

## IMPORTANCE OF BODY LANGUAGE IN EFFECTIVE MULTICULTURAL COMMUNICATION

### IMPORTANȚA LIMBAJULUI CORPORAL ÎN COMUNICAREA MULTICULTURALĂ EFICIENTĂ

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**Abstract:** Communication is the transfer of information and ideas during the interaction between people. It is of two types: verbal and non-verbal, body or gestural. Gestural, body or non-verbal communication is as rich and complex as any language and organizes elementary and meaningless units into meaningful units. The gesture theory states that vocal human language developed from a gestural language. On the other hand, it is visual and exploits the unique features of the visual and performing media. This is considered as universal language. Cultural assimilation leads to multiculturalism. Multiculturalism is the appreciation, accepting, promotion of multiple ethics applied at the organization level in multicultural society. The need for effective multicultural communication is more prevalent in today's world as countries do more business globally and borders are disappearing. Here gestural language plays a vital role in establishing relationship where people have no language in common. As this language is universally accepted and understood, serves as the main channel of communication in multicultural society. Body language is broad term for gestural language, which includes gestures, facial expression, eye movements, posture, body movements and the use of time and space. This Para language including body or gestural language serves as main factors in multicultural communication. Recognizing the importance of body or gestural language in communication, our ancient preceptors evolved, codified and propagated each body movements for effective communication. Natyashastra<sup>2</sup>, which is the earliest text in this direction authored by Sage Bharathamuni, discusses the gestural language in detail. Analyzing the importance of traditional gestural language, Identifying its relevance in changing human values and creating modified version of the same for adopting in multicultural communication - are the main aims of this paper.

**Key words:** body language, gesture, multicultural, communication. Natyashastra, Abhinaya<sup>3</sup>  
**Cuvinte cheie:** limbaj corporal, gest, multicultural, comunicare, Natyashastra, Abhinaya

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<sup>2</sup> Earliest reference book on dramaturgy, written by Bharathamuni – 2century BC

<sup>3</sup> Abhinaya is a concept in Indian dance and drama derived from Bharata's Natya Shastra. Although now, the word has come to mean 'the art of expression' (Bing – Wikipedia)

## 1. Introduction

1.1 Communication is a process that allows people to exchange information by several methods. It requires feedback. Communication is the articulation of sending a message, whether it is verbal or nonverbal, so long as being transmits a thought provoking ideas, gestures, etc.<sup>4</sup>

Communication can be defined as the process of meaningful interaction among human beings. It is the art of passing information and the process by which meanings are exchanged so as to produce understanding. It is the process by which any message is given or received through talking, writing and making gestures. Body language, sign language, paralanguage, touch, and gestural language, eye contact are recognized as the media of nonverbal communication.

It is of two types: verbal and non-verbal or gestural. Gestural, body or non-verbal communication is as rich and complex as any language and organizes elementary and meaningless units into meaningful units. The gesture theory states that vocal human language developed from a gestural language. On the other hand, it is visual and exploits the unique features of the visual and performing media. This is considered as universal language.

1.2 Aims of communication: Conferring the knowledge, expressions, giving the advice and commands and asking the question are the aims of communication.

1.3 Non-verbal communication: Non-verbal communication is usually understood as the process of communication through sending and receiving of wordless messages and can be communicated through gesture, touch, posture, facial expressions and eye contact. It is focused on face-to-face interaction. It can occur through any sensory channel that is Panchendriyas – sign, sound, smell, touch and taste.

1.4 Gestural language: Gestural or body language is the broad term for the language system that depends on gestures as the main channel of communication. This would include the notion of manually coded language and the sign language.

There is a dire need to establish gestural language in multicultural society:

- To understand each other;
- To remove the cultural distances;
- To strengthen the trust;
- To eradicate the cultural conflicts;
- To establish the social harmony.

1.5 History of gestural language: From the prehistoric time, before the evolution of speech, people expressed their hopes, joys and aspirations through gestures. Even in common conversation the speaker uses gestures appropriately. Therefore, it is common tendency to use gestures in communication. It can be

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<sup>4</sup> <http://Communication.wikia.com>

considered that they are the most expressive part of the body like eyes, the hands and so on. They can reveal a number of actions according to the moods and sentiments. People still use gesture when they speak, especially when they meet people who have no language in common. Even in general conversation the speaker uses gestures according to his/her expression. Recognizing the importance of gestures in communication, these have been stylized and taught to make the communication more effective.

1.6 Gesture: A gesture is a non-vocal body movement that intends to express meaning. They may be articulated with the hands, arms, body, head, face and eyes. Gesture or Mudra<sup>5</sup> encodes sophisticated information accessible to the initiator that is privy to the subtlety of elements encoded in their tradition. These gestures have been analyzed from time to time based on Natyashastra and Abhinaya<sup>6</sup>darpana and practiced even today in the classical dance fields of India.

1.7 Dance and non-verbal communication: Dance is a form of non-verbal communication that requires the same underlying in the brain for conceptualization, creativity and meaning as lies in verbal communication. Dance also has vocabulary in the form of steps, gestures, grammar, mathematics, chemistry, physics, etc. Dance assembles these elements in a manner of poetry with its ambiguity and multiple symbols and elusive meaning.

1.8 Culture<sup>7</sup>: Learning and transmitting the integrated pattern of human knowledge, belief, behaviour that is knowledge to succeeding generation is called Culture. Culture thus consists of language, ideas, beliefs, customs, taboos, codes, institutions, tools, techniques, arts, rituals, ceremonies, and symbols. The word Culture derived from the Latin word Culture stemming from Colure means to cultivate. It has different meanings. A. Crober and others compiled a list of 164 definitions for Culture in their book "Culture: A critical review... of concepts and definitions". Hence, there is no single definition for Culture. According to E.B. Taylor "*Culture is that complex whole, which includes knowledge, belief, art, morals, laws, customs and other capabilities and habits acquired by man as a member of the society*"<sup>8</sup>.

1.9 Indian Culture: Indian culture is a blending together of different components like religion, spirituality, language, literature, music, sculpture, painting, dance, theatre, different festivals, food habits and many more alike, which are specially interrelated.<sup>9</sup> Through the ages, it has absorbed outside influences but maintained its ancient heritage and evolved a distinct culture, which is living and growing. The Cultural heritage of India is the most ancient, extensive, varied and exclusive. It retained its vitality, originality and stability by practicing its

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<sup>5</sup> A mudrā is a symbolic or ritual gesture in Hinduism and Buddhism While some mudrās involve the entire body, most are performed with hands and fingers (Bing – Wikipedia)

<sup>6</sup> Treatise on Indian Classical Dance, written by Nandikeshwara – 200 BC.

<sup>7</sup> WikiAnswer.com

<sup>8</sup> B.P Singh. Indian Culture The State, the art and Beyond. Oxford University Press. 2009 Page NO 42

<sup>9</sup> By P Nag, Cultural Heritage of India , 2007, NATMO

Sanathana Dharma<sup>10</sup>. The Indian Culture has inner strength in tolerance, respect of faiths and beliefs and a great attitude of understanding.

1.10 Multicultural: Cultural assimilation leads to multiculturalism. Multiculturalism is the appreciation, accepting, promotion of multiple ethics applied at the organization level in multicultural society. The need for effective multicultural communication is more prevalent in today's world as countries do more business globally and borders are disappearing. Here gestural language plays a vital role in establishing relationship where people have no language in common. As this language is universally accepted and understood, it serves as the main channel of communication in multicultural society.

## 2. Aims and objectives

2.1 Analysing the importance of traditional gestural language or body language and creating the modified version if necessary and adopting it in multicultural communication.

2.2 Identifying its relevance in changing human values by discussing on how this will promote the trust among people, how it removes cultural distance, conflicts and establishes social harmony.

## 3. Key questions

Can't we use already established theories of body or gestural language for effective multicultural communication?

Can we use gestural language directly or do they need modifications?

## 4. Hypothesis

Whether identified classical gestures are really beneficial to multicultural society at large;

Whether the multicultural society accepts the existing classical gestures or interested in modified version;

If modification required – at what range?

## 5. Methodology

Historical: Historical method is used since the topic mainly depended on the historical sources. Qualitative method is also used since the analysis and the interpretation of the data is based on human behaviours, emotions and communications.

Qualitative analysis through practical approach: To interpret and analyse the data, which is mainly based on human behaviour, emotions, communications, the author has carried out various workshops, summer camps, intensive training camps, seminars, visited to historical places, discussed with scholars and experts. These experiential exercises contributed largely to develop this article.

6. Sources: The following sources are available to understand these gestures:

6.1 Literary sources: This is the primary source, which includes several sub sources. In the post Natyashastra period the texts have followed Natyashastra by

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<sup>10</sup> Sanatana Dharma, meaning "Eternal or Universal Righteousness" is the original name of what is now popularly called Hinduism. - Bing Wikipidea

absorbing the contemporary values except Abhinayadarpana. Therefore, for this research article, majorly Natyashatra, Abhinayadarpana, and Lasyaranjana are used apart from other sources.

6.1.1 *Treatises*: There are many treatises pertaining to classical dance from the 2<sup>nd</sup> century B.C. and most of the treatises are in Sanskrit<sup>11</sup>. Recently these works have been translated into regional languages. Among them, some are well known.

6.1.2 *Natyashashtra*: This is considered to be the Encyclopaedia of dramaturgy. This comprises several topics like music, drama, and dance. It comprises 36 chapters and 6,000 Shlokas<sup>12</sup>, written by Bharathamuni in the second century B.C. Adhya Rangacharya translated this Sanskrit work into Kannada<sup>13</sup>. Dr. Manmohan Ghosh has translated it into English. 10 chapters are devoted to gestural language in detail.

6.1.3 *Abhinayadharpana*: This work in Sanskrit is another treatise on Lakshana<sup>14</sup> on gestural language written in the third century A.C by Nandhikeshwara. This work is translated into all the languages of the world. In this text, Angikabhinaya that is gestural language, is described. Dr. Ananda Coomaraswamy and Dr. Manmohan Ghosh have translated this into English. M. Sridhara Murthy has translated this work into Kannada.

6.1.4 *Dhasharupaka*: There are four chapters in this treatise and two chapters are dedicated to gestures of moods and sentiments, written by Dhananjaya in the 10<sup>th</sup> century A.C in Sanskrit. K.V.Subbanna translated this text into Kannada and Geroge C.O. Haas in English.

6.1.5 *Sangetha Rathnakara*: Sarangadheva has written this book in 13<sup>th</sup> century A.C. It consists of seven chapters. It is in Sanskrit. The last chapter is devoted to dance. Dr. K. Kunjunni Raja and Radha Berniar have translated this into English.

6.1.6 *Lasyaranjana*: This is the first and foremost treatise comprising eight chapters on classical dance in Kannada written by King Simhabhupala, in 16<sup>th</sup> century A.C. This treatise is based on Natya Shashtra.

## 6.2 (Secondary Sources) Architectural

6.2.1 In Karnataka we find dance sculptures in all the temples built during the historical times from time to time. Ancient temples located at Belur, Halebidu, Somnathpur, Pattadhakallu, Badhami, Aralaguppa, Hassan, Chikamagalur, and Hampi are famous for the dance sculptures carved on the temple structure<sup>15</sup>.

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<sup>11</sup> Official language of ancient India

<sup>12</sup> A śloka (also anglicized as shloka or sloka, meaning 'song', from the root śru, 'hear') is a category of verse line developed from the Vedic Anuṣṭubh. (Bing – Wikipedia)

<sup>13</sup> Regional language of Karnataka state, India

<sup>14</sup> Characteristics

<sup>15</sup> Dr. Choodamani Nandagopal. Shile Kale.Sundaraprakashana .2007 pg 79 to 102

6.2.2 Various gestures can be explored from the sculptures such as Nataraja, women dancing with Krishna, several dance postures, sculptures showing various musical instruments and deities of eight directions<sup>16</sup>.

6.3 Inscriptions: following inscriptions throw much light on dance.

- Arichalluru Inscription of 4<sup>th</sup> century A.C, Tamil Nadu. India
- Kudumiyamalai Inscription of 7<sup>th</sup> century A.C, Tamil Nadu.
- Malayakovil or Malekovel – 7<sup>th</sup> century A.C, Tamil Nadu.
- Pattadakallu Inscription – 8<sup>th</sup> century A.C, Karnataka.
- Inscription of Someshwara Temple, Gadag, 15<sup>th</sup> century A.C, Karnataka.
- Hadagali Inscription – 16<sup>th</sup> century A.C, Karnataka.

7. Data extracted from the Primary Sources: Abhinaya is the life breath of dance. Concealed thoughts can be revealed through Abhinaya. The word 'Abhinaya' derived from the Sanskrit words 'Abhi', which means 'towards' is added to the predicate 'Ne', which means 'giving'. There are four kinds of Abhinayas known as Chaturvidha Abhinaya; a) Angikabhinaya - expression through body movements, b) Vachikabhinaya - verbal expression, c) Aharyabhinaya - expression through make-up and costumes d) Sathvikabhinaya. - Facial expression. Of these four Abhinayas, Angikabhinaya focuses on body gestures. Hence, information is derived from Angikabhinaya.

7.1 Angikabhinaya<sup>17</sup> is of pivotal importance in dance. This Aangikaabhinaya is divided into three groups.

- *Anga* – Major limb. In Anga, which is a chief variant of Aangikaabhinaya, expressions of face, hands, chest, elbows, waist, and feet are included. Some add neck in this division.
- *Prathyanga* - Minor limb. Even this is another principal variant of Aangikaabhinaya. Expressions of six Angas are included in this division, namely: shoulder bones or shoulders, arms, back, stomach, thighs and knees. Some have added wrists, forearms and knee joints.
- *Upanga* - Subsidiary limb. Under this category expression of eyes, eyebrows, eyeball, eyelids, nose, chins, cheeks, lips, teeth, tongue, face, head are explained. In some texts we find the saying 'Vadhanam Shiraha'.<sup>18</sup> But it is not included in many texts. Moreover, head, fingers and toes, forelegs and forearms have been described as Anganthara<sup>19</sup>. Description and usage of all these Angas have been given in treatises and commentaries, which are based on Natyashastra and Abhinayadarpana.
- Our ancients<sup>20</sup> have designed, experimented, practiced. Propagated and codified each part of the bodily movement for the purpose of effective communication since 200 B.C. It is a very wide-ranged and complicated

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<sup>16</sup> Dr. Choodamani Nandagopal. Shile Kale.Sundaraprakashana .2007 pg. 151 to 204

<sup>17</sup> Natyavifhushi Prof. Jaya . Bharathanayam Text and Digest. 2009. pg no 123 to124

<sup>19</sup>In the divisions of head face also should be considered

<sup>20</sup> After angas or apart from Angas

<sup>20</sup> Preceptors or Gurus

subject. I strongly feel that a single life is not sufficient to study this subject in depth. Therefore, I have focused on five major limbs, which are used in all the walks of life. They are:

- *Shirobhedha* - head movement and their usages;
- *Dhrushtibhedha* - movements of the glances, and their usages;
- *Grevabhedha* - neck movements and their usages;
- *Hastha* - hand gestures and their usages;
- *Paadhabhedha* - leg movements and their usages.

Gestures explained under these five divisions are comprehensive, universal in nature and are used in all communications expressed by human beings. Therefore, this part of the source is dealt in detail:

7.2 Angikabhinaya as in Abhinayadharpana of Nandhikeshwara: Abhinayadharpana explains the above mentioned five major gestures in detail.

7.2.1 Shirobhedha: Head movements as in Abhinayadarpana: This is one of major limb in Anga, which is a major division of Aangikaabhinaya. There are 9 head gestures in Abhinayadarpana, 13 in Naatya Shastra and 19 in Laasya Ranjana along with their usages. One of the shloka from Abhinayadharpana says about the head movement as:

Samam Udvaahitha Adhoomukha Aalolitham Dhutham ||  
Kampithaschiva Paraavrutha Uthkshiptha Parivaahitham ||  
Navadhaa Kathitha Sheersha Natyashastra Vichakshanai ||  
Abhinayadarpana

English version of the shloka

- *Sama*: Keeping head straight without moving, shaking, lifting, bending is called Sama. Usages: In the beginning of dance, while praying, while showing arrogance, to show anger in love, while astonishment and in static posture.
- *Udhwaahitha*: Lifting up the head is called Udhwaahitha Shira. Usage: To see flag, moon, sky, mountain, flying birds, things, which are placed at high level.
- *Adhomukha*: Bending down the head is called Adhomukha Shira. Usages: To indicate shyness, sadness to for salutation, to show anxiety, fainting, to see the things placed on the ground.
- *Aalolitha*: Turning the head circularly is called Aalolitha Shira. Usage: In sleep, menace of evil spirits, intoxication, fainting, traveling, laughing.
- *Dhutha*: Turning the head left and right or side-to-side and vice-versa is known as Dhutha Shira. Usage: To see side to side, to say no, to indicate unwillingness, cold, fever, wonder, in sorrow, martial art, to take revenge, to call somebody from sideward.
- *Kampitha*: Shaking the head up and down very fast is called Kampitha Shira. Usages: To indicate anger, to say stop, to ask questions, to direct, to call, to evoke God, and to frighten.
- *Paraavrutha*: Turning the head backward is called Paraavrutha Shira. Usages: To order, in anger, shyness, to ignores, hair, bow and arrow or Archery and similar to these.

- *Uthkshiptha*: Turning the head sideward a little and lifting it up is called Uthkshiptha Shira. Usages: To say take, come here, to protect, to show acceptance and similar to these.
- *Parivaahitha*: Moving the head like a fan while projecting it a little in the front and moving side-to-side is called Parivaahitha Shira. Usage: To indicate love, desire, to turn, to show Joy, to show acceptance to indicate alternative ideas.

7.2.1.1 Shirobhedha: Head movements as in Natya Shastra<sup>21</sup>: According to Naatya Shastra there are 13 head gestures, which are as it follows.

- *Akampitha*: Moving the head slowly up and down is called Akampitha Shira. Usage: To give suggestion, to teach, to question, to talk, to order.
- *Kampitha*: Moving the head very fast up and down repeatedly is called Kampitha. Usages: In anger, while arguing, to advise, while forcing, to indicate illness and in tolerance.
- *Dhootha*: Turning the head slowly left and right is called Dhootha Shira. Usages: In unwillingness, sad, wonder, assurance, to see sideward, to respect and in calmness.
- *Vidhootha*: Turning the head very fast right and left is called Vidhootha Shira. Usages: In cold, fear, fever, drinking alcohol.
- *Parivaahitha*: Turning the head repeatedly towards both sides. Usages: This head gesture is used in wonder, joy, ordering, intolerance, worry, concealment, love, etc.
- *Udhwaahitha*: Raising the head up at once is called Udhwaahitha Shira. Usages: To indicate self-confidence, pride, height, looking upward and similar to these this head gesture is used.
- *Avadhootha*: Bending the head down at once is known as Avadhootha Shira. Usages: To communicate news, worship, and converse, calls somebody near.
- *Anchitha*: Bending the neck a little towards a side is called Anchitha. Usages: To indicate fever, fainting, intoxication, anxiety and sorrow.
- *Nihanchitha*: Lifting up both the shoulders and bending the head towards one side is called Nihanchitha. Usages: To indicate arrogant woman, politeness, negligence, silent, affection, anger out of jealousy.
- *Paraavvrutha*: Turning the head backwards is called Paraavvrutha Shira. Usages: To turn the face back, to see backside.
- *Uthkshiptha*: Lifting up the head a little up is called Uthkshiptha Shira. Usages: To look at things above, while using holy weapons.
- *Adhogatha*: Bending the head downward is called Adhogatha. Usages: To show disrespect or humiliation, bending the head, in sorrow, etc.

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<sup>21</sup> The NatyaSastra Of Bharamuni Trans- By a board of Scholars – Satguru Prakashana -1986, pg 116 to 117



- *Parilolitha*: Turning the head on all sides. Usages: To indicate fainting, fever, intoxication, being captured by evil spirit, sleep.

7.2.1.2 Shirobheda as Laasya Ranjana: There are 19 kinds of head movements out of which 13 head movements are of the same as mentioned in Naatya shastra and sama is of Abhinaya Darpana. The remaining new five head gestures are as it follows:

- *Adhootha*: lifting the head sideward only once in Adhootha. Usages: To indicate self-admiration with pride, to justify, head weight, to see sideward.
- *Theeryagunnatha*: Turning the face 15<sup>0</sup> angle and lifting it up a little is called Theeryagunnatha Shira. Usages: To indicate the negligence on beloved one.
- *Skandhaanatha*: placing the head on the shoulder is called Skandhaanatha. Usages: To indicate sleep, intoxication, fainting anxiety, etc.
- *Araathrika*: Touching the head with both shoulders and walking is called Araathrika. Usages: To indicate happiness, expressing other opinion and other similar gestures.
- *Paarshwaabhimukha*: Turning the head crosswise and lifting up a little is called Paarshwaabhimukha Shira. Usages: To indicate reject and to see sideward.

7.2.2 Ghreevabhedha – Neck Movement as per Abhinayadarpana: Generally, neck movements follow the head movement. However, dance preceptors have designed and classified various neck movements, which are entirely different from the head movements. In Abhinayadarpana the neck is included in Anga whereas in other treatises this is included in Prathyanga. According to Abhinayadarpana there are four neck movements. They are Sundari, Thirascheena, Parivarthitha, and Prakampitha.

Sundaree cha Thiraschina Thathaiva Parivarthithaa ||  
Prakampithaa cha Bhaavagnerneya Greevaa Chathurvidha ||  
Abhinayadarpana

- *Sundari*: Moving the neck crosswise towards right and left in a graceful manner is called Sundari. This is called ‘Addami’ in dance language. Usages: To indicate the beginning of love, efforts, perfection, width, joy and beginning of dance.
- *Thirascheena*: Moving the neck up towards both sides like a serpent glides. Usages: To indicate the use of sword and gliding of a serpent.
- *Parivarthitha*: Turning the neck towards both sides like a half moon shape (crescent). Usages: To indicate and adapt in dancing, in graceful dance, to kiss.
- *Prakampitha*: Moving the neck like a dove is called Prakampitha. Usages: To say you and I, in folk dance swinging Joola and in love.

Ghreevabhedha – Neck Movement as per Natya Shastra<sup>22</sup>: Nine types of neck gestures are explained in Natya Shastra.

<sup>22</sup> The NatyaSastra Of Bharamuni Trans- By aboard of Scholars – Satguru Prakashana -1986, pg 130 to131

- *Sama*: Keeping the neck normal and straight as usual. Usages: To indicate normal position, in meditation, in chanting slokas.
- *Nivrutha or Vivrutha*: Turning the straight neck is called Nivrutha. Usages: To indicate going to one's own place and standing in front of somebody from their own place.
- *Valitha or Vaahitha*: Lifting up the neck sideward, which is bent down, is called Valitha. Usages: To see things that are placed sideward up, looking with pride or neglect.
- *Rechitha*: Turning the neck excessively to make it look like churning is called Rechitha. Usages: To indicate which is shaking, churning, in illusion, to show grace in dance.
- *Kunchitha*: Bending the neck slightly as if it is folded is known as Kunchitha. Usages: To denote plea to save the neck from something, heavy on the neck.
- *Anchitha*: Slacken the neck; stretching it little front and looking up is called Anchitha. Usages: While knotting the hair after combing, while coming, while pulling the hair and while looking up.
- *Thryasya*: Bending the neck close to the shoulder bone is called Thryasya. Usages: To indicate misery, looking aside, excessive burden.
- *Natha*: Bending the neck forward is called Natha. Usages: To wear the neck ornaments, garlands and while placing the hand on the others neck.
- *Unnatha*: Lifting up the neck is called Unnatha. Usages: To show the neck ornaments, to see up and to see the road at the distance.

Ghreevabhedha – Neck Movement as per Lasyaranjana: It follows Natyashastra while explaining Ghreevabheda.

7.2.3 Hasthaa – Hand Gestures: The Hand Gestures, which accompany the recitation of the Hymns and Mantras are called Mudras and some say that 'Mudra' is of Persian origin and it means seal. The Tantrik<sup>23</sup> school says that Mudra derived from the word 'Mud' that means bliss. This bliss is attained through the divine power of Mudra or hand gesture, which emphasizes and intensifies the concentration. These are the source of pleasure. Performance of Mudra purifies, energizes and divinizes the spiritual aspirant in a similar way as the recitation of the Mantra. Based on these aspects and recognizing the importance of hand gesture in non-verbal communication, our ancient preceptors have designed hand gestures and their usages, which play a vital role in communication in general and in Indian classical dances in particular. Thus, expressive and meaningful hand movements are called Hastha in dance fraternity, which communicate a thought or feeling and can express extreme joy or unexplainable grief. One can express all kinds of emotion, imagination and subject through these gestures. These hand gestures contribute to the understanding of the dance, accompanied by the foot work, body

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<sup>23</sup> Tantric can refer to - Tantra, especially Hindu Tantra and tantric yoga. Tantra, hence "principle, system, doctrine", from the two root words tanoti "stretch, extend, expand", and trayati "liberation (Bing – Wikipedia)

movements, posture and facial expressions. It conveys the meaning of a song. The important feature of the Indian classical dance is the use of hand gestures by the artist as a shorthand sign language to narrate the moods and sentiments. Hand gestures are universal and serve as words in language. May be this is the reason, why Plato quotes Socrates saying as “If we hadn’t a voice or a tongue and wanted to express things to one another, wouldn’t we try to make a sign by moving our hands?” – Plato’s Cartylus, 5<sup>th</sup> century BC”.

Divisions of Hand Gestures: These Hasthas are divided into three categories, namely Samyutha, Asamyutha, and Nruthahasthas. Single or separated hand gestures are called Asamyutha Hastha. Double or combined hand gestures are called Samyutha Hastha. Decorative hand gestures are called Nrutha Hasthas. According to Nandhikeshwara, there are 28 Asamyutha Hasthas and 24 Samyutha Hasthas and 13 Nrutha Hasthas. These Hasthas have their own usages, which are very useful to express feelings and emotions. Asamyutha and Samyutha Hasthas are called expressional hand gestures. Recognizing the importance of these gestures, all the commentators of the post Natya Shastha period evolved new hand gestures like Devatha (Gods), Dashavathara (10 incarnation of Vishnu), Bhandavya (Relationships), Sankara (Complex), Nanartha (multiple meanings), Nadhi (River), Parvatha (Mountain), Navagraha (nine planets), Ragaragini<sup>24</sup>, Nakshathra (Stars), Nayaka, Nayaki Bhava (Emotions of Hero & Heroine Chaturvarna (four caste system) Varnavishesha (colours) Vayomaana (Age) Kaalamaana (Time) Ruthumaana (seasons). Jaathi (caste) Pushpa (flower), Vedha<sup>25</sup>, Chathuroopaaya (four strategies), Panchabhootha (five elements. To learn these hand gestures one should master Hastha Karanas (action), Pranas (life force), Sancharas (Movements), Kshethra (Area) and Hastha Karmas (Duty). Bharatharava<sup>26</sup> explains in detail about these gestures. Each gesture has number of usages.

Divisions of Hand gesture as per Natya Shastra: Natya Shastra also divides hand gestures into three divisions as mentioned above. They are 24 Asamyutha Hasthas, 13 Samyutha Hasthas and 30 Nrutha Hasthas. All the Gurus<sup>27</sup> evolved new hand gestures, experimented, propagated codified them in texts along with their usages. Among them Hastha Mukthavali of Shubhankara, Balarama Bharatha and Narthana Nirnaya are very important texts on hand gestures. To understand these hand gestures and their usages, it is necessary to know modes, method of practicing and placing them. Again, the Study of hand gesture is a vast and wide ranged subject as mentioned before. Only portion of a few divisions has been considered to support the views of this article.

7.2.4 Asamyutha Hastha (Non – combined or single hand gesture): According to Abhinayadharpana, there are 28 Asamyutha Hasthas, namely: 1) Pathaka 2) Thripathaka 3) Ardha Pathaka 4) Kartharemkha 5) Mayura 6) Ardha Chandhra 7) Arala 8) Shukathunda 9) Mushti 10) Shikhara 11) Kapitha 12)

<sup>24</sup> A traditional melodic type in Hindu music, consisting of a theme that expresses an aspect of religious feeling and sets forth a tonal system (Bing – Wikipedia)

<sup>25</sup> The Vedas are the four ancient Indian collections of hymns (c. 2000–1100 BCE) – Bing Wikipedia

<sup>26</sup> A text on dance by Nandhikeshwara

<sup>27</sup> 1. Hinduism. a preceptor giving personal religious instruction. 2. An intellectual or spiritual guide or leader.

Katakamukha,13)Suchi,14)Chandhrakala,15) Padhmakosha 16) Sarpashersha 17) Mrigashersha 18) Simhamukha 19) Langula 20)Alapadhma, 21) Chathura 22) Bhramara 23) Hamasasya 24) Hamsapaksha 25) Sandhamsha 26) Mukula 27)Thamrachuda 28) Thrishula.

Pathaka Thripathako Ardhapathaka Kartharemukhaha || Mayurakhyo Ardhachandhra Arala Shukathundakaha || Mushtischa Shikarakascha Kapittha Katakamukhaha || Suchi Chandhrakala Padhmakosha Sarpashirasthatha || Mrughashersha Simhamukho Kangula Alapadmaha || Chathuro Bhramaraschaiva Hamsasyo Hamsapakshakaha || Sandhamsho Mukulaschaiva Thamrachuda Thrishulakaha || Ashttavimshathi Hasthamevam Namani Vaikramath || Abhinayadharpana

Pathaka: Bending the thumb while joining it with the index finger and stretching the remaining fingers straight by joining them is called Pathaka Hastha. The usages are: Natyarambhe varivahe vane vastu Nishedhane || Kuchasthale Nishayancha Nadhyam Amaramandale || Thurage Khandane Vayou Shayane Gamonodhyame || Prathapecha Prasadhecha Chandhrikayam Ghanathape || Kavatapataane Saptha Vibhakthyarthe Tharangake || Vedhipravesha Bhavepi Samathve Changaragake || Athmarthe Shapathechapi Thushni Bhavasyadharshane || Ashervadha Kriyayancha Nripashrestasya Bhavane || Thadapathrecha Khetecha Dhruvyadhi Sparshane Thatha || Thathra Thathrepi Vachane Sindhouthu Sukruthi Krame || Sambhodhane Purogepi Khadgha Rupasya Dharane || Thathra Mase Samvathsare Varshe Dhine Sammarjhane Thatha || Yevam Artheshu Yujyanthe Pathaka Hastha Bhavana || Abhinayadarpana

Asamyutha Hastha (Single hand gestures as in Abhinayadarpana) (Fig. 1).



**Figure. 1 Usages of single hand gestures: Each of the gestures has number of usages. Here effort is made to explain usages of a few gestures, as explained by Abhinayadarpana.**

Meaning:

Natyarambha: Beginning of dance, Varivahe: Cloud, Vane (forest), Vasthunishedhane (To say no), Nisha (Night), Nadhi (River), Amaramandale: (Celestials abode), Thurage (Horse), Khandane (Chapping / cutting), Vayu (Air), Shayane (Sleeping) , Gamanodhyame: (Trying to move forward), Prathapa (Valor), Prasadha - Compassion, Chandhrika (moonlight), Ghanathape (hot sun), Kavatapataane(opening and closing the door), Sapthavibhakthyarthe (denoting seven cases), Tharanga (waves), Vedhi Pravesha : (entering the street), Samathva (levelling), Angaragake: (Applying something), Athmarthe (To say I), Shapathe (Promise), Thushnebhava (Silence), Ashervadha (Blessings), Nripashreshta (Eminent King), Thadapathra (Palm leaf), Khete (Shield), Dhruvyahdhisparshane (Touching oil and so on), Thathra Thathrepi Vachane (This, that, to say here, there), Sindhou (sea), Sukruthi Krame (good work), Sambhodhane (Addressing), Purogepi (Entering the city), Khadga Rupasya Dharane (Hold the sword), Mase (Month), Samvathsare (Year), Varshadhene (Rainy day), Samarajane (Sweeping)

Sarpashersha: Usages: Chandhane Bhujange Mandhe Prokshane Poshanadheshu || Dhevarshya Udhakadhaneshu Hyasthale Gajakumbhayo || Bhujasthaleshu Mallanam Yujiathe Sarpasherhakaha. Abhinayadharpana

This hand gesture is used to indicate sandal paste, snake, in slow motion, to purify, to protect.

Mrigashersha: Usages: Sthrenamarthe Kapolecha Krama Maryadhadhorapi || Bhethhe Vivadhe Nepathye Avasecha Thripundake || Mukhamukhe Rangavalyam Paadhasamavahanepicha || Sarvasammelane Karye Mandhire Chathradharane || Sopane Paadhavinyase Priyahwane Thathaivacha || Sancharecha Prayujyetha Bharathagamakovidaihi // Abhinayadharpana

This gesture is used to indicate woman, cheeks, to respect, in fear, in argument, face to face, house, to hold the umbrella.

Simhamukha: Usages: Vidhrume Moukthike Chaiva Sughandhe Alakasparsane || Akarnanecha Prushathi Moksharthe Hrudhisamsthethaha || Home Shashe Gaje Dharbhachayane Padhmadhamani || Simhanane Vaidhyapakashodhane Simhavakthrakaha. Abhinayadharpana

This gesture is used to indicate coral, pearl, scent, hair lock, to hear, to show the rabbit, elephant.

7.2.4.1 Samyutha Hastha (combined or joined hand gesture): Combined hand gestures are called samyutha Hathaaa. There are 24 Samyutha Hasthas according to Abhinayadharpana. They are: Anjali, Kapotha, Karkata, Swasthika, Dola, Pushpaputa, Uthsanga, Shivalinga, Katakavardhana, Karthariswasthika, Shakata, Shanka, Chakra, Samputa, Pasha, Kilaka, Mathsya, Kurma, Varaha, Garuda, Nagabandha, Katwa, Berunda and Avahitha) and 13, according to Natya Shasthra.

Samyutha Hastha: Anjalishcha Kapothashcha Karkata Swasthikasthathaha || Dola Hastha Pushpaputa Uthsanga Shivalingakaha || Katakavardhanashchaiva Karthareswasthikasthathaha || Shakata Shankha Chakroucha Samputa

Pashakelakou || Mathsya Kurma Varahascha Garudo Nagabhandhakha || Khatva Bherundakashcha Avahitha Thathaivacha || Chathurvimshathi Sankyaka Samyuthaha Kathithaha Karaha||  
Abhinaya Dharpana.

Here effort is being made to explain usages of a few gestures, as explained in Abhinayadarpana (Fig. 2).



**Figure 2. Samyutha Hastha (Combined hand gestures as in Abhinayadarpana)**

Anjali Hastha: Usages: Dhevathaguru Vipranam Namaskare Anukramath || Karyashiromukhorassu Viniyojya Anjalikaraha.

If the Anjali Hastha is held up above the head, it means salutations to God, if held in front of the face, it means salutations to receptors, if held in front of the chest, it is to elders and spectators, if held below the chest, it means salutation to commoners. This hand gesture is used to denote cutting and to sleep also.

Kapotha: Usages: Pramana Gurusambhasha Vinayangikruthashwayam || To promise, converse with the guru, receiving with humbleness,

Uthsanga: Usage: Alinganecha Lajjayam Angadhi Pradharshane || Balanam Shikshanechaya Uthsango Yujyathe Karaha

To embrace, to show shyness, to show the body, to protect the child

Karkata: Usage: Samuhadharshane Thundhadharshane Shankhapurane ||  
Anganammotane Shakhonnamane cha Niyujyathe ||

To show the crowd, the stomach, to blow the conch, for wriggling,  
bending the branches

Khatva: Usage: Khatva Hastho Bhavadheshaha Khatvadhishu Niyujyathe  
To show the cot and Palanquin

Avahitha: Usage: Shrungaranatane Chaiva Lelakandhukadharane ||  
Kucharthe Yujyathe soyamavahitha Karabhidhaha ||

In graceful dance, playing the ball gracefully.

7.2.4.2 Nrittha Hasthaa (Decorative hand gestures): This is a third category of hand gestures, which is mainly used in embellishing the dance as decorative element. Therefore, I have not spoken about this category, as their usages are limited in multi cultural communication.

7.2.5 Paadha Bhedha – Leg movement<sup>28</sup>: Mandala, Sthanaka, Bhramari and Paadhacharis are described in detail in Natyashasthra as part of the leg movements. The descriptions given in Sarangadheva's 'Sangetha Rathnakara and Natyashasthra are basically identical. But these are described in Nandhikeshwara's Abhinayadharpana in a different way. Simhabhupala's 'Lasyaranjana' divides these Charis under four heads.

They are: 1. Maargi Bhuoma Chari, which are 16 in number 2. Maargi Akasha Chari, which are 16 in number 3. Dheshiya Akasha Chari, which are 19 in number 4. Deshi Bhuoma Chaari, which are 35 in number. Apart from these Charis we have reference for Kuttana Charis in Kohala's<sup>29</sup> works. Bharathanatyam is practiced mostly in accordance with the description of Abhinayadharpana. Hence, these are described as in Abhinayadharpana. According to Abhinayadharpana, Paadhabhedhas are of four kinds: Mandala, Uthplavana, Bhramari, and Paadhachari.

Padabhedas according to Nandikeshwara's Abhinayadarpana: Mandalothplavanechaiva Bhramari Paadhacharika; Chathurtha Paadhabhedhasyu Thesham Lakshnamuchyathe || Abhinayadharpana

Mandala: Mandala is one of the Paadha Bhedhas according to Abhinayadharpana. Mandala means sitting or standing poses of the body. There are 10 kinds of Mandalas: Sthanakanchayathaleda Prenkhanam Prerethani; Prathyaledam Swasthikancha Motitham Samasuchika; Parshwa Suchethicha Dhasha Mandalanerithaniha // Abhinayadharpana

They are Sthanaka, Ayatha, Aleda, Prenkhana, Preritha, Prathyaleda, Swasthikha, Motitha, Samasuchi, Parshwasuchi.

- *Sthanaka*: Placing Ardhachandhra Hasthas on their respective sides of the waist and standing on the Samabhangi is Sthanaka.

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<sup>28</sup> Natyavidhushi Prof. Jaya, Bharathanatyam Text and Digest, 3<sup>rd</sup> edition, 2009 pg 120 to 123

<sup>29</sup> Disciple of Bharathamuni

- *Ayatha*: Standing in Chathurasra pose with a gap of two inches between the feet and bending the knees downward is called Ayatha Mandala or Aremandala or Aremandi Sthanaka.
- *Aleda*: Placing the right leg towards right at 45 degree angle by stretching it on the heel in Aremandi Sthanaka and holding the left Shikhara and the right Katakamukha in front of the chest is called Aleda Mandala.
- *Prekhana*: Standing on a leg and placing the toes of the other leg nearer to its heel and holding Kurma hastha in front of the chest is called Prekhana Mandala.
- *Preretha*: Stamping the floor forcefully by a leg and sitting on it with Shikara Hastha and stretching the other leg sideward along with the hand with Unmukha<sup>30</sup> Pathaka is called Preretha Mandala.
- *Prathyaleda*: Performing Aleda Mandala on the left side is called Prathyaleda.
- *Swasthika*: Placing the right leg in front of the left leg and standing while crossing the hands at their wrist and holding in front of the chest is called Swasthika Mandala.
- *Motitha*: Sitting in Purnamandi<sup>31</sup> and performing Mandiadvu<sup>32</sup> one after the other with stretched Pathaka hands in their respective sides is called Motitha.
- *Samasuchi*: Sitting in Purnamandi and touching the toes and the knee joint one after the other is called Samasuchi.
- *Parshwasuchi*: Sitting on toes and touching the floor only by one knee is called Parshwasuchi.

7.2.5.2 Sthanaka Mandalas: Standing Pose: There are six kinds of Sthanaka Mandalas. They are: Samapadha, Ekapadha, Nagabandha, Indhra, Garuda and Brahma Sthanaka. Samapadhancha Ekapadham Nagabhandha Thathahparam || Indhrancha Garudanchaiva Brahmasthanamithikramath || Abhinayadharpana

- *Samapadha*: Standing on samabhangi i.e., joining the legs and feet or standing erect while placing the hands on the waist is Samapadha. This Sthanaka is useful to denote gods and goddesses stance.
- *Ekapadha*: Standing on the right leg and placing the left foot on the right knee or vice versa is called Ekapadha Sthanaka. Usages: in penance and meditation.
- *Nagabhandha*: Standing and twisting on one leg around the other leg and placing one hand around the other hand is called Nagabhandha Sthanaka, which denotes the serpent pair.
- *Indhra*: Standing in Ekapadha Sthanaka and placing the Thripathaka Swastika gesture above the head is called Indhra Sthanaka.
- *Garuda*: Bending the left leg in a knelt down position and stretching the right leg backward and sitting on the left leg while stretching the hands sideward is called Garuda.

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<sup>30</sup> Palm inside

<sup>31</sup> Sitting on the ground on toes

<sup>32</sup> Steps done using the knee joints



- *Bramhasthanaka*: Padmasana posture is called Bramhasthanaka. Thus we have 10 Mandalas and six Shanakas altogether.

7.2.5.3 Bhramari: Bhramari means turning. This is one of the Padha Bhedhas according to Abhinayadharpana. They are of seven types, namely: Uthplutha, Chakra, Garuda, Ekapadha, Kunchitha, Akasha and Anga. Uthplutha Bhramari Chakra Bhramari Garudabhidha; Thathaikapadha Bhramari Kunchitha Bhramari Thatha; Akasha Anga Bhramari ||Abhinayadharpana.

- *Uthplutha Bhramari*: Standing in Sama Padha and turning the body is called Uthplutha Bhramari.
- *Chakra Bhramari*: Sliding the legs on the ground with Thripathaka Hasthas and rotating the body while sliding the legs circularly is called Chakra Bhramari.
- *Garuda Bhramari*: Placing a knee on the ground and stretching the other backward in the air or ground and turning the body with Garuda hastha is Garuda.
- *Ekapadha Bhramari*: Standing on a leg and bending the other backward and turning is called Ekapadha Brahmani.
- *Kunchitha Bhramari*: Bending the knee and turning is called Kunchitha Bhramari.
- *Akasha Bhramari*: Jumping with both legs while turning the body is Akasha Bhramari.
- *Anga Bhramari*: Placing the legs leaving a space of 2" and jumping while turning the whole body is Anga. Thus, according to Abhinayadharpana, we have seven Bhramaris

7.2.5.4 Uthplavana: Uthplavana means jumping. Uthplavana Padhabedha is one of the four Padhabhedhas explained in Abhinayadharpana. There are of five types. Alagam Kartharivashowthplavanam Motitham Thatha; Krupalagamithi Khyatham Panchadhothplavanam Bhudhaihi || Abhinayadharpana

- *Alaga*: Jumping on both the legs sideward while placing the Shikara Hasthas on the waist respectively is called Alaga.
- *Karthari*: Jumping and placing the right leg on its toes behind the left leg with Kartharemukha gesture is called Karthari Uthplavana.
- *Ashwa*: Jumping forward with a leg and placing the other leg behind it by holding Thripathaka in both hands is called Ashwothplavana.
- *Motitha*: Jumping right and left like Karthari uthplavana with Thripathaka gestures is called Motitha Uthplavana.
- *Kripalaga*: Jumping and touching the heel at the back of the waist one after the other with Ardhachandhra hands is called Kripalaga Uthplavana

7.2.5.5 Padha Chari: Chari means walking. They are of eight types, namely: Adhouthu chalanam proktham Paschachankramanam thatha saranam Veginichaiva Kuttanancha thathaparam || Luntitham Lolitham chaiva thatha Vishamasancharam Chari bhedhamithi Ashtou proktha Bharathavedhibhi || Abhinayadharpana.

- *Chalana*: Stepping forward from the place where they are standing or walking forward is known as Chalanachari.
- *Chankramana*: walking by keeping the feet in front of each other in criss-cross manner by lifting them high is Chankramana.
- *Sarana*: Moving a leg on the ground like a leech and joining the heel of the other leg with Pathaka Hasthas is Sarana.
- *Vegini*: Moving swiftly with the heel or forelegs with Alapadhma or Tripathaka Hasthas one after the other is Vegini.
- *Kuttana*: Placing the foot as though we are stamping the ground by the heel, fore-leg or sole is Kuttana.
- *Luntitha*: Standing in Swasthika Mandala and striking the floor with the toes is Luntitha.
- *Lolitha*: After doing the Kuttana on one side moving the leg which does not touch the ground slowly is Lolith.
- *Vishamsanchara*: Inter-twining the right leg with the left leg and the left leg with the right leg and walking is called Vishamasanchara.

7.2.6 Padhabhedha that is leg movement as in Natyashashtra<sup>33</sup>: With reference to padabhedha, the foot and leg movements are called Chari in Natyashastra. The word Chari derived from the Sanskrit word Char, which means walk or go forward. When we walk, we place one leg after the other forward, backward, sideward, up and down. These movements have been stylized, designed and adopted in the dance field from time to time. According to their feature there are named as Charis in Natyashastra. These are divided into two divisions namely Bhoo Chari means foot and leg movements performed on the ground that is earthen and Akasha Chari, means foot and leg movements performed in the air that is Aerial. The above mentioned Charis are further divided into two groups namely Margi and Deshi. According to Natyashastra there are 16 Bhoo Charis and 16 Akasha Charis.

7.2.7 Dhrushtibehda – Eye movements as per Abhinayadharpana: Expressions through eyes play vital role in multicultural communications. As per Abhinayadharpana, there are eight kinds of Dhrushtibhedhas:

- *Sama*: Gazing without batting the eyelids is known as Sama dhrutshti. Usages: This is used during the beginning of dance, to indicate uncertainty, amazement and while looking at God.
- *Alokitha*: Turning the eyes circularly is known as Alokitha Dhrushti. Usages: This is used to indicate mischief of devils, to see circular objects and around oneself.
- *Sachi*: Looking from the edges of the eyes is known as Sachi Dhrushti. Usages: This is used to indicate suggestion, remembering, to see the objects on one side and twirling the moustache.

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<sup>33</sup> The NatyaSastra Of Bharramuni Trans- By aboard of Scholars – Satguru Prakashana -1986, pg 161 to171

- *Pralokitha*: Glancing from one side to another side is known as Pralokitha. Usages: This is used to indicate seeing both sides, giving hint, dullness.
- *Nimelitha*: Half closed eyes are known as Nimelitha. Usages: It is used to indicate sage, trance, meditation, prayer, devotion.
- *Ullokitha*: Looking upward is called Ullokitha. Usages: This is used to indicate flag, tower, temple tower, moonlight, and to remember.
- *Anuvritha*: Casting the glance fast up and down on either side. Usages: This is useful to indicate fury, announcement, and calling.
- *Avalokitha*: Looking downward is known as Avalokitha Dhrushti. Usages: This is useful to indicate thinking, seeing the shadow, reading, sleeping, lying and looking at one's own body.

Dhrushti as per Natya Shastra<sup>34</sup>: Natya Shastra divides Dhrusthibehda into three categories;

- a. Rasayuktha Nota – These glances express the sentiments or Rasas. They are eight in number. Kaantha, Haasya, Karuna, Roudra, Veera, Bhaya, Bheebhathsa, and Adhbutha.
  - *Kaantha (Pleasing look)*: Opening the eyes wide, so as to absorb the object aimed at, and look at it moving the eyebrows as in love and affection with a sidelong look. Usages: This glance is used in looking at a thing frequently in joy and pleasure while turning the pupils of the eyes. This is also known as 'Kataaksha'. This glance expresses erotic sentiments, joy and grace.
  - *Haasya (Smiling)*: Moving the eyeballs a little inward and turning them as if they express wonder. The eyelids are shut and opened slowly, moderately and quickly. Usages: This glance is used in Hypocrisy, inordinate joy.
  - *Karuna (Pathetic)*: The eyes are filled with tears due to mental agony and the eyelids are shut and open slowly and the glance is fixed at the tip of the nose is known as Karuna Dhrushti. Usage: This glance is used in compassion.
  - *Roudra*: With knitted eyebrows and unshaken eyelids, the eyes are turned into deep red and the pupils fixed. Usage: This is used to express the ferocious sentiments.
  - *Veera (Heroic)*: The glance is unshaken, wide open majestic and bright. By retaining the eyeballs at the centre and the corners of the eyes should be half-closed. Usage: This glance is used to enact heroism.
  - *Bhaya (Fear)*: The eyelids are widened and raised with agitated eyebrows, while moving the eyeballs side to side very fast in fear. Usage: This glance is used to express fear.
  - *Bheebhathsa (Disgust)*: The eyeballs are greatly disturbed in disgust and the eyelids are moved and the corners of the eyes are slightly covered by eyelids. Usage: This glance is used to express the dejection or disgust.

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<sup>34</sup> The NatyaSastra Of Bharamuni Trans- By aboard of Scholars – Satguru Prakashana -1986, pg 118 to 123

- *Adbhuttha (Wonder)*: The eyelashes are slightly curved at the end, and pupils are brought to sideward charmingly to make the white part of the eyes shine brightly in great wonder. Usage: This glance is used to express wonder.
- b. *Sthayibhaava Nota*: or the glances that express the enduring states or *Sthayibhaava*. They are also eight in number.
  - *Singdha (Affectionate)*: Expressing strange desire. The eyebrows are kept straight and a side-glance is cast with calmness and sweetness.
  - *Hrushta (Joyful or Merry)*: The chin broadened and the eyelashes are closed a little as in winking. Looking gracefully with a smiling face.
  - *Dheena (Pitiful)*: The eye half shut and filled with tears and are moved slowly is known as *Dheena*.
  - *Kruddha (Raging or angry look)*: The eyelids are swollen and motionless and the eyeballs are moved a little with an expression of rage and the eyebrows are knitted.
  - *Dhaphtha (Haughty)*: The eyes are wide open the eyelids are motionless, expressing power or haughtiness.
  - *Bhaya (Fear)*: The eyes are opened and closed repeatedly indicating fear and the eyeballs are made to move as if they appear to drop off from their positions.
  - *Jigupsitha (disgusting)*: with a pretended look the eyelids are contracted and the eyeballs are drawing in refusing to look at the object in disgust.
  - *Vismitha (Wonder / Astonishment)*: The eyes are wide open gazing upward and the eyelids are motionless.
- c. *Vyabhichaari Bhaava Nota*: The glances that express the transitory states or *Sanchaari Bhaavas* are known as *Vyabhichaari Bhaava Nota*. They are 20 in number.
  - *Shoonya (Vacant look)*: Casting a hazy glance dimly without the knowledge of the object seen and without moving the eyes or eyeballs Usage: Worry.
  - *Malina (Pale)*: Shaking the eyebrows a little and trembling the eyelashes and half-closed eyes with tears with a pale look.
  - *Shrantha (Tired)*: The glance, which does not go too far, is moved up and the eyelids are bent down and the eyeballs appear to fall down and the eyes are narrowed.
  - *Lajjitha (bashfull)*: Looking down with eyelids moved up and down several times.
  - *Shankitha (Apprehensive)*: Looking sideward repeatedly with wavering and fixed vision and then turning to the glance around quickly.
  - *Mukula (Bud)*: Closing the eyelids with moving the eyeballs.
  - *Ardha Mukula (Half bud)*: Closing the eyelids and the eyeballs half, which are half-visible and move slowly.
  - *Glaani (Languid)*: The eyeballs, which are covered under the eyelids or sunken under the eyelids, moved slowly and slothfully in fatigue.

- *Jihma (Oblique or crooked)*: Half Hidden look cast obliquely in which the eyeballs appear to fall down.
- *Kunchitha (curved)*: The eyelashes are slightly curved and the eyeballs are sunk.
- *Vitharkitha (Deliberation or guessing)*: Moving the eyelids and the eyeballs quickly.
- *Abhithaptha (Distressed)*: Glancing slowly by moving the eyelids.
- *Vishanna (Dejected)*: The eyelids are drawn wide apart and moved and the eyeballs are fixed.
- *Lalitha (Amorous)*: Looking down from the corners of the eyes with a smiling face and moving the eyebrows deepening love.
- *Akekaara (Half Shut)*: The glance in which the corners of the eyes are contracted, the eyelids are half shut and the eyeballs are repeatedly turned up while seeing another object.
- *Vikosha Full blown*: Joyful look in which the eyelids are wide open without batting the eyelashes, moving the eyeballs.
- *Vibhraantha (confused)*: The glance in which the eyes are wide open and the eyeballs are moved.
- *Viplutha (disturbed)*: Glancing with trembling eyelids and eyeballs.
- *Thrastha (Frightened)*: The glance in which the eyes are wide open the eyeballs are tremble with fear and the eyelids are rolled.
- *Madhira (Intoxicated)*: This of three kinds (1) Tharuna: Young or low Madhyama, middle or medium, Theevra: high or excessive.
- *Tharuna*: The glance in which the eyes are wide open, the look is contracted, the eyeballs are expanded. This is the first stage of intoxication.
- *Madhyama*: Bending the eyelids slightly with a trembling look, the eyeballs are turned round and brought to the middle of the eyes.
- *Theevra*: Looking down with too much of batting the eyelids or without batting with the eyeballs is slightly seen. Thus, the varieties of glance are in all, Thirty-six.

8. Architecture and Inscriptions – Secondary sources: The survey of temple architecture and various inscriptions reveals that they have used the above-mentioned traditional gestures to communicate their contemporary lifestyles through varieties of gestures. This information on gestural language serves as supportive sources.<sup>35</sup>

9. Findings: It is an amazing fact that varieties of gestures evolved, designed, used and codified from the 2<sup>nd</sup> century BC through texts, dance forms, sculptures, inscriptions, and paintings as a means of communication. Major findings of the research are given below.

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<sup>35</sup> Dr Choodamani Nandagopal, Shilekale, Sundaraparakashana, 2007

- Found innumerable meaningful gestures, which are comprehensive and covers all walks of life.
- These are beyond barriers of language, culture, region, time and hence applicable universally.
- These gestures have been used by all types of medias – dance, painting, sculpting, drama for effective communications.
- Gestures have been also used in the fields such as, religion, political, social, family and in interpersonal relations for effective communication.
- The same gesture is used to convey different meaning in different context – so it is contextual.
- There is continuity in the use of gestures through the ages.
- Ancient preceptors have explored deeply and analyzed each part of the body and its movements scientifically.
- These gestures are evolved based on the emotions that are the chemistry of the body.
- Gestures play vital role in influencing the personality of the humans – both positively and negatively.
- Presently this gestural language is being practiced mainly by the art community and larger section of the society are deprived from its usages

10. Analysis: Use of Non-verbal Communication through the medium of body or gestures in multicultural society is a concept, which is based on practical orientations. The concept is deeply analysed by conducting several workshops, lecture demonstrations, intensive training courses, involving all categories of people from private sectors, educational institutions and universities over a period of two years from April 2009 to 2011 May. The following steps were taken to analyse the significance of gestural language for effective communication and its use for multicultural societies by using the collected materials, information and the findings in the below mentioned practical sessions.

10.1 Workshop on Experimentation and analysis of traditional gestures: Following four workshops were held at different locations and category of people in Karnataka, India.

Vijayapura – 4<sup>th</sup> April – 14<sup>th</sup> April 2009: It is a 10-day workshop, held at a place called Vijayapura, Rural Bangalore. 40 participants from different cultural background participated. This workshop was designed for full day 9 hours, which included five modules, which covered five major gestures. In each module, each major gesture was taught and practiced for 45 minutes. During the second part of the first module of 45 minutes, discussed on the use of practiced hand gestures in the cultural context of the participants. Similarly, other four modules were held on the remaining four major gestures in the same day. On the 10<sup>th</sup> day, participants have demonstrated their learning to the public in the closing ceremony – which received a great appreciation from the public and media.

Chinthamani – Koalr district, Karantaka from 20<sup>th</sup> to 30<sup>th</sup> May 2009: Similar workshop was conducted for 50 participants coming from varied cultural background.

K.R Puram, Rural Bangalore, Karantaka from 1<sup>st</sup> – 10<sup>th</sup> June 2009: Similar workshop was conducted for 56 participants coming from varied cultural background

State level workshop at Jain University, Bangalore, Karnataka from 23<sup>rd</sup> – 25<sup>th</sup> April 2010: A three-day workshop was conducted on Hastaabhinaya (expression through hand gestures). 110 participants across the state from different cultural background and are also practitioners were participated. This workshop was held under the aegis of Department of Performing Arts, Jain University – Bangalore. Eight post graduation students were involved as assistant resource persons to conduct this workshop. Divisions of hand gestures were taught along with shloka to eight sub-groups simultaneously. In each day, morning session was dedicated for teaching as per the source. In the afternoon session, discussions and experimentations took place in the context of different cultural background. In the concluding day, participants have demonstrated their learning in the presence of dignitaries of Bangalore and Jain Universities – who appreciated the cause of the workshop, which also received a positive response from both spectators and media. Most importantly, participants have expressed that they have benefitted immensely from this workshop, as it enhanced the existing skills and knowledge in using for the benefit of multicultural communications. Most of these participants are currently using their learning in their art schools.

#### 10.2 Outcome of the Analysis:

- It is analyzed from the above practical sessions that these traditional gestures are useful for the contemporary world, which is mainly multicultural. It is only this gestural media though which one can communicate effectively in this diverse society.
- Acquiring these skills and knowledge need rigorous practice, especially in memorizing shlokas and remembering its execution in sequenced manner.
- Practice enhances the concentration and memory power, which is the beyond the ken of science and scientific experiments.
- Practice enhances the grace in the body and etiquettes in the behaviour of a person.
- Though it is beneficial in many ways, some participants were of the opinion that simple forms are easy to digest, since these traditional gestures require a rigorous regular practice.
- It was suggested by many participants – who are non-practioners to evolve simple patters for the benefit of larger population.
- At the same time, participants coming from different cultural background have benefitted more as they could communicate easily without language barrier.
- Finally, in the contemporary world people are traversing frequently for their livelihoods. It would be difficult to learn every language of each region or

country. In this context, the existing gestural language with necessary modifications are useful for the larger population with the back ground of varied culture.

11. Modifications: As a result of several practical approaches and its analysis demands certain modifications in the traditional gestural language to reduce the complications without compromising with its originality. It has been found that there is no need for any modification in the gestures itself as they are complete by themselves and all are useful. Therefore, modification designed only in the method of learning. Following modifications in the learning process are designed for multicultural societies and not for art professionals.

- The present practice of memorizing shlokas is not mandatory.
- Need not necessary to remember these gestures in sequence as traditional methodology demands.
- Among the innumerable usages of gestures, only relevant and required gestures may be taught in the initial modules and subsequently, depending on the needs of learner, higher but tailor made version can be designed. This method will be more accepted as it meets the needs of all groups.
- To advocate this modified version, small duration workshop, vocational courses, crash courses may be organised at suitable locations and time. People who are interested can learn acquire these skills at their leisure.
- Modifications are designed for all five major gestures indicated under section 7.2. Since these five major gestures are comprehensive in nature, modifications designed are also applicable to other existing gestures. Details on modified learning methods are given below:
  - Aangikabhinaya – there are innumerable major and sub gestures. Of them, nine head gestures, four under neck movement, few relevant and required usages of samyutha and asamyutha hasthaa (hand movements), eight types of leg movements and eight types of eye movements from Abhinayadarpana are considered and evolved a package and modified the method of learning to advocate effective communication for the benefit of multicultural society.<sup>36</sup>

12. Applications: After the above modifications in the method of learning, two vocational courses were organized to apply the modifications and to observe the responses and results.

Experimental Workshops on modified gestural language. First workshop was conducted at K.R Puram from 10<sup>th</sup> – 21<sup>st</sup> April 2011. Similar methodology, adopted in the workshop during 2009-2010 was adopted to experiment the modified method of learning the gestural languages in this workshops. 40 participants participated.

Second workshop was conducted at Vijayapura for 32 participants from 24<sup>th</sup> – 30<sup>th</sup> April 2011 on the same line. It was observed that the participants in both

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<sup>36</sup> For practical application of these modified method of learning, one can contact the author



workshops were in relaxed mood and enjoyed the simplified version of learning. The participants have expressed that this simplified method is beneficial and can be easily adopted for their routine communications, especially when they have to communicate with groups of different cultural background.

13. Conclusion: The use of gestural language that is body language acquires importance and has greater value in the global multicultural environment, with demographic and cultural differences such as language, region, gender, age, religion, disability, frequent traverse, etc. Gestural language develops multicultural relationships, competence, understanding, and social harmony and removes multicultural barriers and conflicts. In this context, managing cultural diversity in the society (politically, economically, socially and culturally) demands common sign language, which is simple and user friendly than the existing form. It enables not only to interlock people of different culture or attributes working and living together but also unlock human cultural and social capital. Thus, the use of simplified gestural language plays a vital role ensuring effective multicultural communication.

Acknowledgement: My sincere thanks to: Department of Performing Arts, Jain University – Bangalore. Karnataka; Department of Performing Arts, Bangalore University. Karnataka. Natyaganga – K.R Puram Bangalore. Karnataka; Mayurikala Nikethana – Vijayapura and Chinthamani Bangalore. Karnataka; Rotary Club – Vijayapura Bangalore. Karnataka; Radhakrishnan Kalanikethana, Udupi, Mangalore. Karnataka; Post Graduation – 2<sup>nd</sup> semester students (2010). Department of Performing Arts, Jain University.–Bangalore. Karnataka; Post Graduation – 4th semester students (2011). Department of Performing Arts, Bangalore University –Bangalore. Karnataka; Prof. Shanthamani ---Chief Mentor-- -Jain University, Bangalore. Karnataka; Dr. Choodamani Nandagopal Senior Prof. and Dean, Jain University Bangalore; Mrs. Lathamala, Senior Consultant, Rural Development Projects; International Academy for Intercultural Research – Singapore

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**Photo 1 Gestures sculpted in some of the dance sculptures in the temples of Karnataka**

- 1) Nataraja In the temple of Badami India, which has 18 hands, 8<sup>th</sup> century A C.
- 2) Natya Saraswathi belongs to 12<sup>th</sup> century A C, Karnataka,India
- 3) Darpana Sundari in the Channakeshava temple, Belur,12th century A.C, India