

## **Chapter - 4**

# **Natyashastra (NS), Sangita Ratnakara (SR) and Abhinaya Darpanam (AD), Important Dance Texts**



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**Natyashastra (NS), Sangita Ratnakara (SR) and Abhinaya Darpanam (AD), important Dance texts.**

Almost parallel to the performance-oriented oral tradition of dance, came the written tradition. The monumental *NS* laid down the vocabulary and grammar of dance that constituted the framework for all later written works on dance. *NS* was the fountainhead from which sprang other major and minor texts on dance, developed over the next 2000 years. The *NS* set the precedent for numerous works on dance and drama that followed it through the later centuries. These created a wealth of deep analysis, debate and thinking on dance. The records clearly illustrate how dance evolved through three stages, each in a way that was very different from the earlier.

The first stage was marked by the codification of dance by Bharata in the *NS*. The *NS* is believed to date back to the 2<sup>nd</sup> century B.C. It is an authoritative treatise on dance and theatre and its comprehensive influence can be gauged from the fact that its principles and rules have been religiously and rigorously followed by the traditional Indian performing arts over the last many centuries and will possibly be followed in the future too.

The second stage of development is considered as beginning from about the 10<sup>th</sup> or the 11<sup>th</sup> century until about the 18<sup>th</sup> century, where regional variations came into the dance. This was the time (13<sup>th</sup> century) that Sarangadeva wrote his path-breaking text on dance and music, the *Sangita Ratnakara*. This text became the major source for all authors who wrote on music and dance after

his time. Whereas both music and dance were earlier considered part of drama; Sarangadeva becomes the first significant author to separate these two, dance and drama which then onwards developed independently of each other. And how, equally decisively, he also made regional dance styles part of the mainstream tradition of the art. Moreover, traces of the division between the tradition recorded by Bharata as the standard and those excluded by him as the peripheral could still be seen, most notably in the distinction drawn between the *marga* and *desi* styles, understood respectively as those belonging to the great tradition and its regional varieties. The new additions nonetheless became an integral part of the total artistic endeavor of dancing, greatly increasing the number of dance movements recorded in dance treatises from time to time.

And lastly the third stage is the *AD* where for the first time one has an author who is exclusively developing the specific theme of *angika abhinaya*. This is a theoretical text on dance hand gestures and some body movements, followed by Bharatanatyam dancers to this day. Thus it occupies a unique position in the literature of classical Indian dance. Just as languages developed from Sanskrit to Prakrit to Upabramsa, so can one trace the emergence of *Natya* and *Nritta* in the *NS* to *Nritya* in later times. The concept of *Nritya* as *geeta-bhava-abhinaya* indicates a significant development in the dance style and a major shift in the acceptance of dance as an individual performing art form.

## **Natyashastra**

The *NS* is the first methodical, encyclopedic study of dramaturgy. It is an accepted fact that this text is of undoubted antiquity. It is sometimes known as the *Satasahasri*, because it is a work of about 6000 verses/*shlokas* (different mss of NS differ minorly in the total number of shlokas) and is thus referred to by later scholars such as Dhanika, Abhinavagupta and Saradatanaya. It is spread over 37 chapters in the form of a dialogue. It offers the most detailed guidelines on all aspects of traditions in the performing arts - theatre, dance, music, stage craft, make up, characteristics of dancers/actors, rules of prosody, and so on. It is supposed that in ancient India, dance and drama and even the accompanying music went together making it the "total theatre". The *NS* presents the total picture of the performing arts from those times. Its validity stands upright even today and every artiste swears by its name.

Bharata's *NS* describes the mythic origin and history of dance, details the philosophical and aesthetic ideas behind movements of the body, offers a stylized system of these movements, "thus creating an art-form that was recognized in the pan-Indian Sanskrit tradition as the standard"<sup>1</sup>. Bharata proceeds systematically and talks about each part of the human body, recording the all possible comprehensive movements of the limbs, with or without referential meaning attached to it. The *NS* has often been elevated to the *Natya Veda* or the Fifth Veda<sup>2</sup>. But unlike the other Vedas, this was accessible, "for the enlightenment and entertainment of the women and *sudra*"<sup>3</sup>. The bare summary of Bharata's aesthetic theory can be encapsulated

thus, “the general aim of all drama is to provide entertainment to people at large weighed down by the trials and tribulations of life”<sup>4</sup>. A detailed analysis of the performing arts and practical aspects of the performance wonderfully balance the profundity of its philosophy.

The *NS* spans a very vast scope. Entire chapters are devoted to legendary accounts about the descent of drama from heaven to earth, the construction of various theatres, the worship of stage divinities by performers, modes of dance like *tandava*, *lasya*, forms of histrionics with minute details regarding hand and eye gestures, the different ways the *angas* (major limbs) and *pratyangas* (minor limbs) are to be used, the languages to be employed by different characters, the prosodial measures admissible, the elements of music, vocal as well as instrumental, the costumes required, the use of curtains, diverse forms of plays, the elements of plot with junctures and sub-divisions, types of characters, varieties of heroes and heroines, *rasas* or sentiments, *bhavas* or emotions, *alankaras* or figures of speech, *gunas* or literary qualities and *dosas* or defects, besides numerous items of incidental interest. There are special chapters dealing with *karanas*, *angahara*, *recakas*, *cahis*, *sthanakas*, *mandalas*, *gatis* and so on. While the earlier items are of technical interest to actors and performers or students of the arts of dance, music and even painting, the other concepts beginning with *rasa* and *bhava* become relevant to literary criticism as well as aesthetics. A number of commentators such as Lollat, Shankuka, Bhatta Nayaka, and Abhinavgupta have enriched the aesthetic thoughts further. Bharata rightly holds that there is no art or science, craft or skill, falling outside the purview of *natya* or stage performance<sup>5</sup>.

That the importance of *abhinaya* was recognized by Bharata is obvious since he devotes many chapters and more than 670 verses to explaining the concept and describing its categories and uses. *Abhinaya* is introduced in Chap. 4. There he uses the term broadly to indicate expressive movements of the body in the preliminaries to a play, as comprising actions performed to match the content of the accompanying song but where no drumming is allowed. The text is divided into four broad sections based on *abhinaya* or the “modes of conveyance of theatrical pleasure to the audience, which pleasure called *rasa*, is pure and differs from the pleasure we derive from the actual contact with the objects of the world which is always mingled with pain”<sup>6</sup>. The *NS* lists four kinds of *abhinaya* - *Sattvika abhinaya* that is conveyed by the effort of the mind, *Angika abhinaya* or the movement of the limbs when any thought is expressed or conveyed (Chap. 8-13), *Vachika abhinaya* which is conveyed through speech (or accompanying song as in the case of dance), (Chap. 14-20), and *Aharya abhinaya* which is the costume used and *mise-en-scene* (Chap. 21), and *Sattvika abhinaya* as well as *Samanya abhinaya*, detailing the general rules related to dancing in particular (Chap. 22).

Bharata deals with *sattvika abhinaya* in the chapter on *bhava*, *angika abhinaya* in Chap. 8 and this discussion is continued in the next few chapters where he offers detailed descriptions for the movements of each conceivable part of the body which has the potential to inspire beauty, express feelings, emotions and ideas.

Dance scholars and researchers have already identified and commented upon the Dance portions in the *NS* text. These include exhaustive information and directions on dance movements, body positions (where the body is divided into major and minor limbs), *hastas* and *karanas*, as well as the qualities required for a good dancer and those attributes that disqualify or indicate a poor dancer. Perhaps for Bharata, idea of dance was simple. He projects dancing as an art consisting of beautiful body movements, mimetic or purely decorative. It is performed to rhythm and accompanied by vocal or instrumental music or both. Chap. 4-5 are also of special significance to the study of Dance as they explain the *Purva Ranga* or the preliminaries that need to be taken care of before the commencement of the actual performance. These include music and dancing in praise of Gods and in averting the evil influence of demons. The postures recommended in dancing to please the *daityas* are numberless and a selected list of 108 of them called *karanas* or single postures, and 32 selected *angaharas* (combination of two or more of these *karanas*) are fully described in Chap. 4. The performance of the *purvaranga* is described in detail in Chap. 5. *Rasa* and *bhava* are discussed in Chap. 6-7, which also have a very extensive discussion on *abhinaya*. Dancers today to identify the element of representational art in dancing use it.

### **Sangita Ratnakara**

The next significant text is the *Sangita Ratnakara* by Sarangadeva who composed it in the court of the Sevuna King Singhana (1200-1247 A D), in seven parts. It is therefore often known as *Saptadhyayi*, and is modeled after

Panini's *Asthadhyayi*. This text is considered to be a landmark in *Sangitashastra*, presenting the classical music tradition in extraordinary detail along with its significant developments. Sangita Ratnakara is devoted to the delineation of *Sangita* - a composite of *gita*, *vadya* and *nritta*.<sup>7</sup> Sarangadeva has consolidated and arranged in seven parts the expository of the entire *Sangita*. Six chapters are devoted to music and the last one to dance. Music, independent of drama, had apparently become crystallized by the time of Sarangadeva. Also it is in the *Nartanadhyaya*, the 7<sup>th</sup> chapter of this text that we have, for the first time, definite indications of the development of dance as an individual performing art form, in its own right as a fully developed concept supported by a systematized inclusion of hitherto ignored material. Here for the first time, *desi* styles are noticed, acknowledged and dealt with an extensive way, "thereby Sarangadeva extended the definition of dance even as he adapted Bharata's framework to the changing realities of dance"<sup>8</sup>.

*Nartanadhyaya*, talks of elements of *nritta*, dance forms and treatment of nine *rasas* in much detail. It has more than 1700 verses and is the longest chapter. Sarangadeva presents the subject in a concise, systematic and precise manner. In the introductory section of the first chapter, Sarangadeva lists a number of earlier authorities, the essence of whose views, he states, he is presenting in his work. Much of the material in the *Nartanadhyaya* has been based on that of the NS. It is here that the *margi* (classical) and *desi* (regional) forms of dance are identified. In the *Nartanadhyaya* chapter, Sarangadeva deals with the *angas*, *pratyangas* and *upangas* in detail. The positions and movements of



the palms and the *nritta karanas* are explained as are the *navarasa* and *bhava*. There are 36 *utpluti-karanas* from regional traditions, which demand strenuous physical exertion and perfect control of the limbs. There are also descriptions of *angaharas*, *recakas*, *margi* and *desi* styles of *bhumi* and *Akashi caris*, *sthanas* for men and women, *desi sthanas*, sitting and reclining *sthanas*, *vrittis*, *bhumi* and *akashi mandalas* and *desi lasya angas*. The chapter offers guidelines for dance practice, a dancer's merits, credentials and shortcomings, description of the music/performance hall. The text also talks of 'Perani', a male dancer. The *Shuddha Paddhati* and the *Gawndali* tradition are described.

### **The Abhinaya Darpanam**

As its name suggests, *AD*'s focus is on *angika abhinaya* - gestures, postures and movements of the feet, in both dance and theatre. Though Nandikesvara acknowledges the importance of all four kinds of *abhinaya*, in his treatise, he concentrates on *angika abhinaya* alone. Its detailed analysis of gestural movement, the source of movement, the different kinds of movements and their symbolic meanings and so on, provide an invaluable insight into the symbolic language of gesture with which dance speaks. The author not only describes these movements but also suggests in detail the uses to which these movements may be put. This means that the expressive aspect of the art is not overlooked even though the emphasis remains on the movements. Judging by the author's concern with performance, it seems quite likely that this text was

meant as a practical guide to be used by a dancer to learn the technique of dancing.

Nandikesvara was an acknowledged scholar who also wrote on *Talas, Raga, Yoga, Tantra, Kamashastra, Purva-Mimanisa* and *Lingayat Saivism*. Three works are ascribed to him universally-*Talalakshana, Taladi-Lakshana* and *Talabhinayalakshana*. Other authors who were his contemporaries or who came after him also refer to his work. There are a number of other minor texts too that explain features about *angika abhinaya*. These include *Manasollasa* by Somesvaradeva, *Nrttaratnavali* by Jayasenapati, *Sangitamakaranda* by Narada, *Nrtyadhyaya* by Asokamalla. However none of these explore the various aspects of *angika abhinaya* in as minute detail as does the *AD*.

The *AD* lists nine gestures of the head, eight of the eyes, four of the neck, twenty-eight of one hand plus four additional gestures, twenty-three of both hands, gestures to represent gods, the ten *avatars* of Vishnu, the different castes, the various relations, gestures of hands for dance in general and the method of moving hands in dance, and the nine planetary deities. The *AD* also describes in detail Postures and Gaits, as the body moves in dance, especially on the feet. The carriage of the dancer's body with the different movements codified, is presented as *Mandalas* or *Sthanakas* which are sixteen modes of standing and resting, *Utplavanas* are the leaps, the *Bhramaris* or pirouettes, and finally, the *Charis* and the *Gatis*. It must be pointed out here that in this text, the descriptions of the feet movements are not accompanied by their *vinnyogas*. The explanation is that the *Mandalas, Utplavanas, Bhramaris* etc. according to their relation to one another are endless in number and variety.

Their uses in dance and drama are to be learnt from the practices and tradition of the school, through the teacher.

As is quite apparent, with *angika abhinaya* as its primary strength, the *AD* is often considered as a comprehensive training manual. In the premier dance institutions and schools of Bharatanatyam, students are trained to learn by rote the whole text of *AD* and perform the movements described in it. The close connection of present day Bharatanatyam with *AD* is evident in the repertoire of *hasta*, hand gestures. A few of them are employed in the *Nritta* but the whole vocabulary makes the foundation of the narrative, the story telling. In addition, to the *Mukhaja Abhinaya*, it is the *viniyoga* of the gestures that gives the expansion to the song and the *sancharis* and becomes part of her performance. As far as *AD* is concerned, many scholars believe that the treatment of gestural movements in this text is somewhat different and much more elaborate than the way these are explained in the *NS*. The treatment of *Charis Sthanas* and *Mandalas* is quite different and much more developed in the *AD*.

As one studies the texts in greater depth, one finds that there are often minor changes in the descriptions of the movements. In *AD*, in the *Dhuta* movement of the *Shira*, *Vidhuta* is added to indicate a faster up and down movement. There is no definite knowledge why this change may have occurred but one can surmise that socio-cultural demands of the place and time are always responsible for the relevant changes in the movement vocabulary. As far as *NS* is concerned, it must be noted that scholars have agreed that principles in *NS* seem to be based on a study of actual performances and a detailed analysis

of the actual dance movements. The descriptions of movements in the *NS* are not just based on a study of the anatomy and theoretical ideas. Further, the detailed descriptions of the *Karanas* and the *Angaharas* point to the fact that movements were studied as a sequence of completed actions rather than a movement of a limb in isolation. It also appears that the complete sequences were minutely observed and then structurally analyzed backwards for a correct description (or codification) to emerge.

If the author of *NS* followed such a system of observation and codification, it is quite possible that similar procedures could have been followed by painters and sculptors when they depicted dance postures in their works. Texts on sculptures, such as the *Vishnudharmottara Purana*, also have comprehensive descriptions of the body, *mana*, *pramana* and other related issues. It presents a scientific analysis of body parts, their relation to each other and the body “in movement”. Such a document would greatly enable the artist to “freeze” a movement correctly in his artistic depiction, whether sculptured in stone or painted on paper, or a dance sequence.

In most of the Sanskrit texts on dance, the different parts of the human body are divided into three categories. These are the main major limbs (*angas*), the minor limbs (*pratyangas*) and the minor minor limbs (*upangas*), which are mostly facial. None of the texts comprehensively describe a dance style in a specific way or comment on solo or group dancing. However there are descriptions of groups of people dancing and there are even descriptive names that indicate a kind of dance movement that corresponds to the main. These

include people dancing like “*lata*”, like “*bhedayaka*”; incorporating *vrittis* like *sattavati* (gentleness), *kaishiki* (gracefulness), *bharaṭi* (a blend of movements), *arabhatti* (vigorous) and so on. But these movements are not described as forming a part of any composite dance style.

There are elaborate descriptions of movements also that are neatly categorized and presented. But, for example, ten movements of the head, fifteen ways to move the eyeballs and two ways to turn the knee joint only indicate the several combinations available to the conscious and imaginative dancer and teacher to create their dance sequences. So while the texts describe the “grammar” of the dance movement, the specific “language” of particular dance style that may have been prevalent and practiced in that era is not available. Different dance styles have developed out of the basic “grammar” taking what they found appropriate to serve their purpose. Bharatanatyam, for example, adopted the *Araimandi*, as the basic dancing position, in Kathak it was *Samapada*, in Odissi it is the *Chauk*, in Manipuri the *Agratala*. Such choices have been influenced by the socio-economic, geographical, political and religious parameters from which each dance style was born, has evolved and was refined. The present form, in which these styles are available to us today, including their “grammar” and “language”, can perhaps be documented and codified. Using some of the proven system of notation that is already time tested and adopting, adding, subtracting as per our need. Thus a dictionary of movements particular to one dance style (or “language”) can be created and built up that becomes a scientific and clear documentation of movements in that style.

The following pages elaborate the basic movements of body limbs for use in *nritta* as identified from the three texts - NS, SR and AD.

Following is the list of Angas, Pratyangas and Upangas according to the three texts i.e. Natyashastra (NS), Sangitaratnakara (SR) and Abhinaya Darpanam (AD)

ANGAS	NS	SR	AD
HEAD	13	14	9
CHEST	5	5	5
SIDES	5	5	5
WAIST	5	5	5
SHOULDER	-	5	-
FEET	5	6+7	-
SINGLE HAND GESTURES	24	24	28
DOUBLE HAND GESTURES	13	13	23
NRITTA HASTAS	30	30	-

PRATYANGAS	NS	SR	AD
NECK	9	9	4
ARMS	-	10+6	-
THIGHS	5	5	-
SHANKS	5	5	-
WRISTS	-	5	-
KNEES	-	7	-
BELLY & BACK	3	3	-

UPANGAS	NS	SR	AD
GLANCES	36	36	8
EYE-BROWS	7	7	-
EYE LIDS	9	9	-
PUPILS	9	9+8	-
CHEEKS	6	6	-
NOSE	6	6	-
BREATH	-	9	-
LIPS	6	6	-
TEETH	-	8	-
TONGUE	-	6	-
CHIN	7	8	-
MOUTH	6	6	-
HEELS	-	8	-
ANKLES	-	5	-
FINGERS	-	7	-
TOES	-	5	-
SOLES	-	6	-
FACIAL COLOUR	4	4	-

## ANGAS

### 1. HEAD

	NS	SR	AD
1.	Dhuta	Dhuta	Dhuta
2.	Vidhuta	Vidhuta	-
3.	-	Adhuta	-
4.	Avadhuta	Avadhuta	-
5.	Kampita	Kampita	Kampita
6.	Akampita	Akampita	-
7.	Udvahitaka	Udvahita	Udvahita
8.	Parivahita	Parivahita	Parivahita
9.	Ancita	Ancita	-
10.	Nihancita	Nihancita	-
11.	Paravrtta	Paravrtta	Paravrtta
12.	Utksipta	Utksipta	Utksipta
13.	Adhogata	Adhomukha	Adhomukha
14.	Parilolita	Lolita	Alolita
15.	-	Tryannatonnata	-
16.	-	Skandhanata	-
17.	-	Alatrika	-
18.	-	Sama	Sama
19.	-	Parsvabhimukha	-



## 2. CHEST

	NS	SR	AD
1.	Sama	Sama	Not mentioned
2.	Abhugna	Abhugna	
3.	Nirbhugna	Nirbhugna	
4.	Prakampita	Prakampita	
5.	Udvahita	Udvahita	

## 3. SIDES

	NS	SR	AD
1.	Vivartika	Vivartika	Not mentioned
2.	Apasrta	Apasrta	
3.	Prasarita	Prasarita	
4.	Nata	Nata	
5.	-	Unnata	
6.	Samunnata	-	

## 4. WAIST

	NS	SR	AD
1.	Kampita	Kampita	Not mentioned
2.	Udvahita	Udvahita	
3.	Chinna	Chinna	
4.	-	Vivrtta	
5.	Recita	Recita	
6.	Nirvtta	-	

5. SHOULDER

	NS	SR	AD
1.	Not mentioned	Ekocca	Not mentioned
2.		Karnalagna	
3.		Ucchrita	
4.		Srasta	
5.		Lolita	

6. FEET

	NS	SR	AD
1.	Sama	Sama	Not mentioned
2.	Ancita	Ancita	
3.	Kuncita	Kuncita	
4.	-	Suci	
5.	Agratalasamcara	Agratalasamcara	
6.	Udghattita	Udghattita	
7.		Tadita	
8.		Ghatitotscedha	
9.		Ghattita	
10.		Mardita	
11.		Agraga	
12.		Parsniga	
13.		Parsvaga	

## 7. SINGLE HAND GESTURES

	NS	SR	AD
1.	Pataka	Pataka	Pataka
2.	Tripataka	Tripataka	Tripataka
3.	-	-	Ardhapaaka
4.	Kartarimukha	Kartarimukha	Kartarimukha
5.	-	-	Mayura
6.	Ardhacandra	Ardhacandra	Ardhacandra
7.	Arala	Arala	Arala
8.	Sukatunda	Sukatunda	Sukatunda
9.	Usti	Musti	Musti
10.	Sikhara	Sikhara	Sikhara
11.	Kapittha	Kapittha	Kapittha
12.	Katakamukha	Katakamukha	Katakamukha
13.	Sucyasya	Sucimukha	Suc
14.	-	-	Cantrakata
15.	Padmakosa	Padmakosa	Padmakosa
16.	Sarpasirsa	Sarpasiras	Sarpasiras
17.	Mrgasirsa	Mrgasirsaka	Mrgasirsa
18.	-	-	Simlamukha
19.	Kangula	Kangula	Kangula
20.	Alapadma	Alapallava	Alapadma
21.	Catura	Catura	Catura
22.	Bhramara	Bhramara	Bhramara
23.	Hamsasya	Hamsasya	Hamsasya
24.	Hamsapaksa	Hamsapaksa	Hamsapaksa
25.	Sandamsa	Samdamsa	Sandamsa
26.	Mukula	Mukula	Mukula
27.	Tamracuda	Tamracuda	Tamracuda
28.	Urnanabha	Urnanabha	-
29.	-	-	Trisula

## 8. DOUBLE HAND GESTURES

	NS	SR	AD
1.	Anjali	Anjali	Anjali
2.	Kapota	Kapota	Kapota
3.	Karkata	Karkata	Karkata
4.	Svastika	Svastika	Sva:tika
5.	Dola	Dola	Dola
6.	Puspaputa	Puspaputa	Puspaputa
7.	Utsanga	Utsanga	Utsanga
8.	Katakavardhamanaka	Khatakavardhamanaka	Katakavardhana
9.	Gajadanta	Gajadanta	-
10.	Avahittha	Avahittha	-
11.	Nisadha	Nisadha	-
12.	Makara	Makara	-
13.	Vardhamana	Vardhamana	-
14.	-	-	Sivalinga
15.	-	-	Kararisvastika
16.	-	-	Sakata
17.	-	-	Sancha
18.	-	-	Chakra
19.	-	-	Samputa
20.	-	-	Pasa
21.	-	-	Kilaka
22.	-	-	Matsya
23.	-	-	Kurna
24.	-	-	Varaha
25.	-	-	Garuda
26.	-	-	Nagabandha
27.	-	-	Khava
28.	-	-	Bherunda

9. NRITTA HASTAS

	NS	SR	AD
1.	Caturasra	Caturasra	Not Described
2.	Udvrtta	Udvrtta	
3.	Talamukha	Talamukha	
4.	Svastika	Svastika	
5.	Viprakima	Viprakima	
6.	Aralakatakamukha	Aralakhatakamukha	
7.	Aviddhavaktra	Aviddhavaktra	
8.	Sucyasya	Sucyasya	
9.	Recita	Recita	
10.	Ardharecita	Ardharecita	
11.	Nitamba	Nitamba	
12.	Pallava	Pallava	
13.	Kesabandha	Kesabandha	
14.	Uttanavancita	Uttanavancita	
15.	Lata	Lata	
16.	Karihasta	Karihasta	
17.	Paksavancitaka	Paksavancitaka	
18.	Paksapradyataka	Paksapradyataka	
19.	Dandapaksa	Dandapaksa	
20.	Garudapaksa	Garudapaksa	
21.	Urdhvamandalin	Urdhvamandalin	
22.	Parsvamandalin	Parsvamandalin	
23.	Uromandalin	Uromandalin	
24.	Urahpasvadhmandali	Urahparsvadhmandalin	
25.	Mustikasvastika	Mustikasvastika	
26.	Nalinipadmakosaka	Nalinipadmakosaka	
27.	Alapallava	Alapdma	
28.	Ul'bana	Ul'bana	
29.	Lalita	Lalita	
30.	Valita	Valita	

## PRATYANGA

### 1. NECK

	NS	SR	AD
1.	Sama	Sama	-
2.	Nivrtta	Nivrtta	-
3.	Valita	Valita	-
4.	Recita	Recita	-
5.	Kuncita	Kuncita	-
6.	Ancita	Ancita	-
7.	Trysra	Tryasra	-
8.	Nata	Nata	-
9.	Unnata	Unnata	-
10.	-	-	Sur dari
11.	-	-	Tirascina
12.	-	-	Par vartita
13.	-	-	Praxampita

## 2. ARMS

	NS	SR	AD
1.	Not mentioned	Urdhvastha	Not mentioned
2.		Adhomukha	
3.		Tiryak	
4.		Apavidha	
5.		Prasarita	
6.		Ancita	
7.		Mandalagati	
8.		Svastika	
9.		Udvestita	
10.		Prsthanusarin	
11.		Avidha	
12.		Kuncita	
13.		Namra	
14.		Sarala	
15.		Andolita	
16.		Utsarita	

## 3. THIGHS

	NS	SR	AD
1.	Kampana	Kampita	Not described
2.	Valana	Valita	
3.	Stambhana	Stabdha	
4.	Udvardana	Udvardita	
5.	Vivartana	Nivartita	

#### 4. SHANKS

	NS	SR	AD
1.	Avartita	Avartita	Not described
2.	Nata	Nata	
3.	Ksipta	Ksipta	
4.	Udvahita	Udvahita	
5.	Parivrtta	Parivartita	
6.	-	Nihsrta	
7.	-	Paravrtta	
8.	-	Tirascina	
9.	-	Bahirgata	
10.	-	Kampita	

#### 5. WRISTS

	NS	SR	AD
1.	Not described	Nikunca	Not described
2.		Akuncita	
3.		Cala	
4.		Bhramita	
5.		Sama	



## 6. KNEES

	NS	SR	AD
1.	Not described	Samhata	Not described
2.		Kuncita	
3.		Ardhakuncita	
4.		Nata	
5.		Unnata	
6.		Vivrita	
7.		Sama	

## MANDALAS (According to A.D.)

1. Sthanaka
2. Ayata
3. Alidha
4. Pratyalidha
5. Prenkhana
6. Prerita
7. Svastika
8. Motita
9. Samasuci
10. Parsvasuci

## STHANAKA

1. Samapada
2. Ekapada
3. Nagabandha
4. Aindra
5. Garuda
6. Brahma

### **UTPLAVANAS**

1. Alaga
2. Kartari
3. Asva
4. Motita
5. Krpalaga

### **BRAMARI**

1. Utpluta
2. Cakra
3. Garuda
4. Ekapada
5. Kuncita
6. Akasa
7. Anga

### **CARIS**

1. Calana
2. Cankramana
3. Sarana
4. Vegini
5. Kutlana
6. Luthita
7. Lolita
8. Visama

## ANGAS

### 1. HEAD

#### DHUTA

*As in NS Shloka No.22, pg. 7*

शिरसो रेचनं सम्यकछनैस्तद्घृतमिष्यते ।

Slow bending and contracting of siras is called Dhuta.

*As in SR Shloka No.52, pg. 18*

पर्यायेण शनैस्तिर्यग्गतभुक्तं धृतं शिरः ।

The head when obliquely bent slowly and alternately (from side to side) is known as Dhuta.

*As in AD Shloka No.57, pg. 83*

वामदक्षिणभागेषु चलितं तद्ध तं शिरः ।

When the head is moved from the left side to the right one and vice-versa, the head is called Dhuta.

### 2. CHEST

#### ABHUGNA

*As in NS Shloka No.2, pg. 84*

निम्नमुन्नकपृष्ठञ्च व्याभुङ्गनांसं श्लथं कचिद् ।  
आभुम्नं तदुरो ज्ञेयं कर्म चास्य निबोधत् ॥

The chest is kept lowered the back is raised higher, the shoulders are slightly bent and left loose at times without being stiff. This chest is known as Abhugna.

*As in SR Shloka No.298, pg. 88*

निम्नं शिथिलमाभुग्यं वक्षः ।

Abhugna is the sunken and relaxed chest.

*As in AD*

Not mentioned

### **3. SIDES**

#### **VIVARTITA**

*As in NS Shloka No.14, pg. 86*

परिवर्तात् त्रिकस्यापि विवर्तितमिहेष्यते ।

The Sacrum is kept turned round.

*As in SR Shloka No.304, pg. 89*

विवर्तनात् त्रिकस्य स्यात्परावृत्तौ विवर्तितम् ।

Vivartita is the turning aside of the hip-joint.

*As in AD*

Not mentioned

### **4. WAIST**

#### **CHINNA**

*As in NS Shloka No.22, pg. 88*

कटी मध्यस्थ वलनाच्छिन्ना सम्परिकीर्तिता ।

If the middle of the waist (hip) is turned aside, it is called china.

*As in SR Shloka No.310, pg. 91*

छिन्न तिर्यङ्मुखे पार्श्वे मध्यस्य वलनात्कटी ।

The china hip results from turning the middle (of the body) obliquely on the sides.

*As in AD*

Not mentioned

## 5. FEET

### ANCITA

*As in NS Shloka No.51, pg. 93*

पाष्णिर्यस्य स्थिता भूमौ पादमग्रतलान्तथा ।  
अङ्गुल्यश्चाङ्गिताः सर्वाः स पदोडङ्गित उच्यते ॥

If the heels rest on the ground; the forepart of the feet is raised and the toes are kept spread; that fact is Ancita.

*As in SR Shloka No.316, pg. 92*

भूस्थपाष्णिः समुत्क्षिप्तग्रतलः प्रसृताङ्गुलिः ।

When the heels are on the ground, the bolls of the feet raised upwards and the toes outstretched, is Ancita.

*As in AD*

Not mentioned

## 6. SINGLE HAND GESTURE

### PATAKA

*As in NS Shloka No.18, pg. 41*

प्रसारिताः समाः सर्वाः यस्याङ्गुल्यो भवन्ति हि ।  
कुङ्कितश्च तथाङ्गुष्ठः स पताक इति स्मृतः ॥

When all the fingers are extended keeping them close to one another with the thumb bent, the gesture is called Pataka.

*As in SR Shloka No.102, pg. 32*

तर्जनी भूलसंलग्नाकुङ्कितङ्गुष्ठको भवेत् ।  
पताकः संहताकारः प्रसारिततलाङ्गुलिः ॥

When the thumb is bent, touching the root of the forefinger, and the palm and fingers are outstretched, the fingers pressed against one another, it is Pataka .

*As in AD Shloka No.93, pg. 87*

अङ्गलयः कुञ्चिताङ्गुष्ठः संक्षिष्टाः प्रसृता यडि ।  
स पताककरः प्रोक्तो नृत्यकर्मविशारदैः ॥

The hand in which the thumb is bent to touch the fingers, and the fingers are extended, is called Pataka.

## 7. DOUBLE HAND GESTURE

UTSANGA

*As in NS Shloka No.137, pg. 67*

अरालौ तु विपर्यस्तावृत्तानौ वर्धमानको ।  
उत्सङ्ग इति विज्ञेयः स्पर्शस्य ग्रहणे करः ॥

In this hand the Arala hands are placed in a contrary manner.

*As in SR Shloka No.198, pg. 56*

अन्योन्यस्कन्धदेशस्थावरनौ स्वस्तिकीकृतौ ।  
स्वसंमुखौ च विततावुत्सङ्गो गीयते करः ॥

When the two hands in the Arala pose are stretched out and crossed in Svastika to rest on the other shoulder facing the body, it is Utsanga.

*As in AD Shloka No.184, pg. 97*

अन्योन्यस्कन्धदेशस्थावरनौ स्वस्तिकीकृतौ ।  
स्वसंमुखौ च विततावुत्सङ्गो गीयते करः ॥

If hands showing Mrgasirsa are placed on the upper arm of opposite hands the Utsanga hand is made.

## 8. NRITTA HASTAS

CATURASRA

*As in NS Shloka No.178, pg. 75*

वक्षसोऽष्टाङ्गुलास्थौ तु प्राङ्मुखौ कटकामुखौ ।  
समानकूर्परांसौ च चतुरस्रौ प्रकीर्तितौ ॥

Two katakamukha hands are to be held eight Angulas away from the chest while the shoulders and elbows are on the same level. This is called caturasra.

*As in S.R. Shloka No.216-7, pg. 59*

पुरोमुखौ समस्कन्धकूर्परौ खदकामुखौ ॥  
स्थितौ वक्षः पुरोदेशे वक्षसोऽष्टाङ्गुलान्तरे ।  
चतुर श्राविति प्रोक्तो स्वगाद्याकर्षणे करौ ॥

When two Katakamukha hands level with the elbows and shoulders, face forward in front of the chest and are at a distance of eight inches from the chest, that pose is called caturasra.

*As in AD*

Not described

## **PRATYANGAS**

### **1. NECK**

#### **SUNDARI**

*As in AD Shloka No.80, pg. 86*

तिर्यक् चञ्चलिता ग्रीवा सुन्दरीति निगद्यते ॥

When the neck is moved to and fro horizontally is called Sundari.

#### **RECITA**

*As in NS Shloka No.171, pg. 35*

रेचिता विधुता भ्रान्ता भावे मथननृत्तयोः ।

The neck is shaken and moved sideways.

*As in SR Shloka No.332, pg. 97*

रेचिता विद्युत्भ्रान्ता वर्तले मथने तथा ॥

Recita is shaking and moving (the neck) around.....

## 2. THIGHS

### KAMPANA

*As in NS Shloka No.28, pg. 89*

नमनोन्नमनात् पाष्णोर्मुहुः स्याइसकम्पनम् ।

The characteristics of kampana are raising and lowering of the heels repeatedly.

### KAMPITA

*As in SR Shloka No.357, pg. 127*

इत्यूरुः पच्चधा तत्र मुहुः पाष्णै नतोन्नते ॥

Kampita is the one in which the sides are lowered and raised (repeatedly).

## 3. SHANKS

### NATA

*As in NS Shloka No.35, pg. 90*

जानुनः कुचनाच्च्यैव नतं प्रयोक्तृभिः

The Nata is effected by bending the knee.

*As in SR Shloka No.364, pg. 129*

नमज्जानुर्नता जङ्घा स्यानासनगतादिषु ।

The Nata shank is caused by bending the knee.

### UPANGAS

#### 1. GLANCES

##### SUNYA

*As in NS Shloka No.62, pg. 15*

समतारा समपुटा निष्कम्पा शून्यदर्शना ।

निष्कम्पा धूसरा शून्या दष्टिः प्रकीर्तिता ।



The Sunya glance is feeble and devoid of motion. It is turned towards the space without perceiving the objects clearly.

SUNYA

*As in SR Shloka No.403, pg. 142*

समतारापुटा दृश्यदृष्टिशून्या विलोकिनी ।  
निष्कम्पा धूसरा शून्या चिन्तायां दृष्टिरिष्यते ॥

The sunya glance has pupils and eyes in the normal position. It does not see the objects in its keen, and is immobile and dull.

SAMA

*As in AD Shloka No.67, pg. 84*

वीक्षणं सुरनारीवत् सानन्दं समवीक्षणम् ॥ ६७ ॥

The (straight) glance (without moving the eyelashes) is called Sama.

## 2. EYE BROWS

UTKSEPA

*As in NS Shloka No.118, pg. 25*

भ्रवोसन्नितिरुत्क्षेपः समभेकैकशोडपि वा ।

If the eye-brows are raised one by one or both together it is Utksepa.

UTKSIPTA

*As in SR Shloka No.435-6, pg. 151*

उत्क्षिप्ता संमतान्वर्था क्रमणे सह चान्यथा ॥

The raising of the brows one by one or together.

### 3. EYE LIDS

#### SPHURITA

*As in NS Shloka No.112, pg. 24*

स्फुरितं स्पन्दितं तथा ।

The eye-lids continue to throb.

*As in SR Shloka No.443, pg. 154*

स्फुरितौ स्पन्दितौ स्यातां तावीर्ष्याविषयो मतौ ॥

Sphurita are throbbing eyelids.

### 4. PUPILS

#### PATANAM

*As in NS Shloka No.98, pg. 22*

....पाततं स्रस्तता तथा ।

Patanam is keeping them relaxed.

#### PATA

*As in SR Shloka No.449, pg. 155*

पातस्तु स्यादधोगतिः ॥

Pata is downward movement.

### 5. CHEECKS

#### Kuncita

*As in NS Shloka No.136, pg. 28*

स्यात् कुञ्चितं सङ्कुचितं ..... ।

If the cheek is narrowed down it is called Kuncita (contracted .

*As in SR Shloka No.462, pg.159*

संकोचात्कुचिता रौमाचिता शीतज्वरे भये ।

Kuncita is the contracted cheek with hair stancing on end.

## 6. NOSE

VIKRSTA

*As in NS Shloka No.129, pg. 27*

विकृष्टा फुलितपुटा ..... ।

Vikrsta (expanded). The lobes are fully blown..

*As in SR Shloka No.469, pg.161*

विकृष्टात्यन्तमुत्फुल्लापुटा रौषार्तिभीतिषु ।

The Vikrsta (nose) has nostrils which are extremely dilated.

## 7. LIPS

VIVARTIKA

*As in NS Shloka No.140, pg. 29*

विफूणनं विवर्तस्तु वेपनं ..... ।

The lips are narrowed down in this gesture.

*As in SR Shloka No.489-90, pg.*

औष्ठयोः संपुटस्तिर्यकसंकोचन विवर्तितः ॥

Vivartika is closing the lips away.

## 8. CHIN

SAMHATA

*As in NS Shloka No.147, pg. 30*

.....कचिच्छलोषः समं भवेत् ।

Sama when the movement of the lips is very slight.

*As in SR Shloka No.510, pg.174*

निश्चलं मीलितमुखं मौने संहतमिष्यते ॥

Samhata is motionless, with closed mouth.

## 9. MOUTH

UDVAHI

*As in NS Shloka No.153, pg. 32*

उद्धाह्याक्षिप्तमेव च ।

Udvahi – mouth turned upwards.

*As in SR Shloka No.515, pg.176*

लीलासूक्ष्मसमुदाहि गर्वानादरतो गतौ ॥

Udvahi is the turned up mouth.

## 10. FACIAL COLOUR

PRASANNA

*As in NS Shloka No.161, pg. 33*

प्रसन्नो निर्मलो हास्ये शृङ्गारे चाद्भुते भवेत् ।

Prasanna (pleased). It should be employed in the Adbhuta as well as Hasya.

*As in SR Shloka No.528, pg.181*

प्रसन्नो निर्मलो हास्ये शृङ्गारे चाद्भुते भवेत् ।

Prasanna is the clear (colour) which is used in the comic, erotic and marvelous rasas..

CARI

*As in NS Shloka No.1, pg. 95*

एवं पादस्य जङ्घाया अरौः कटयास्तथैव च ।

समानकरणे चेष्टा यारीति परिकीर्तिता ॥

Cari is that activity where in the movements of the hands, feet calves, thighs and the hip are kept in mutual concordance.

*As in SR Shloka No.897, pg. 276*

विचित्रमङ्घ्रिधोरुकटीकर्म समं कृतम् ।

चारी स्यात्करणे डीषि चरेरिप्रत्ययान्ततः ॥

The cari is constituted of various (beautiful) movements of the feet, shanks, thighs and lips performed simultaneously.

**STHANAKAS**

*As in SR Shloka No.1019, pg. 319*

संनिवेशविशेषोडङ्गे निश्चलः स्थानमुच्यते ।

Any special position of the body which is motionless is called sthana.

**MANDALAS**

*As in NS Shloka No.1, pg. 115*

चारीसंयोगजानीह मण्डलानि निबोधत ।

Now understand the mandalas arising out of a combination of the caris.

*As in SR Shloka No.1142, pg. 347*

चारीयविशेषः प्राङ्मण्डलं प्रतिपादितम् ।

The mandala has already been stated to be a combination of cari-s.

**BRAMARIS**

*As in AD Shloka No.289, pg. 110*

भ्रमर्या लक्षणान्यत् वक्ष्ये लक्षणभेदतः ।

**Notes:**

1. Mandakranta Bose, *Speaking of Dance: The Indian Critique*, pg 3-4)
2. NS, GOS, 1.15 “natyakha pancham Veda”,
3. (Culture, Community, Cosmos: Two Temple Orchestras of Tamil Nadu, Amrit Srinivasan, *Sangeet Natak* Nos. 129-130, 1998, pg 4; NS 4.30).
4. NS, GOS, 1. 14
5. Ibid 1.116
6. Ibid GOS Vol. I pg 57
7. SR 1/1/21
8. M Bose “Speaking of Dance: The Indian Critique,” pp 38.