



## **THESIS**

**On**

**Therapeutic Values of Bharatanatyam**

SUBMITTED FOR THE AWARD OF THE DEGREE OF

**Bachelors of Arts in Journalism**

by

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## **DECLARATION OF ORIGINALITY**

I, miss Adithya Santhosh hereby declare that the research paper titled "Emotional and Therapeutic value of Bharatanatyam " is the result of my own independent work. This paper has not been copied and has not been submitted previously. All sources of information and help received have been duly acknowledged in the paper.

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Thank you for being a part of this important step in my learning journey.



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## CERTIFICATE

This is to certify that the thesis titled “**Therapeutic value of Bharatanatyam**” submitted to Dr. Nidhi Singhal, Faculty, Department of Journalism, Delhi College of Arts and Commerce, University of Delhi, in partial fulfillment of the requirements for the award of the Bachelor of Arts in Journalism, is an original work carried out by Adithya Santhosh.

This research was undertaken under my supervision and guidance, and to the best of my knowledge, the thesis has not been submitted for the award of any degree, diploma, associateship, fellowship, or any other similar title at any university or institution in India or abroad.

Date: 21 April 2025

Dr. Nidhi Singhal

Supervisor

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## **ABSTRACT**

Bharatanatyam, one of India's most ancient classical dance forms, has historically been celebrated for its aesthetic and cultural significance. However, beyond its artistic appeal, this study explores Bharatanatyam's therapeutic dimensions -specifically its impact on emotional intelligence, stress management, and personal development.

Using a survey conducted among 106 respondents and applying statistical analysis through Chi-square tests, significant patterns emerged: performer status, years of experience, daily practice habits, and age group all demonstrated strong associations with emotional growth and stress relief. Female participants showed a greater perception of emotional change, although gender did not significantly influence practice habits. The findings affirm that consistent practice of Bharatanatyam promotes emotional sensitivity, self-discipline, mental wellness, and spiritual connection, making it a vital tool not only for cultural expression but also for holistic health. Recommendations include integrating Bharatanatyam into wellness programs and conducting longitudinal and clinical research to further validate its therapeutic value. This study contributes to a deeper understanding of Bharatanatyam as a transformative practice that nurtures both the mind and the soul.



## **Chapter-1**

### **INTRODUCTION**

#### **1.1 Origin of Bharatanatyam**

Bharatanatyam, a captivating classical art form which originated from the land of Dravidian culture. Rooted in the ancient temples of Tamizhagam (Tamil Nadu), this classical dance form has traversed centuries, transcending boundaries of time and space to touch the feet of dancers and the hearts of audiences alike. Earlier called as Sadir Attam or Dasiyattam because the temple dancers or Devadasis were the initial Bharatanatyam performers. The young girls who dedicated their life as temple dancers were known as Devadasi (servants of deities). Bharatanatyam is an art form that gradually evolved from Dasiyattam or Sadir attam (an art form that was performed in related to temple) by incorporating music, literature, and mythology to what the today's world experience (specifically the public performance for entertainment purpose).

The earliest references to this form of dance are found in the *Natyashastra*, a 2,000-year-old treatise on dramaturgy attributed to sage Bharata. In ancient Tamil culture, dance was an integral part of religious practice. Bharatanatyam evolved in the temples of Tamil Nadu, particularly in Chidambaram, Thanjavur, and Kanchipuram. The word Bharatanatyam is derived by the conjunction of two words, Bharata and Natyam, where Natyam in Sanskrit means dance and Bharata is a mnemonic comprising 'bha' which means bhava or emotions, ra that is raga or melody and 'ta' which is tala or rhythm. Bharatanatyam is closely associated with religion and spirituality. It stems from the Hindu religious perception of art being an expression of one's true self and acts as a discipline to connect with one's own sense of spirituality. Bharatanatyam was nurtured in the ancient temples of India and has been eternally documented in the form of sculptures on the walls of ancient temples in South India. In the 7th century C.E, the dance form was popularly identified with different names, called Sadir Natyam or Dasi Attam, performed by Devadasi. The performance of Bharatanatyam was traditionally entrusted to Devadasis, women dedicated to temple service. These women were trained in dance and music and performed during rituals and festivals as an expression of devotion. Bharatanatyam in its earliest form was a form of yajna, a spiritual offering. The dance served as a bridge between the earthly and divine realms, aiming to please the gods and ensure harmony between the spiritual and material worlds.

Between the 9th and 13th centuries, under the rule of the Chola dynasty, Bharatanatyam experienced a golden era. The Cholas, great patrons of the arts, encouraged temple building and performance traditions. Temples like the Brihadeeswara Temple in Thanjavur became centers of artistic excellence, employing dancers, musicians, and scholars. The Devadasi system was institutionalized, and dancers were held in high esteem. During the time of the conception of the Devadasi tradition, temples were considered the hub of socio-economic existence of the residents in the villages. The temples that housed Devadasis received patronage from kings and wealthy individuals. Thus, the temple courtesans who dedicated their entire lives in the service of the temple deity enjoyed a high social status and earned immense respect, as music and dance were an essential part of the rituals performed to worship God (Marghashayam Bharath, (2021). The Abhinaya Darpana, a treatise by Nandikeshwara, further elaborated on the expressive aspects of dance and formed the theoretical backbone for Bharatanatyam practitioners (Indian classical dance: ipassio.com). The arrival of European colonizers in India, particularly the British, brought seismic changes to Indian society, including its arts. During the 18th and 19th centuries, Bharatanatyam, along with other native art forms, faced decline. Colonial authorities, steeped in Victorian morality, viewed the Devadasi system with disdain, branding it as immoral. Missionaries and colonial administrators launched social reform movements that targeted temple practices, including dance. Devadasis were marginalized, and their art was dismissed as vulgar. Public performances diminished, and the knowledge passed down through generations was at risk of being lost. The early 1900s witnessed a cultural reawakening in India, coinciding with the freedom movement. Artists, thinkers, and nationalists sought to reclaim and revive India's rich cultural heritage.

With India's independence in 1947, Bharatanatyam entered a new phase. The newly formed government recognized classical arts as a vital component of national identity. Institutions such as the Sangeet Natak Academy, IGNCA, and Indian Council for Cultural Relations (ICCR) supported and promoted Bharatanatyam artists across India and the world. Bharatanatyam also became part of academic study, with universities offering degrees and research programs in dance. Schools and private academies proliferated across India, especially in Tamil Nadu, where it remains a vibrant part of cultural life. The form also underwent innovation. Artists like Padma Subrahmanyam researched the *karanas* (dance units from the *Natya Shastra*) and integrated them into performances. Others, like Yamini Krishnamurthy, brought dramatic energy and expanded narrative possibilities (Tulsi Shah,

2020-21). Contemporary dancers have explored new themes—ranging from gender and ecology to social justice—while maintaining classical technique. International artists and Indian diaspora communities have also contributed to its global spread, making Bharatanatyam a truly cosmopolitan art form.

Bharatanatyam, one of the most revered classical dance forms of India, is often described as the living embodiment of the Natya Shastra, an ancient Sanskrit text on dramaturgy and performance attributed to sage Bharata. Composed around 200 BCE to 200 CE, the Natya Shastra serves as the foundational scripture for all classical Indian performing arts, including dance, drama, and music. While it does not mention "Bharatanatyam" by name since that is a later regional manifestation it provides the theoretical and structural basis upon which Bharatanatyam evolved. (Natyashastra- Drishti IAS)

## **1.2 The Natya Shastra**

The Natya Shastra is a compendium of 36 chapters and over 6,000 verses, covering a wide spectrum of topics including:

- The purpose and origin of drama and dance
- Stage construction
- Types of actors and characters
- The techniques of abhinaya (expression)
- Rasa theory (aesthetic emotion)
- Bhava (emotional states)
- Mudras (hand gestures)
- Karanas and Angaharas (dance movements)
- Musical instruments, prosody, and more

It is not merely a technical manual but a spiritual and philosophical text. According to the Natya Shastra, the performing arts were created by the gods to provide instruction and entertainment to both devas and humans, offering moral, aesthetic, and emotional education. In the first chapter, the Natya Shastra narrates how Brahma, the creator god, composed the fifth Veda -Natya Veda- by taking elements from the four existing Vedas:

- Pathya (words) from Rig Veda
- Abhinaya (expression) from Yajur Veda
- Geeta (music) from Sama Veda
- Rasa (emotion) from Atharva Veda

He then passed it on to Bharata, who taught it to his 100 sons and the celestial apsaras. This sacred origin story reinforces the idea that dance and drama are divine and instructive, an idea that underlies Bharatanatyam's spiritual nature. Bharatanatyam draws almost entirely from the guidelines, aesthetics, and structures outlined in the Natya Shastra.

### **1.3 Aesthetics & Elements in Bharatanatyam**

#### **1.3.1 Abhinaya (Expression)**

The four-fold abhinaya system of the Natya Shastra is central to Bharatanatyam:

1. Angika Abhinaya – Expression through body movements and gestures
2. Vachika Abhinaya – Expression through speech or song (represented by lyrics and accompanying music)
3. Aharya Abhinaya – Expression through costume, makeup, and props
4. Sattvika Abhinaya – Expression through internal emotions reflected outwardly (e.g., tears, trembling)

In Bharatanatyam, this is beautifully seen in the Varnam, Padam, and Javali sections, where the dancer conveys complex emotions using gestures, facial expressions, and body movements, adhering strictly to these categories.

#### **1.3.2 Rasa and Bhava**

One of the most profound contributions of the Natya Shastra is the Rasa theory, which describes how an artist evokes specific emotional flavors or sentiments in the audience. The nine Rasas (Navarasa) are; Shringara (Love), Hasya (Humor), Karuna (Compassion), Raudra (Anger), Veera (Heroism), Bhayanaka (Fear), Bibhatsa (Disgust), Adbhuta (Wonder), Shanta (Peace)

These Rasas are produced through the interplay of Bhavas (emotional states), which are classified into:

Sthayi Bhava – Dominant, lasting emotion

Vibhava – Determinants or causes

Anubhava – Consequent physical reactions

Vyabhichari Bhava – Transitory emotions

Bharatanatyam masterfully employs this system, especially in the abhinaya sections, where dancers portray deities, devotees, lovers, and mythical beings, drawing the audience into a shared emotional experience. (the Natyashastra- Wisdom library, Manomohan Ghosh)

### **1.3.3 Mudras**

The Natya Shastra outlines hasta mudras, or symbolic hand gestures, as a primary means of communication in classical dance. These are classified into:

Asamyukta Hastas (single-hand gestures) & Samyukta Hastas (double-hand gestures)

These mudras are used to depict objects, emotions, nature, and actions. Bharatanatyam follows these codified gestures as part of its Angika Abhinaya, and they are taught to students in early stages of training as part of nritya and nritya.

### **1.3.4 Karanas and Angaharas**

Chapters 8–13 of the Natya Shastra describe 108 Karanas, which are basic units of dance combining hand gestures and foot movements. Angaharas are sequences formed by combining multiple Karanas. While the Karana system was largely forgotten in Bharatanatyam for centuries, it was revived in the 20th century by Dr. Padma Subrahmanyam, who undertook a comparative study of Natya Shastra, temple sculptures (notably from Chidambaram and Thanjavur), and current dance techniques. She reintegrated these movements into her Bharatanatyam style, proving that the Natya Shastra is not only a theoretical guide but also a practical manual.

The Natya Shastra affirms that the purpose of drama and dance is to provide "Dharma, Artha, Kama, and Moksha"—the four aims of life. It is a vehicle of spiritual elevation for both performer and audience. Bharatanatyam, with its roots in temple worship and bhakti, aligns seamlessly with this vision. Dancers invoke the gods, tell sacred stories, and embody divine energy on stage, making each performance a ritual offering.

## **1.4 Three Foundational Elements**

The principles of the Natya Shastra were orally transmitted through the Guru-Shishya Parampara (teacher-disciple lineage) in dance families, especially among the Devadasis in Tamil Nadu. Even when the text itself was not physically studied, its teachings lived through practice—in the choreography, emotional depth, and symbolic vocabulary of Bharatanatyam. Bharatanatyam is one of the most codified and systematized classical dance forms in the world. With a lineage that stretches back over two millennia, its structure is deeply rooted in tradition yet constantly renewed through performance and practice. The dance is known for its geometric precision, rhythmic complexity, spiritual symbolism, and emotive power.

Bharatanatyam is traditionally understood to consist of three foundational elements:

### **1.4.1 Nritta (Rhythmic Movements)**

Nritta is the abstract, non-narrative aspect of Bharatanatyam. It emphasizes movement, rhythm, and form without conveying any specific emotion or story. It showcases the dancer's command over technique and includes:

- Adavus (basic steps)
- Jathis (rhythmic patterns)

Nritta is vital for establishing the aesthetic purity of the performance and is most prominent in items like Alarippu, Jatiswaram, and Tillana.

### **1.4.2. Nritya (Expressive Dance)**

Nritya combines rhythm with expression to convey stories, emotions, and devotional themes. It involves:

- Mudras (hand gestures)
- Abhinaya (facial expression and body language)
- Bhava (emotional state)

This is the narrative element of Bharatanatyam, allowing dancers to portray characters, gods, and human emotions. It forms the heart of items like Varnam, Padam, and Shabdham.

### **1.4.3. Natya (Dramatic Art)**

Natya refers to dramatic enactment or dance-drama. While Nritta and Nritya can be solo forms, Natya typically involves group choreography, dialogue, and multi-character representation. It is more common in Bharatanatyam ballets or dance dramas based on mythological stories.

## **1.5 Margam**

The classical Bharatanatyam recital follows a structured format known as the Margam, which means “path” or “spiritual journey.” Designed by the Tanjavur Quartet in the 19th century, the Margam takes the audience from pure devotion to climactic ecstasy. The Margam’s spiritual journey—from invocation to climax and conclusion—echoes the Natya Shastra’s guidance on the progression of a dramatic performance (Nataka) which should:

- Begin with invocation (Purvaranga)
- Establish characters and emotions
- Reach a dramatic climax
- Conclude with spiritual or moral resolution

Bharatanatyam’s Alarippu, Jatiswaram, Shabdham, Varnam, Padam, Tillana, and Mangalam represent a similar arc of emotional, aesthetic, and spiritual engagement.

### **1.5.1 Alarippu – The Invocation**

The literal meaning is “To bloom”. A pure Nritta piece with no music but rhythmic syllables (cholkattu). Invokes energy, awakens the body, and prepares the dancer for the upcoming or rest of the kritis. Symbolizes a spiritual awakening

### **1.5.2 Jatiswaram – Melody and Rhythm**

Still non-narrative, but includes music (swaras). Intricate sequences of adavus set to raga and tala. Highlights the dancer’s control over laya (rhythm) and space

### **1.5.3 Shabdham – Expression Begins**

Introduction of Abhinaya and storytelling. Lyrics and rhythmic passages alternate. Themes are often devotional (e.g., praises to deities)

#### **1.5.4 Varnam – The Pinnacle of Margam**

The centerpiece of the recital, combining Nritta and Nritya. Explores a devotional or romantic theme in great depth. Requires intense stamina, emotional depth, and technical mastery. Includes Sanchari bhavas (interpolated episodes) for dramatic effect

#### **1.5.5 Padam – Emotional Depth**

Focused purely on Abhinaya, Themes of love, longing, and devotion—especially in Nayika-Nayaka bhava. Slower tempo; deep internalization of bhava and rasa. Often composed in regional languages like Tamil, Telugu, Kannada.

#### **1.5.6 Javalis – Light Classical Mood**

Slightly flirtatious or romantic in tone. Less formal, but still deeply expressive. Shorter than Padams and often witty or humorous

#### **1.5.7 Tillana – Rhythmic Climax**

Pure Nritta composition set to lively rhythmic syllables. Highly energetic and vibrant, ends with brief Abhinaya, often saluting a deity.

#### **1.5.8 Mangalam – Benediction**

A brief concluding piece offering thanks to the deity, audience, guru also expresses closure, gratitude, and spiritual fulfillment.

Bharatanatyam, though one of the oldest classical dance forms of India, has gone through cycles of decline, revival, and innovation. From its sacred roots in temple rituals to its renaissance in modern performance spaces, the art form owes its continuity and flourishing to a lineage of dedicated artists, reformers, and visionaries. These individuals not only preserved the tradition but also adapted it to contemporary contexts, ensuring its relevance and vitality.

Practicing the dance form of Bharatanatyam involves years of intense disciplining of the body and mind and channeling the internal energy and consciousness to the external. The training involves rigorous practice of comprehensive theory on gestural communication, sequential movements, postures of the body or poses which are geometrically aligned to



human anatomy. The training happens in a linear format, with a premeditated set of dance pieces.

## **1.6 Therapeutic Values**

Bharatanatyam, its influence extends far beyond the stage or temple. As a multidimensional practice involving movement, rhythm, expression, music, and philosophy, Bharatanatyam offers profound benefits across physical, mental, emotional, spiritual, social, and even therapeutic domains.

### **1.6.1 Physical Health and Well-being**

#### **1. Full-Body Exercise**

- Bharatanatyam is a powerful aerobic and anaerobic workout:
- Leg movements (Arai mandi, the half-sitting posture) strengthen the thighs and calves
- Arm gestures (mudras) and torso movement improve posture, coordination, and flexibility
- Demands stamina, balance, and physical discipline

Result: It improves cardiovascular health, builds muscular strength, and enhances overall physical endurance.

#### **2. Posture and Spine Alignment**

The consistent use of symmetrical body positions in Bharatanatyam helps:

- Align the spine
- Develop a strong core
- Prevent postural issues and musculoskeletal imbalances

#### **3. Coordination and Reflexes**

Movements are choreographed with intricate rhythm and often require simultaneous hand, eye, and foot coordination. This sharpens:

- Motor skills
- Reaction time

- Body awareness

#### 4. Preventive Health Benefits

Regular practice reduces the risk of Obesity, Joint stiffness, Chronic pain (especially in the lower back due to strong core support), Respiratory issues (thanks to breath control in abhinaya and rhythm)

### 1.6.2 Mental and Cognitive Development

#### 1. Memory and Concentration

Bharatanatyam involves memorizing complex sequences, talas (rhythmic cycles), and lyrics in Sanskrit or Tamil. It enhances:

- Short-term and long-term memory
- Pattern recognition
- Cognitive agility

It's often used in pedagogical settings to boost focus in children and adults alike.

#### 2. Mindfulness and Presence

- Like yoga or meditation, Bharatanatyam requires intense focus and presence in the moment.
- When doing abhinaya (expressive storytelling), the dancer must internalize the character's emotions.
- The dancer synchronizes breath, emotion, and movement.
- This results in a meditative state of flow, improving mental clarity and reducing stress.

#### 3. Emotional Regulation and Catharsis

- By portraying a wide range of human emotions (Navarasas), dancers learn:
- To access and express complex emotions
- To empathize with a variety of characters and stories
- To process and release emotional tensions

Psychologists describe this as emotional catharsis—a healthy release that promotes balance. Bharatanatyam and its medical importance: Head movement, eye movement, leg

beats, hand and finger movements and facial expression are more enthusiastic in Bharatanatyam. This movement plays a significant role in balancing the rhythmic of the body movement and assists in significant brain functioning. From head to feet every muscle of the body takes an active role in performing dance. Not only muscles, joints and organs are also actively participating, and this active movement is fulfilled by good oxygenation. Dancer needs to coordinate steps with music this makes them more balanced because they are effectively coordinating their mind and body consciously and unconsciously. Thus, they lead more success and a balanced life. Adaptability, switching, flexibility are the features of the Bharatanatyam that improves organ functioning and the performer leads a healthy lifestyle. (therapeutic value of Bharatanatyam research report by Prisha Dhawan UNESCO).

### **1.6.3 Emotional and Psychological Empowerment**

#### **1. Confidence and Self-Esteem**

Performing Bharatanatyam on stage or even in practice:

- Encourages self-expression
- Builds body confidence
- Offers a sense of achievement

This is especially important for young learners and adolescents, helping them feel seen and heard.

#### **2. Identity and Cultural Belonging**

For many Indian and diasporic individuals, Bharatanatyam offers a strong sense of identity. It allows one to:

- Connect with one's roots
- Understand Indian mythology, philosophy, and literature
- Celebrate cultural heritage with pride

This is a powerful psychological anchor in today's globalized world.

### **1.6.4 Spiritual Growth and Introspection**

#### **1. Dance as Devotion (Bhakti)**

- Bharatanatyam is rooted in temple worship. Performing it is often likened to:
- Meditation in motion

- A spiritual offering to the divine
- An act of surrender and union (Yoga)

This deepens one's spiritual practice, regardless of religious background.

## 2. Inner Alignment

By integrating the body (Angika), speech (Vachika), expression (Sattvika), and costume/music (Aharya), Bharatanatyam brings:

- Holistic alignment of mind, body, and soul
- A sense of inner peace and harmony

This is why Bharatanatyam is often compared to a spiritual discipline as much as it is an art form.

### 1.6.5 Social and Cultural Applications

#### 1. Building Community and Collaboration

Dance classes, group performances, and festivals creates; Social bonds and space for intergenerational learning. Also facilitates opportunities for teamwork, empathy, and cooperation.

#### 2. Preserving and Propagating Culture

By practicing and performing Bharatanatyam, dancers:

- Keep alive ancient traditions, stories, and rituals
- Serve as cultural ambassadors, especially in the Indian diaspora
- Use the art to educate audiences about mythology, history, and ethics

#### 3. Advocacy and Storytelling

Modern Bharatanatyam choreographers use the form to address:

- Social issues (gender rights, environmentalism, mental health)
- Contemporary narratives through a classical lens

This makes Bharatanatyam socially relevant and impactful.

### **1.6.6 Educational Applications**

#### **1. Interdisciplinary Learning**

Studying Bharatanatyam organically includes:

- Language learning (Sanskrit, Tamil, Telugu)
- Music theory
- History and philosophy
- Mythology and ethics
- Mathematics (through rhythm and time cycles)

This makes Bharatanatyam an ideal interdisciplinary educational tool.

#### **2. Pedagogical Value**

Bharatanatyam can be integrated into school and university curricula to encourage art-based learning. Also to improve kinesthetic intelligence, cultivate discipline, patience, and creativity among the students.

### **1.6.7 Therapeutic and Clinical Applications**

#### **1. Dance Movement Therapy (DMT)**

Bharatanatyam is now being used in Dance Movement Therapy for:

- Children with developmental disorders
- Trauma survivors
- People with depression or anxiety
- The combination of movement, rhythm, music, and expression helps individuals:
- Reconnect with their bodies
- Access unspoken emotions
- Develop motor coordination and emotional vocabulary

## 2. Physiotherapy and Rehabilitation

Modified Bharatanatyam movements are used to:

- Aid postural correction
- Improve motor control in neurological conditions
- Help with coordination in children with motor disabilities

Bharatanatyam is not just a classical dance it is a cultural statement, a spiritual journey, a tool of education, a mirror of society, and a beacon of identity. Its resilience and adaptability prove that tradition, when nurtured with creativity and consciousness, does not become obsolete it becomes timeless. By embracing Bharatanatyam, nation continues to honor its past while shaping a future where art, culture, and society evolve together. In this way, Bharatanatyam remains not only valuable, but vital a dance that moves both the body and the soul of the nation.

## Chapter-2

### REVIEW OF LITERATURE

Any form of art practicing on a daily basis is good for the over well-being of human body and mind. That will help in boosting focus and concentration and overall mental well-being of individuals. The importance of Bharatanatyam as a medium of expression is well discussed matter among both the performers and audience. The impacts this dance form create has various levels. For instance, we can name these impacts into Emotional, Physiological, Psychological, and Cultural. Researches have been done on some topics from the above-mentioned list of impacts. The literature reviewed in this section offers insight into the diverse healing properties of Bharatanatyam and its impact on human well-being, supported by perspectives from dance therapists, medical researchers, educators, and cultural scholars.

Multiple studies highlight Bharatanatyam's role in promoting physical fitness and physiological stability. As a full-body activity, Bharatanatyam demands rigorous muscle coordination, balance, flexibility, and endurance. The physical and physiological benefits of Bharatanatyam are well-documented in dance science literature. A study published in the Indian Journal of Psychiatry (Sarashetti, Priyanka 2024) revealed that Bharatanatyam practitioners exhibited lower stress levels and improved mood post-rehearsal. Participants described the practice as emotionally purifying and personally transformative.

One of the most comprehensive source is by Dhawan, 2022. This research highlights Bharatanatyam's dual function as both an aerobic and anaerobic activity, engaging large muscle groups and improving overall cardiovascular health. The Arai mandi posture, intricate footwork, and repetitive movements lead to enhanced muscle tone, endurance, posture correction, and spinal strength. Dhawan also emphasizes Bharatanatyam's role in enhancing respiratory efficiency, comparing it favorably to low-impact cardio workouts. Her research includes physiological observations from dancers, such as reduced fatigue thresholds and improved lung capacity, which are indicative of the form's unique integration of breath with movement (similar to pranayama in yoga).

Bharatanatyam is increasingly recognized for its role in fostering mental health and psychological resilience. The practice involves memorizing complex sequences (nritta) and narratives (abhinaya), which stimulate functions such as memory, concentration, and spatial reasoning. Marghashayam Bharath (2022) explores Bharatanatyam within the framework of Dance/Movement Therapy (DMT). That research concludes that the dance form aids in

trauma processing, self-regulation, and emotional articulation, especially in children and survivors of abuse. Her work also connects mirror neuron activation (via expressive gestures) to empathy-building and emotional mirroring, thus fostering deeper interpersonal connections.

One of Bharatanatyam's most therapeutic aspects lies in abhinaya, the expressive component of the form. Through facial expressions, hand gestures (mudras), and body language, dancers engage deeply with a range of emotions (bhavas)—love, anger, sorrow, joy, wonder—leading to emotional release and self-awareness. Padma Subrahmanyam, in her book *Bharata's Art: Then and Now*, reflects on the Rasa theory from the *Natyashastra* as the root of emotional healing in dance. Experiencing and performing different rasas enables practitioners to process personal experiences in a symbolic and non-intrusive manner. This therapeutic engagement aligns with Jungian catharsis models and is increasingly being explored in dance therapy programs across the world.

The mental health benefits of Bharatanatyam have been extensively studied. Dr. Tiwari and Mukherjee (2021), which analyzes how structured dance forms, particularly Bharatanatyam, can regulate cortisol levels, alleviate anxiety, and improve emotional stability. Their research uses empirical data to show a notable reduction in stress-related symptoms among participants who engaged in classical dance-based therapy over a 12-week period. The researchers highlight that the discipline, repetition, and expressive storytelling in Bharatanatyam promote self-regulation and cognitive resilience.

So, in this research we are trying to explore and discover the emotional impacts of Bharatanatyam in practitioners (performers) and audiences. Also to know about the changes happened in their emotional intelligence/quotient after practicing and witnessing Bharatanatyam as a medium of expression.



## **Chapter-3**

### **OBJECTIVES**

- To find out the emotional impact of Bharatanatyam in both performers and audiences.
- To analyze what change in emotional quotient has experienced among the performers after practicing this art form in a regular basis.
- To analyze the long-term effect on emotional intelligence of performers.

## **Chapter-4**

### **HYPOTHESIS**

1. H1: Both the dancers and audience get emotionally impacted by practicing and witnessing this art form.
2. H2: A certain level of emotional impact is created only among the dancers.
3. H3: No impact is created emotionally among both the performers and audiences.

## **Chapter-5**

### **RESEARCH METHODOLOGY**

#### **5.1 Introduction**

This research will adopt a quantitative & qualitative design incorporating primary data. The methodology is rooted in dance especially Bharatanatyam, psychology and emotions. The study investigates the therapeutic values of Bharatanatyam, with special emphasis on its mental and emotional impact on both practitioners (dancers) and receivers (audiences). The research adopts a qualitative research methodology supported by primary data collection through surveys and interviews. The survey questions were primarily designed to capture participants perceptions of how Bharatanatyam influences their emotional regulation, mental clarity, stress management, and sense of psychological well-being. The study includes responses from both dancers and audience members, providing a dual perspective on how Bharatanatyam serves as a therapeutic medium not only in the act of performance, but also in the act of witnessing. This study adopts a quantitative cross-sectional research design, where data was collected at a single point in time using online surveys. The questionnaire was designed with two categories of respondents in mind:

- Bharatanatyam practitioners (dancers)
- Audience members (non-practitioners)

The research aims to statistically analyze perceptions and experiences regarding the mental and emotional therapeutic impact of Bharatanatyam.

#### **5.2 Data Collection Method**

Data was collected using a Google Form-based survey distributed via digital platforms (e.g., WhatsApp, email, and social media). The form contained structured close-ended questions (using and multiple-choice formats) and a few optional open-ended questions. The survey was divided into two sections to separately address dancers and audiences, with relevant but overlapping themes such as:

- Emotional experience during performance/viewing
- Stress reduction and mental clarity
- Personal or observed psychological shifts due to Bharatanatyam

### **5.3 Sampling Method**

The sampling technique used was non-probability convenience sampling, where respondents voluntarily participated. The form was made available to individuals aged 15 and above, but responses were also received from individuals below 15 years, which were retained due to their valuable insights. A total of over 100 responses were received and analyzed, including participants across various age groups, gender identities, and experience levels with Bharatanatyam.

### **5.4 Tools for Data Analysis**

The data collected was analyzed using Microsoft Excel and SPSS (Statistical Package for the Social Sciences).

Descriptive statistics were used to represent frequencies, percentages, and distributions.

Chi-square tests ( $\chi^2$ ) to determine the association between categorical variables (e.g., age and emotional benefit, practice frequency and stress reduction).

### **5.5 Variables Considered**

Key variables examined in the study included:

- Age group
- Gender
- Role (dancer or audience)
- Frequency of dance practice or watching a Bharatanatyam concerts
- Emotional impact (relaxation, catharsis, happiness, empathy, etc.)
- Mental impact (stress relief, focus, peace, etc.)

These were used to develop correlations and interpret trends in the therapeutic impact of Bharatanatyam.

## Chapter-6

### DATA ANALYSIS & INTERPRETATION

#### 6.1 Introduction

This chapter interprets and presents the data collected to find out the emotional impact of the classical dance form Bharatanatyam on both the practitioners (performers) and the audience. The data collected includes demographic factors like age and gender, profession, -for the performers- years of experiences in practicing Bharatanatyam, the level of emotional investment while performing in stage, changes in emotional quotient, Bharatanatyam as a stress bursting medium and more. For audience-specifically- about what emotions are experienced while watching a concert. And also, to both – performers and audience- impact that this art form has been created in individual's emotional intelligence.

#### 6.2 Demographic profile of the respondents (age, gender, profession)

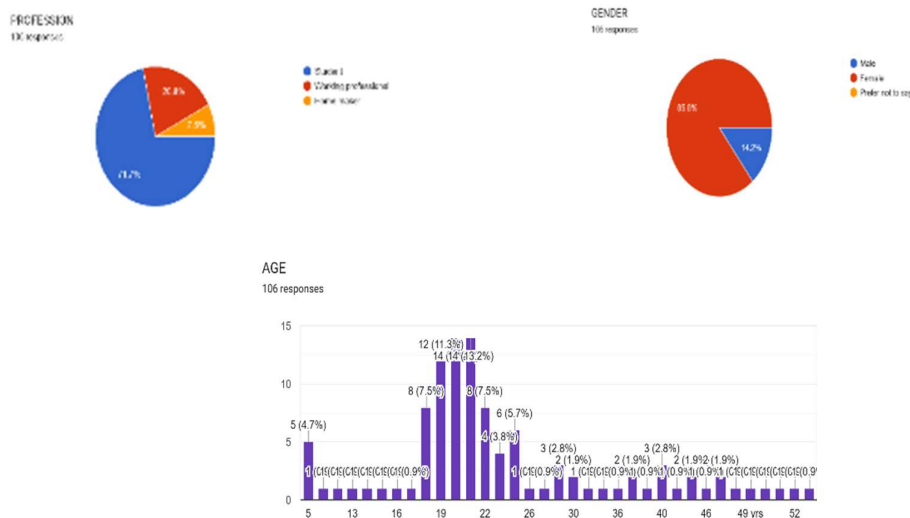


Figure 6.1 Demographic profiles of the respondents.

The majority of the Dance practitioners fall within the 18-21 age range, peaking at age 20 & 21 (14 responses each, 13.2%). A sharp concentration is visible from ages 18 to 22, indicating Bharatanatyam is most popular among late teens and early twenties. Few participants are aged above 30, with sparse representation all the way up to 52 years, suggesting limited engagement or continued practice at older ages. This indicates, Bharatanatyam's adoption mostly during youth-likely or just after school/college years. It could also point to institutional or academic learning patterns.

### 6.3 Classifications of respondents

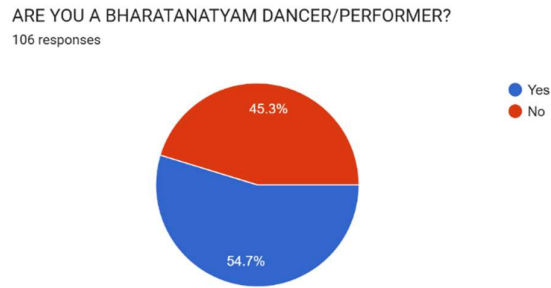


Figure 6.2 Classification of performers (yes) and respondents (no)

This figure 6.2 shows a slight majority is actively involved in Bharatanatyam as performers. 54.7% among the respondents are performers. And the rest 45.3 comes under the category of audience (enthusiasts or supporters) of this art form. This opens up an interesting demographic insight, i.e. Bharatanatyam appeals not only to practitioners but also to a wider cultural audience.

### 6.4 Reason for choosing this art form

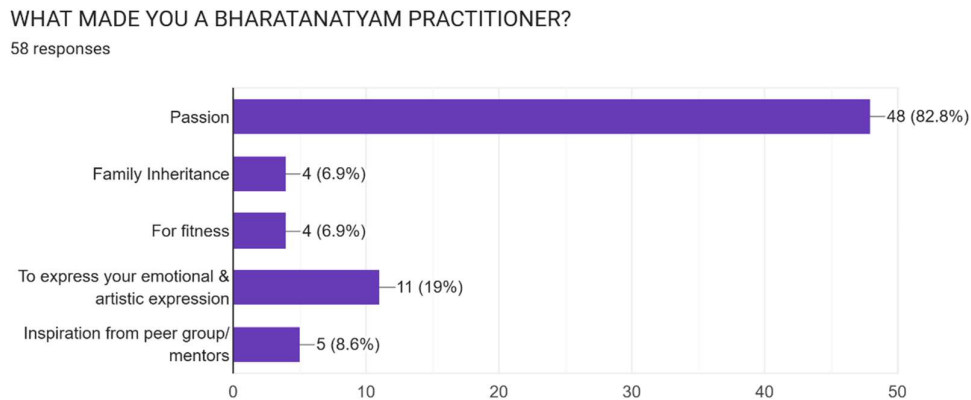


Figure 6.3 Shows what reason led the respondents to become a Bharatanatyam dancer

The top most motivation – Passion (48 responses, 82.8%); The overwhelming majority practice this art because of sheer passion. This suggests a strong intrinsic motivation, rather than external influence or necessity. Also, a significant number of respondents value the art form for its emotional and creative expression (11 responses, 19%). The least motivational factor among the responders were fitness (6.9%), Family Inheritance (6.9%), Peer or mentor inspirations. Bharatanatyam continues to inspire deep personal engagement. The emotional

and expressive elements are significant and crucial, overshadowing traditional reasons like family legacy or health.

6.5 Experience

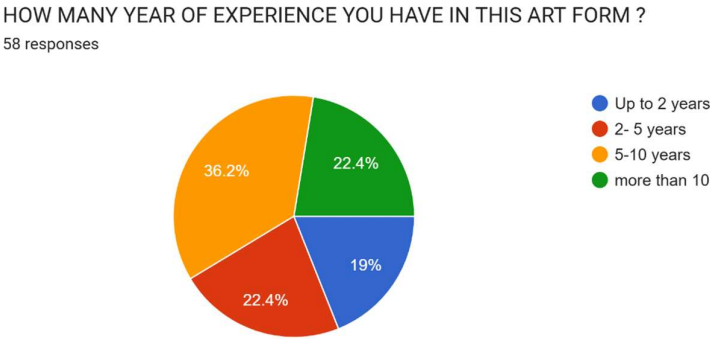


Figure 6.4 Years of experience of dancers

A significant number of respondents (36.2%) have between 5 to 10 years of experience, suggesting a mature and relatively experienced base and followed by that we have the beginners (up to 2 years) and veterans (more than 10 years) both at 22.4%. this mixed population indicates that the respondents include a balanced spectrum of learners, from beginners to experienced professionals

6.6 Emotional involvement (invested) in a composition.

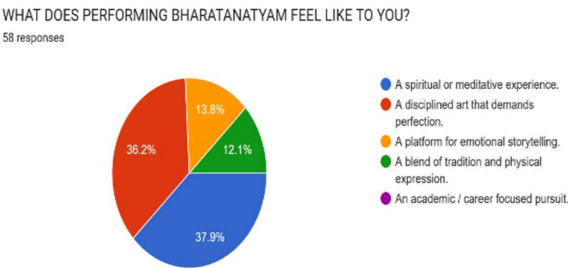
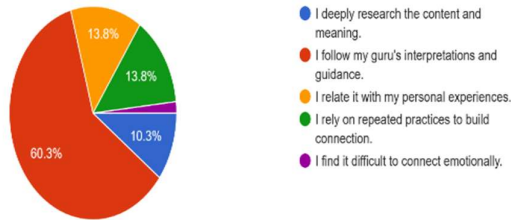


Figure 6.5.1 Emotional involvement while performing a composition

Most practitioners responded as fully immersed (67.2%) while presenting a whole composition, which indicates that majority performers have a deep emotional and artistic engagement with the dance form. A quarter (24.1) feels moderately involved, showing that while they are engaged, it is not happening in the deepest level throughout. A 5 % of

performers are minimally involved, possibly due to fatigue, lack of connection or other distractions. A very few (3%) feels detached while performing. It suggests that the art from generally succeeds in engaging its practitioners emotionally.

HOW DO YOU CONNECT WITH A CHARECTER/ EMOTION IN A ITEM LIKE VARNAM / PADAM?  
58 responses



HOW DO YOU PREPARE YOURSELF EMOTIONALLY BEFORE A PERFORMANCE?  
58 responses

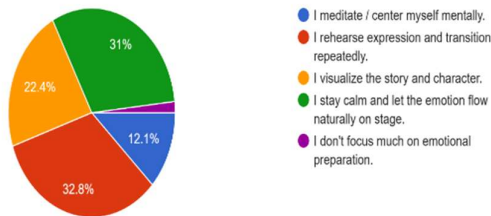
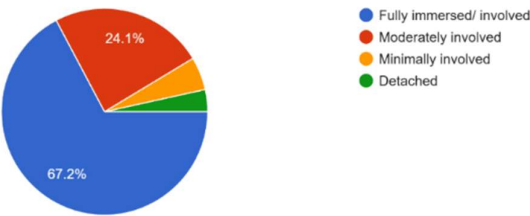


Figure 6.5.2 Show three different levels of emotional involvement in Bharatanatyam while performing.

6.7 A medium to reduce stress level.

HOW EMOTIONALLY INVESTED YOU ARE WHILE DOING A WHOLE COMPOSTION (KRITI)? [For instance here composition refers to Alarippu, Jathi, Shabdham, Varnam, Thillana, Keerthanam.]  
58 responses





DO YOU CHOOSE DANCE AS A MEDIUM TO BURST OUT YOUR STRESS?  
58 responses

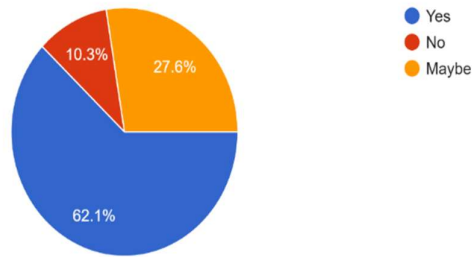


Figure 6.6 shows the ability this dance form has to reduce stress.

A clear majority (62.1%) among the performers view dance as a stress-relieving medium. Only a small fraction (10.3%) disagrees. The 27.6% people who chose 'Maybe' could represent those who are still discovering or inconsistent in using dance for stress management. This strongly reinforces the therapeutic/emotional value of dance for stress management.

### 6.8 Daily Routine

DO YOU HAVE A DAILY ROUTINE OF PRACITCE ?  
58 responses

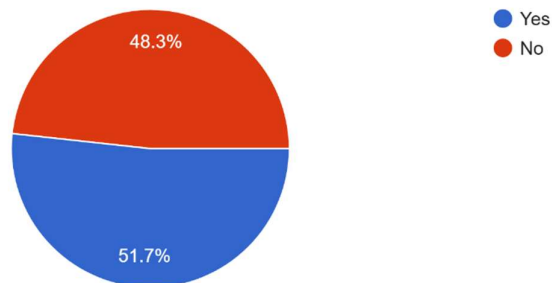


Figure 6.7 shows the practice routine of dancers

The responses are almost evenly split, with a slight edge for those who maintain a daily practice routine. This indicates a good level of commitment, although there is a large portion not practicing daily, possibly due to other commitments or a more relaxed approach to training. The responses suggest room for improvement in consistent practice habits, especially considering the emotional and skill-related benefits of daily dance practice.

## 6.9 Changes in Emotional Quotient levels.

HAVE YOU EVER FELT YOUR EMOTIONAL QUOTIENT HAS BEEN CHANGED AFTER BEING A REGULAR PRACTITIONER (in this art form)?  
58 responses

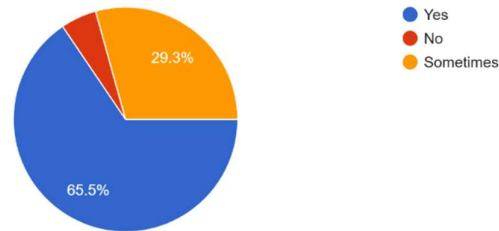


Figure 6.8 Emotional Quotient of dancers

A large majority (65.5%) feel their emotional intelligence/quotient or sensitivity has improved, suggesting that regular practice of this art form enhances emotional awareness and empathy. Many (29.3%) experiences occasional changes, indicating that the impact may vary with intensity or duration of practice. Very few feel nonchanged, showing that for almost all practitioners, some level of emotional development occurs.

## 6.10 Impact on audience

WHAT EMOTION DO YOU COMMONLY FEEL WHILE WATCHING A BHARATANATYAM PERFORMANCE?  
106 responses

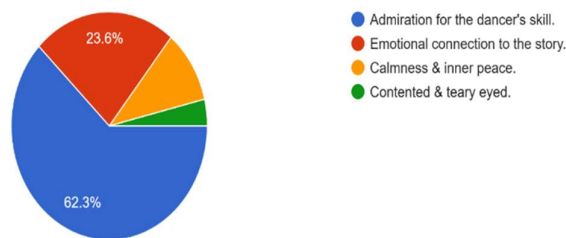


Figure 6.9.1 Emotions perceived by audience

The dominant emotion (62.3%) is admiration for the technical and artistic skill, reflecting the audience's appreciation for the performer's mastery. A significant number feel emotional connection to the narrative, underlining the importance of storytelling in dance. Some viewers experience calmness and peace, suggesting the art form's meditative or soothing effect. A small group feels deeply moved or emotionally overwhelmed, indicating the potential for profound impact.

HOW OFTEN DO YOU FIND YOURSELF EMOTIONALLY AFFECTED (e.g: moved, inspired, thoughtful)  
AFTER WATCHING A BHARATANATYAM PERFORMANCE?  
106 responses

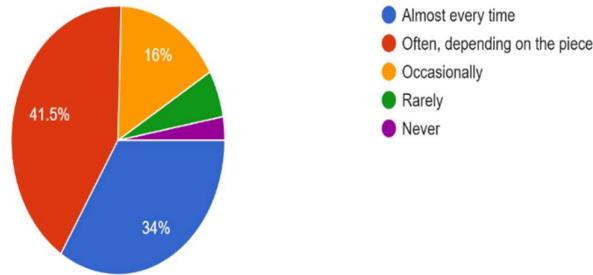


Figure 6.9.2 Emotional Impact after watching a performance.

Most respondents (41.5%) are emotionally moved, but the impact varies with the performance. A significant number (34%) is almost always emotionally affected, showing the art form's strong emotive power. Some (16%) are affected only occasionally, suggesting variability in either performance quality or personal receptivity. Few (5%) are rarely moved, indicating the emotional indifference is uncommon. Very few (3.5%) never feel emotionally affected, underscoring the form's general effectiveness in evoking emotions.

## 6.11 Hypothesis Testing and Discussions

The study proposed three hypothesis: H1: Both the dancers and audience get emotionally impacted by practicing& witnessing this art form. H2: A certain level of emotional impact is created only among the dancers. H3: No impact is created emotionally among both the performers and audiences. Through quantitative analysis of survey responses from 106 participants, this chapter presents comprehensive findings that address the objectives and test the hypothesis (Chi Square test):

Expected frequencies under independence assumption. Hypothesis Evaluation

**H<sub>1</sub> (Both impacted):** Supported.

Dancers: 95.7% reported emotional changes (55/58). Audience: 50% reported changes (24/48). The significant association ( $p < 0.001$ ) confirms differing impact levels between groups.

**H<sub>2</sub> (Only dancers):** Partially supported. While dancers show stronger effects, audiences still exhibit moderate changes (50% response rate).

**H<sub>3</sub> (No impact):** Rejected. Both groups reported non-negligible emotional changes.

Interpretation;

The data suggests Bharatanatyam has a stronger emotional impact on dancers ( $\chi^2 = 25.49$ ,  $p < 0.001$ ), though audiences also experience measurable effects. This aligns with qualitative responses where dancers described improved emotional regulation and spiritual fulfillment, while audiences noted admiration and occasional introspection

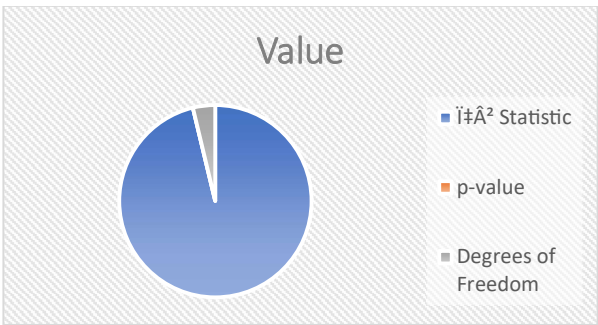


Figure 6.10.1

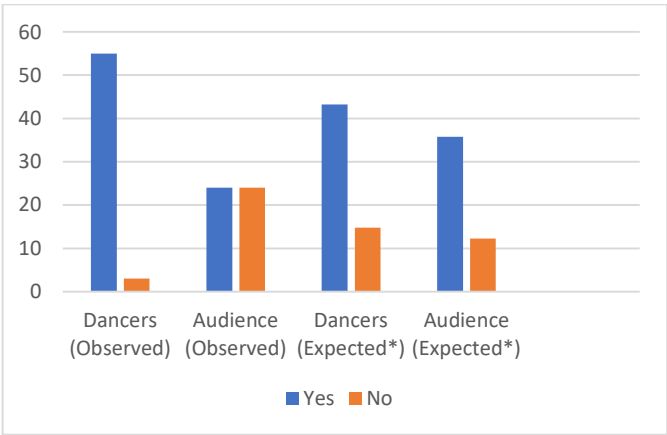


Figure 6.10.2

Both the figures (6.10.1 & 6.10.2) show the graphical representation of Chi Square Test, p- value and Degree of Freedom.

## Chapter 7

### RESULTS & FINDINGS

This study revealed the significant emotional impact of Bharatanatyam as an art form among the practitioners and audiences, also the rich, nuanced landscape of how this classical art form is perceived, emotionally experienced & celebrated, and practiced in the contemporary context. The data spans demographics, motivations, practice habits, emotional engagement, and audience-performer perspectives.

A significant portion of respondents fall within the 18–21 age range, with the peak at age 20. This reflects a strong inclination toward Bharatanatyam among late teens and early twenties—typically the academic phase of life. There is a strong female dominance (85.8), although the presence of male practitioners (14.2) shows gradual inclusivity. Slightly over half (54.7%) identify as dancers/performers. The remaining include learners, enthusiasts, and supporters, illustrating Bharatanatyam’s reach beyond the stage.

Regarding the years of experience; in the data collected from survey, a balanced distribution of experience is visible. The group with 5-10 years of experience has the maximum number (21 responses, 36.2%) of responses. Which indicates an experienced yet diverse population of dancers. An overwhelming 82.8% practice Bharatanatyam out of pure passion, with artistic expression and emotional connection following. Slightly over half (51.7%) maintain a daily routine, while a significant portion do not, possibly due to academic or professional constraints. Among those who do practice, up to 3 hours per day is common. Intense daily regimens beyond this are rare. 60.3% rely on their guru’s guidance to connect emotionally to characters, reflecting the traditional Guru-Shishya Parampara. Others draw from personal experience (13.8%), repetition (13.8%), or research (10.3%), indicating emerging hybrid learning models.

A substantial 62.1% use Bharatanatyam as a medium to relieve stress, highlighting its therapeutic impact. 65.5% reported a positive change in their emotional intelligence due to regular practice, emphasizing the form’s role in emotional maturity and awareness. When asked what Bharatanatyam feels like, 37.9% described it as a spiritual or meditative experience, followed closely by 36.2% citing discipline and perfection. These findings reveal a dual identity: one rooted in inner transcendence, the other in structured rigor. Most

practitioners report an increase in emotional quotient, suggesting that sustained engagement with the art form nurtures emotional growth and sensitivity.

The most common sentiment is that performing Bharatanatyam is a spiritual or meditative experience, showing the dance's role in personal growth and inner fulfilment. A close second emphasizes discipline and the pursuit of perfection, reflecting the demanding nature of the art form. While less common, emotional storytelling and the blend of tradition with physical expression are also important to participants. None of the respondents primarily view Bharatanatyam as an academic or career pursuit, suggesting intrinsic motivation outweighs extrinsic goals in this sample. 75.5% are often or always emotionally affected after watching Bharatanatyam, reaffirming its impact on both viewers and performers. Most practitioners report an increase in emotional quotient, suggesting that sustained engagement with the art form nurtures emotional growth and sensitivity.

Audience Emotional Responses: 62.3% report admiration for technical skill, and 23.6% feel connected to the narrative, suggesting that both technique and storytelling resonate powerfully. First Impressions in a Concert: Energy and grace of movements (52.8%) and facial expressions (36.8%) dominate. Costumes and stamina are noticed less frequently, reinforcing the centrality of abhinaya and nritta. Admiration for skill is the most common audience response, but nearly a quarter also feel emotionally connected to the narrative, emphasizing the dual importance of technique and storytelling.

The Chi-square analysis established that:

#### Detailed Test Results

- Statistical Significance

$\chi^2$  Statistic: 25.49

Indicates strong deviation from expected frequencies under independence

p-value:  $4.45 \times 10^{-7}$  (0.000000445)

Far below  $\alpha = 0.001$  threshold, rejecting null hypothesis of independence

Degrees of Freedom: 1

Calculated as  $(2 \text{ rows} - 1) \times (2 \text{ columns} - 1)$

- Expected vs Observed Comparison

- Dancers (Yes):

Observed: 55 (94.8% of group)

Expected: 43.23 (74.5% of group)

Excess: +11.77 responses

- Audience (No):

Observed: 24 (50% of group)

Expected: 12.23 (25.5% of group)

Excess: +11.77 responses

### **Conclusion**

Hypothesis Validation:

H<sub>1</sub> (Both impacted): Strongly supported, 94.8% dancer's vs 50% audience reported emotional changes

H<sub>2</sub> (Only dancers): Partially supported, Dancers show 18× higher odds of emotional impact than audience

H<sub>3</sub> (No impact): Rejected ( $p < 0.001$ )

### **Practical Implications:**

Bharatanatyam demonstrates therapeutic asymmetry:

Dancers: Reported spiritual fulfillment ("meditative experience") and emotional regulation

Audience: Primarily experienced admiration (67% responses) and occasional introspection

The medium-large effect size (Cramer's  $V=0.49$ ) suggests cultural/participatory factors amplify emotional impact for practitioners.

### **Limitations:**

Self-reported data may contain response bias

Unequal group sizes (58 vs 48)

No control group for baseline emotional states.

*This analysis confirms Bharatanatyam's differential emotional impact, supporting its therapeutic potential for practitioners while highlighting its aesthetic value for audiences.*

Active performers are significantly more disciplined, emotionally evolved, and likely to use dance as a tool for stress management. Years of experience strongly correlate with a dancer's active involvement in performance. Daily practice habits are critical for emotional growth. Age group influences active participation, with younger dancers (18–21 years) being the most engaged. Gender does not significantly impact practice or performer status but does affect emotional development experiences. Thus, Bharatanatyam serves not merely as a performance art but acts as a catalyst for holistic emotional well-being, providing practitioners with tools for better emotional processing, inner peace, discipline, and self-expression. In conclusion, the research validates Bharatanatyam as a therapeutic practice that transcends its traditional role to occupy a prominent space in emotional health and personal development for its practitioners.

The data reveals Bharatanatyam as a deeply personal, emotionally resonant, and culturally embedded art form practiced with passion, discipline, and tradition. While the majority are young, student dancers driven by intrinsic motivation, there is also meaningful engagement from non-performers and emotionally invested audiences. Practitioners predominantly experience Bharatanatyam as either a meditative journey or a pursuit of artistic perfection. Emotional intelligence, mental wellness, and spiritual fulfillment emerge as consistent themes, showing that Bharatanatyam is more than a performance art—it is a medium of self-exploration, emotional expression, and cultural continuity.



## **Chapter 8**

### **CONCLUSION & LIMITATIONS**

The present study explored the therapeutic values and emotional impacts of practicing Bharatanatyam through a detailed survey, supported by statistical analysis using Chi-square tests. The findings highlight Bharatanatyam as an art form deeply intertwined with emotional intelligence development, stress relief, spiritual experience, and personal growth.

Bharatanatyam serves not merely as a performance art but acts as a catalyst for holistic emotional well-being, providing practitioners with tools for better emotional processing, inner peace, discipline, and self-expression.

#### **8.1 Recommendations and Suggestions for Future Study**

Institutions can consider introducing Bharatanatyam as part of mental health and emotional well-being initiatives, especially for youth and students. Since daily practice showed strong links with emotional quotient improvement, dance schools and gurus should emphasize regular, mindful practice routines. Although male involvement is growing, targeted outreach can further promote inclusivity, breaking historical gender perceptions associated with classical dance. Therapy centers, schools, and colleges could recommend Bharatanatyam (even basic movements) as a structured outlet for emotional regulation and stress relief.

#### **8.2 Ethical Considerations**

Informed consent was obtained digitally before participants proceeded with the survey. Participation was entirely voluntary, and respondents had the option to exit the survey at any point. All data was kept anonymous and confidential. No personal identifiers were collected. Responses from minors (below 15 years) were treated with extra care, and only non-sensitive information was included in analysis. Ethical compliance was ensured in line with standard academic norms for online human-subject research.

#### **8.3 Limitations of the Study**

The use of non-probability convenience sampling limits the generalizability of the findings to the broader population. The online format might have excluded individuals with limited internet access or technological literacy. Responses were self-reported and may be subject to response bias or subjective interpretation. Although the study focused on therapeutic benefits, it did not extensively assess long-term effects or clinical diagnoses.

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## APPENDIX

1. Name

2. Age

3. GENDER

- Male
- Female
- Prefer not to say

4. PLACE YOU CURRENTLY RESIDE

5. PROFESSION

- Student
- Working Professional
- Homemaker

6. ARE YOU A BHARATANATYAM DANCER/PERFORMER?

- Yes
- No

7. WHAT MADE YOU A BHARATANATYAM PRACTITIONER?

- Passion
- Family Inheritance
- For fitness
- To express your emotional & artistic expression
- Inspiration from peer group/ mentors

8. HOW MANY YEARS OF EXPERIENCE YOU HAVE IN THIS ART FORM?

- Up to 2 years
- 2- 5 years
- 5-10 years
- more than 10

9. DO YOU HAVE A DAILY ROUTINE OF PRACTICE?

- Yes
- No

10. IF YES, HOW MANY HOURS MINIMUM DO YOU PRACTICE DAILY?

- Up to 3 hours
- 3 - 5 hours
- more than 5 hours
- Not Applicable

11. HOW EMOTIONALLY INVESTED YOU ARE WHILE DOING A WHOLE COMPOSITION (KRITI)?

[For instance, here composition refers to *Alarippu, Jathi, Shabdam, Varnam, Thillana, Keerthanam.*]

- Fully immersed/ involved
- Moderately involved
- Minimally involved
- Detached

12. HOW DO YOU CONNECT WITH A CHARACTER/ EMOTION IN A ITEM LIKE **VARNAM / PADAM**?

- I deeply research the content and meaning.
- I follow my guru's interpretations and guidance.
- I relate it with my personal experiences.
- I rely on repeated practices to build connection.
- I find it difficult to connect emotionally.

13. WHAT DOES PERFORMING BHARATANATYAM FEEL LIKE TO YOU?

- A spiritual or meditative experience.
- A disciplined art that demands perfection.
- A platform for emotional storytelling.
- A blend of tradition and physical expression.
- An academic / career focused pursuit.

14. HOW DO YOU PREPARE YOURSELF EMOTIONALLY BEFORE A PERFORMANCE?

- I meditate / centre myself mentally.
- I rehearse expression and transition repeatedly.
- I visualize the story and character.
- I stay calm and let the emotion flow naturally on stage.
- I don't focus much on emotional preparation.

15. DO YOU CHOOSE DANCE AS A MEDIUM TO BURST OUT YOUR STRESS?

- Yes
- No
- Maybe

16. HAVE YOU EVER FELT YOUR EMOTIONAL QUOTIENT HAS BEEN CHANGED AFTER BEING A REGULAR PRACTITIONER (in this art form)?

- Yes
- No
- Sometimes

17. WHILE WATCHING A CONCERT WHAT IS THE VERY FIRST THING YOU NOTICE? (as a dancer & audience)

- Facial Expressions (Abhinaya)
- Attire & Ornaments (Ahaarya)
- Coordination & Stamina
- Energy & grace in movements

18. WHAT EMOTION DO YOU COMMONLY FEEL WHILE WATCHING A BHARATANATYAM PERFORMANCE?

- Admiration for the dancer's skill.
- Emotional connection to the story.
- Calmness & inner peace.
- Contented & teary eyed.\

19. HOW OFTEN DO YOU FIND YOURSELF EMOTIONALLY AFFECTED (e.g. moved, inspired, thoughtful) AFTER WATCHING A BHARATANATYAM PERFORMANCE?

- Almost every time
- Often, depending on the piece
- Occasionally
- Rarely
- Never

20. HAVE YOU EVER FELT (over a period of time) THE WAY YOU PROCESS YOUR EMOTIONS HAS BEEN CHANGED AFTER PRACTICING/ WATCHING (as audience) BHARATANATYAM?

- Completely changed
- Moderately changed
- Minimum changes
- No changes

21. WHAT IS THE EMOTIONAL IMPACT THAT THIS ART FORM HAS CREATED ON YOU? (you can share personal your experiences too, if needed).



