

## 1: List of mudras (dance) - Wikipedia

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Symbolism of Hand gestures: Every move is slow and smooth, but also precise and elegant; like a sculpture becomes alive, dancing and immerse in the music. The movement of hands is constantly changing by making different gestures, like casting spells to make audience to trace its moves. Hand gesture is the one of the main features of traditional India dance, which is famous for its tenderness moves and precise meanings behind. In this journal, I would like to have a deep look in the symbols and meanings of the hand gestures in Hindu dance, followed by an analyze to three of the commonly used hand gestures in the recent Socio-Political Movements in Hong Kong. Dance that born from worship: It consists of a series of expressions through facial, body and hand movements, which is famous for the grace, purity and tenderness pose, as well as its symbolic meaning behind hand gestures. The symbolism of gestures in Bharat Natyam has huge connection with religious beliefs in India and can be traced back to a long history. An intricate ideography of symbols is designed to represent the gods and their emblems, heaven and earth, and the nether regions, the five elements, the sun as well as the moon. The significant elements in Indian religion were given pictorial form as symbolic hand poses in Vedic ritual. Hence dancers can worship gods by performing dance and making different hand gestures. Gods have certain identical items to represent themselves; it inspired the hand gestures and movement of the traditional dance. For instance, the lotus represents Braham; thunderbolt is for Indra, the lingam phallic pillar stands for Siva, etc. By showing these symbols with hand poses when worshipping deities is auspicious and highly pleasing to the gods, according to the Indian traditions. The Indian dancers have conserved this tradition and the symbols of hand gestures. And gradually develop this folk dance into one of the most popular and widely performed Hindu dance in the world. Today, the traditional Hindu dance is no longer just a dance to worship gods, but also as a world-class performing arts as well as a precious intangible art in the world, and a way to understand the religion and culture in Indian. Soul in Hindu dance: The palm of the hand is the center of expressive gesture in the Hindu dance. Showing the palm with the movement of the fingers is highly recognizable in Hindu dance. It is refers to the movements of the hands and fingers that give life or meaning to gestures. Apart from the spiritual significance and symbolic meaning, some of the gestures are wonderfully articulate with a grace and tenderness, which is truly spiritual and non-human. There are specific moves and gestures for different meaning and symbols in Hindu dance. Here are the most commonly used hand poses. From the above, hand gestures in Hindu dance is introduced. It is noted that every gesture has its own particular meaning and symbolize message or worship gods. The importance of hand gestures in Indian dance culture is presented. In Hong Kong, there is no particular folk dance or gestures to represent us. However, in recent years, especially among the past few months, several hand gestures or movement have been used to symbolize ideas or spread messages in the socio-political activities of Hong Kong. Three identical gestures are noted and would be analyzed in the following. The Crossing hands gesture. In , the emerged of protests against the moral and national education has noted as one of the major and significant demonstration in recent year in Hong Kong. The Hong Kong government tried to implement the moral and national education course in secondary schools, but was suspected by the citizens and students that the course is brainwashing and has political concerns. A large number of students gathered at the heart quarter of the government office and urge the government to stop the implementation of moral and national education. The gesture of rise up and crossing hands was the featured pose during the movement. It is used to show the resistant and fight against towards the brainwashing education. This pose became popular and well known by the Hong Kong citizens in the late People posed this gesture to show their support to the protest against national education. Holding up a umbrella On 28th September , the pose of holding up an umbrella has become an iconic image around the world after the tear gas, pepper stray and all the riot acts carried by the Hong Kong police. It was all started by the class boycott movement, which urges to have universal suffrage

and show disappointment to the decision by the Beijing government. In order to protect themselves from the pepper spray, protesters carried umbrellas, wear goggles and mask. But at the evening on , the police used tear gas to disperse protesters, which evoke huge resistance from the citizens. The image of holding umbrella has been captured by all the newspaper and spread to the world. From the moment that tear gas was used, the pose of holding up umbrella become a iconic move and a sign to represent the peaceful protest and the desire to urge for universal suffrage. This hand gesture has been adopted by the Thai protesters as well as the Hong Kong protesters, and used to show against the government. They have imitated the move. The original move is first to kiss the three fingers then raise them up, while the Hong Kong protesters changed it and turns it into a simple move: These featured hand gestures may have the potential to be the image of Hong Kong. As the civil disobedience movements in Hong Kong have been highly recognized around the world; especially the image of people holding up the yellow umbrella, which become the sign of urging for democracy and justice. I do believe that it is possible that those movements can become the hand gestures of Hong Kong in the coming years.

## 2: Classical Dance of India

*The Gesture Language of the Hindu Dance has 1 rating and 1 review. Danielle said: awesome gem! as good as it gets without film. only prob is that it does.*

Nomenclature[ edit ] The Chinese translation is yin Chinese: In Japanese, the former compound may also be used with the order of the characters reversed i. Mudra positions are usually formed by both the hand and the fingers. Hindu and Buddhist iconography share some mudras. In some regions, for example in Laos and Thailand , these are distinct but share related iconographic conventions. According to Jamgotn Kongtrul in his commentary on the Hevajra Tantra , the ornaments of wrathful deities and witches made of human bones Skt: List of mudras dance In Indian classical dance , the term "Hasta Mudra" is used. There are 28 or 32 root mudras in Bharatanatyam , 24 in Kathakali and 20 in Odissi. These root mudras are combined in different ways, like one hand, two hands, arm movements, body and facial expressions. In Kathakali , which has the greatest number of combinations, the vocabulary adds up to c. Sanyukta mudras use both hands and asanyukta mudras use one hand. List of mudras yoga The classical sources for the mudras in yoga are the Gheranda Samhita and the Hatha Yoga Pradipika. The thumb and forefinger on each of the hands are joined, forming a zero. The rest of the fingers are extended. The hands are placed palms-up on the thighs or knees while sitting in vajrasana for meditation, or palm-down for pranayama. Slow breathing in a mentally counted rhythm counting to 5 during the exhalation, to 2 while holding the breath, and to 4 on the inhalation causes prana flow in the pelvis and in the legs. The rest of the fingers are folded into a fist. The non-folded part of the forefinger and the middle finger should still be touching. This mudra supposedly activates the ribs, making them expand sideways on inhalation. Slow breathing in a counted rhythm counting to 5 during the exhalation, to 2 while holding the breath, and to 4 on the inhalation causes prana flow in the torso and in the throat. The rest of the fingers are folded over the thumb, to create a fist. The hands are placed palms down on the thighs while sitting in Vajrasana. This mudra supposedly activates the pectoral muscles, making the chest expand forward on inhalation. Slow breathing in a counted rhythm counting to 5 during the exhalation, to 2 while holding the breath, and to 4 on the inhalation makes prana flow in the throat and in the head. This is done while sitting in Vajrasana. Exhalation works in the same order, which creates a "wave" or ripple effect[ citation needed ]. Even a single breath cycle of this mudra can significantly stimulate the body[ citation needed ]. It is described in the book, Theories of the Chakras, by Hiroshi Motoyama. The right hand shows abhaya mudra while the left is in the varada mudra. The Abhayamudra "gesture of fearlessness" [7] represents protection, peace, benevolence and the dispelling of fear. In Theravada Buddhism it is usually made while standing with the right arm bent and raised to shoulder height, the palm facing forward, the fingers closed, pointing upright and the left hand resting by the side. In Thailand and Laos, this mudra is associated with the walking Buddha, often shown having both hands making a double abhaya mudra that is uniform. This mudra was probably used before the onset of Buddhism as a symbol of good intentions proposing friendship when approaching strangers. In Gandharan art, it is seen when showing the action of preaching. It was also used in China during the Wei and Sui eras of the 4th and 7th centuries. White marble with traces of polychromy. It depicts the Buddha sitting in meditation with his left hand, palm upright, in his lap, and his right hand touching the earth. It is commonly seen on statues of the Vairocana Buddha. There are several variants such as in the Ajanta Caves frescoes, where the two hands are separated and the fingers do not touch. In the Indo-Greek style of Gandhara , the clenched fist of the right hand seemingly overlies the fingers joined to the thumb on the left hand. The two hands are placed on the lap, left hand on right with fingers fully stretched four fingers resting on each other and the thumbs facing upwards towards one another diagonally , palms facing upwards; in this manner, the hands and fingers form the shape of a triangle, which is symbolic of the spiritual fire or the Three Jewels. It is heavily used in Southeast Asia in Theravada Buddhism ; however, the thumbs are placed against the palms. It is nearly always shown made with the left hand by a revered figure devoted to human salvation from greed, anger and delusion. It can be made with the arm crooked and the palm offered slightly turned up or in the case of the arm facing down the palm presented with the fingers upright or slightly bent. In China and

Japan during the Northern Wei and Asuka periods, respectively, the fingers are stiff and then gradually begin to loosen as it developed over time, eventually leading to the Tang dynasty standard where the fingers are naturally curved. This mudra has a great number of variants in Mahayana Buddhism. It is made by raising the index and the little finger, and folding the other fingers. It is nearly the same as the Western "sign of the horns", the difference is that in the Karana mudra the thumb does not hold down the middle and ring finger. Martial arts and mudra[ edit ] Various Asian martial arts forms contain positions identical to these mudras. One of the more curious things that I encountered in my martial arts training was the use of mudra in combative arts. These gestures are supposed to generate spiritual focus and power which then are manifested in some way externally. In any case, I had known of the use of mudra in koryu "old" martial arts since the time I was privy to a discussion with the training master of the Tenshin Shoden Katori Shinto-ryu, Otake Risuke, and the late Donn F. Otake sensei described some of the mudra used in his school, which is one of the oldest martial ryu still in existence in Kanto Eastern Japan. The use of mudra and other aspects of mikkyo are found in many instances in many koryu, because mikkyo and Shinto were the religions of the samurai who founded those ryu that were created before the 17th century. Subsequent ryu developed after the imposition of the Tokugawa government were heavily influenced by Neo-Confucianism, and then later by Zen Buddhism. Although Zen was popularized among the warrior class in the Kamakura period, the 14th century, it did not greatly affect martial arts until the latter part of the Edo Period, with the writings of the Zen priests Takuan and Hakuin. And even at that, Edo Period martial arts were equally influenced by Neo-Confucianism and even, in the latter part, mystical Shinto. Mikkyo uses mudra most often in combination with various rituals, chants and so on. One common mudra is that of the "knife hand," or shuto. The first two fingers are extended while the thumb and other fingers are clenched. If you look closely, you may see this movement subtly hidden in some koryu kata, especially by old schools such as the Tenshin Shoden Katori Shinto-ryu, or in statues of divine Buddhist beings. This represents the sword of enlightenment, which cuts away all delusions. Sometimes the tips of the extended fingers are grasped in the fist of the other hand. There is a symbolic meaning for this, derived from mikkyo.

### 3: Glossary | Dances of India | Rangashree

*If you are interested in Hindu dance, this is a must-have reference book for mastering the hand gesture technique. - Sahndra. Read more. One person found this helpful.*

Dance and theatre Theatre and dance in South Asia stem principally from Indian tradition. The principles of aesthetics and gesture language in the Natya-shastra, a 2,year-old Sanskrit treatise on dramaturgy, have been the mainstay of all the traditional dancers and actors in India. Even folk performers follow some of its conventions; e. Despite the influence of the different religious waves that swept the subcontinent through the centuries, the forms of South Asian dance and theatre were always able to preserve their ancient core. Traditionally, dance and acting are inseparable. The classical South Asian dancer, equipped with a repertoire of gesture language, alternates between nritya, pure dance; nritya, interpretive dance; and natya, dance with a dramatic element. The Sanskrit word nata means a dancer-actor. Traditional theatre throughout both South and Southeast Asia is a combination of music , dance, mime, stylized speech, and spectacle. The classical and folk actor must be a dancer, a singer, and a mime in one. Between the 2nd century bce and the 8th century ce, South Indian kings sent overseas trade missions, priests, court dancers, and sometimes armies to Southeast Asia. During these years of cultural expansion, Indian dance forms, mythological lore, and the language of gesture flourished in Myanmar Burma , Cambodia, Java, Sumatra, and Bali. Even when these Southeast Asian countries embraced Buddhism or Islam, they continued performing dance dramas with Hindu gods and goddesses, adding to these their own local myths , costumes, and masks. The two Hindu epics, the Ramayana and the Mahabharata, storehouses of dramatic personae of traditional dramas, have been absorbed by these countries as part of their own cultural heritage. Some dance forms and gesture vocabulary that died out in their land of birth have been preserved in Bali. For a discussion of the dance and theatre of Southeast Asia, see Southeast Asian arts: The performing arts in India The royal courts and temples of India traditionally have been the chief centres of the performing arts. In ancient times, Sanskrit dramas were staged at seasonal festivals or to celebrate special events. Other well-known royal dramatists include Harsha, who wrote Ratnavali in the 7th century; Mahendravikramavarman, author of the 7th-century play Bhagavad-Ajjukiya; and Vishakhadatta, creator of the 9th-century drama Mudrarakshasa. In the 4th century bce, Kautilya, the chief minister of Emperor Chandragupta, referred in his book on the art of government, the Artha-shastra, to the low morals of players and advised the municipal authorities not to build houses in the midst of their villages for actors, acrobats, and mummers. But, in the glorious era of the Hindu kings during the first eight centuries ce, actors and dancers were given special places of distinction. This tradition continued in the princely courts of India even under British rule. Kathakali dance-drama, for instance, was created by the raja of Kottarakkara, ruler of one of the states of South India in the 17th century. The powerful peshwas chief ministers of the Maratha kingdom in the 18th century patronized the tamasha folk theatre. Nawab Wajid Ali Shah flourished midth century was an expert kathak dancer and producer of Krishnalore plays in which his palace maids danced as the gopis milkmaids who were devotees of Krishna. Maharajas of Travancore and Mysore competed with each other for the excellence of their dance troupes. On special nights the spectators numbered more than 30, Dance is a part of all Hindu rituals. Farmers dance for a plentiful harvest, hunters for a rich bag, fishermen for a good catch. Seasonal festivals , religious fairs, marriages, and births are celebrated by community dancing. A warrior dances before the image of his goddess and receives her blessings before he leaves for battle. A temple girl dances to please her god. The gods dance in joy, in anger, in triumph. The world itself was created by the Cosmic Dance of Lord Shiva , who is called Nataraja, the king of dancers, and worshipped by actors and dancers as their patron. Religious festivals are still the most important occasions for dance and theatrical activity. The ramlila krishnalala and raslila in North India Uttar Pradesh, Delhi, Rajasthan, Haryana, and Punjab , the chhau masked dance-drama in Saraikela region in Jharkhand, and the bhagavatha mela in Melatur village in Tamil Nadu are performed annually to celebrate the glory of their particular deities. The jatra in West Bengal is a year-round dramatic activity, but the number of troupes swells to many thousands in Kolkata during the Puja festival. The hill and tribal people dance all night to celebrate their community

festivals and weddings rich in masks, pageants, and carnivals. In more-remote areas of South Asia, people may not have seen a drama, but there will be hardly a person who has not witnessed or taken part in a community dance. For the usually all-night folk dramas, people come with their children, straw mats, and snacks, making themselves at home. At these performances there is a constant inflow and outflow of spectators. Some go to sleep, asking their neighbours to awaken them for favourite scenes. Stalls selling betel leaves, peanuts, and spicy fried things, adorned with flowers and incense and lighted by oil lamps, surround the open-air arena. The clown, an essential character in every folk play, comments on the audience and contemporary events. Zealous spectators offer donations and gifts in appreciation of their favourite actor or dancer, who receives them in the middle of the performance and thanks the donor by singing or dancing a particular piece of his choice. The audience thus constantly throws sparks to the performer, who throws them back. People laugh, weep, sigh, or suddenly fall silent during a moving scene. In both folk and classical forms of drama, the performer may lengthen or shorten his piece according to audience response. At this point in the dance, the spectators shout, swaying their heads in admiration. They show their approval and disapproval through delighted groans or sullen headshakes as the performance goes on. In the *raslila*, the audience joins in singing the refrain and marks the beat by hand clapping. At a climactic point the people rock and sway, rhythmically clapping and singing. These practices bind the performers, chanters, and spectators together in a sense of aesthetic pleasure. Instrumental music and singing are integral parts of Indian dance and theatre. Musicians, chanters, and drummers sit on the stage in view, a tradition observed throughout almost all of Asia. They watch the dancer and play on their instruments following his movements, whereas in the West the movements of a ballerina are timed and controlled by the already written music. An Indian dancer is constantly reacting to the accompanying musician, and vice versa. He may signal the chanters and drummers and even instruct them during the performance without spoiling its aesthetic effect. In some classical dance forms, such as *kuchipudi*, the dancer sings in voiceless whispers as she dances. In *bharata natyam* the dance movements are like sculpted music in space, and the accompanying musician is invariably a dance guru teacher. In *kathak* the rhythmic syllables beaten out by the dancer with her feet are vocalized by the singer and then chirped out by the drummer. No folk dancing is complete without the use of drum and vocal singing. In folk theatre this relationship is even more apparent. *Raslila* dance sequences are interspersed with the singing as a decorative frill, to accentuate emotional appeal, or to mark the climax of a song. The *yakshagana* hero gives a brisk dance number to announce his entry. In many folk forms of opera *bhavai*, *terukkuttu*, and *nautanki*, the characters sing and dance at the same time or alternate. Ballad singers from the states of Orissa and Andhra Pradesh dramatize their singing by strong facial gestures and rhythmic ankle bells and execute dance phrases between the narrative singing. On the other hand, no one can imagine a dancer who is not at the same time a musician. This double aesthetic discipline enriches both of these arts, and the Indian audience is conditioned to this tradition. Indian dance in India can be organized into three categories: Classical dance forms are among the best-preserved and oldest practiced in the 21st century. The royal courts, the temples, and the guru to pupil teaching tradition have kept this art alive and stable. Folk dancing has remained in rural areas as an expression of the daily work and rituals of village communities. Modern Indian dance, a product of the 20th century, is a creative mixture of the first two forms, with freely improvised movements and rhythms to express the new themes and impulses of contemporary India. The popularity of dance in contemporary India can be judged from the fact that there is hardly any Indian motion picture that does not have half a dozen dances in it. A film company may not have a script writer in some cases the financier writes the story himself, but it must have a dance director. To provide ample dance opportunities, motion pictures have been made on the lives of poets, courtesans, and temple dancers and on mythological themes. For these the services of expert dancers are sought. In the 20th century, classical dance left the temples and royal courts and came to be presented regularly on the stage in large cities. Rich industrialists, international hotels, and the wealthy families of the upper class are the chief patrons. It is not uncommon to have a classical dance recital by a major performer at a business dinner or for the annual function of a club. Some universities have dance as a regular subject in their curricula. Women learn it as a social grace, and young girls learn a few classical dances for greater eligibility in marriage. Folk dancing has also become more common as a contemporary

cultural event in the cities. Most colleges have their folk-dance troupes, and even the police of the Punjab have their folk-dance groups to perform the bhangra. Classical dance The dance-drama India has evolved through its classical and folk traditions a type of dance drama that is a form of total theatre. The actor dances out the story through a complex gesture language, a form that, in its universal appeal, cuts across the multilanguage barrier of the subcontinent. Some of the classical dance-drama forms e. In the 20th century, dancers Uday Shankar and Shanti Bardhan created ballets that were inspired by such traditional dance-dramas. Contemporary Indian directors and writers are re-examining traditional dance forms and are using these in their current works for greater psychological appeal and deeper artistic impact. Millions in villages are still entertained by dance-dramas. In spite of the popularity of straight prose plays in the cities, the appeal of dance-drama is unquestionably deeper and more satisfying to the rural Indian, whose aesthetics are still rooted in tradition. No other book of ancient times contains such an exhaustive study of dramaturgy. Techniques and types of classical dance According to the Natya-shastra, the dancer-actor communicates the meaning of a play through four kinds of abhinaya histrionic representations: The actor is equipped with a complicated repertoire of stylized gestures. Conventionalized movements are prescribed for every part of the body, the eyes and hands being the most important. There are 13 movements of the head, seven of the eyebrows, six for the nose, six for the cheek, seven for the chin, nine for the neck, five for the breasts, and 36 for the eyes. There are 32 movements of feet, 16 on the ground and 16 in the air. Various positions of the feet strutting, mincing, tromping, splaying, beating, etc. There are 24 single-hand gestures *asamyuta-hasta* and 13 for combined hands *samyuta-hasta*.

## 4: The Gesture Language of the Hindu Dance by La Meri (Russell Meriwether Hughes)

*The Secret Language of Hands in Indian Iconography Unlock the meaning of these ancient gestures A woman performs the Namaskara gesture, a traditional Indian greeting with hands in front of chest.*

Accordingly, Indian dance, being referred as form of nonverbal communication, has a great impact on society and plays an important role in human interactions. Dance as any other form of art in India has always been tightly bond with social life, philosophy and religion. Language of Indian Dance. How do Indian dancers communicate? Using the body as a medium of communication, the expression of dance is perhaps the most intricate and developed, yet easily understood dance form Chander, , p. Undoubtedly, this statement refers to Indian dance as well since it encompasses various techniques of nonverbal communication that will be explained further in this paper. She answers how can the individual mind communicate with its own emotions and body: In India, a whole language grew up which was capable of expressing the subtlest spiritual truths, the most refined human emotions and thoughts without resorting to the gross vehicle of verbal communication, which alters any situation it expresses. That form of communication was called the Science of Mudra. It can be a gesture of mind, Manas Mudra ; a gesture of the body Kaya Mudra ; a gesture of the hands Hastha Mudra ; a gesture of the feet Pada Mudra ; a gesture of the face Mukha Mudra or a gesture of the eyes Chakshu Mudra. The author explains how people unconsciously use Mudras in their daily life throughout the world. We unconsciously communicate much of our real self to those around us; simply by the way we hold our body, our hands, our face, and our feet. However, in India this human phenomenon has been uniquely observed, codified, structured and refined into both a science and an art. It is an ancient Indian treatise on the performing arts theatre, dance and music where the aesthetic and theoretic grounds, principles of classical dance are explained. The thirty-six chapters of the treatise deal with such topics as the origin of drama mythological , prayers to the gods, descriptions of the playhouse, and rules on the use of language. Other chapter headings are: Natya Shastra contains chapters devoted to movements of different parts of the body e. Thus, the whole lexical variety of Indian choreography appears as an original artistic and figurative system, harmonious in its entity and presenting social aspects through non-verbal patterns. However, each of these nonverbal communication techniques is specifically peculiar to exact style of Indian dance. Kuchipudi, alongside with Bharatanatyam, is a famous classical dance of South India. Kathakali is a theatrical dance form of Kerala. Mohini Attam is the feminine counterpart of Kathakali. Kathak is the classical dance form of North India. Odissi is the classical dance of Orissa. Manipuri is the classical dance of the Northeastern state of Manipur. Besides these, there are several semi-classical dances that contribute to the plethora of Indian dances Bhavanani B. As each dance form represents the culture and ethos of a particular region or a group of people, Chander, , p. Bharatanatyam is regarded by Indians both as a paradigm of dance and as an epitome of their ancient culture. The name given to the idiom has played a not insignificant part in its present popularity and status. As Rajika Puri states in her scientific paper , Indian dances follow aesthetic and technical precepts that had been laid down in this ancient Sanskrit text. See Figure for visual representation of some hasta mudras. In some gestures and their callings one can trace logic pattern. For instance, in pataaka When the ring finger is bent, it becomes tripataaka When little and ring fingers are bent, it becomes ardha pataaka Analyzing the next gesture, kartari mukha When the index finger and the middle finger are outspread, it resembles scissors. The asamyuta hastha single hand gesture called mushti denotes fist The variety of hasthas and their meanings can be portrayed through analysis of such gesture as katakamutha. While meanings of certain hasthas are easy to derive, others seem more complex and metaphorical. One of such gestures is Alapadma Here fingers beginning from the little finger are bent and separated from one another. One may compare it with Padmakosha To show trishoola, you have to stretch three middle fingers upright as if to show number three, holding thumb and little finger bent together. Ideography of its symbolic movements also signified gods and their attributes, heaven and earth, and the nether regions, the five elements, the sun and the moon ch. With his or her hands, the Indian dancer expresses the life of the universe. This language of mudras reflects both natya dharma idealized and abstracted representational form as well as loka dharmi a representation of observable

life. Beside mudras, what are other means of communication in Indian dance? How should the dancer perform to communicate effectively and transmit certain messages nonverbally? As prescribed by Natya Shastra: Where the hands Hasta go, the eyes follow Drishti ; where the eyes go the mind follows Mana ; where the mind goes, there is created an aesthetic expression of emotion Bhava and where there is Bhava, the essence of the spirit Rasa is evoked in both performer and the attentive and sensitive audience Rasika. All dance forms are structured around the nine rasas, or emotions, depicted in Abhinaya of Bharatanatyam. Hasya happiness, also something that provokes laughter, ridiculous , krodha anger , bibhatsa disgust , bhaya fear , shoka sorrow , viram courage , karuna compassion , adbhuta wonder and shanta serenity. They also follow the same hand gestures or hasta mudras for each of these rasas, but do differ where the local genius has adapted them to local demands and needs Chander, , p. See Figures 4, 5 for visual representation of some rasas. According to the Indian theorists, what is created in a work of art as well as experienced by the audience is rasa. As for its creation in a work of art, gestures and representation of emotions are the constituents by the combination of which rasa is created on the stage for the spectator to contemplate it Ghosh, , p. Hagendoorn has well noticed a look of Bharatanatyam as compared to musical technique of staccato. Sharp and polished, it presents beautiful cadences of movements, karanas, that are performed in such a way that underline the style and staccato look of Bharatanatyam Janaki Rangarajan, Bharatanatyam video, If we imagine the horizontal line between the knees in this position, a combination of two triangles, opposite to each other, can be viewed. In this sense the position appears as symbol of female and male elements – triangle with apex directed to the ground symbolizes female principle, while upper triangle symbolizes masculinity. Ardhamandali position is considered to be important typical characteristic of Bharatanatyam. It is the starting point with the torso erect, knees bent and feet outturned. Whereas a balanced or well poised position of the body along the central median is called Samabhanga. The deviations of the body from the central plumb line are classified as Bhangas, i. Samabhanga is the equal bend of equipoise. Abhanga is the slight bend with one hip raised gracefully, the weight of the body supported on one leg. Atibhanga is the great bend with the torso diagonally inclined and the knees bent plie. Tribhanga is the triple bend with one hip raised, the torso curved to the opposite side and the head tilted at an angle Devi, , p. These fundamental postures of Indian dance can be seen in Figure 6. However, the same gestures that refer to an object can also stand for emotions or other abstract notions – just as the words in spoken language can be descriptive as well as metaphorical Hagendoorn, , p. A Karana in dance is defined as "the coordination of the movements of the hands and feet" Bennink L. A Karana is a unit of dance in which gesture, step and attitude are coordinated in a harmonious rhythmic movement. A sequence of six or more Karanas is called an Angahara. Anga refers to the body and Hara is a name of Lord Shiva, creator of the Tandava, comprising 32 Angaharas composed of Karanas. Tandava is basically a masculine form of dance that was taken up by Lord Shiva, whereas Goddess Parvati, his consort, took up the feminine form Lasya. Apart of them there are numerous others positions and postures, depending on the situation and the messages transmitted by the dance. The variety and the number of all these patterns of Indian dance are truly impressive, though just few of them are mentioned above. All these movements aim to create highly expressive and emotionally intensive performance. Technical complexity of the dance supposes immaculate timing and filigree polish of each movement. Depending on their order and combinations, performance by one or both hands, and on their position towards the body, the dancer can transmit different types of content. Thus, instead of words sounding from the stage, spectators perceive changing plastic combinations that are equal to whole phrases, remarks, monologues and dialogues thanks to the high art of the dancer. In other words, Indian dancer has unique ability to reproduce the literary dramatic texts with great precision by such means of communication as hastas and karanas, to name just a few. Indian dance, consequently, appears as a blend of so called nritya – the rhythmic elements, nritya – combination of rhythm with expression, and natya – the dramatic element. It does not express any emotion. Nritya is usually expressed through the eyes, hands and facial movements. Nritya combined with nritya makes up the usual dance programmes. Nritya comprises abhinaya, depicting rasa sentiment and bhava mood. In addition, classical dance can be viewed as a combination of Bhava, Raga and Tala mood, melody and rhythm. The Gati or gait is also important and stylized for each classical dance form Bhavanani, A. That makes Indian dance an

outstandingly interesting subject for Communication Sociology science, specifically. Religious Meaning incorporated into Indian Dance. As Indian dance is inseparably linked with history, mythology, and religion of this society, an understanding of those key cultural dimensions is crucial from both communicative and sociological points of view. Further discussion of historical context in terms of Indian dance will enable revealing some more meanings incorporated into it. The great civilization of India was founded about years ago by Aryans on the lands already inhabited by Dravidics. Vedic texts, written in Sanskrit, shed the light upon the role of dance in Aryan society. Shiva, one of the main gods of Indian pantheon, has been considered to be the creator and the patron of art of dance in India. Consequently, during many centuries the dance esteemed as form of the prayer and was developed only in temples. Sacred dance was the expression of the prayer by body language.

*Dr Zakir Naik - Prophecies of Muhammad (pbuh) in the Hindu scriptures convinces a Hindu Girl to enter the fold of Islam.*

This initial list of terms and meanings will be expanded and refined. Abhinaya In Indian dance, the art of expression, or conveying meaning and experience to the audience. In Bharatanatyam, the term is typically used in reference to facial expressions and body movements, since speech is not used. Adavu Sollukattu A rhythmic syllable, or phrase of rhythmic syllables sollukattu linked to specific units of dance movement adavu Adavu-jati A sequence of rhythmic movements in a composition, which is a combination of adavus, or basic dance units Adavu A basic unit of dance technique in Bharatanatyam, combining standing position, foot and leg movement, and hand gestures. Adavus are the building blocks of the nritta, or abstract dance aspect of Bharatanatyam, in which the movements are decorative and convey no meaning. Adbhuta Awe or amazement, one of the nine emotions in Bharatanatyam. The others are shringara love, eros , vira valor, heroism , karuna sadness , raudra fury , hasya laughter, humor , bhayanaka fear , bibhatsa revulsion , and shanta peace. Adhama Of low stature. One of the classifications of characters in Bharatanatyam. Others are uttama divine and madhyama human. Aharya, Aharya Abhinaya The aspect of the art of expression abhinaya that relates to expression through costume, jewelry, and make-up Alarippu Usually the first dance item in a Bharatanatyam recital, the alarippu is a abstract dance item that begins with movements of just the eyes, and then progressively involves more of the body and increase the rhythmic pace. It symbolizes awakening, sanctification of the performing place, and dedication of the dancers body to the divine to start the performance. No meaning is expressed in this purely decorative number. Angas The major parts of the body, such as head, chest, hands, and legs. One of three groups into which body parts are classified for the assignment of movements. The others are the pratyangas or intermediate parts of the body, and upangas, which include the extremities and facial features. Angika, Angika Abhinaya The aspect of the art of expression abhinaya that relates to expression through body movements, including hand gestures and facial expressions. Anubhava The consequences or effects of a feeling, manifested externally, that serve to indicate the inner state. Anudhrutam One of the rhythmic patterns in Carnatic music, consisting of a single beat. Araimandi A signature posture of Bharatanatyam, with erect torso, bent legs, knees outward, heels together, and toes outward. Arangam A Tamil word meaning stage, raised platform, or island. Arangetram The debut performance of a Bharatanatyam dancer, marking his or her readiness for performing a full solo recital. A Tamil word meaning to step onto the stage, from of arangam stage and etram ascent. Ardhamandali A signature posture of Bharatanatyam, with erect torso, bent legs, knees outward, heels together, and toes outward. Ashtapadi Literally means "eight steps", from Sanskrit ashta eight and padi steps , but refers to musical compositions with eight lines. In Bharatanatyam context, refers to the Gita Govinda, 12th century compositions by Indian poet Jayadeva on relationship between the gopis cowgirls and Lord Krishna, symbolizing eternal love of a devotee for the divine. Bandhani A method of typing and dyeing cotton or silk cloth, practiced mainly in Rajasthan and Gujarat. From Hindi bandhan binding or tying up. Bhagavata Melam A group form of dance drama from Tamil Nadu, with all roles performed by men, and themes based on mythology Bhagavatam Also called Bhagavata Purana or Srimad Bhagavatam. An ancient Hindu scripture in which stories of the incarnations of Vishnu are told, eliciting bhakti or loving devotion to Vishnu or Krishna as the supreme being. Bhajan A Hindu devotional song, typically expressing Bhakti loving devotion towards the divine Bhakti A Sanskrit word meaning devotion. In Hinduism or Bharatanatyam, refers to loving devotion to a particular deity. A high form of spiritual expression emphasized in Bharatanatyam by Rukmini Devi. Bharwad Bandi A style of jacket worn by the Bharwad community traditionally sheep and cattle herders in Gujarat Bhava The art of expression, the outer manifestation of an inner experience. Bhava is a key feature of Bharatanatyam. Bhayanaka Fear, one of the nine emotions in Bharatanatyam. The others are shringara love, eros , vira valor, heroism , karuna sadness , adbhuta awe, amazement , raudra fury , hasya laughter, humor , bibhatsa revulsion , and shanta peace. Bibhatsa Revulsion, one of the nine emotions in Bharatanatyam. The

others are shringara love, eros , vira valor, heroism , karuna sadness , adbhuta awe, amazement , raudra fury , hasya laughter, humor , bhayanaka fear , and shanta peace. In ancient India, one who attained highest spiritual knowledge. One with suitable traits for spiritual advancement. After the caste system came into being, one who was born in the Brahmin or priestly caste. More recently associated with educated classes of society.

**Chaapu** One of the qualifiers with which a tala or rhythmic meter is identified. Chaapu corresponds to the number of beats in the laghu, and is also known as jaathi.

**Chania choli** Also chaniya choli. A traditional Gujarati dress comprised of a skirt chania and a blouse choli.

**Chinna Melam** Another name for Sadir Natyam, combining Tamil chinna small and melam performance

**Churidar s** Tightly fitting pants worn by men and women in North India and Central Asia, also called churidar pyjamas

**Dang** A tribal region in Southern Gujarat, also the folk dance from this region

**Dasi Attam** The dance of the devadasis, from Tamil attam, meaning dance.

**Devadasi** A female artist dedicated to the service of a temple. Literally, a servant dasi of the divine deva.

**Dharampur** A tribal region in Southern Gujarat, also the folk dance from this region

**Dhol** A double-sided North Indian drum played with sticks rather than hands , and used in folk music. There are various ways to tie it.

**Dhrutam** One of the rhythmic patterns in Carnatic music, consisting of a two beats.

**Drut** The fastest of the three tempos used in Bharatanatyam. Drut is double the speed of madhya, which is double the speed of vilamba.

**Etram** A Tamil work meaning ascent, climbing, or to step onto.

**Gamthi Garbo** A style of garba performed in rural communities of Gujarat, featuring different movements and simpler songs than the traditional garba

**Garba plural , Garbo singular** An Indian folk dance from Gujarat, which is done circling around a lit lamp called the garba deep from Sanskrit garba meaning inside and deep meaning a small earthenware lamp

**Garbi** A style of garba from Western Gujarat, traditionally performed by men and having different songs and movements than the traditional garba

**Gati** The number of counts per beat of a tala. Each beat may be divided into 3, 4, 5, 7, or 9 counts default is 4 , with the names Tisra, Chatusra, Khanda, Misra, and Sankeerna, respectively, for the gati.

**Ghado** A Gujarati folk dance done holding water pots

**Ghoomar, Ghumar** A traditional folk dance of Rajasthan, performed by women in swirling dresses and featuring circular movements

**Goaf** A folk dance from Gujarat in which dancers carry sticks which are beaten in rhythm, and are tied with ropes to a central pole. The dancers weave and unweave patterns in the ropes as they dance around the pole. Also called salangai in Tamil.

**Guru** A Sanskrit term for teacher, implying the sacred role of the giver of knowledge, and of the knowledge itself

**Gurukul** A system of schooling in ancient India in which the students live with, or near, the teacher. From Sanskrit guru teacher and kul extended family.

**Half-sari** A variation of the sari with reduced width, about one meter wide. When worn it extends just below the knees, and is worn over pyjamas.

**Hasta, Hasta Mudra** A symbolic gesture using the hands and fingers, used for decoration as well as expressing meaning in Bharatanatyam.

**Hasya** Humor or laughter, one of the nine emotions in Bharatanatyam. The others are shringara love, eros , vira valor, heroism , karuna sadness , adbhuta awe, amazement , raudra fury , bhayanaka fear , bibhatsa revulsion , and shanta peace.

**Hudo** A traditional dance from the fair at Tarnetar in Western Gujarat. It uses decorated umbrellas and is a match-making dance.

**Jaathi** One of the qualifiers with which a tala or rhythmic meter is identified. Jaathi corresponds to the number of beats in the laghu, and is also known as chaapu.

**Jari** Embroidery using metal threads, usually silver, gold, or copper, and often for decoration of borders of the cloth

**Jati** Drum syllables, or sequences of drum syllables, describing units of percussion. Also sequences of syllables intoned by the dance conductor nattuvanar , during abstract dance passages.

**Jatiswaram** Usually the second item in a Bharatanatyam performance, a abstract dance number without expression of meaning, in which diverse rhythmic patterns and musical phrasing are used. The music has no lyrics, and only the names of notes are sung.

**Javali** An expressive Bharatanatyam number, with colloquial lyrics that usually describe love at the human level, as opposed to a padam which is refined. Javalis also are faster paced. Independent of the tala pattern or rhythmic meter. Three speeds are used for dance:

**Kameez** A long shirt worn by women in North India, with side seams open below the waist line.

**Karuna** Sadness, one of the nine emotions in Bharatanatyam. The others are shringara love, eros , vira valor, heroism , adbhuta awe, amazement , raudra fury , hasya laughter, humor , bhayanaka fear , bibhatsa revulsion , and shanta peace.

A medium tempo item with some abstract dance elements included for interest.

**Lasya** Abstract dance with graceful, lyrical, and tender movements, usually ascribed feminine qualities.

**Madhya** The

middle tempo of the three used in Bharatanatyam. Madhya is double the speed of vilamba, and half the speed of drut. Madhyama Of human or ordinary stature. The final episode of the Ramayana series, in which Rama returns to Ayodhya for his coronation Mahabharata A major Sanskrit epic of ancient India, immensely important to Indian culture, and a key source of themes for classical dance compositions Mangalam A short benedictory item of music or dance, at the end of the last performance of the day. Margam The sequence of items in a Bharatanatyam recital. The literal meaning in Sanskrit is way or path. Mudra A symbolic gesture using the hands and fingers, in tantra. This term has also been used to refer to hand gestures in Bharatanatyam, where they are used for decoration as well as expressing meaning. Nadai The number of counts per beat of a tala. Each beat may be divided into 3, 4, 5, 7, or 9 counts default is 4 , with the names Tisra, Chatusra, Khanda, Misra, and Sankeerna, respectively, for the nadai. Namaskaram A greeting of respect or salutation. In Bharatanatyam, a short sequence of gestures and postures performed as a ritual of obeisance before and after dancing. A form of the Hindu god Shiva, whose divine dance creates and destroys the universe Nattuvanar A dance master of Bharatanatyam, responsible for training the dancers and directing their performances Nattuvangam The practice or art of calling out rhythmic syllables that denote dance movements, and striking cymbals on particular beats as cues to the dancer. The art of conducting a Bharatanatyam dance recital.

### 6: 6 Classical Dances of India | [www.enganchecubano.com](http://www.enganchecubano.com)

*Speaking in dance via gestures, rather than orally, in order to visually convey outer events or things, as well as inner feelings, two classifications of specific traditional 'MUDRA' (hand/finger gesture) are used in Indian Classical Dance, and indeed are a prominent part of the dancer's vocabulary.*

Classical Dance of India Dance in traditional Indian culture permeated all facets of life, but its outstanding function was to give symbolic expression to abstract religious ideas. The close relationship between dance and religion began very early in Hindu thought, and numerous references to dance include descriptions of its performance in both secular and religious contexts. This combination of religious and secular art is reflected in the field of temple sculpture, where the strictly iconographic representation of deities often appears side-by-side with the depiction of secular themes. Dancing, as understood in India, is not a mere spectacle or entertainment, but a representation, by means of gestures, of stories of gods and heroes—thus displaying a theme, not the dancer. Classical dance and theater constituted the exoteric worldwide counterpart of the esoteric wisdom of the Vedas. Indian dance is divided into two main sections: In comparison with western classical dance, the mimetic portions are numerous and highly developed with stories mainly drawn from Hindu mythology. All Indian dancing claims as its origin the Bharata Natya Sastra, a canonical work dealing with drama, music, aesthetics, rhetoric, grammar and allied subjects as well as dancing natya written by sage Bharata. Dating back to the first century BCE, this treatise considers the entire gamut of theatrical experience, philosophy, theory, and practice. Its details reach extremes, noting even the exact measurements for three types of theatrical houses and the number of possible movements of the human body in dance. There are seven or eight traditional dance systems practiced in India today. The South Indian dance form, called the Bharata Natyam, most closely conforms in spirit and technique to the ancient canonical works. First is nritta, which refers to dance pure and simple, unadulterated by meaning, interpretation, gesture, or language. In other words, dance as abstraction, movement, beauty in posture, position, and poses chained together in storyless movement. Second is nritya, which refers to expression, interpretation, and gesticulation with meaning. In other words, dance when it conveys sense and ideas. Nritya is linked to specific words of songs through which mood, feeling, and emotion are conveyed by means of interpretation. Bharata Natyam, is therefore, a blend of nritta and nritya, of the abstract and emotional, of the physical and the mental, of the pure dance and the dance colored by moods and ideas. Each aspect is further subdivided into masculine and feminine. The tradition of dance uses the technique of conveying without words different kinds of feelings and emotions, the abiding ones and the transient ones. It reflects the gestures and actions of all beings, from the gods high above to the animals and flowers below, from the circling of the stars to the melodies of the winds and the murmur of the waters. The gestures and the steps of the dancer inspire the souls of the onlookers with the feelings they portray, just as opera singers in arias. It is imbued with nava-rasa, namely, nine "flavors" or sentiments, which constitute as many different moods: In watching the performance, the onlooker partakes of the mighty passions of gods and demons in their mythical strife, the ever-renewed battle between the divine order and the demonic will for power. One visualizes the history of the world through the victories and defeats of superhuman beings. We witness the happiness and the bereavement of lovers, their longing for each other, and their happy union; share in the lofty experiences of the saint when he overcomes the temptation of the senses and achieves the serenity of perfection; experience the joy of nature, thrilled by the beneficent approach of the rainy season, as one watches the dancer perform the dance of the peacock. Dance recitals open with an invocation followed by compositions of increasing intricacy. The songs have simple lines, and each phrase is repeated in a variety of cadences. The dancer expresses each phrase in creative ways, trying to find the most elegant and moving way of translating the simple, singing phrases into a diversity of charming movements. During the musical interludes or cadenza, the dancer executes pure dance sequences ornamenting the song. It includes voice, flute, mridangam drums and string instruments.

### 7: Symbolism of Hand gestures: from Hindu Dance to Socio-Political Movements in Hong Kong | TheSnails

*The Gesture Language of Hindu Dance and Spanish Dancing. Problem and hypotheses - indian etd repository @ Antakshari, Chitrahari, Meri The language used in Doordarshan serials is pure and of good www.enganchecubano.com; of life.*

Folk dances abound all across the country, and huge crowds of people can be found dancing at festivals and weddings. But where does Indian dance draw its roots from? Here are six of the most important classical dance forms of India. It traces its origins back to the Natyashastra, an ancient treatise on theatre written by the mythic priest Bharata. Originally a temple dance for women, Bharatanatyam often is used to express Hindu religious stories and devotions. It was not commonly seen on the public stage until the 20th century. The dance movements are characterized by bent legs, while feet keep rhythm. Hands may be used in a series of mudras, or symbolic hand gestures, to tell a story. Like Bharatanatyam, Kathakali is a religious dance. It draws inspiration from the Ramayana and stories from Shaiva traditions. Kathakali is traditionally performed by boys and men, even for female roles. The costumes and makeup are especially elaborate, with faces made to look like painted masks and enormous headdresses. Kathak Kathak school dancer, in Mughal costume, performing Indian classical dance. Mohan Khokar A dance of northern India, Kathak is often a dance of love. It is performed by both men and women. The movements include intricate footwork accented by bells worn around the ankles and stylized gestures adapted from normal body language. It was originated by Kathakas, professional storytellers who used a mixture of dance, song, and drama. Like other Indian dances it began as a temple dance, but soon moved into the courts of ruling houses. Manipuri Manipuri-style performance of Indian classical dance. Mohan Khokar Manipuri comes from Manipur in northeastern India. Unlike some of the other, more rhythmic dances, Manipuri is characterized by smooth and graceful movements. Female roles are especially fluid in the arms and hands, while male roles tend to have more forceful movements. The dance may be accompanied by narrative chanting and choral singing. Vasanthakumarep Unlike the other styles mentioned, kuchipudi requires talent in both dancing and singing. This dance, from the state of Andhra Pradesh in southeastern India, is highly ritualized, with a formalized song-and-dance introduction, sprinkling of holy water, and burning of incense, along with invocations of goddesses. Traditionally the dance was performed by men, even the female roles, although now it is predominantly performed by women. Odissi dancer performing Indian classical Odissi dance. It is predominantly a dance for women, with postures that replicate those found in temple sculptures. Based on archaeological findings, Odissi is believed to be the oldest of the surviving Indian classical dances. Odissi is a very complex and expressive dance, with over fifty mudras symbolic hand gestures commonly used.

### 8: Body Language - India Culture Guide

*Hand gesture, as 'Mudra' in Indian, is the soul of the Hindu dance. According to Hsieh Ho, The expressive gestures 'reveal the rhythm of the spirit in the gestures of living things'. The palm of the hand is the center of expressive gesture in the Hindu dance.*

### 9: 10 Indian Gestures and Their Meanings | SingledOut by Jodicom

*In Indian classical dance, the term "Hasta Mudra" is www.enganchecubano.com Natya Shastra describes 24 mudras, while the Abhinaya Darpana of Nandikeshvara gives In all their forms of Indian classical dance, the mudras are similar, though the names and uses vary.*

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