

## **The Asamyuta Hastas of Abhinyadarpana And Natyashastra: (In Context of Text and Performing Tradition)**

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### **Abstract**

*Natanbheda is described as Natya, Nritya and Nritya. Where we use hand gestures for expressing the meaning of the song, text, etc. Sometimes we make hand gestures only with one hand and sometimes we use both the hands. When the gestures are made using one hand they are known as Single Hand Gestures i.e. Asamyuta Hasta. When the gestures are made using both the hands it is called as Double Hand Gestures i.e. Samyuta Hasta. The count of these hand gestures is different in different texts relating with the subject. For example, there are 28 Asamyutahastas described in Abhinayadarpana, on contrary in Natyashastra we get 24 AsamyutaHastas and in Nartananirnaya the count becomes 38. In Abhinayadarpana we find 23 SsamyyutaHastas and the count of it becomes 13 in Natyashastra and Nartananirnaya describes 17 SamyutaHastas. Similarly, in different texts dealing with the hand gestures the count varies. These differences might have come because of the imaginative view of the author. In this article I will be focusing on the Asamyuta Hastas only. Where I will try to represent the Asamyuta Hastas described in the two very useful texts in the field of theatre and dance The Abhinayadarpana and the Natyashastra.*

Key words: Dance, Hand Gestures, Asamyuta Hastas, Abhinyadarpana, Natyashastra, Hast

### **Hasta:**

There are four types of Abhinaya (the art of expression); Angika, Vachika, Aharya and Sattwika. Angika Abhinaya is where the expression is carried by the different parts of the body. This is divided into three i.e. Anga (major limbs), Pratyanga (minor limbs) and Upanga (subsidiary limbs). There are 6 Anga. They are Shira, Hasta, Kati, Vakshasthala, Parshwa and Pada. Among these 6 Angas, Hastas play an important role in Natya, Nritya, Nritya. They are the basic tool used for explaining the meaning of the songs and texts, etc used in theatre and dance.

While dancing the performer don't speak (except in few classical Indian dance forms) like in theatre. While dancing the dancer uses these hand gestures to communicate the meaning of the song to the audience.

In Natyashastra, Abhinaya Darpana, sangeet Ratnakar; 'Hasta' word is used for the hand gestures. But coming in the 16<sup>th</sup> century in the text NartanaNirnaya written by Acharya Pandarika Vitthal we find 'Hasta Mudra' word for the first time for hand gestures.

Where the Mudra word is considered for the hand gestures used in the Tantric Rituals as described in the Kalika Purana.

These hastas are divided into two main categories in context to 'Nritya' i.e. Asamyuta Hasta and Samyuta Hasta.

### **Asamyuta Hasta according to Abhinayadarpana:**

Abhinayadarpana is a text on Abhinaya by Acharya Nandikeshwara written in around 11<sup>th</sup> - 12<sup>th</sup> century. This text contains 324 verses. Here, Acharya has described 28 AsamyutaHastas with a detailed description of their uses (Viniyogas). The 28 AsamyutaHastas according to Abhinaya Darpana are: Pataka, Tripataka, Ardhapataka, Kartarimukha, Mayura, Ardhachandra, Arala, Shukatunda, Mushti, Shikhara, Kapittha, Katakamukha, Soochi, Chandrakala, Padmakosha, Sarpasheersha, Mrigasheersha, Simhamukha, Kangula, Alapadma, Chatura, Bhramara, Hamsaya, Hamsapaksha, Samdamsha, Mukula, Tamrachuda, Trishoola. The verse for the 28 Asamyuta Hasta in Abhinayadarpana –

पताकस्त्रिपताकोऽर्धपताकः कर्तरीमुखः ।  
मयूराख्योऽर्धचन्द्रश्चअरालः शुकतुण्डकः ॥  
मुष्टिश्चशिखराख्यश्च कपित्थः कटकामुखः ।  
सूचीचन्द्रकलापद्मकोशः सर्पशिरस्तथा ॥  
मृगशीर्षः सिंहमुखः काङ्गुलश्चालपद्मकः ।  
चतुरोभ्रमरश्चैवहंसास्योहंसपक्षकः ॥  
सन्दंशोमुकुलश्चैवताम्रचूडस्त्रिशूलकः ।  
इत्यसंयुतहस्तानामष्टाविंशतिरीरिताः ॥<sup>1</sup>

### **Asamyuta Hasta according to Natyashastra:**

Natyashastra, dealing with different aspects of Natya was written by Acharya ShreshthaBharatmuni around 2<sup>nd</sup> century B.C. The text has 36 chapters describing the basic tools of Natya. In chapter 9<sup>th</sup> the AsamyutaHastas have been described in detail. There are 24 Asamyuta Hasta according to Natyasahastra of Bharatmuni. They are: Pataka, Tripataka, Kartarimukha, Ardhachandra, Arala, Shukatunda, Mushti, Shikhara, Kapittha, Khatakamukha, Soochyasya, Padmakosha, Sarpasheersha, Mrigasheersha, Kangula, Alapadma, Chatura, Bhramara, Hamsaya, Hamsapaksha, Samdamsha, Mukula, Urnanabha, Tamrachuda.

The verse for the 24 Asamyuta Hasta in Natyashastra –

<sup>1</sup>Bharatiya Natya Parampara aur Abhinayadarpana, Vachaspati Gairola, verse 89-92, pg. no. 212

पताकस्त्रिपताकश्चतथावैकर्तरीमुखः ।  
 अर्धचन्द्रोद्धारालश्च शुकतुण्डस्तथैवच ॥  
 मुष्टिश्चशिखराख्यश्च कपित्थः खटकामुखः ।  
 सूच्यास्यः पद्मकोशश्चतथावैसर्पशीर्षकः ॥  
 मृगशीर्षः परोज्ञेयोहस्ताभिनययोक्तृभिः ।  
 काङ्गुलकोऽलपद्मश्चचतुरोभ्रमरस्तथा ॥  
 हंसास्योहंसपक्षश्चसन्दंशोमुकुलस्तथा ।  
 ऊर्णनाभस्ताम्रचूडश्चतुर्विंशतिरीरिताः ॥<sup>2</sup>

By the verses we get the major difference between the two is in the counts of the AsamyutaHastas. Then the thing that strike in mind is “how they are made? Do they look alike or they are different in appearance? Is there any difference in the AsamyutaHastas according to the description in the treatise and the performing tradition (Shashtra and Prayoga)? or are the same in both especially in Abhinayadarpana because Bharatnatyam follows it?”

### Asamyuta Hasta appearance according to both the texts:

#### (A) In Abhinayadarpana:

##### 1) Pataka Hasta:

अङ्गुल्यःकुञ्चिताङ्गुष्ठाः संश्लिष्टाः प्रसृता यदि ।  
 स पताककरः प्रोक्तो नृत्यकर्मविशारदैः ॥<sup>3</sup>

It is made by stretching the fingers straight and together and the thumb bent at the base of the index finger.

##### 2) Tripataka Hasta:

स एव त्रिपताकः स्याद्वक्त्रितानामिकाङ्गुलिः ॥<sup>4</sup>

In Pataka Hasta when the ring finger is bent it becomes Tripataka Hasta.

##### 3) Ardhapataka Hasta:

त्रिपताकेकन्दिच्छाचेद् वक्त्रिताऽर्धपताकिका ॥<sup>5</sup>

The description we get in Abhinayadarpana is by bending the little finger in Tripataka Hasta we get Ardhapataka Hasta.

##### 4) Kartarimukha Hasta:

अस्यैवचापिहस्तस्य तर्जनी च कनिष्ठिका ।  
 बहिः प्रसारिते द्वे च स करः कर्तरीमुखः ॥<sup>6</sup>

<sup>2</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 4-7, pg. no. 869

<sup>3</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 93, pg. no. 213

<sup>4</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 100, pg. no. 214

<sup>5</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 103, pg. no. 214

<sup>6</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 105, pg. no. 214

The description of this Hasta we get in the treatise is in tripataka hasta when the index finger splits and goes back of middle finger, it is called as Kartarimukha Hasta. But in Prayogparampara when the index and middle fingers of Ardhapataka Hasta splits and the rest two fingers tip and the tip of thumb come together it is called Kartarimukh Hasta.

**5) Mayura Hasta:**

अस्मिन्ननामिकाङ्गुष्ठौ श्लिष्टौचान्याः प्रसारिताः ।  
मयूरहस्तः कथितः करटीकाविचक्षणैः ॥<sup>7</sup>

when the tips of ring finger and thumb come together in Kartarimukha Hasta it becomes Mayura Hasta.

**6) Ardachandra Hasta:**

अर्धचन्द्रकरः सोऽयं पताकेऽङ्गुष्ठसारणात् ॥<sup>8</sup>

In Pataka if the thumb is stretch straight it becomes Ardachandra Hasta.

**7) Arala Hasta:**

पताकेतर्जनीवक्रानाम्नासोऽयमरालकः ॥<sup>9</sup>

In Pataka when the index finger is bent it is called Arala Hasta.

**8) Shukatunda Hasta:**

अस्मिन्ननामिकावक्रा शुकतुण्डकरोभवेत् ॥<sup>10</sup>

When the ring finger is bent in Arala Hasta it becomes Shukatunda Hasta.

**9) Mushti Hasta:**

मेलनादङ्गुलीनाञ्च कुञ्चितानांतलान्तरे ।  
अङ्गुष्ठश्चोपरियुतो मुष्टिहस्तोऽयमीर्यते ॥<sup>11</sup>

When all the fingers are bent and their tips are touching the palm and thumb is set on them; it is Mushti Hasta.

**10) Shikhara Hasta:**

चेन्मुष्टिरुन्नताङ्गुष्ठः स एव शिखरः करः ॥<sup>12</sup>

In Mushti Hasta if the thumb is stretched upwards it becomes Shikhara Hasta.

**11) Kapittha Hasta:**

अङ्गुष्ठमूर्ध्निशिखरेवकिता यदितर्जनी ।  
कपित्थाख्यः करः सोऽयं कीर्तितो नृत्तकोविदैः ॥<sup>13</sup>

<sup>7</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 108, pg. no. 215

<sup>8</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 111, pg. no. 216

<sup>9</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 114, pg. no. 216

<sup>10</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 115, pg. no. 217

<sup>11</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 116, pg. no. 217

<sup>12</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 118, pg. no. 217

<sup>13</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 121, pg. no. 218

When the index finger is put on the thumb of Shikar, it is called Kapittha Hasta.

**12) Katakamukha Hasta:**

कपित्थेतर्जनी चोर्ध्वमुद्धिताङ्गुष्ठमध्यमा ।  
कटकामुखहस्तोऽयं कीर्तिताभरतागमैः ॥<sup>14</sup>

Its description we get in the treatise is if the tips of index and middle finger touches the tip of thumb it becomes Katakamukha Hasta. But the description we get from performing tradition is that when the tips of index and middle finger touches the tip of thumb and rest two fingers are stretched upwards is becomes Katakamukha Hasta. One more tradition we get is when the little finger is stretched upwards, the ring finger is stretched straight in Kapittha hasta it becomes Katakamukha Hasta.

**13) Soochi Hasta:**

ऊर्ध्वप्रसारिता यत्र कटकामुखतर्जनी ।  
सूचीहस्तः स विज्ञेयोभरतागमकाविदैः ॥<sup>15</sup>

According to the description in the treatise when the index finger of Katkamukha Hasta is stretched upwards it is called Soochi.

Again, in performing tradition the description for this hasta is when in Mushti the index finger is stretched upwards it becomes Soochi Hasta.

**14) Chandrakala Hasta:**

सूच्यामङ्गुष्ठमोक्षेतुकरश्चन्द्रकलाभवेत् ॥<sup>16</sup>

When the thumb of Soochi Hasta is released and stretched upwards it becomes Chandrakala Hasta.

**15) Padmakosha Hasta:**

अङ्गुल्योविरलाकुञ्चित् कुञ्चितास्तलनिम्नगाः ।  
पद्मकोशाभिधोहस्तस्तन्निरूपणमुच्यते ॥<sup>17</sup>

If all the five fingers are spread and bent from base and their tips are not together it is called Padmakosha Hasta.

**16) Sarpasheersha Hasta:**

पताकानमिताग्राचेत् सर्पशीर्षकरोभवेत् ॥<sup>18</sup>

The description goes like whe the tips of Pataka Hasta are slightly bent it becomes Sarpasheersha Hasta.

<sup>14</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 124, pg. no. 218

<sup>15</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 127, pg. no. 219

<sup>16</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 132, pg. no. 219

<sup>17</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 134, pg. no. 220

<sup>18</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 137, pg. no. 220

**17) Mrigasheersha Hasta:**

अस्मिन् कनिष्ठाङ्गुष्ठे प्रसृतेमृगशीर्षकः ।।<sup>19</sup>

According to the description if the little finger and thumb are stretched in Sarpasheersha it becomes Mrigasheersha Hasta.

According to performing tradition if the index, middle and ring fingers are bent from their base and the little finger and thumb are stretched it is called Mrigasheersha Hasta.

**18) Simhamukha Hasta:**

मध्यमानामिकाग्राभ्यामङ्गुष्ठो मिश्रितो यदि ।  
शेषौप्रसारितौ यत्र स सिंहास्यकरोभवेत् ।।<sup>20</sup>

When the tips of middle and ring fingers touch that of thumb and rest two fingers are stretched upwards it is called Simhamukha Hasta.

**19) Kangula Hasta:**

पद्मकोशेऽनामिकाचेन्नम्रा काङ्गुलहस्तकः ।।<sup>21</sup>

In Padmakosha Hasta, if the ring finger is bent inside the palm it becomes Kangula Hasta.

**20) Alapadma Hasta:**

कनिष्ठाद्यावक्रिताश्चविरलाश्चालपद्मकः ।।<sup>22</sup>

If the fingers are apart and bent from side towards the palm it is called Alapadma Hasta.

**21) Chatura Hasta:**

तर्जन्याद्यास्तत्र श्लिष्टाः कनिष्ठाप्रसृता यदि ।  
अङ्गुष्ठोऽनामिकामूले तिर्यक् चेच्चतुरः करः ।।<sup>23</sup>

When the first three fingers are bent from their base and the tip of the thumb touches the base of the ring finger and the little finger is stretched upwards it is called Chatura Hasta.

**22) Bhramara Hasta:**

मध्यमाङ्गुष्ठसंयोगे तर्जनीवक्रिताकृतिः ।  
शेषाः प्रसारिताश्चासौभ्रमराभिधहस्तकः ।।<sup>24</sup>

If the tip of the middle finger touches that of the thumb, the index finger is bent and touches the base of the thumb, rest two finger are stretched upwards then it is known as Bhramara Hasta.

<sup>19</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 139, pg. no. 221

<sup>20</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 142, pg. no. 221

<sup>21</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 144, pg. no. 222

<sup>22</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 146, pg. no. 222

<sup>23</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 149, pg. no. 223

<sup>24</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 152, pg. no. 223

**23) Hamsasya Hasta:**

मध्यमाद्यास्त्रयोऽङ्गुल्यः प्रसृताविरला यदि ।  
तर्जन्यङ्गुष्ठसंश्लेषात् करोहंसास्यकोभवेत् ।<sup>25</sup>

If the tip of the index finger and thumb are together and rest three fingers are stretched and apart from each other it becomes Hamsasya Hasta.

**24) Hamsapaksha Hasta:**

सर्पशीर्षकरेसम्यक् कण्ठिप्रसृता यदि ।  
हंसपक्षः करः सोऽयं तन्निरूपणमुच्यते ।<sup>26</sup>

Description of this Hasta is that when the little finger in Sarpasheersha is stretched upwards it is called Hamsapaksha. But in performing tradition there is a slight difference. According to tradition when the three fingers are bent from the base and the little finger is stretched upwards and the thumb is resting at the base of the index finger it becomes Hamsapaksha Hasta.

**25) Samdamsha Hasta:**

पुनः पुनः पद्मकोशः संश्लिष्टोविरलो यदि ।  
सन्दंशाभिधहस्तोऽयं कीर्तितो नृत्यकोविदैः ।<sup>27</sup>

When the fingers of the Padmakosha Hasta are are joined and separated repeatedly; it becomes Samdamsha Hasta.

**26) Mukula Hasta:**

अङ्गुलीपञ्चकंचैवमेलयित्वाप्रदर्शने ।  
मुकुलाभिधहस्तोऽयंकीर्त्यतेभरतागमे ।<sup>28</sup>

If the fingers of Padmakosha Hasta are joined together from the tips, it is known as Mukula Hasta.

**27) Tamrachuda Hasta:**

मुकुलेताम्रचूडः स्यात्तर्जनीवक्रिता यदि ।<sup>29</sup>

According to the description in the treatise; if the index finger is open and slightly bent in Mukula Hasta, it is known as Tamrachuda Hasta.

And according to the tradition when the index finger is open and slightly bent in Mushti Hasta it becomes Tamrachuda Hasta.

**28) Trishoola Hasta:**

निकुञ्चनयुताङ्गुष्ठकनिष्ठस्तु त्रिशूलकः ।<sup>30</sup>

<sup>25</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 154, pg. no. 224

<sup>26</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 157, pg. no. 224

<sup>27</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 159, pg. no. 225

<sup>28</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 161, pg. no. 225

<sup>29</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 163, pg. no. 225

<sup>30</sup>BharatiyaNatya Parampara aurAbhinayadarpana, VachaspatiGairola, verse 165, pg. no. 226

If the little finger and the thumb are bent and joined, and rest three fingers are open and spread it is called Trishoola Hasta.

 <i>Pataka Hasta</i>	 <i>Tripataka Hasta</i>	 <i>Aradhapataka Hasta</i>	 <i>Kartarimukha Hasta According to Tradition</i>	 <i>Kartarimukha Hasta According to Treatise</i>	 <i>Mayura Hasta</i>	 <i>Aradhachandra Hasta</i>	 <i>Arala Hasta</i>	 <i>Shukatunda Hasta</i>
 <i>Mushti Hasta</i>	 <i>Shikhara Hasta</i>	 <i>Kapittha Hasta</i>	 <i>First Katakamukha Hasta According to Tradition</i>	 <i>Second Katakamukha Hasta According to Tradition</i>	 <i>Third Katakamukha Hasta According to Tradition</i>	 <i>Katakamukha Hasta According to Treatise</i>	 <i>Soochi Hasta According to Tradition</i>	 <i>Soochi Hasta According to Treatise</i>
 <i>Chandrakala Hasta</i>	 <i>Padmakosha Hasta</i>	 <i>Sarpasheersha Hasta</i>	 <i>Mrigasheersha Hasta According to Tradition</i>	 <i>Mrigasheersha Hasta According to Treatise</i>	 <i>Simhamukha Hasta</i>	 <i>Kangula Hasta</i>	 <i>Alapadma Hasta</i>	 <i>Chatura Hasta</i>
 <i>Bhramara Hasta</i>	 <i>Hamsasya Hasta</i>	 <i>Hamsapaksha Hasta According to Tradition</i>	 <i>Hamsapaksha Hasta According to Treatise</i>	 <i>(a) Samdamsha Hasta</i>	 <i>Mukula Hasta</i>	 <i>Tamrachuda Hasta According to Tradition</i>	 <i>Tamrachuda Hasta According to Treatise</i>	 <i>Trishoola Hasta</i>

## (B). In Natyashastra:

### 1) PatakaHasta :

प्रसारिताः समाः सर्वा यस्याङ्गुल्यो भवन्तिहि ।  
कुञ्चितश्च तथाङ्गुष्ठः स पताकइतिस्मृतः ।<sup>31</sup>

When the fingers are together and stretched and the thumb bent at the base of the index finger it becomes Pataka Hasta.

### 2) Tripataka Hasta:

पताकेतु यदावक्राऽनामिका त्वङ्गुलिर्भवेत् ।  
त्रिपताकः स विज्ञेयःकर्मचारस्य निबोधत ।<sup>32</sup>

<sup>31</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 18, pg. no. 873

<sup>32</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 28, pg. no. 879

In Pataka Hasta when the ring finger is bent it becomes Tripatak a Hasta.

**3) Kartarimukha Hasta:**

त्रिपताके यदाहस्तेभवेत् पृष्ठावलोकनी ।  
तर्जनी मध्यमायाश्चतदासौकर्तरीमुखः ।<sup>33</sup>

In Tripataka Hasta when the index finger splits and goes back of middle finger, it is called as Kartarimukha Hasta.

**4) Ardachandra Hasta:**

यस्याङ्गुल्यस्तु विनताः सहाङ्गुष्ठेन चापवत् ।  
सोऽर्धचन्द्रोहिविज्ञेयःकरः कर्मास्य वक्ष्यते ।<sup>34</sup>

If the thumb is open in Pataka Hasta and all the finger along with thumb are slightly bent like a bow it is then known as Aradhachandra Hasta.

**5) Arala Hasta:**

आद्या धनुर्लताकार्याकुञ्चिताङ्गुष्ठकस्तथा ।  
शेषाभिन्नोर्ध्ववलिता ह्यारालेऽङ्गुल्यःकरे ।<sup>35</sup>

In Pataka Hasta when the index finger is bent and rest three fingers are curved backwards it becomes Arala Hasta.

**6) Shukatunda Hasta:**

अरालस्य यदा वक्राऽनामिकात्वङ्गुलिर्भवेत् ।  
शुकतुण्डस्तु स करः कर्मचास्य निबोधत ।<sup>36</sup>

When the ring finger in Arala Hasta is bent it becomes Shukatunda Hasta.

**7) Mushti Hasta:**

अङ्गुल्यो यस्य हस्तस्य तलमध्येग्रसंस्थिताः ।  
तासामुपरि चाङ्गुष्ठः स मुष्टिरितिसंज्ञितः ।<sup>37</sup>

When all the fingers are bent and their tips are touching the palm and thumb is set on them; it is Mushti Hasta.

**8) Shikhara Hasta:**

अस्यैवतु यदामुष्टेरुर्ध्वोऽङ्गुष्ठः प्रयुज्यते ।  
हस्तः स शिखरो नाम तदा ज्ञेयः प्रयोक्तृभिः ।<sup>38</sup>

<sup>33</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 39, pg. no. 884

<sup>34</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 43, pg. no. 886

<sup>35</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 46, pg. no. 887

<sup>36</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 53, pg. no. 890

<sup>37</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 55, pg. no. 891

<sup>38</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 57, pg. no. 892

In Mushti Hasta if the thumb is stretched upwards it becomes Shikhara Hasta.

**9) Kapittha Hasta:**

अस्यैवशिखराख्यस्य हाङ्गुष्ठकनिपीडिता ।  
यदाप्रदेशिनीवक्रा स कपित्थस्तदास्मृतः ॥<sup>39</sup>

When the index finger is put on the thumb of Shikar, it is called Kapittha Hasta.

**10) Khatakamukha Hasta:**

उत्क्षिप्तवक्रातु यदानामिकासकनीयसी ।  
अस्यैवतुकपित्थस्य तदासौ खटकामुखः ॥<sup>40</sup>

When the little finger is stretched upwards, the ring finger is stretched straight in Kapittha hasta it becomes Khatakamukha Hasta.

**11) Soochyasya Hasta:**

खटकाख्ये यदाहस्तेतर्जनीसंप्रसारिता ।  
हस्तः सूचीमुखो नाम तदा ज्ञेयः प्रयोक्तृभिः ॥<sup>41</sup>

In the above told Khatakamukha Hasta; if the index finger is stretched open then it is known as Soochyasya Hasta.

**12) Padmakosha Hasta:**

यस्याङ्गुल्यस्तु विरलाः सहाङ्गुष्ठेन कुञ्चिताः ।  
ऊर्ध्वाह्यसंबताग्राश्च स भवेत् पद्मकोशकः ॥<sup>42</sup>

If all the five fingers are spread and bent from base and their tips are not together it is called Padmakosha Hasta.

**13) Sarpasheersha Hasta:**

अङ्गुल्यःसंहिताः सर्वाः सहाङ्गुष्ठेन यस्य च ।  
तथानिम्नतलश्चैव स तुसर्पशिराः करः ॥<sup>43</sup>

In Pataka Hasta when all the fingers are bent together from their base; it becomes Sarpasheersha Hasta.

**14) Mrigasheersha Hasta:**

अधोमुखीनां सर्वासमाङ्गुलीनां समागमः ।  
कनिष्ठाङ्गुष्ठकावूर्ध्वो स भवेन् मृगशीर्षकः ॥<sup>44</sup>

<sup>39</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 59, pg. no. 893

<sup>40</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 61, pg. no. 894

<sup>41</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 65, pg. no. 897

<sup>42</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 80, pg. no. 903

<sup>43</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 84, pg. no. 904

<sup>44</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 86, pg. no. 905

In Sarpashira Hasta, if the little finger and thumb are open and stretched it is then known as Mrigasheersha Hasta.

**15) Kangula Hasta:**

त्रेताग्निसंस्थिता मध्या तर्जन्यङ्गुष्ठका यदा ।  
काङ्गुलेऽनामिका वक्रातथा चोर्ध्वाकनीयसी ।<sup>45</sup>

In Padmakosha Hasta, if the ring finger is bent inside the palm and the little finger is stretched open it becomes Kangula Hasta.

**16) Alapadma Hasta:**

आवर्तिताः करतले यस्याङ्गुल्यो भवन्तिहि ।  
पार्श्वगतविकीर्णाश्च स भवेदलपल्लवः ।<sup>46</sup>

If the fingers are apart and bent from side towards the palm it is called Alapadma Hasta. It is also known as Alapallava Hasta.

**17) Chatura Hasta:**

तिस्रः प्रसारिता यत्र तथा चोर्ध्वाकनीयसी ।  
तासां मध्ये स्थितोऽङ्गुष्ठः स करश्चतुरस्मृतः ।<sup>47</sup>

In Sarpasheersha Hasta, if the the thumb rests in the middle of the middle finger and the little finger is stretched upwards it is called Chatura Hasta.

**18) Bhramara Hasta:**

मध्यमाङ्गुष्ठसन्दंशो वक्राचैवप्रदेशिनी ।  
ऊर्ध्वमन्येग्रकीर्णे च द्व्यङ्गुल्यौ भ्रमरेकरे ।<sup>48</sup>

The Hasta where the tips of middle finger and the thumb are joined, the index finger is bent and rest two fingers are stretched open, it is known as Bhramara Hasta.

**19) Hamsasya Hasta:**

तर्जनीमध्यमाङ्गुष्ठास्त्रेताग्निस्थानिरन्ताराः ।  
भवेयुर्हंसवक्त्रस्य शेषे द्वे सम्प्रसारिते ।<sup>49</sup>

In BhramaraHassta, if the bent index finger is stretched and come in contact with the thumb, it becomes Hamsasya Hasta.

**20) Hamsapaksha Hasta:**

समाः प्रसारितास्तिस्त्रस्तथा चोर्ध्वाकनीयसी ।  
अङ्गुष्ठः कुञ्चितश्चैवहंसपक्ष इतिस्मृतः ।<sup>50</sup>

<sup>45</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 88, pg. no. 906

<sup>46</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 91, pg. no. 907

<sup>47</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 93, pg. no. 907

<sup>48</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 101, pg. no. 910

<sup>49</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 104, pg. no. 910

<sup>50</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 106, pg. no. 911

When the three fingers are bent from the base and the little finger is stretched upwards and the thumb rests at the base of the index finger it becomes Hamsapaksha Hasta.

### 21) Samdamsha Hasta:

तर्जन्यङ्गुष्ठसन्दंशो ह्यारालस्य यथाभवेत् ।  
आभुग्नतलमध्यस्थः स सन्दंशइतिस्मृतः ॥<sup>51</sup>

In Arala Hasta, the index finger is stretched and its tip touches the tip of the thumb repeatedly, it is then called Samdamsh Hasta.

### 22) Mukula Hasta:

समानताग्राः सहिता यस्याङ्गुल्यो भवन्तिहि ।  
ऊर्ध्वाहंसमुखस्येव स भवेन्मुकुलः करः ॥<sup>52</sup>

When the tips of all the fingers and thumb are together and stretched, it becomes Mukula Hasta

### 23) Urnanabha Hasta:

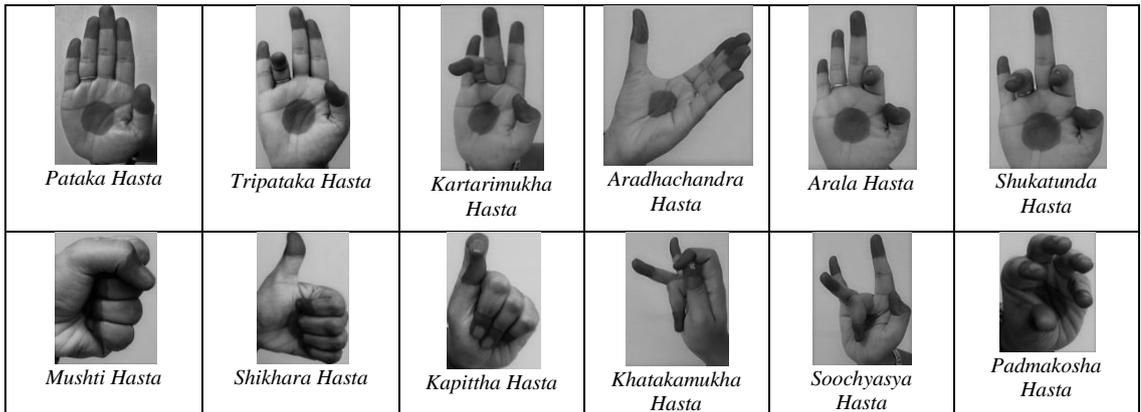
पद्मकोशस्य हस्तस्य अङ्गुल्यः कुञ्चिता यदा ।  
ऊर्णनाभः स विज्ञेयः केशचौर्यग्रहाहदषु ॥<sup>53</sup>

If the fingers of Padmakosh Hasta are squeezed it becomes Urnanabha Hasta.

### 24) Tamrachuda Hasta:

मध्यमाङ्गुष्ठसन्दंशो वक्राचैवप्रदेशिनी ।  
शेषेतलस्थेकतव्ये ताम्रचूडकरेऽङ्गुली ॥<sup>54</sup>

In Bhramara Hasta, If the ring finger and the little fingers are bent inside the palm, it becomes Tamrachuda Hasta.

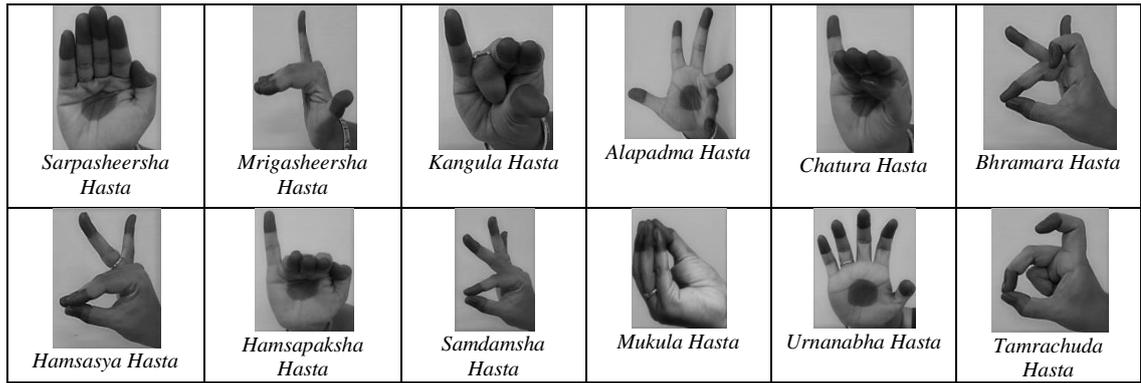


<sup>51</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 110, pg. no. 913

<sup>52</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 117, pg. no. 914

<sup>53</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 120, pg. no. 914

<sup>54</sup>Natyashastra of Bharatamuni, Madhusudan Shastri, vol.2, chapter 9, verse 122, pg. no. 916



## Conclusion:

After reading these descriptions of the Asamyuta Hastas of the two treatises we find:

1. In Abhinayadarpana some hand gestures are different in accordance with the tradition. This difference in tradition and description might be because of aesthetic sense.
2. The tradition of Abhinayadarpana seems similar to the description of some gestures in Natyashastra. Likewise, Pataka, Tripataka, Mushti, Shikhar, Kapittha, Padmakosha, Mrigasheersha, Alapadma, Hamsapaksha, Mukula.
3. Some hand gestures have same names in both the treatises but their appearance is different. Likewise, Ardhachandra, Arala, Shukatunda, Sarpasheersha, Kangula, Chatura, Bhramara, Hamsasya, Samdamsh, Tamrachuda are present in both the treatise but their appearance is different.
4. According to the tradition of abhinayadarpana we use three KatakamukhaHastas. The third one look like the Khatakamukha Hasta of Natyashastra.
5. In Abhinayadarpana, the second Katakamukha according to tradition appears similar to that of the description given in the treatise. The first one look like Hamsasya Hasta of Natyashastra.
6. The Samdamsha Hasta of Natyashastra looks like Hamsasya Hasta of Abhinaya Darpana.
7. Abhinayadarpana doesn't describe Urnanabh Hasta.
8. Natyashastra doesn't describe Ardhapataka, Mayura, Chandrakala, Simhamukha, Trishoola Hastas.

### End Notes:

1. *Natanbheda or Nartan*; a word given by Acharya Sahrangdeva in Sangeet Ratnakar for Natya, Nritya, Nritya. (नाट्यं नृत्यं तथा नृत्तं त्रेधा तदिति कीर्तितम्।)
2. *Natya*; a play. That is the source of different Rasas / Moods, which is the imitation of reality, which is dependent on the art of Expressions (the four abhinaya)
3. *Nritya*; Dance with mime. Say dancing on some poetry with meaningful words
4. *Nritya*; Pure dance. Rhythmical body movements with a slight smile
5. *Abhinayadarpana*; Mirror of Gestures; text written by Acharya Nandikeshwara around 11<sup>th</sup>-12<sup>th</sup> century
6. *Nartannirmaya*; text written by Acharya Pandarika Vitthal in the 16<sup>th</sup> century
7. *Natyashastra*; the oldest text on Dramaturgy written by Acharya Bharat around 2<sup>nd</sup> century

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