

Nritta Hastas

(These are the hand movements used only in pure dance. These are 30 in number mentioned by Bharata in his Natya Sastra, which Kuchipudi uses them all.)

Sloka

CHATURASRAU TATHO

There are 30 types of Nritta Hastas. They are

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|----------------------|----------------------|---------------------------|
| 1. Chaturasra, | 11. Uttanavanchita | 21. Urdhvomandali |
| 2. Udurttha | 12. Pallava | 22. Parshvamandali |
| 3. Talamukha | 13. Nitamba | 23. Uromandali |
| 4. Svastika | 14. Kesabandha | 24. Urahparsvardhamandali |
| 5. Viprakirna | 15. Lata | 25. Mushtikasvastika |
| 6. Arala Katakamukha | 16. Karihasta | 26. Nalinipadmakosa |
| 7. Aviddhavakra | 17. Pakshavanchitaka | 27. Alapallava |
| 8. Suchimukha | 18. Pakshapradyotaka | 28. Ulbana |
| 9. Rechita | 19. Garudapaksha | 29. Lalita |
| 10. Ardharechita | 20. Dandapaksha | 30. Valita |

1. Chaturasar:

sloka:

Vakshasthoshtangulasthou
Tu Prangmukou Katakamukou
Samana Kurparamsou Tu
Chaturastrou Prakirtitou

Meaning:

Keeping the elbows in line with the shoulders, the Katakamukha hands should be partially extended out in front of the chest with the palms facing away from the body. This is known as Chaturasra.



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2. Udurtttha:

sloka:

Hamsapakshakurtou Hastou
Vyavrutou Talavruntavat
Udhvruthaviti Vigneyavathava
Talavruntakou

Meaning:

Both hands must be kept in Hamsapaksha hand position in front of the chest. Each hand is then moved up and down to its original position alternately, resembling the swaying movement of palm leaves. This is known as Udvrttha.



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3. Talamukha:

Sloka:

Chaturastra Sthitou Hastou,
Hamsapakakshakrutou Tatha
Tiryaksthitou Chabhimukou
Gneyou Talamuka Viti

Meaning:

This hand gesture is similar to Chaturasra; the only difference being the palms of the two Katakamukha hands must face each other. Then it is known as Talamukha.



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4. Swastika:

sloka:

Taveva Manibandhante
Swastikakruti Sanchitou

Meaning:

When the Talamukha hands are closed at the wrist, it becomes Svastika Hasta.



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5. Viprakirna:

sloka:

Swastikaviti Vikyatou
Vichyutou Viprakirnakou

Meaning:

When the Svastika hands are released, resembling Talamukha, it becomes Viprakirna Hasta.



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6. Arala Katakamukha:

sloka:

Alapallavasamsthanavurdhv-
Asyou Padmakosakou
Arala Katakayou Va Arala
Katakamukou

Meaning:

Turn the two Alapallava (Alapadma) hands into Padmakosha with palms facing up



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7. Aviddhavakra:

sloka:

Bhujamsakurparagraistu
Kutilavartitou Karou
Parangmukhatayaviddhou
Gneyavaviddha Vakrakou



Meaning:

The two Pataka hasta hands must touch the opposite shoulders, elbows and hands before moving outwards. The hands then move in a graceful (kutila) fashion with the palms turned a little towards the back.



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8. Suchimukha:

sloka:

Hastou Tu Sarpasirasou
Madhyamangushtakou Yada
Tiryakprasaritasyou Cha Tada
Suchiimukou Smrutou

Meaning:

The two Sarpasirsha hands with the thumbs and middle fingers touching each other are then moved away. The hands are now in Sarpasirsha position with the palms facing each other. This is known as Suchimukha.



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9. *Rechita:*

sloka:

Rechitou Vapi Vigneyou
Hamsapakshodhruta Bhramou
Prasaritottanatalou
Rechitaveva Sansthitou

Meaning:

The two Hamsapaksha hands with the palms facing up are moved up and down alternately.



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10. *Ardharechita:*

sloka:

Chaturasro Bhavedvamaha
Savyahastascha Rechitaha
Vigneyou Nruttatatvagnai
Rardharechita Sangnakou

Meaning:

The left hand must be in Chaturasra position and the right hand in Rechita position. This is known as Ardharechita..



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12. Uttanavanchita:

sloka:

Anchitou Kurparamsou Tu
Tripataka Karou
Kinchittiryaggatavetou
Smruta Vuttana Vanchitou



Meaning:

The two Tripataka hands are slightly bent at the elbows, and the shoulders and elbows are moved in a gentle up and down swaying movement.



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12. Pallava:

Sloka:

Manibandhanmuktou tu
patakou pallavou smrutou

Meaning:

The two pataka hands are held in front of the chest and crossed at the wrist.



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13. Nitamba:

sloka:

Bahusirshadvinishkrantou
nitambaviti kirtitou

Meaning:

The two pataka hands are moved from the shoulder to the hip.



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14. Kesabandha:

sloka:

Kesadesadvinishkrantou
Pariparsva Sthitou Yada
Vigneyou Kesabandhakyou
Karavacharya Sammatou

Meaning:

The continuous movement of two pataka hands from the top of the head to either side of the face is known as kesabandha.



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15.Lata:

sloka:

Latakyoucha karou gneyou
Nruttabhinayanam prati

Meaning:

The two pataka hands should be stretched out to the sides, keeping the elbows in line with the shoulders.



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16. Karihasta:

sloka:

Sammunnato Latahastaha
Parsvatparsvam Vilolitaha
Tripatakoparaha Karne
Karihastou Prakirtitou

Meaning:

The left hand should be kept near the ear with Tripataka hand position. The right hand should be extended out in Pataka hand position and moved from side to side. This is known as Karihasta. This can also be done in reverse with the right hand near the ear.



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17. Pakshavanchitaka:

sloka:

Katisirshanivishtagrou
Tripatakou Yada Karou
Pakshavanchitakou Hastou
Tada Gneyou Prayoktrubhihi

Meaning:

The right Tripataka hand should be about six inches away from the waist and the palm facing the floor. The left Tripataka hand should be six inches above the head with the palm facing the right side.



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18. Pakṣhapradhyotaka:

sloka:

Taveva Tu Paravrutou
Pakshapradhyotakou Smrutou

Meaning:

When Pakshavanchita hands are reversed i.e. the right hand above the head and the left hand near the waist, it is known as Pakshapradhyotaka.



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19. Garudapaksha:

Sloka:

Adhomuka Talavidhdou
Gneyou Garuda Pakshakou

Meaning:

Both Tripataka hands are placed on either side of the body facing the hips. They are then lifted up and positioned at least a foot away from either side of the head with the palms facing up.



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20. Dandapaksha:

Sloka:

Hamsapakshakrutou Hastou
Vyavruta Parivartitou
Yatha Prasrita Bhujou
Dandapakshaviti Smrutou

Meaning:

Both hamsapaksha hands, starting from the front of the chest are moved alternately until the hand and shoulder are extended outwards.



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21. Vurdhvamandali:

sloka:

Vurdhvamandalinou Hasta
Vurdhvadesa Vivartanat

Meaning:

When the two Pataka hasta hands are fully extended up with the palms facing you and fingers pointing towards the sky. It is known as Urdhvamandali.



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22. Parshvamandali:

sloka:

Vudveshtito Bhavedeko
Dvitiyascha Viseshtitaha

Meaning:

When the two Pataka hands are extended sideways with the palms facing each other, it is known as Parshvamandali.



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23. Uromandali:

sloka:

Bhramitavurasaha Sthane
Hyuro Mandalinou Smrutou

Meaning:

The two hands in Pataka hand position are held in front of the chest with palms facing up. The palms are lifted in a circular motion, with the fingers extending the left hand up above the head and the palm facing the sky and fingers pointing towards the right side, are extending the right hand simultaneously to the right side with the palm facing down and fingers pointing to the right side.



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24. Urahparsvardhamandali:

Sloka:

Alapallavakarala Vurodhva
Bhramana Kramat
Parsvartascha Vigneyavuraha
Parsvardhvamandalou



Meaning:

Keeping the Alapallava hand position with the right hand in front of the chest and Arala hand position with the left hand fully extended out to the left, the hands are then moved simultaneously from side to side.



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25. Mushtikasvastika:

Sloka:

Hastou Tu Manibandhante Kunchitavanchitou Yada
Katakakyou Tu Tou Syatam Mushtikasvastikou Tada

Meaning:

Keeping the elbow in line with the shoulders, both hands close to each other, are in Arala hand position with the fingers pointing down and palms facing yourself. The hands are then turned upwards changing first to Alapallava and the to Katakamukha hands position, before crossing them at the wrist. This is known as Mushtikasvastika.



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26. *Nalinipadmakosa:*

Sloka:

Padmakosou Yada Hastou
Vyavartaparivartitou
Nalini Padmakosou Tu Tada
Gneyou Prayoktrubhihi

Meaning:

The two Padmakosha hands are moved up and down alternately in front of the chest..



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27. Alapallava:

Sloka:

Karavudveshtitagrou Tu
Pravidhayalapallavou

Meaning:

The fingers of the two pataka hands in front of the chest and palms facing down are moved delicately up and down. Doing this movement the palms are lifted so that they face each other.



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28. Ulabana:

Sloka:

Vurdhvaprasarita Viddhou
Vigneya Vulbanaviti

Meaning:

The Alapallava Nritta hasta when moved from the front of the chest and placed on the shoulders with the continuous movement of the Pataka hands, it is known as Ulbana.



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29. *Lalita*:

Sloka:

Pallavou Cha Sirodese
Sampraptou Lalitou Smrutou

Meaning:

When the hands from the Ulbana position move to the top of the head,
it is known as Lalita



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30. Valita:

Sloka:

Kurpara Swastikagatou
Latakyou Valitaviti

Meaning:

When both Pataka hands are crossing at the wrist as in Swastika, it is known as Valita.



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