



# Kritya School of Dance

## Natyarambha Slokas

#1.

***Pranamyā sirasa devou pitamahamaheswarou |  
Natyasastram pravakṣyami brahmanayadudahrutam ||***

Translation:

Sage Bharata says to the sishyas (other sages) “I am going to recite the Natyashastra which was told by Lord Brahma for which I am praying to him, the creator of Natyashastra and Lord Shiva the authority of dance.”

#2.

***Devatanam sirastastu gurunamasya samsthithaha |  
Vakshsthaschaiva vipranam seshetwaniyamobhavet ||***

Translation:

Salutations should be offered above the head to the gods, in front of the forehead to gurus and scholars, and in front of the chest to all the people we know. There is no rule regarding salutations to others.

#3.

***Vishnu shakti samutpanne chitravarne mahithale |  
Aneka ratna sampanne bhumidevi namostute ||***

Translation:

Oh Bhumidevi, You are uplifted by the power of Lord Vishnu, colorful, owner of many gems and wealth. I am offering my salutation, which is having the above mentioned qualities.

#4.

***Samudra vasanedevis parvatasthana mandale |  
Natyam karishye bhudevis padagatham kshamaswame ||***

Translation:

You are wearing ocean as your dress and mountains as your breast. I am going to dance now, so please forgive my stomping. The above two slokas are the descriptions of Bhudevi.

#5.

***Katikarna samayathra kurparamsa sirasthatha |  
Samunnathamuraschaiva saushtavam nama thath bhaveth ||***

Translation:

The waist and the ears will be in the same line, the elbows and the shoulders should be parallel to the neck, chest should be raised little bit front. This position is called Saushtavam.

#6.

***Prayena karane karyou vamovaksha sthithath karaha |  
Charanasyanugaschapi dakshinasthu bhaveth karaha ||***

Translation:

Before beginning the dance, the hands should be held in front of the chest, the feet should be placed sideways with the heels touching, and dance should be started with the right hand and right leg

#7.

***Sarva Shastra Sampannam Sarva Shilpa Pravarthakam |  
Natyakyam Panchamam Vedam Sethihasam Karomyaham ||***

Translation:

Lord Brahma describes dance (Natya) as the enriched culmination of all (Sarva) sciences (Shastra), sculptures (Shilpa) which can be treated as the fifth (Panchama) Veda.

#8.

***Aangikam bhuvanam yasya vaachikam sarvavaanmayam /  
Aaharyam chandrataaraadhi tam vande saatvikam Shivam //***

Translation:

I humbly pay respect to Lord Shiva, who is embodiment of all good qualities and is eternally at peace. Whose body is the Universe. All the literature is his speech and who adorns himself with the moon and stars.

#9.

***Gururbrahma gururvishnuhu gururdevo maheswaraha/  
Guruhu saakshatparabrahma tasmai shriguruve namaha//***

Translation:

I salute to guru who is equal to lord Brahma (creator), lord Vishnu (sustainer), lord Shiva (destroyer).

#10.

***Yatho Hasta thatho Drishti, Yatho Drishti thatho Manah /  
Yatho Manah thatho Bhaava, Yatho Bhaava thatho Rasa //***

Translation:

Where the hands (hasta) are, go the eyes (drishti); where the eyes are, goes the mind (manah); where the mind goes, there is an expression of inner feeling (bhaava) and where there is feeling, mood or sentiment - experience (rasa) is evoked.

#11.

***Sabhaa kalpa tarurbhati veda shakho pashobhitaha/  
Shastra pushpa samaa keernaha vidvad bhramara samyutaha//***

Translation:

The audience shines like Kalpataru tree (the heavenly tree which fulfils all desires), with vedas as its branches, the shastras as its flowers, and scholars as its bees. (where the scholars drink the nectar of knowledge from shastras like like bees from flowers )

***Om Shanti, Shanti, Shanti.***

Om Peace, Peace, Peace.

# Asamyuta Hastas

*Patakas Tripatakascha  
Tata Vai Kartharimukhaha  
Ardhachandro Aralascha  
Shukhathundas Thathaivacha  
Mushtischa Shikharakascha  
Kapitta Katamukhaha  
Suchasya Padmakoshascha  
Tada Vai Sarpaseershakaha  
Mrighaseersha Parogneyo  
Hastabhi Nayayotripihi  
Langulo Alapadmascha  
Chathuro Bramarasthatha  
Hamsasyo Hamsapakshascha  
Sandamso Mukulasthatha  
Urnanabha Tamrachooda  
Chathurvimsadime Karaha*

In this sloka 24 Assamyuta Hastas are enumerated. Below are descriptions and main meanings of each hasta.

## 1. **PATAKA** (Flag)

Meaning: When all fingers are straightened and kept close to one another, it is the Pataka hasta.

Usages: This hasta is used to describe clouds, forest, river; to open a door, to beat; it is used in Natyarambhe position (the beginning of dance).

## 2. **TRIPATAKA** (Flag with three fingers)

Meaning: If in the Pataka hasta the ring finger is kept bend, it is the Tripataka hasta.

Usages: crown, a tree, raising tongues of flame, a lamb, an arrow.

## 3. **KARTARIMUKHA** (Scissors' blades)

Meaning: When in the Tripataka hasta the index finger faces the back of the middle finger, it is the Kartarimukha hasta.

Usages: separation, corner of an eye, lightning.

4. **ARDHACHANDRA** (Crescent Moon)

Meaning: When the thumb is bent outside, the rest of the fingers are brought together and the shape resembles a bow, it is the Ardhachandra hasta.

Usages: half Moon, a waist.

5. **ARALA** (Bent)

Meaning: When the index finger is bent like a bow and the thumb is bent without touching the other fingers and the rest of the fingers are straightened and kept closely together, it is the Arala hasta.

Usages: drinking nectar, poison, pride, courage, beauty, contentment, a gesture of blessing.

6. **SHUKATUNDA** (Parrot's beak)

Meaning: When the ring finger of Arala hasta is bent, it is the Shukatunda hasta.

Usages: a parrot's beak, shooting an arrow.

7. **MUSHTI** (The first)

Meaning: When all fingers are bent towards the palm and the thumb is placed on top of the other four fingers, it is the Mushti hasta.

Usages: holding hair, fighting, showing strength.

8. **SHIKHARA** (Peak)

Meaning: If the thumb of the Mushti hasta is lifted up, it is the Shikhara hasta.

Usages: a bow, lips, painting feet, a pillar; to show how hair stands on end.

9. **KAPITTA** (Wood apple)

Meaning: When in Shikhara hasta the forefinger is kept curved and pressed to the thumb, it is the Kapitta hasta.

Usages: weapons (a sword, a bow), throwing a spear, shakti (female energy), milking a cow, an arrow.

10. **KATAKAMUKHA** (Bracelet's lock)

Meaning: If the ring finger and the little finger of the Kapitta hasta are raised up and the middle finger is bent forward, then it is the Katakamukha hasta.

Usages: Hotra (sacrifice), Havya (a ritual of fire offering), an umbrella, a garland of flowers, churning.

11. **SUCHI** (Needle)

Meaning: When the forefinger of the Kapitta hasta is stretched out, it is the Suchi hasta.

Usages: it is used to describe number one; the whole world.

12. **PADMAKOSHA** (Lotus bud)

Meaning: All the fingers including the thumb are kept separately and their ends are slightly curved, it is the Padmakosha hasta.

Usages: lotus, fruits of a Bilva tree.

13. **SARPASIRSHA** (Snake's head)

Meaning: When all fingers including the thumb are kept close to one another and are slightly bent towards the palm, it is the Sarpasirsha hasta.

Usages: a snake's hood, the offering of water to gurus and sages, pouring water, the movement of the Earth.

14. **MRIGASIRSHA** (Deer's head)

Meaning: If all fingers of the Sarpasirsha hasta are stretched out and bent forward (besides the thumb and the little finger which are raised up), then it is the Mrigasirsha hasta.

Usages: To depict a woman, calling, deer's head, cheeks.

15. **LANGULA**

Meaning: When the little finger is raised up, the ring finger is kept bent and the other three fingers are separated, it is the Langula hasta.

Usages: various fruit, fire.

16. **ALAPADMA** (Lotus)

Meaning: When all fingers are separated from one another and are turned towards the palm in a circular way, it is the Alapadma hasta.

Usages: a lotus, a breast, beauty.

17. **CHATURA** (Four)

Meaning: When three fingers are spread out, the little finger is lifted up and the thumb is kept within the palm, it is the Chatura hasta.

Usages: to show something little, artfulness.

18. **BRAMARA** (Bee)

Meaning: When the middle finger and the thumb touch each other and the forefinger is bent and the other two fingers are separated and raised, it is the Bramara hasta.

Usages: a bee, a wing.

19. **HAMSASYA** (Swan's beak)

Meaning: When the forefinger and the thumb are kept without any gap and the remaining fingers are stretched out, it is the Hamsasya hasta.

Usages: softness, holding a garland, tying something up.

20. **HAMSAPAKSHA** (Swan's wing)

Meaning: If three fingers are held straight like a wing of a swan and the little finger is raised and the thumb is kept bent, it is the Hamsapaksha hasta.

Usages: touching the chin as a gesture of apologizing or embarrassment, showing respect.

21. **SANDAMSA** (Pincers)

Meaning: When the thumb and the forefinger of the Arala hasta are bent like pincers and the palm is a little hollow, it is the Sandamsa hasta.

Usages: wearing a garland, picking up flowers, picking up blades of grass, leaves, hairs or threads, holding or pulling out an arrow, removing a thorn; painting eyes, writing a letter.

22. **MUKALA** (Bud)

Meaning: When all the fingers of the Hamsasya hasta are bent and kept close to one another on their tips, it is the Mukula hasta.

Usages: a lotus bud; taking food; blowing a kiss to somebody; giving something as a present.

23. **URNANABHA** (Spider)

Meaning: When the fingers in the Padmakosha hasta are bent harder, it is the Urnanabha hasta because it resembles a spider.

Usages: scratching the head, receiving stolen property, lions, tigers, holding a stone.

24. **TAMRACHUDA** (Cock)

Meaning: If the middle finger crosses with the thumb, the index finger is kept bent and the remaining two fingers are pressed against the palm, it is the Tamrachuda hasta.

Usages: to reproach, to strike, to beat time, to demonstrate self-confidence, rapidity and thus to indicate any kind of gesticulation.



# Samyutha Hastas

*Anjalischa Kapotascha  
Karkatah Swastikasthatha  
Katakaavardhamanascha  
Utsango Nishidhasthatha  
Dola Pushpaputaschaiva  
Tatha Makara Eva Cha  
Gajadanto avahittascha  
Vardhamanasthathaivacha  
Ete tu samyutha Hasta Maya  
Proktastrayodasha*

## 1. **ANJALI**

If two palms in the Pataka position are joined together, it is the Anjali hasta.

Usages: This hasta is used for greetings and is held above the head to greet Gods, it is held between brows to greet Gurus and in front of the chest to greet everyone.

## 2. **KAPOTA**

Meaning: When two hands in the Anjali position are folded as if holding a dove, it is the Kapota hasta.

Usages: salutation, agreement; to show fear, cold.

## 3. **KARKATA**

Meaning: When the fingers of two hands are stretched out and intersected, it is the Karkata hasta.

Usages: bee's wax, massaging of arm or leg, yawning after awakening, supporting the chin, pulling down a branch.

## 4. **SWASTIKA**

Meaning: When two hands in the Arala position are crossed vertically at the wrist and are shifted to the left, it is the Swastika hasta.

Usages: clouds, the sky, forests, sea, seasons, the earth.

#### **5. KATAKA VARDHAMANAKA**

Meaning: When two hands in the Katakamukha position are crossed at the wrist, it is the Kataka Vardhamanaka hasta.

Usages: to show Shringara (rasa "Erotica"), bowing down to person.

#### **6. UTSANGA**

Meaning: When two hands in the Arala position are crossed and lifted up towards forearms, it is the Utsanga hasta

Usages: feeling of touch, anger, jealousy.

#### **7. NISHADHA**

Meaning: When the left hand of the Mukula hasta is covered by the right hand of the Mushti hasta, it is the Nishadha hasta.

Usages: patience, intoxication, arrogance.

#### **8. DOLA**

Meaning: When both shoulders are released and both hands in the Pataka position are lowered along the body line, this is called the Dola hasta.

Usages: weakness, darkness, faint, idleness, passionate love.

#### **9. PUSH PAPUTA**

Meaning: When two hands in the Sarpasirsha position are closely pressed to each other, it is called the Pushpaputa hasta.

Usages: to show the receiving or carrying of rice, fruit, flowers and the taking or removing of water.

#### **10. MAKARA**

Meaning: When the palms of two hands in the Pataka position are turned downwards and placed one over the other with the thumbs lifted, it is called the Makara hasta.

Usages: fish, crocodile.

#### 11. **GAJADANTA**

Meaning: When two hands in the Sarpasirsha position are placed on the forearms, it is called the Gajadanta hasta.

Usages: the bride and the groom, excessive weight, embracing a pillar.

#### 12. **AVAHITTA**

Meaning: When two hands in the Shukatunda position meet each other on the chest with palms turned upwards and the palms are turning slowly over downwards, it is called the Avahitta hasta.

Usages: weakness, to sigh, to find somebody.

#### 13. **VARDHAMANA**

Meaning: When two hands in the Hamsapaksha position are crossed at the wrist, it is called the Vardhamana hasta.

Usages: opening the windows, doors etc.

# Pada Bhedas

*Udghattithaha Samanaschaiva  
Tatha Agratala Sancharaha  
Anchitaha Kunchitaschaiva  
Suchi Pada Shoda Prakeertithaha*

1. **Udghattitham**:- When the foot is raised straight on the heels and then the heel is pressed to flatten on the floor, it is called 'Udghattitham'.
2. **Sama padam**:- When the feet are placed flat on the floor, just as when we start, and a foot is hit flat on the floor, it is called 'Sama padam'.
3. **Agratala sancharam** - When the dancer stands on the toes, in 'Aramandi' (bent at the knees and feet facing opposite sides) and moving forward on the toes, it is called 'Agrathala sanchara padam'.
4. **Anchitham** - When the dancer moves on the heels, usually backwards, it is called 'Anchitham'. In this paada bheda, the dancer may also hit the floor on the heel, the toes upward.
5. **Kunçitham** - When the foot is hit on the floor, using the base of the toes, with the heel stretched upwards, it is called 'Kunçitham'.
6. **Suçi padam** - When a dancer points the big toe to do a movement, sometimes sliding through on the big toe still pointing, it is called 'Suchi padam'.

# Sthaanakas (Kuchipudi)

*Vaishnavo Sama Padamcha  
Vaishakam Mandalam Tatha  
Pratyalidam Tathalidam  
Sthanan Yetani Shandrunam*

**Vaishnava padam:** The feet are kept two and a half Talas apart from each other. One of them should be on the ground in the natural posture, the other is lifted and turned sideways with the toes stretched and turned towards the shin. The body and arms are in the Saushtava position. This is called the Vaishnava Sthanaka

**Sama Padam:** Meaning: If the feet are kept in their natural posture at one Tala's distance and the body keeps the natural Saushtava position, this is called the Samapada Sthana. The presiding deity here is Brahma.

**Vaishakam:** The feet are kept three and 3 talas/spans apart from each other, the thighs remain steady and the feet are raised and moved apart. This is the Vaishakha Sthana. Kartikeya is the presiding deity of this position.

**Mandalam:** If the feet are turned sideways and are kept at four Tala/spans distance, thighs and knees also look sideways and the waist remains in its natural position, then this position is called the Mandala Sthana. The presiding deity here is Indra.

**Alidha:** If the right foot in the Mandala position is moved sideways at 5 Talas distance from the left foot, then this position is called Alidha Sthana. The presiding deity here is Rudra

**Pratyalidha:** If the right foot is bent and is in the Kunchita position and the left foot is stretched opposite to the Alidha position, it will make the Pratyalidha Sthana.

## Nritta Hastas

*Chaturasrau tathodruttau/  
Tathai talamukhau smritau//  
Swastikau viprakirnau cha/  
pyaraalakatakaamukhau//  
Aavidhavakrau suchaasyau/  
rechitavārdharechitau//  
Uttanavanchitaau chaiva/  
pallavau cha tatha karau/  
Nitambha vaapi vigneयो/  
keshabandhau tatheva cha//  
Latakyaу cha tatha proktau/  
Karihastau tatheva cha//  
Pakshavanchitakau chapi/  
pakshaprahdhyotakau tatha//  
Gneyau garudapakshau cha/  
dandapakshau tathaiva cha//  
Urdhvamandalinau chaiva/  
parshvamandalino tatha//  
Urohmandalinau chaiva/  
urahparshvardhamandale//  
Mushtikah swastika-s-chapi/  
nalinipadmakoshakau//  
Allapalavo ulvanocha/  
Lalithau valithau tatha//  
saptashasti kara hyete/  
namotomhihitaanmayaa//  
yatha lakshana metechaam/  
karmanichanibodhatam//*

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.

*Chathurasram, Udhrutham, Talamukham, Swàsthika, Viprakirna, Arāla Katakamukham, Āvidham, Suçi, Rēçita, Ardharēçita, Uttanavanchita, Pallava, Nithamba, Keshbhandam, Latha, Karihastam, Pakshavançithakam, Pakshaprahdhyotakam, Garudapaksha, Dandapaksha, Urdhvamandali, Parshwamandali, Urohmandali, Urahparshvardhamandali, Mushtikaswastika, Nalini padmakosam, Alapallava, Ullvana, Lalitha, Valitha.*

*The Nritha Hastas (poses in pure dance) are primarily intended not for abhinaya but only for grace in Nartana (pure dance). But their use is also extended for abhinaya by masters of the art.*

**Chathurasra:** When elbows are held in line with shoulders and hands in the Katakamukha position are stretched out in front of the chest with the palms facing away from the body, this is the Chaturasra hasta.

**Udritha:** If at first both hands in the Hamsapaksha position are in front of the chest and then each hand moves up and down to its original position alternately thus resembling the swaying movement of a palm leaf in the wind, this is the Udvrtta hasta.

**Talamukha:** This hand gesture is similar to the Chaturasra hasta. The only difference is that the palms of two hands in the Katakamukha position must face each other. Then it is the Talamukha hasta.

**Swastika:** When the hands in the Talamukha hasta are crossed at wrists, this gesture becomes the Swastika hasta.

**Viprakinam:** When the Swastika hasta turns into the Talamukha hasta, it becomes the Viprakinam hasta.

**Arala Katakamukha:** If palms of two hands are turned upwards from the Allapallava (Alapadma) position and through the Padmakosha position and the right hand transforms into the Katakamukha hasta and the left hand transforms into the Arala hasta, then this is the Arala Katakamukha hasta.

**Aviddhavakra:** When two hands with palms downwards are in the Pataka position, shoulders, elbows and hands are in one level, then hands make graceful movements (palms are raised a little and turned forward and again downwards), then this is the Aviddhavakra hasta.

**Suchimukha:** When two hands are in the Sarpasirsha position with the thumbs and middle fingers touching each other, then hands draw a circle and now little fingers of both hands in the Sarpasirsha position touch each other, this is the Suchimukha hasta.

**Rechita:** If two hands in the Hamsapaksha position move alternately up and down with palms looking upwards, this is the Rechita hasta.

***Ardha Rechita:*** If the left hand is in the Chaturasra position and the right hand is in the Rechita position, this is the Ardharechita hasta.

***Uttanavanchita:*** If two hands in the Tripataka position are slightly bent in elbows, and shoulders and elbows move gently up and down in swaying movements, this is the Uttanavanchita hasta.

***Pallava:*** If two hands in the Pataka position are held in front of the chest and crossed at wrists, this is the Pallava hasta.

***Nitamba:*** When two hands in the Pataka position move from shoulders to hips, this is the Nitamba hasta.

***Keshabandhu:*** If hands are in the Pataka position and move constantly top-down from the top of the head to be found on both sides of face, this is the Keshabandhu hasta.

***Lata:*** If two hands in the Pataka position are stretched sideways and elbows are in line with shoulders, this is the Lata hasta.

***Karihasta:*** When the left hand is held near the ear in the Tripataka position and the right hand is stretched out in the Pataka position and moves from side to side, this is the Karihasta hasta. The similar movement should be done in the reverse order i.e. with the right hand held near the ear.

***Pakshavanchita:*** If the right hand in the Tripataka position is about six inches away from the waist with the palm facing the floor and the left hand is six inches above the head with the palm turned to the right, this is the Pakshavanchitaka hasta.

***Pakshapradhotaka:*** When hands in the Pakshavanchita position are reversed i.e. the right hand is above the head and the left hand is near the waist, this is the Pakshapradhotaka hasta.

***Garudapaksha:*** If both hands in the Tripataka position are placed on both sides of the body with the palms facing the hips and then they are lifted up and positioned at least a foot away from either side of the head with the palms facing up, this is the Garudapaksha hasta.

***Dandapaksha:*** If both hands in the Hamsapaksha position in front of the chest are moved alternately sideways until each hand is one level with the shoulder, this is the Dandapaksha hasta.



***Urdhvamandali:*** When two hands in the Pataka position are fully extended upwards with the palms facing each other and fingers pointing towards the sky, this is the Urdhvamandali hasta.

***Parshvamandali:*** When two hands in the Pataka position are stretched out sideways with the palms facing each other, this is the Parshvamandali hasta.

***Uromandali:*** If two hands in the Pataka position are held in front of the chest with palms facing up and then the palms with stretched fingers are lifted up and make circular motions so that the left hand is above the head with fingers facing up and the right hand with the palm facing down and fingers pointing to the right is stretched sideways simultaneously with the left hand, this is the Uromandali hasta.

***Urahparshvamandali:*** If at first both hands are held close to the chest, the right hand being in the Alapallava position and the left hand in the Arala position being stretched out to the left as much as possible and then both hands start moving simultaneously from side to side, this is the Urahparshvadamandali hasta.

***Mushtikaswastika:*** If at first both hands are held close to each other in the Arala position with fingers facing down and palms facing the body so that elbows are in one level with shoulders and then hands are lifted slightly, palms are turned upwards and hands move first into the Allapallava position (Alapadma) and then into the Katakamukha position and after that they cross at wrists on the waist level, this is the Mushtikaswastika hasta.

***Nalinipadmakosha:*** When two hands in the Padmakosha position move in front of the chest up and down with fingers running, this is the Nalinipadmakosha hasta.

***Alapallava:*** If two hands in the Pataka position in front of the chest with palms facing down move upwards with fingers running delicately so that they rise to the shoulders level and palms start to face each other, this is the Alapallava hasta.

***Ulbana:*** If hands in the Alapallava position shift from the in-front-of-the-chest position into the at-shoulders position and transform into the Pataka position, this is the Ulbana hasta.

***Lalita:*** When both hands move from the Ulbana position to the top of the

head, this is the Lalita hasta.

**Valita:** When both hands in the Pataka position are crossed on the chest level in elbows, this is the Valita hasta.

# Drishthi Bheda (Eye Movements)

*Samam Alokita Saachi pralokita Nimilita  
Ullokita-anuvritte cha tatha chaiva-avalokita  
Ithyashtho drishthi bheda syu kirtita purvasuribhi*

Drishthi in Sanskrit meaning “Vision”. In relation to our eyes it means “sight” or “to see”. The classification of these eye movements are based on how we move the eye balls. In fact we use each of them in our every day routine. Just a matter of identifying with their names. There are eight types of Eye movements given in the shastras:

1. **Sama:** Eye kept still without any movement.
2. **Alokita:** Rolling your eye balls in a circular pattern.
3. **Saachi:** Looking through the corner of the eyes.
4. **Pralokita:** moving your eyes side to side.
5. **Nimilita:** It looks like a half shut eye. Here one tries to focus the eye ball towards the heart.
6. **Ullokita:** Looking upwards.
7. **Anuvritta:** Rapid movement of the eyes up and down.
8. **Avalokita:** Looking down.

# Shirobheda (Head movements)

*Samam udvahitam adhomukha-lolitam Dhutam  
kampitam cha paravrittam ukshiptam parivahitam  
navdhakathitam shirasa natyashastra visharadaihi.*

Head movements are also called Shirobheda. Shira or shirasa meaning "Head" in Sanskrit. The head movements refer to the head positions, while expressing a particular bhava. There are Nine head movements.

1. **Sama** : The head kept straight
2. **Udvahitam** : Head Looking upwards
3. **Adhomukham** : Looking Down
4. **Alolitam**: Circular Movement of the head
5. **Dhutam**: Right to left movement of the head
6. **Kampitam**: Up and down nod of the head
7. **Paravrittam**: Brisk turning of the head to the right or left
8. **Ukshiptam**: Head is turned and raised or a slanting position of the head.
9. **Parivahittam**: Quick small shakes of the head.

# Greeva Bheda (Neck movements)

*Sundari cha Tirashchina tathaiva Parivartita  
Prakampita cha bhavagnair gneya greeva chaturvidha*

Neck movements are an integral part of most Indian classical dance forms. If performed in a smooth and delicate manner it increases the quality of both Nritta and Abhinaya. The grace emerging out of Attami's plays a very important role in communicating an idea in abhinaya pieces or as an ornament in Nritta. Like Gamakas are to Carnatic music, neck movements are to Bharatanatyam.

The four types of neck movements mentioned in Abhinaya Darpanam are:-

1. **Sundari** : Here the neck is moved from side to side. It is also called as Attami.
2. **Tirashchina**: Here neck is moved in a V-shape.
3. **Prarivartita**: Here the neck is moved in a Semicircle or moonlike shape.
4. **Prakampita**: Here the neck is moved forward and back.