of a lamp, rubbing on touchstone, jasmine flower, picture, painting, gad fly, dam or drop of water, carrying garlands, signifying soham, metaphor, saying 'no' and accomplishment of a task.

Hamsapakṣam - the swan's quill

sarpaśirṣakare samyak kaniṣṭha prasṛtā yadi |
hamsapakṣah̄ karah̄ so(a)yam tannirūpaṇa-mucyate ||

śatsaṅkhyāyām setubandhe nakharekhāṅkaṇe tathā |
 pidhāne hamsapakṣo(a)yam kathito bharatāgame ||

Holding the little finger in an upright position in the Sarpaśīrṣa formation. This hasta denotes the number six, constructing a bridge, making marks with the nails, concealment and arranging.



Sandamśam - the tongs

punah punah padmakosāḥ samśliṣṭo viralo yadi ||
 sandamśābhidha hasto(a)yam kīrtito nṛtya kovidaiḥ |
 udare balidāne ca vrāne kīte mahābhaye ||
 arcane pañcasamkhyāyām sandamśākhyo niyujyate |

Repeatedly spreading out the fingers and bringing them together in a Padmakosa hand.

This hasta is used to denote stomach, sacrificial offerings, tumour, insect, apprehension, great fear or fear of death, worship and number five.



Mukulam - the bud

aṅgulipañcakam caiva melayitvā pradarśane |
 mukulābhidha hasto(a)yam kīrtyate bharatāgame ||
 kumude bhojane pañcabāṇe mudrādiddhāraṇe |
 nābhau ca kadalī puṣpe yujyate mukulah karaḥ ||



Bringing together the tips of all fingers.

This hasta denotes water-lily, eating, Manmatha, holding a seal or signet ring, navel and plaintain flower.

Tāmracūḍam - the rooster



mukule tāmracūḍaḥ syāttarjanī vakritā
yadi ||

kukkuṭādau bake kāke uṣṭre vatse ca
lekhane |

yuṣyate tāmracūḍākhyah karo
bharatavedibhiḥ ||

Extending the index finger in the Mukulam formation.

This hasta is used to denote the rooster, crane, crow camel, child, calf, writing.



Triśūlam - the trident

nikuñ canayu t āṅguṣṭha kaniṣṭhastu
triśūlakah ||

bilva patre tritvayukte triśūlakara īritah |

Projecting the index, middle and the ring fingers held together with the thumb and the little finger in a bent position.

This hasta is used to denote the following bilva leaf, and three together or trinity.

Vyāgram - the tiger

kaniṣṭhaṅguṣṭha namane mr̥gaśīrṣa kare tathā|
 vyāghra hastaḥ sa vijñeyo bharatāgama kovidaiḥ||
 vyāghre bheke markaṭe ca śukto samyujyate karahī|
 Padmakośa hand with all the fingers bent.

This hasta is used to denote tiger, frog, monkey and the mother of a pearl.

SAMYUTA HASTAS

Gestures involving both the hands

añjaliśca kapotaśca karkaṭaḥ svastikastathā |
 dolāhastāḥ puṣpapuṭa utsaṅgah śivaliṅgakah ||
 kaṭakāvardhanaścaiva kartarīsvastikastathā |
 śakaṭam saṅkhacakre ca sampuṭaḥ pāśa kīlakau ||
 matsyah kūrmo varāhaśca garuḍo nāgabandhakah |
 khaṭvā bheruṇḍa ityete saṅkhyātā samyuktāḥ karāḥ ||
 trayovimśatirityuktāḥ pūrvagairbharatādibhiḥ |

Añjali - the salutation

patākātalayoryogādañjaliḥ kara īritaḥ |
 devatāguruviprāṇām namaskāreśvanukramāt ||
 kāryaḥ śiro mukhorastho viniyoge(a)ñjalirbudhaiḥ |

Añjali hasta is to be used while saluting the Devas, the gurus and the brahmins holding it on the head, in front of the face and near the

chest, respectively.

The 'Añjali' hand above the head signifies salutations to the God; if placed between the eyebrows, it conveys salutations to the Guru or the teacher; at the chest level, it is for the audience and the celebrities.



Kapotam - the pigeon

Kapoto(a)sau karō yatra śliṣṭā(ā)mūlāgrapārśvakah ||
pranāme gurusambhāṣe vinayāṅgīkrteśvayam |

The Añjali hand held in a convex shape in such a way that the individual hands make contact only in the tips, the bottom and the sides, thereby creating a hollow space within.

This hasta is used to denote bowing, taking oath, conversation with the guru or elders and agreeing with humbleness.



Karkatam - the crab

anyonyasyāntare yatrāṅgulyo niḥsṛtya hastayoh |
antarbahirvā vartante karkatāḥ so(a)bhidhīyate ||
samūhāgamane tundadarśane saṅkhapūraṇe |
aṅgānam moṭane śākhonnamane ca niyujyate ||

Interlocking all the 10 fingers of the Anjali hand.



Karkaṭa hasta is used to denote the following: arrival of a group, seeing or showing a group, seeing or showing stoutness, stomach, blowing the conch, streching or cracking the limbs, and bending the bough of a tree.

Svastikam - crossed

patākayoh sanniyuktah karayormaṇibandhayoh |

samyogena svastikākhyo makarārthe
niyujyate ||

bhayavāde vivādeca kīrtane svastiko
bhavet |

Keeping the Patāka hands crossed at the wrist.

It stands for faltering speech, crocodile, flattery, dispute and praise.



Dolam - the swing

Patāka ūruḍeśasthe ḍolāhasto(a)yamiṣyate ||

nāṭyārambhe prayoktavya iti nāṭyavido viduh |



With both the hands in Patākam, inner portion of each hand allowed to dangle opposite to the respective thigh.

It is widely used in Nāṭyārambham and also in suggestive depictions of inebriation and obsession.



Puṣpapuṭam - the flower basket

samśliṣṭkarayoh sarpaśīrṣah puṣpapuṭah karah ||

nīrājanāvidhau vāriphalādi grahane(a)pi ca |

sandhyāyāmarghyadāne ca mantrapuṣpe ca yujyate ||

Two Sarpaśīrṣa hands held together at the little finger.

Offering Hārati and flowers to the Gods, oblations during evenings, giving or receiving charity are some of the aspects described by this hasta.



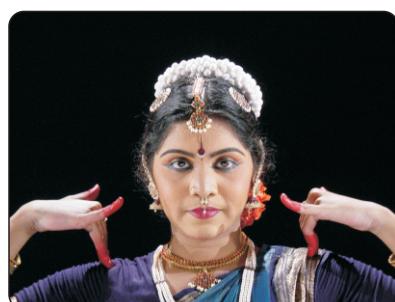
Utsaṅgam - the embrace

anyonyabāhu deśasthau mṛgaśīrṣa karau yadi |

utsaṅga hastah sa jñeyo bharatāgamacavedibhih ||

āliṅgane ca lajjāyām aṅgadādi pradarśane |

bālānām śikṣaṇe cāyamutsaṅgo yujyate karah ||



Both the hands in Mṛgaśīrṣa formation placed one on each shoulder facing each other.

Alternatively, the right hand in Mṛgaśīrṣa hasta can be placed on the left shoulder and vice versa with the arms crossed.

Utsaṅga Hasta connotes embrace, teaching children, cold, shyness etc.



Śivaliṅgam

vāme-ardhacandre vinyastah śikharaḥ śivaliṅgakah|
 viniyogastu tasyaiva śivalinga pradarśane ||



After holding the left hand in Ardhacandra Hasta and right hand in Śikharam, place right hand on the left palm with right thumb pointed up wards and the right little finger forming the base. This hasta as the name implies is used to denote Śivaliṅga.

Kaṭakāvardhanam

kaṭakāmukha pānyoh svasti- kau maṇibandhayoh |
 kaṭakāvardhanākhyah syāditi nātyavido viduh ||
 paṭṭābhiseke pūjāyām vivāhā-diṣu yujyate |

Both the hands in Kaṭakāmukha kept crossed at the wrist.

This hasta is used to denote the following: deliberation, Śṛṅgāra rasa, pacifying the angry, certainty or taking a decision and in dances such as Jakkini and Dandanālasya.



Kartarīsvastikam

kartarī svastikākārā kartarī svastiko bhavet ||
 śākhāsu cādriśikhare vṛkṣesu ca niyujyate |





Hands in Kartarīmukham kept crossed at the wrist in a double scissors formation.

It is used in suggestive representation of hilltop, tree and its branches.

Śakaṭam, the cart

bhramare madhyamāṅguṣṭha prasārāt śakaṭo bhavet ||

rākṣasābhinaye prāyah Śakaṭo viniyujyate |



Spreading out and stretching the thumb and middle finger when the hands are in Bhramaram.

Śakaṭam is generally used to denote Rākṣasas or demons.

Śaṅkham, the conch

śikharāntargatāṅguṣṭha itarāṅguṣṭha saṅgataḥ ||

tarjanyāyuta aśliṣṭaḥ śaṅkha hastāḥ prakīrtitaḥ |

śaṅkhādiṣu prayojyo(a) yamityāhuḥ bharatādayaḥ ||

Slide the left thumb between the little finger and ring finger of the right hand in Śikharam.



Bring the right thumb into contact with the other fingers of the left hand in a conch formation.

This hasta comes in handy to symbolize the conch, which has a special significance in the socio cultural life of India.

Cakram, the weapon of Lord Vishnu

yatrārdhacandrautiryāñcāvanyonyatala samsprṣṭau|
 cakra hastah sa vijñeyah cakrārthe viniyujyate ||

Both the hands in Ardhacandra hasta one crossing the other.

It connotes the Disc wielded by Lord Vishnu, the protector.



Samputam, the container

kuñcitāñgulayaścakre proktah sampuṭa hastakah |
 vastvācchāde sampuṭe ca sampuṭah kara īritah ||



Bending the tips of all the ten fingers of the Cakra hasta or Ardhacandra hands placed on top of each other and bent creates Sampuṭam.

It is used in suggestive representation of keeping things in a container.

Pāśam, the rope

sūcyām nikuñcite śliṣṭe tarjanyau
 pāśa īritah |
 anyonyakalahe pāśe srṅkhalāyām
 niyujyate ||

Linking the index fingers with the





hands held in Sūci hasta. This hasta is employed as a symbol of altercations, discard, enmity, chain and handcuff.

Kīlaka, the bond

kaniṣṭhe kuñcīte śliṣṭe mṛgasīrṣe tu kīlakah |

snehe narmānulāpe ca kīlako viniyujyate ||

A chain formation of sorts, achieved by hooked little fingers of the 'Mṛgaśīrṣa' hands.

Love, friendship, intimacy, warmth are some of the elements represented by this hasta.



Matsya-the fish

karapṛṣṭhopari nyasto yatra hastastvadhomukhaḥ |

kiñcit prasāritāṅguṣṭha kaniṣṭho matsyanāmakaḥ ||

etasya viniyogastu sammato
matsyadarśane |

The right palm is placed on the left palm keeping the little fingers slightly apart while moving the thumb back and forth to resemble the fish.



Kūrmam, the turtle

kuñcitāgrāṅguliścakre tyaktāṅguṣṭha
kaniṣthakah ||

kūrma hastaḥ sa vijñeyah kūrmārthe
viniyujyate |

The little fingers and thumbs of the 'Cakra' hands are stretched keeping the other fingers folded to suggest the turtle.

Varāha, the pig

mṛgasīrṣetvanyatare svoparyekah sthite yadi ||

kaniṣṭhāṅguṣṭhayoryogādvarāha kara īritah |

etasya viniyogaḥ syāt varāhārtha pradarśane ||

Keeping the back portion of 'Mṛgaśīrṣa' hands one above the other (or even side by side) with the prominently outstretched thumbs and little fingers to represent the pig.



Garuḍa, the eagle

tiryaktala sthitāvardhacandrāvāṅguṣṭha yogataḥ |

garuḍo garuḍarthe ca yujyate bharatāgame ||

Bringing together the thumbs of 'Ardhacandra' hands kept crossed at the wrist and flapping the fingers to simulate the flight of the eagle or any other bird.



Nāgabandham, the tangled snakes

sarpaśīrṣau svastikau cet nāgabandha itīritah |

etasya viniyogastu nāgabandhe hi sammataḥ ||

bhujaṅga dampati bhāve nikuñjanam ca darśane |



atharvaṇasya mantreṣu yojyo bharata kovidaiḥ ||



'Sarpaśīrṣa' hands placed in svastika formation.

This hasta denotes bush, curls in a creeper, pair of snakes, mating snakes and sorcery.

Khaḍvā, the cot

cature caturam nyasya tarjanyaṅguṣṭha mokṣataḥ |

khaḍvāhasto bhavedeṣa khaḍvādiṣu niyujyate ||



Stretching down the index and little fingers of the closely held Catura hands for a cot like formation. Instead, hands can be kept one above the other too.

Berundam, the twin-headed bird.

maṇibandhe kapitthābhyaṁ bheruṇḍakara iṣyate |

bheruṇḍe pakṣidampatyor bheruṇḍo yujyate karah ||



Two 'Kapittha' hands in svastika position to denote Bheruṇḍa bird and a pair of birds.



Avahittham

solapadmau vakṣasthithau avahittha karo mataḥ |

śṛṅgāra naṭane caiva līlā-kandukadhāraṇe ||

kucārthe yujyate so(a)yam
avahitthakarabhidhāḥ |

Holding 'Alapadma' hands in Svastikam
for signifying erogenous dance, ball
game.



Deva hastāḥ

Depiction of Gods and celestial beings through the hands.

Brahmā - the creator

The right hand is in 'Hamsāsyam' and the left hand is in 'Caturam'
placed near the chest.

Seated in the 'Maṇḍala' position, the right leg is lifted inward and
bent.

Śiva - the destroyer

The right hand is in 'Tripatāka' and the left hand is in 'Mṛgaśīrṣam.' .

Viṣṇu - the protector

Both of the hands in 'Tripatākam' are held near the shoulders with the
inner palms facing outward. Feet are in the 'Samam' position.
(He can also be depicted with 'Cakra' hastam and 'Śaṅkha' hastam).



Sarasvati- the Goddess of learning.

Right hand is in Sūcī and left hand in Kapittha. Both the hands can also depict 'Mṛgaśīrṣam' to mime the 'Veena-holding' posture of the Goddess. The body positioned in 'Maṇḍala' sthānam, standing by lifting and bending the right leg inward.

Pārvati- the Goddess of power (Śakti).

Both of the hands in 'Ardhacandra' are held near the hip, the fingers of the right hand facing skyward and the fingers of the left hand facing the earth. Positioned in 'Maṇḍala' sthānam, the left leg is bent inward.

Mahālakṣmi- the Goddess of prosperity.

Both of the hands in 'Kapitham' are placed near the shoulders, with the body in the 'āsana' position.

Vigneśvara (Ganeśā)

Both hands in 'Kapitham' are placed near the hip. Body is in the 'Maṇḍala' position.

Ṣaṇmukha (Muruga)

The left hand is in 'Trisūlam' and the right in 'Śikharam,' held near the chest. Seated in 'Maṇḍala' sthānam, the left leg is bent inward.

Manmatha - the icon of love.

The right hand is in 'Kaṭakāmukha' and the left in 'Śikharam,' placed near the chest with the body in 'Sa-mam' position.

Indra - the chief of the celestial beings.

Both hands in 'Tripatāka' are kept Svastika position (crossed) with the wrists facing opposite directions and held near the shoulder.

Agni - the God of fire.

The right hand is in 'Tripatāka' and the left hand is in 'Kāngūlam,' held at chest level with the feet in 'Samam' position.

Yama - the God of death.

The right hand is in 'Sūcī' and the left hand is in 'Pāśa,' placed near the chest. Feet are in the 'Samam' position.

Nirṛti- Khaḍvā and Śakaṭa are the hands for depicting Nirṛti.

Varuṇa - the God of rain.

The right hand is in 'Patākam' and the left hand is in 'Śikharam,' held near the chest. Feet are in the 'Samam' position.

Vāyu, the wind God.

The right hand is in 'Arālam' and the left hand is in 'Ardhapatākam,'.

Kubera - the custodian of wealth.

The right hand is in 'Muṣṭi' holding the gadā (mace) and the left hand is in 'Alapadmam,' held near the chest. Feet are in the 'Samam' position.

Bāndhava hastāḥ - Hands depicting relationships.

Dampatī- Husband and wife

The right hand is in 'Mṛgaśīrṣam,' denoting the wife, and the left hand is in 'Śikharam,' standing for the husband.

Mātr- Mother

Begin with the left hand in 'Ardhacandra' and the right in 'Sandamśam'

After circling the stomach, the left hand switches to 'Mṛgaśīrṣam.'



Pitr- Father

The right hand is in 'Sandamśam,' going around the stomach and holding the left hand in 'Śikharam.'

Svaśru- Mother-in-law

The right hand is in 'Hamsāsyam,' held at the neck level and then changes to 'Sandamśam' and kept pressed against the stomach with the left hand changing to 'Mṛgaśīrṣam.'

Śvaśura- Father-in-law

The right hand is in 'Hamsāsyam,' held at the neck level and changed to 'Sandamśam' and kept pressed against the stomach with the left hand changing to 'Śikharam.'

Bharṭṛ Bhrāṭṛ- Brother-in-law (husband's brother)

The left hand is in 'Śikharam' and the right hand is in 'Kartarīmukham,' on its own side.

Nanāndṛ- Sister-in-law (husband's sister)

After performing the hasta for brother-in-law the right hand does 'Mṛgaśīrṣam.'

Jyeṣṭha Kaniṣṭha Bhrāṭṛ- Elder and Younger brothers

Mayūra hands should be shown in the front and on two sides.

Putra- Son Hold Sandamśa hasta on the right hand near the belly and move it round and then hold Śikhara on the left hand.

Snuṣā- Daughter-in-law

After showing Son's hands Mṛgaśīrṣa should be held with right hand.

Sapatnī- Co-Wife

After depicting Pāśa hasta Mṛgaśīrṣa should be done with both the hands.

Navagraha hastāḥ

Hands depicting nine planets.

Sūrya-the Sun

amsopakanṭhe hastābhyaṁalapadma kapitthakah |
 dhṛto yadi karohyeṣa divākara karaḥ smṛtaḥ ||

In level with each cheek, both the hands are held first in 'Kapittham' and changed to 'Alapadmam'. When two hands assume Alapadma and Kapitha hastas near the shoulders or throat, then it is considered as Divākara hasta.

(Sūrya = Divākara = Arka = Bhānu = Āditya = Bhāskara)

Candra -the Moon

Alapadmo vāmahaste dakṣine ca patākikā |
 Niśākara karaḥproktobharatāgamadarśibhiḥ||

Right hand in 'Patākam' and the left in 'Alapadmam', with the finger tips pointing skyward.

Aṅgāraka- the Mars

vāme kare tu sūcī syān-muṣṭi hastastu dakṣiṇe |
 dhṛtaścennātyaśāstrajñaiḥ aṅgārakakaraḥ smṛtaḥ ||

Left in 'Sūcī', fingertips pointed skyward with folded elbows and right hand in 'Muṣṭi' represents Aṅgāraka.

Budha- the Mercury

tiryagvāme ca muṣṭih syāddakṣiṇe ca patākikā |
 budhagraha karaḥ prokto bharatāgamavedibhiḥ ||

Left hand in 'Muṣṭi' with the inner palm turned sideways at the



chestlevel. Right hand in 'Patāka' and the elbow folded sideward with the inner palm facing the audience.

Guru- the Jupiter

hastābhyaṁ śikharam dhṛtvā yajñasūtrasya darśanam |

r̥ṣi brāhmaṇa hasto(a)yam guroścāpi prakīrtitah ||

When both the hands with Śikhara hasta are held as if holding the sacred thread, then it is Guru hasta. Jupiter is also known as Br̥haspati.

Śukra- the Venus

vāmoccabhbāge muṣṭih syādadadhastāddakṣiṇe tathā |

śukragrahakarah̥ prokto bharatāgama vedibhiḥ ||

Both the hands in 'Muṣṭi' hastam with the left hand is raised (near the shoulder) and the right hand is lowered (close to the hip) represents Śukra.

Śani - the Saturn

vāme karetu śikharastrīśūlo dakṣiṇe kare |

śanaiścara karahprokto bharatāgamakovidaiḥ||Left hand in 'Śikharam' and the right hand in 'Trīśūlam' with the fingertips pointed skyward and elbows folded. Slow gait and cruel look represents Śanaiścara.

Rāhu- the snake's head

sarpaśirṣo vāmakare sūci syāddakṣiṇe kare |

rāhugrahakarah̥ prokto nātyavidyādhipairjanaiḥ ||

Left in 'Sarpaśiras' and the right hand in 'Sūci' with skyward pointed fingertips represents Rāhugraha.

Ketu- the snake's tail

vāme kare tu sūcī syāddaksiṇe tu patākikā |
ketugraha karah̄ prokto bharatāgamadarśibhiḥ ||

Left hand in 'Sūci' and the right in 'Patākam' with skyward pointed fingertips represents Ketugraha.

Daśāvatāra hastāḥ

Hands for depicting ten incarnations of Viṣṇu.

In his capacity as the Protector, Lord Viṣṇu has assumed several forms to save the universe from catastrophes and firmly entrenched Dharma by rewarding the devout and punishing the wicked. These ten forms cover a broad spectrum of living organisms ranging from the fish to the human being, occasionally interspersed with some chimerical forms. Called the 'Daśāvatāra' (the ten incarnations), these forms bear a close resemblance to the origin of life on earth and its evolution. Bharathanatyam captures these distinct and diverse forms of the Lord through a perfect orchestration of the body, feet and hands, as illustrated here.

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diverse forms of the Lord through a perfect orchestra-
tion of the body, feet and hands, as illustrated here.

Matsyam - the Fish

With the body in 'Samam' position and turned sideways, the left foot is stretched back facing the sky, and the hands are in 'Mat-sya' formation, on the same level with shoulder.



Kūrmam - the turtle

Seated in the asana position with the knees and shin firmly placed on the ground, the body is bent forward and the hands are held close to the face in 'Kūrmam' formation.

Varāham - the swine

Body is in 'Samam' position with the right foot bent inwards and the hands held in 'Varāha' formation close to the face.



Narasimham - the 'man-lion' form

The body is in 'maṇḍala' position, the right foot bent on the side, the left hand in 'Simhamukham' formation and the right hand in 'Tripatākam' formation.





Vāmana - the divine midget

Seated in 'Maṇḍala' position, the right hand is in 'Muṣṭi' and the left hand also in 'Muṣṭi', left hand held facing the earth, right hand held a little before the shoulder and below the face.

Paraśurāma

The left hand is placed on the waist or hung down and 'Ardhapatāka' is held by the right hand.



Rama

The right hand is in 'Kapittha' and the left is in 'Śikharam,' reflecting the poise and grace with which Lord Rāma holds the arrow. The right foot is placed on the side of the left.

Balarāma

Right hand in 'Patāka' and left in 'Muṣṭi' are placed one above the other and held sideways near the chest. Seated in 'Maṇḍala' sthānam, the right foot is bent inward.





Kṛṣṇa

Both of the hands are in 'Mṛgaśīrṣam,' held on the right side close to the face in the flute-holding posture. Feet are in 'Svastika' position with the left foot kept hinged by the side of the right foot.

Kalki

The right hand is in 'Patāka,' and the left hand is in 'Tri patāka' .

Standing in 'Samam' position, the right leg should be folded from the front and kept lifted as if riding a horse.




RĀJA HASTAS


 (Abhinayam for the famous ancient kings)

King - Hastha

- | | |
|----------------|--|
| 1. Hariścandra | - Śukatunḍam |
| 2. Nala | - Mayuram |
| 3. Purukutsa | - Alapadmam |
| 4. Purūrava | - Muṣṭi |
| 5. Sāgara | - Alapadmam held over the head |
| 6. Dilīpa | - Patākam |
| 7. Ambarīṣa | - Kartarīmukham |
| 8. Sibi | - Kapittham to be shaken in front |
| 9. Kārtavīrya | - Two Patāka hastas with thumbs curved round, held at the shoulders as if denoting divine pose |
| 10. Rāvana | - Two Patāka hastas held in pumkhi-ta. |
| 11. Dharmarāja | - Sūcī to be shaken at the shoulder. |
| 12. Arjuna | - Tripatākam to be shaken repeatedly in front |
| 13. Bhīma | - Muṣṭi to be shaken in front. |



14. Śaibya

- Sūci with the finger twisted up-wards.

15. Nakula

- Kāṭakamukham

16. Sahadeva

- Śikharam

17. Nahuṣa

- Calapatākam

18. Yayāti

- Tāmracūḍa

19. Bhagīratha

- Candra grahaṇam
(eclipse of moon)- Ardhacandra
to be shown as tripatākam

20. Māndhāta :Marutvanta - Mukulam, Sūci, Muṣṭi and
Ardhapatākam - in this order they
are twisted upward touching the
body.

21. Raghu

- Ardhapatākam to be held above
on the right side.

22. Daśaratha

- Alapadmas to be crossed.

23. Rāma

- Sikharam

24. Other kings with bow-

Sikharam

25. Bharata

- Sikharam over the right shoulder.

26. Lakṣmaṇa

- Sikharam over to the left
shoulder.

27. Śatrughna

- Sikharam over the forehead.

28. Kings of lunar race

- Left Sikharam over the left
shoulder

Chapter III

Technical concepts of Bharatanātyam

Dance, in a broad sense, is viewed as perfectly coordinated movements, that are structured to suit a particular style or tradition, and the creation of exquisite beauty and rhythm. For a student of dance, it is of utmost importance to know and master the basic elements that are vital to reach perfection in the technique and execution of dance steps and routines. In the opinion of Robert Cohan of the London Contemporary Dance School, these are eight in number. Their applicability and aptness in relation to Bharatanātyam can be understood by the detailed enumeration below:

Basic Concepts

1. Centering

This is a fundamental requirement to dance. To have a sense of your own body center and thus balance the body weight with perfect grace helps the dancer to move freely and with poise during the execution of simple or complex routines.

2. Gravity

This is the force that pulls the dancer's body down to the earth. This force can reduce or impair the free flow of a dancer's movement if the dancer is not aware of its disturbing quality. However, a dancer who knows how to combat this gravitational force can use it to her advantage and perform without any friction or inhibition.



3. Balance

A perfectly balanced artist knows how to move her body without incorrect tilts or awkward deflections. Actually, the ease and comfort level of a dancer's performance is conveyed by her/his ability to balance the body weight in perfect harmony.

With practice and perfection, one can try to understand the body's inner balance and remain calm and collected during the performance.

4. Posture

This means proper body alignment. All of the elements are closely linked, and hence the dancer must strive to maintain good posture, knowing fully well that in depletion of stamina and strength, which should be avoided at all costs.

5. Breathing

Like in Yoga, or any other form of exercise, proper breathing is of prime importance. It not only oxygenates the body but also gives tremendous strength, fluency and harmony to a dancer's movements.

Another vital aspect that ensures a good performance from the dancer is her/his mental state. The dancer is an artisan and must maintain a steadiness of mental equability and equipoise at all times. Further, he/she should possess an attitude of tremendous strength, courage, determination and above all, a feeling of total surrender and abandonment as the music begins and the curtain opens. There is no doubt that each dancer finds that this quality is not merely a result of years of training but something that stems from a passionate love within for dance as an art form.



Chapter IV

Essential Qualities of an Artist

Basic Qualities

Treatises on Bharatanātyam explain the important features for a female versus a male dancer, as well as the qualities that make good teachers and accompanists:

Nartakī Lakṣaṇam - Qualities of a Danseuse

A Female dancer should be:

1. Young and moderate stature.
2. Charming with soft and gentle face.
3. Self-confident and able to perform any difficult dance.
4. Agreeable and expert in grasping and releasing the various techniques acquired.
5. Skilled in mandalams, cārīs, tāla and laya.
6. An expert in posing hastas, sthānas and aṅgahāras.
7. Should have wide open eyes.
8. Able to follow the song rendered along with the percussion instruments.
9. Adorn with the best jewels.
10. Graceful in handling karaṇas.



Naṭa Lakṣaṇam - Qualities of a Dancer

A Male dancer should be:

1. Handsome
2. Soft spoken and eloquent
3. Learned in all the Śāstras
4. Steady and balanced in performance
5. Should possess a sweet voice
6. Well versed in music and musical instruments
7. Self confident and witty

Both the dancer and the danseuse should possess all the good qualities mentioned in the Śāstras.



Nāṭyācārya Lakṣaṇam -Qualities of a Guru

A Nāṭyācārya should be:

1. Possessing knowledge of Gīta (music), Vādya (instruments) and Nāṭya (dance)
2. Humble without the arrogance of knowledge
3. Possessing knowledge of the diverse dance forms
4. Possessing knowledge of rhythm, laya and tāla
5. Well versed in choreographing plays
6. High principled



Mṛdaṅga Lakṣaṇam - Qualities of the Percussionist

A percussionist should be:

1. Of pleasing personality
2. Intelligent
3. Expert in song, music and rhythm
4. Nimble with the fingers
5. Endowed with good memory
6. Learned in all forms of rhythm and its scriptures



Taladhārī Lakṣaṇam - Qualities of the Nāṭtuvanār

A Nāṭtuvanār should be

1. Well versed in dance, music and song
2. Expert in the sastras of rhythm
3. Of pleasing figure and countenance
4. Of ready wit
5. Learned in different types of rhythm
6. Able to utter accurately each rhythmic sequence
7. Obedient to his Guru





Gāyaka Lakṣaṇam - Qualities of the Singer

A singer should be

1. Learned in the Mārga (sacred) and Deśī (Folk) styles of music
2. Expert in dance, music and song
3. Possessing knowledge of various types of tāla and laya
4. Handsome
5. Knowledgeable in svaras (note combination) and various types of ragas
6. Highly principled



Kiñkiṇi Lakṣaṇa - Qualities of the dancer's anklets

The Kiñkiṇis should be tied in a black thread properly. They should be made of brass, copper or silver and should have good sound. They should be in harmony with the singer's śruti and appear glittery. These kiñkiṇis should be tied with an inch gap. The beads should be like small pebbles. Hundred to two hundred kiñkiṇis should be worn for one leg. Some books say that there should be hundred kiñkiṇis for the right leg and two hundred for the left leg.

Nowadays approximately 50 to 60 kiñkiṇis are stitched in leather and worn. But in North India, Kathak dancers wear more than 100 kiñkiṇis tied to a thread. They wrap a cloth on their leg and tie these kiñkiṇis on top of it.



Chapter- V

Aspects of Āhārya in Bharatanātyam

Make-up

Make-up is very simple in Bharatanātyam there is not much heavy work as that in kathakali. Olden days when sadir concert used to be the dancers use turmeric paste on their face after which eye and eyebrows is done they use beetle leaves & nuts to make their lips red in colour. But now we have various types of make-up which can stay for a longer period while sweating also.

1. Base - This is an oil-based crème which is applied evenly on to the face, it should not be made patchy. Various shades are available depending on the skin tone this should be used.

2. Shades - On the cheeks and below the eyebrows shades could be used, remember it should blend with the base. If the dancer is having a long face the cheeks area should be highlighted and then the face will look round, if the face is round you can make it slightly longer by applying the shades just below the cheeks, the nose could be highlighted if it is flat by applying the shade on either side of the nose.

3. Powder - Apply powder (puff) it should be applied lightly if it is used hardly the base will be removed.

4. Pancake - Pancake should be applied with the sponge, this is also available in various skin tone, sponge should be soaked in the water



dip it in the pancake and apply evenly if all these three steps are done properly then the make-up will stand for a longer time.

5. Pencil - The eye should be done with the eyebrow pencil and also the brows preferably black, the eyes could be done wider or smaller,

6. Lipstick- with the help of the brush you can make the lips smaller or broader, the colours preferably red or maroon.

7. Thilakam - (bindi) In between the eyebrows a bindi should be placed the colour should be black or red because these two colours only will be very bright on the stage. Finally the pancake should be applied on the hands, neck and legs and it should blend with the face. On the feet and palms either mehendi or apply the red colour which is known as alta.

Make-up is a special art this has to be done with experts only, but dancers has to know the basic concepts of make-up.

COSTUMES

The costumes for Bharatanātyam has changed for centuries .In dance dramas the costumes should be co-ordinating with the character which the artist will be doing.

The costume should go along with the language, state, age, period for (e.g) whether the character is king, demon, God, or man. Bharatanātyam was initially known as Sadir the costume then used to be full pyjama, sleeve of the blouse will be till the elbow then a 9 yard saree would be worn around the end of the pallu would be brought in the front and tucked in. But now we have the dress stiched with fan in the center in such a way when the dancer sits in araimandi the fan opens out beautifully ,and the costume is stitched in such a way the dancer feels comfortable while dancing and to be presentable.

While a Bharatanātyam costume is selected the height, colour, and the weight should be taken into consideration, very fair dancers could wear dark colour costumes, darker people could wear selected colours which will suit their complexion, dancers who are into combination skin tone can wear dark or lighter both will suit them. If the dancer is very tall she can wear costume with horizontal lines, who are very short can wear costume which has vertical lines. The dancer while performing on the stage has to take care of the costume because the costume when it is suited well for the dancer it gives an added beauty and charm to the dancer. The common colour which looks good on stage are red, yellow, green, and blue.

Jewellery

The jewels that which is used for Bharatanātyam from head to foot will be listed down.

1. Rākodi (The center ornament behind the head)
2. Talaisāmān- (The head set which aligns the forehead, sun and moon ornament at the either side of the head)
3. Jaḍaināgam- (ornament which covers the long plait)
4. Kuñjalam(which is worn at the end of the plait)
5. Thoḍu (ear stud), jimiki (hanging ear ornament) and māṭṭal (a chain that connects from ear stud to the hair)
6. Mükkutti (nose ring) and bullākku (an ornament worn between the nostrils)
7. Adḍigai – (necklace closer to the neck) .
Hāram – (long chain either made of pearls or golden coins).
8. Vaṅki(an ornament worn on the arms), Valayal (bangles), and Modhiram (finger rings).
9. Oṭṭiyāṇam / Mekalai (an ornament worn around the hip).
10. Nūpuram/ goluṣu and salangai (Anklets and bells).



Chapter VI

Relevance of Bharatanātyam in the present context

Dance gives an experience in which an artist can feel and express the emotions of the character performed. An actor who takes up the different characters feels their emotions psychologically, becomes one with them, forgets himself and is not able to control himself. The audience who sees this will not be able to express their happiness and excitement in words. The audience can share the joys and sorrows of the character within their heart. Thus, dance can be experienced both by the artist and the audience.

In today's fast moving world, Bharatanātyam has established its individuality in many ways. It has become an art which gives exercise not only to the body but also gives financial support to the artist. Many who have learnt this art have brought it to foreign countries, not only to spread the art, but also to improve their own financial position. People belonging to different religions show interest in this art and enjoy it. At present in foreign countries, many dance schools are being started in almost every street, and all different types of students (diverse in age, gender, ethnicity, etc.) join these schools and learn the art. This has proved the fact that Bharathnātyam is growing to be an eternal art.

Those who practice this art properly and those who watch and enjoy it will surely get heavenly blessings.

There is a lot of connection between features of the individual such as body, mind, intellect and soul. We work hard and lead our lives based on our intellect. We derive happiness from the emotions that arise in our hearts. Just as the happiness of body and mind are important, so also is the happiness of the soul. Dance gives happiness to all aspects of an individual - the body, mind, intellect and soul. This happiness is felt not only by the dancers but also by the audience.

The specialty of dance is filling a vacuum with beautiful organized patterns. To make the movements of the body more attractive, the dance needs a beautiful structure. From a young age, every part of the body should be given practice and training. As a result, the nerves and the bones become strengthened. The body thus gains strength and elegance. Glowing eyes and a radiant appearance are the gifts of dance too. Dance shapes the body and makes the audience feel happy to see the dancers. Nowadays one can see students all over the world who study the history of Bharathanatyam, its rules and principles with a lot of interest and without spoiling its ancient tradition. A fifty year old man can look twenty due to the practice of Yoga. Proper practice and training in dance can also give such results. The main aim of Yoga is to curtail the body and mind. The same is an aim of dance, which hence becomes a form of Yoga.

How it is effectively used in today's life

The life of a man, said to have six senses, differs from the life of animals, which are said merely to have five senses. Spiritualism is said to be man's sixth sense, and this divine feeling is often felt due to the knowledge of art. Life lacking art and emotions lacks spiritualism, making a man's life incomplete. Art is an embodiment which is very important for a nation's culture. Art's main aim is beauty, of two types. For an art, both inward and outward beauties are important.



The inward beauty is reflected outwardly. The sharpness of the intellect can be perceived in the glow of the eyes. The peace of mind may be reflected in the health of the body. People who suffer with difficulties and stress are less likely to be healthy. In this century, due to advancements in science, we lead a fast life in body and mind. We often lose peace of mind in living mechanically, often without regard for many important things such as love, affection, attachment and friendship. The best medicine for this is art. Dance is the queen of all arts. It is responsible for the development of all of the features of a good life, namely body, mind, intellect and soul. It gives riches, happiness and heavenly blessings.

It is said that good dance will kindle good emotions in a man and help him to lead a good life, whereas dance which is mean and vile will kindle bad qualities and spoil a man. Therefore, a dance should be able to teach good things to man. That is why our ancient heroes in the plays and Purāṇas lived in such a way as to serve as an example. To dance in such a way as to strengthen the life of the art of Bharatanā- ṭyam may serve as an example even to its other artists. Dance is capable of giving happiness - both to its artists, who may earn a living through dance, and through the rasa which gives happiness to viewers in its performance. Dance with good stories and characters, teaching good things, has divine qualities and gives rise to divine thoughts. Practicing it is a pooja. If done with devoted attention, one can realize that this art in itself is God. It is said that work is worship. If you have dance as a profession, this feeling will easily arise.

The God of dance Aādalvallān, who is prevalent over the whole universe has also selected this art form for himself. In the Abhinaya Darpaṇa of Nandikeśvara, we find this famous verse translated: "The world is the movement of His limbs; all speech is His Voice; the moon



and the stars are His decorative ornaments. Let us pray to the cosmic dancer Śiva.”

Skills required to teach Bharatanātyam

To become a full fledged Bharatanātyam dance teacher, able both to teach and conduct recitals takes many years. Bharatanātyam teachers do not usually demonstrate the dance by dancing along side their students. This is primarily because the teacher provides the rhythmic accompaniment for the class by beating a stick held in one hand on a block of wood while seated cross - legged on the floor. In addition the highly codified and symmetrical nature of the dance makes it possible to demonstrate the movements with one or both hands while remaining seated. Thus a convention has grown up whereby the role of the teacher involves providing rhythmic accompaniment and a watchful eye, but does not usually include demonstrating the dance.



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Glossary:

- Abhinaya
 - Communicating the idea to the audience through body, speech, costumes and mental conditions.
- Aḍavu
 - Basic foot steps (combined with hand gestures) in Bharatanātyam.
- Ākāśikī Cārī
 - Movement of the legs with one foot or both raised in air.
- Āṅgahāra
 - Combination of Karaṇas or longer sequence of garland movements.
- Āṅgaśuddham
 - The perfect stance of the body.
- Araimāṇḍi
 - The basic stance for Bharatanātyam which is the Maṇḍala sthāna or half-sitting position.
- Araṅgeṭram
 - Debut recital, the first recital given by a dancer on stage.
- Āsanas
 - Sitting postures.
- Asravya
 - that which is not heard.
- Bāṇī
 - a term used to describe different various styles of Bharathanatyam.
- Bhāva
 - Feeling
- Bhūmi Cārī
 - Movement of a foot when the feet on the ground.
- Brahmasūtra
 - Balance of body along the vertical median.
- Cārī
 - the movement with a single foot at time.
- Deśī
 - Regional variations.



Guru

- One who dispells darkness/ preceptors of Vedas/ the name given for all teachers of traditional arts.

Karana

- A combined movement of hands and feet in dance.

Kṛti

- A musical composition in Karnāṭic music.

Maṇḍala

- Combination of Cārīs/ used for portraying fighting sequences.

Mārgī

- Traditional

Mṛdaṅgam

- A two headed drum played to accompany Karnāṭic music Vocal or Instrumental, as well as dance styles such as Bharathanatyam, Kuchipudi etc.

Nāṭaka

- A dramatic composition.

Naṭṭuvāṅgam

- A pair of cymbals used for conducting dance recitals.

Naṭṭuvanār

- A person who holds the cymbals, speaks the rhythmic sollukattus and conducts a Bharatanāṭyam orchestra.

Nāṭya

- Dance comprising of dramatic contents.

Nāṭyagrīha

- A playhouse.

Nāṭyārambham

- Hands stretched out in shoulder level for commencing the dance.

Nṛtta

- Rhythmic dance.

Nṛtya

- Mime along with rhythmic dance.

Padam

- A poem set to music and enacted in Bharatanāṭyam.

Piṇḍībandha	- A group choreographical pattern.
Rāṅga bhūmi	- The stage.
Rāṅgamaṇḍapam	- Auditorium
Rasa	- The essence of an artistic experience.
Recaka	- Flowing movements of the limbs which connect the actions.
Sauṣṭava	- Upright position of the body.
Sthāna	- Postures which represent some deity.
Sollukattu	- Rhythmic syllables.
Taṭṭukazhi	- A block of wood and stick that are used in a Bharatanātyam dance class.
Taṭṭikumbidal	- Salutation to Mother Earth done before starting to dance.
Vīnā	- A variety of stringed instrument with frets set in wax.





CERTIFICATE COURSE

CEB-02 / Questions

1. The forms that took by Lord Vishnu to protect his devotees is called
a. Kolam b. Rupam c. Avataram
2. With two pataakams one can depict
a. Vishnu b. Garuda c. Parvati
3. To depict Sun god these hastams are to be used
a. Patakam, b. Tripatakam, c. alapadmam,
tripatakam alapadmam kapittam
4. The nine planets are collectively known as
a. navarasas b. navagrahas c. navasandis
5. Alarippu means to adorn with
a. Jewels b. Flowers c. Bells.
6. Vinayaka can be depicted with this hasta
a. pataka b. kapitta c. dola
7. This is a dance unit connected with rituals
a. padam b. kavithuvam c. javali
d. keertanam
8. Paasam means
a. rope b. chain c. bond
9. Sallam darus were called by this name later
a. Sabdam b. Sadir c. Stanaka
10. Siva's form symbolizing Guru is
a. Nataraja b. Sivalinga c. Dakshinamurthy.

11. Bharatanatyam repertoire is known by the name
 - a. Kaalam
 - b. Aattam
 - c. Margam
12. The name of this item comes from the 'root' meaning of
 - a. Branch
 - b. Stem
 - c. flower
13. A bee can be shown by this hasta
 - a. Bhramara
 - b. Sikara
 - c. tripataka
14. This means auspicious end
 - a. Mangalam
 - b. Keertanam
 - c. Harathi
15. These same hastas that can be held to depict Vishnu
 - a. Kapittam
 - b. Tripathakam
 - c. mayuram
16. Keeping with 'Speed' is called
 - a. Laya
 - b. Naya
 - c. Tala
17. Greeva bheda means movement of
 - a. head
 - b. waist
 - c. neck
18. The form of Shiva that is half man and woman is known as
 - a. Bhairava
 - b. Biksatana
 - c. Ardhanareeswara
19. The other name of sundari greeva is
 - a. araimandi
 - b. aarambha
 - c. attami
20. Evil force crushed by Shiva's right foot is
 - a. Sakata
 - b. Markandeya
 - c. Muyalaka
21. Uthvahitham is
 - a. upward tilted head
 - b. bowed head
 - c. slanted head
22. Athomukham is
 - a. to show pride
 - b. to show shame or coyness
 - c. to turn the face away.
23. Maargam refers to
 - a. Pitch
 - b. Talam
 - c. Path



24. Mayuram means

- a. Swan b. Parrot c. Peacock

25. This hasta means salutation

- a. Ardha candran b. Pataka c. Anjali



Fill in the blanks:

1. _____ hasta the peacock and _____ hasta wood apple
2. _____ hasta the pigeon and _____ hasta the swing
3. Head movement from side to side _____ and head movement in circular motion _____.
4. _____ and _____ are the most famous kavithuvams.
5. _____ Nattuvanar has the credit for writing Kavithuvams.
6. _____ is the God of rain and _____ the God of death _____.



Answer any 4 questions in 50 words

1. What are the classifications of Greeva bedham
2. What is Margam ? List down its sequence.
3. Any 5 celestial beings hand gestures.
4. List some of the Samyutha Hasthas.
5. Describe Rasa and Bhava in Bharathanatyam



Marks Answer questions in 150 words

1. Explain briefly about any 6 navagrahas hand gestures.
2. Explain briefly about Nritta, Nrithya and Natya.
3. What are the constituents of pure dance? Explain its features
4. Write short notes on any 8 Asamyutha hasthas.



Match the following

1	Chandra	Pathakam in right hand and Shikaram in left held near the chest sama padam
2	Varuna	Right hand in Trishoolam and left in shikaram held near the chest. Mandalam position with leg bent inwards.
3	Agni	Kapitham in right hand and left in alapadmam. Feet in samam position.
4	Vayu	Ardhachandram in right hand and alapadmam in left held near the chest.
5	Vishnu	Araalam in right hand and Ardhapathakam in left with left fingers facing the earth
6	Murugan	Both hands in kapitham near shoulders , body in asana position
7	Mahalakshmi	Tripathakam in right hand and kangulum in left held near the chest.
8	Soorya	Both hands in tripathakam near the shoulders with palms facing outwards





Notes:



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