



ABHINAYA HASTAS FOR VARIOUS ASPECTS

Arts

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ABSTRACT

Abhinaya hastas for birds, aquatic animals, Varnas (colours), Parwatas (mountains), Védas, Rtus (Seasons), Shat-rasas (Six tastes) and Nava-Ratnas (Nine gems) take all these birds, aquatic animals, Varnas, Parwatas, Vedas, Rtus, Shat-rasas, Nava Ratnas and show them in Odissi dance with the help of Mudras.

KEYWORDS

Kapota hasta, Sukatunda hasta, Ardhaçandra hastas, Kangula hasta Tamracuda hasta, Pumkhita hasta, Bhramara hasta, Samdamsa mukula hasta, Arala hasta, Sucihasta and Hamsasya hasta

INTRODUCTION-

Hasta mudras or hand gesture are one of the striking feature of Odissi dance. They are perhaps the touchstone of dance. The dancer is able to express all ideas and symbols through the language of gestures or mudrabhasa.

Hastas enable the dancer to augment the communication between people it also enhances the impact of Abhinaya.

Pakshi hastas (Abhinayam for the Birds)**Paravata (dove)**

Paravate kapotakhya karah syat pumkhitak tih (791)
Kapota hasta performing pumkhita hasta prana (fluttering) denotes paravata (A.D. 791)

Kapota (pigeon)

Kapota tiryagakara kapote viniyujyate
Kapota hasta moved obliquely denotes kapota (A.D. 792)

Sasadana (hawk)

Brahmoka-sukatunda syat sasadana nirupae (792)
In denoting the hawk, Brahmoka sukatunda hasta is to be used (A.D. 792).

Uluka (owl)

Gajadantou slishtamukhou samkirnagajadantaka
Samkirna-gajadanto-aya-mulukarthe niyujyate (793)
When to Gaiadanta hastas are in contact face to face then it is Samkirna Gajadanta hasta it denotes the owl (A.D. 783).
Gandabheruna (huge size bird with two heads)
Manibandhe samaslishta -vardhacandra-vadhomukhou
Sarwangulya-stu virala namna swatika-candraka (794)
Gandabherundakakhye-asya viniyoga prakirtitah

When two Ardhaçandra hastas joined at wrists pointing downwards with all the fingers separated it denotes gandabherunda. (A.D. 794-95).

Cataka (a kind of Cuckoo)

(which is supposed to subsist on rain drops)
Kangula scatake bhuyat pumkhitatwa-mupasrita (795)
If Kangula hasta performs pumkhita hasta prana, it denotes çataka (A.D. 795).

Kukkuta (tamracuda - cock)

Purwokta bhramaro bhuyattamracuda nirupane
Bhramara hasta described earlier denotes tamracuda i.e. cock. (A.D. 796).

Kokila (cuckoo)

Arala pumkhitakara kokilarthe niyujyate (796)
If Arala hasta performs pumkhita hasta prana, it denotes cuckoo (A.D. 796)

Vayasa (crow)

Bharatnava samprokta bhramarangushthaka tatha
Agrabhagena tarjanya misrito yadi pumkhita
Samdamsamukulo bhuyat vayasarthe niyujyate

If the thumb of Bhramara hasta (which is described in Bharatnava) - joins the end of the forefinger and performs pumkhita hasta prana, it is considered as Samdamsa mukula hasta it denotes the crow (A.D. 797-98).

Kurara (osprey)

Kurarakhye-apavidhakhyo sucireva prayujyate (798)
If Sucihasta performs apavidha hasta prana it denotes kurara (A.D. 798)

Suka (parrot)

Sukatunda prayoktavaya sukarthe pumkhitak tih
If Sukatunda hasta performs pumkhita hasta prana, then it denotes the parrot (A.D. 799).

Sarasa (crane)

Mukule tu kanishthapi kimcit vakritabhavata
Namna pradèsamukulo yojyo-ayam sarasarthake (799)
If the little finger of Mukula hasta is bent slightly, it is considered as Pradesa mukula hasta it is used to denote sarasa (A.D. 799-800).

Baka (crane)

Tarjanyangushtha samyoge madhyama-anamikapi çà (800)
Prasarite kanishtha cet vakrita talamasrita
Namna samkir a hamsa-ayam sukracarya matodita (801)
bakarthe mantrabhedeshu yojya samkirnahamsaka

If the forefinger and the thumb are joined and the middle finger and the ring finger are extended and the little finger bent into the palm, then it is known as Samkirna hamsa hasta this is the view of Sukracarya this denotes the baka as well as mantrabhedha (A.D. 800-802).

Kroumca (curlew)

Purwalapadmahaste kanishtha talakumciti
Linalapadma hasto-ayam kroumcarthe samprayujyate
If the little finger of Alapadma hasta is bent into the palm, it is known as Linalapadma hasta it denotes kroumca (A.D. 802-03).

Khadyota (firefly)

Angushtho madhyamaya syadagraparwanipidita (803)
Mukha-hamsakaraha so-ayam khadyotarthe-apavidhaka |
If the thumb presses the top most joint of the middle finger and performs apavidha hasta prana, it is known as Mukha -hamsa hasta it denotes the fire fly. (A.D. 803-804).

Bhramara (bee)

Prayojyo bhramaro hanta bh mgarthe yadi pumkhita (804)
If Bhramara hasta performs pumkhita hasta prana it denotes the bee (A.D. 804).

Mayura (peacock)

Mayurarthe prayojyah syat mayuro pumkhito yadi
If Mayura hasta performs pumkhita hasta prana, then it denotes the peacock (A.D. 805).

Hamsa (swan)

Hamsasyo-api prayojyah syat hamsarthe nttakovidai (805)

Hamsasya hasta denotes the swan (A.D. 805).

Cakravaka (anas casarca)

Alapadmou pumkhitou cet cakravake niyujyate
If Alapadma hastas perform pumkhita hasta prana, then it denotes cakravaka (A.D. 806)

Koyashatika (blind crane paddy bird)

Aralo dakshine vame patakana vimisrita
Namna-arala-patako-ayam koyashatika nirupane
If the right hand holds Arala hasta and joins the left hand holding Pataka hasta it is known as Aralapatata hasta it denotes koyashatika (A.D. 806-807).

JALAJANTU HASTAS (Abhinayam for the aquatic animals)

Bheka (frog)
Cakrangushthou ca tarjanyou hastayoh-antaramgatou
Madhyame misrite dirghe kuncite ca-apynamike (809)
Prasarite kanishthe ca slishtaçakro-ayamishyate
Etasya viniyogastu bhekarthe samprayujyate (810)
If the thumbs and the forefingers of Cakrahasta are bent into the palm the middle fingers are bent and the little fingers are extended it is known as Slishtacakra hasta it denotes the frog.

Kulira (crab)

Dakshinah karkato bhuyat-apaveshtitarupaka
Vamahastoparishthayi slishtaçasyangulih kramat (811)
Linakarka aka so-ayam kulire samprayujyate (812)
If right hand holding Karkata hasta performs apaveshtita hasta prana and is placed on the left hand and the fingers are interlocked it is considered as Linakarkata hasta it denotes the crab (A.D: 811-12).

Raktapayi (leech)

Raktapayini sucisyat recita tiryageva çà (812)
When Suci hasta performs recita hasta prana and moved
Obliquely it denotes the leech (A.D. 812).

Nakra (crocodile)

Patakaswastiko hasto militaça visarjita
Nakrarthe petikarthe ca yojita purwasuribhi (813)
When two Pataka hastas are crossed and held apart it denotes the crocodile as well as a box (A.D. 813).

Dumdubha (a kind of big snake)

Dakshina kartaribhuta kara -urdhwamukho yadi
Asyaprakoshthe vama syat katakamukha rupata (814)
Kartaridandahasto-ayam dumdubharthe prayujyate (815)
If the right hand holding Kartari hasta faces upwards and left hand holding Katakamukha hasta is placed on the fore- arm of the right hand, it is considered as Kartaridandahasta it denotes Dumdubha (A.D. 814-15).

Vyali (snake)

Tarjani madhyame cagre çapavadwakrite yute
anamikangushtha-samdhou vakrita supratishthita
Kanishtha vakrita cayam vyali vyalyam niyujyate
If the forefinger and the middle finger are bent like a bow, the ring finger is placed at the base of the thumb, and the little finger is bent, it is known as Vyali hasta it denotes vyali.

Varnas (colours)

Śweta (white)
Patakaçatura hasta denotes white it also denotes face and supa (dhal).
Patakaçatura hasta the thumb to be at the root of the little finger
Any one of the following five hastas, facing upwards also indicates whiteness Arala, Tripataka, Pataka, Hamsapaksha and Catura.

Pita (Yellow)

Pataka hasta held obliquely denotes yellow
Any one of the above five hastas held obliquely denotes yellow

Nila (blue)

Samdamsa hasta held obliquely indicates Nila
Any one of the above five hastas facing downwards indicates blue

Aruna (red)

Tamracuda hasta held obliquely indicates Aruna
Tamracuda hasta held obliquely towards the sides indicates Aruna

Syama (dark-green)

Simhamukha hasta held obliquely indicates Syama

Parwatas (mountains)

Mru
Streching left Kartari (left hand as Kartari hasta) upwards and right hand as Ardhha- çandra hasta with clock wise rotatin, to be held downwards.

Left Sikhara to be streched forward and right Ardhaçandra with clock-wise rotation to be held downwards.

Kailasa

Left Sikhara to be streched forward and right Ardhaçandra with clockwise rotation to be held downwards.

Mandara

Right Pataka or Ardhaçandra or Tripataka streched upwards and the left Sikhara also to be streched upwards.

Cakravala

Left Sikhara streched upwards and right Suci to be rotated similarly left Sikhara also to be rotated.

Lila

Left Catura to face oneself and then right Ardhaçandra to be placed on left Çatura

Védas

Rigveda
Tip of the Pataka hasta has to be waved

Yajurveda

The thumb of Patakaçatura hasta has to be waved repeatedly.

Samaveda

Samdamsa hasta has to be moved up from downward position.

Athaveda

Mrgasirsha hasta to point downward.

Rtus (Seasons)

Vasanta (Spring)
Tripataka hasta to be held high and shaken.

Grishma (Summer)

The end of Ardhapataka hasta to be shaken in front on both sides.

Varsha (Rainy season)

Pataka hasta to be held high and shaken on both sides.

Sarat (Autumn)

Right Alapadma hasta to be shaken at the ear.

Hemanta (Dewy season)

Sarpasirsha hasta to point down wards.

Sisira (Cold season)

Ardhamukula hasta to be held in front

Shat-rasas (Six tastes)

Astringent- Pataka / Catura
Sweet- (Madhura) Alapadma to be held high
Saltish- (Lavana) Mukula to be held high
Pungeant- (Katu/Kara) Khanda catura
Bitter- (Tikta) Thumb in Simhamukha to be moved.
Sour - (Amla) Kangula to be held upwards like a creeper

Nava-Ratnas (Nine gems)

Pushyaragam (Topaz)-	Kangula
Vajram (Diamond) -	Simhamukha
Mutyam (Pearl)-	Hamsasya
Nilam- (Saphiri)	Samdamsa
Marakatam- (Emerald)	Catura
Padmaragam(Manikyam-Ruby)	Samdamsa
Vidrumam (Pagadam-Coral)	Tripataka
Gomedhikam	Ardhapataka
Vaiduryam(Lapis Lazuli)	Simhamukha

CONCLUSION-

These birds, aquatic animals, Varnas, Parwatas, Vedas, Rtus, Shat-rasas, Nava Ratnas can be easily understood by the dance loving audience by depicting them in Odissi dance through this Odissi dance can be propagated and propagated

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