

MOHINIYATTAM AS A FORM OF EMOTIONAL VENTILATION AND FLOW

Dissertation submitted to Kerala University

In partial fulfilment of the requirements for the award of the Degree of

M.SC. COUNSELLING PSYCHOLOGY

By

ANUGRAHA. M. WARRIER

(Candidate Code : 60422115005)

Under the guidance of

ANILA DANIEL

Guest Lecturer in Counselling Psychology



Department of counselling psychology

Loyola college of Social Sciences,

Thiruvananthapuram 2022- 2024

CERTIFICATE



This is to certify that the Dissertation entitled **“MOHINIYATTAM AS A FORM OF EMOTIONAL VENTILATION AND FLOW”** is an authentic work carried out by **ANUGRAHA. M. WARRIER** Candidate code: **60422115005** under the guidance of Miss. Anila during the fourth semester of M.Sc. Counselling Psychology programme in the academic year **2022–2024**.

Miss. Anila Daniel

Guest Lecturer

Department of Counselling Psychology

Loyola College of Social Sciences Thiruvananthapuram

Submitted for the examination held on.....

DECLARATION

I, Anugraha M warrier , do hereby declare that the dissertation titled “**Mohiniyattam as a form of emotional ventilation and flow**”, submitted to the Department of Counselling Psychology, Loyola College of Social Sciences, Sreekariyam, under the supervision of Miss. Anila, Guest Lecturer r of the Department of Counselling Psychology, for the award of the degree of Master’s in Science of Counselling Psychology, is a bonafide work carried out by me and no part thereof has been submitted for the award of any other degree in any University.

Sreekariyam

Name : Anugraha. M. Warriier

Date :

Candidate code : 60422115005

ACKNOWLEDGEMENT

First and foremost, praises and thanks to God, the Almighty, for his showers of blessings throughout my research work to complete the research successfully.

I would like to express utmost thanks and gratitude to my research guide Miss. Anila Daniel, Guest Lecturer of the Department of Counselling Psychology for her incomparable efforts, support and valuable guidance throughout this research. Her dynamism, vision, sincerity and constructive criticism have deeply inspired me.

Besides my guide, I would like to express my gratitude to Ms. Jesline Maria Mamen., Assistant Professor and Head of the Department of Counselling Psychology, Dr Pramod S.K., Assistant Professor, Department of Counselling Psychology, Dr Ammu Lukose., Assistant Professor, Department of Counselling Psychology, for providing constant support to complete the research.

I extend my sincere gratitude to all the participants who spared their precious time to assist me with the research.

I sincerely acknowledge the efforts of my friends, family and all of those who have helped me in completing my research successfully.

With Regards,

Anugraha. M. Warriar

CONTENT

ABSTRACT

CHAPTERS	PAGE NO.
----------	----------

CHAPTER 1	INTRODUCTION	1- 9
CHAPTER 2	REVIEW OF LITERATURE	10-19
CHAPTER 3	METHOD	20- 37
CHAPTER 4	RESULT AND DISCUSSION	38-48
CHAPTER 5	SUMMARY AND CONCLUSION	49-51

REFERENCE

APPENDICES

ABSTRACT

Mohiniyattam is an art form and gets its name from the word 'Mohini', the feminine form of Lord Vishnu; the word means 'dance of Mohini'. It gives more emphasis on facial expressions and hand gestures. Facial expressions reflect emotions, in dance, the purpose is to express emotions, communicating physically, allowing those feelings to move through the body, out of the body, and in doing move to others. There is an inevitable relationship between facial expressions and emotions. Dance/movement therapy (DMT) is defined by the American Dance Therapy Association (ADTA) as the psychotherapeutic use of movement to promote emotional, social, cognitive, and physical integration of the individual, for the purpose of improving health and well-being. This study seeks to bridge the gap between the traditional roots of Mohiniyattam and its modern adaptations, exploring how these changes impact both the dancers and the audiences. However, the research aims to understand how Mohiniyattam practitioners experience emotional ventilation and flow during their performances, how the dance form helps audiences achieve emotional well-being, and what challenges dancers face in releasing emotions to reach a state of flow. This study is a qualitative study, the data collection with of five professional mohiniyattam dancers. The research design is multiple case study.

The findings of this study were, Mohiniyattamis that the Dancers internalizes the emotions of the character which they are playing and that deeply influences their emotional and physiological states. They mentioned many techniques in conveying emotions automatically like facial

expressions, controlling breathing, body movements, hand gestures. The dancers reported as achieving a state of flow in performance by deeply understanding the character they portray, heavy practice and also by focusing fully on their movements. Other than these, the study also looks into the challenges faced by mohiniattam dancers in professional as well as in psychological aspects. Therefore, the research topic: "Mohiniyattam as a form of emotional ventilation and flow", addresses and contributes to a deeper understanding of how Mohiniyattam can continue to inspire, resonate, and maintain its authenticity in the modern era, ensuring that it remains a powerful and relevant medium for emotional expression.

CHAPTER 1

1.1 INTRODUCTION

Mohiniyattam is a classical dance form from Kerala, India, characterized by graceful movements, fluidity, and feminine charm. Known as the "dance of the enchantress," Mohiniyattam is deeply rooted in the cultural and spiritual traditions of Kerala. According to Kapila Vatsyayan, a renowned scholar of Indian classical dance, Mohiniyattam "epitomizes the soft, graceful, and feminine aspect of dance, distinct from the more vigorous forms like Kathakali" (Vatsyayan, 1997, p. 123).

Mohiniyattam is one of the two classical dance forms that originated in Kerala, Mohiniyattam gets its name from the word 'Mohini', the feminine form of Lord Vishnu; the word means 'dance of Mohini'. It gives more emphasis on facial expressions and hand gestures. Facial expressions reflect emotions, in dance, the purpose is to express emotions, communicating physically, allowing those feelings to move through the body, out of the body, and in doing move to others. There is an inevitable relationship between facial expressions and emotions. For any given person, the face acts as a reflection of their emotions. When it comes to dance, the dancer must emote through facial expressions without necessarily feeling the same emotions within. To achieve this, dancers practice to improve the mobility of their facial muscles.

Mohiniyattam, one of the eight classical dance forms of India, originates from Kerala, a state in the southern part of the country. The name "Mohiniyattam" is derived from the word "Mohini," a reference to a mythological enchantress avatar of the Hindu god Vishnu. According to Puranic

lore, Lord Vishnu assumed the form of Mohini to seduce the Asuras (demons) during the churning of the ocean and later in the episode involving the slaying of Bhasmasura. This story underlines the dance's association with feminine grace and allure, which is reflected in its delicate body movements and subtle facial expressions, making it particularly suited for female performers.

The origins of Mohiniyattam can be traced back to the temples of Kerala, where it was initially performed as a ritualistic dance by female temple dancers. These dancers were known by various names over time, such as Tai Nangal, Nangathi, and Tevitichi, depending on their role and the period. The dance form evolved through centuries, and early references can be found in the text 'Vyavaharanala' written in 1709 by Mazhamagalam Narayanan Namputini and in 'Choshayatra', a work by the great poet Kunjan Nambiar.

During the 18th and 19th centuries, Mohiniyattam saw significant development under the patronage of the Travancore kings, particularly Maharaja Kartika Tirunal and Maharaja Swati Tirunal. Swati Tirunal, known for his deep interest in the arts, played a crucial role in shaping Mohiniyattam into the classical form that is recognized today. He, along with the Tanjore Quartet (Ponnayya, Chinnayya, Sivanandam, and Vadivelu), introduced a structured repertoire to the dance, including items like Chollukettu, Jatiswaram, Padavarnam, Padam, and Tillana. This period also saw the infusion of new compositions in Malayalam, Telugu, and Sanskrit, which enriched the dance form's musical and literary dimensions.

However, with the death of Swati Tirunal, Mohiniyattam experienced a decline due to the lack of royal patronage. It became associated with less respectable entertainment, which led to its

deterioration. The dance form almost faded into obscurity until the early 20th century, when it was revived by the poet laureate of Kerala, Mahakavi Vallathol Narayana Menon. Vallathol, recognizing the cultural significance of Mohiniyattam, established Kerala Kalamandalam in 1930, a pioneering institution aimed at preserving and promoting the classical arts of Kerala.

At Kerala Kalamandalam, Vallathol, along with gurus like Krishna Panikker and Kalyani Amma, restructured Mohiniyattam by refining its techniques and eliminating elements that had become improper over time. Their efforts were instrumental in restoring the dignity and classical status of Mohiniyattam. Disciples from this institution, such as Thankamani Gopinath, Chinnammu Amma, and Kalyanikutty Amma, became the torchbearers of this enchanting dance style, ensuring its continuity and evolution.

Today, Mohiniyattam is celebrated for its lyrical beauty and the graceful, flowing movements that reflect the soft rhythms of the Kerala landscape. Its evolution from temple rituals to a respected classical dance form underscores its resilience and the rich cultural heritage of Kerala.

According to Bharata, there are three types of Bhaava, namely, Sthayi (Pervading stable emotions) (eight types), Vyabhichari (thirty-three), and Satvika (eight), totaling to forty-nine. The Natya Shastra thus goes into great detail about the bhavas, which are broken down into three categories. Bharata in his Natya Shastra mentions eight Sthayibhavas: (i) Rati (Love), (ii) Hasa (Mirth), (iii) Krodha (Anger), (iv) Utsaha (Courage), (v) Bhaya (Fear), (vi) Jugupsa (Aversion), (vii) Vismaya (Wonder), and (viii), and Soka (Sorrow) each corresponding to eight Rasas.

Satvika bhava is the physical manifestation of intense emotion. They are sthamba (petrification), sveda (perspiration), romancha (horripilation), svarabheda (voice change), vepathu (trembling), vaivarnya (facial colour change), asru (weeping), and pralaya (fainting). Vyabhichari Bhava: This is also known as sanchari bhava. The term means improvisation or explanation. These are transitory emotional feelings that differ from person to person. They will not have a constant nature.

The common characteristics of flow is the optimal experience: a sense that one's skills are adequate to cope with the challenges at hand, in a goal-directed, rule-bound action system that provides clear clues as to how well one is performing. Concentration is so intense that there is no attention left over to think about anything irrelevant, or to worry about problems. Self-consciousness disappears, and the sense of time becomes distorted. An activity that produces such experiences is so gratifying that people are willing to do it for its own sake, with little concern for what they will get out of it, even when it is difficult, or dangerous. Such flow activities have as their primary function the provision of enjoyable experiences. Play, art, pageantry, ritual, and sports are some examples. Because of the way they are constructed, they help participants and spectators achieve an ordered state of mind that is highly enjoyable. During the course of human evolution, every culture has developed activities designed primarily to improve the quality of experience. Even the least technologically advanced societies have some form of art, music, dance, and a variety of games that children and adults play. Most people nowadays are aware of the importance of health and physical fitness. But the almost unlimited potential for enjoyment that the body offers often remains unexploited. Few learn to move with the grace of an acrobat, see with the fresh eye of an artist, feel the joy of an athlete who breaks his own record, taste with the subtlety of a connoisseur, or love with a skill that lifts sex into a form of art. Because these opportunities are easily within reach, the easiest step toward improving the quality of life consists

in simply learning to control the body and its senses. One of the most ancient and perhaps the most popular functions of music is to focus the listeners' attention on patterns appropriate to a desired mood. So there is music for dancing, for weddings, for funerals, for religious and for patriotic occasions; music that facilitates romance, and music. The concept of Anima/ Animus is one of the popular concept created by C.G Jung which was considered as a Anima defines unconscious factor in a man and Anima is the feminine unconscious factor in men and Animus is the masculine unconscious factor in a women,

Dance/movement therapy (DMT) is defined by the American Dance Therapy Association (ADTA) as the psychotherapeutic use of movement to promote emotional, social, cognitive, and physical integration of the individual, for the purpose of improving health and well-being. It emerged as a field in the 1940s as early innovators, many of whom were accomplished dancers, began to realize the benefit of using dance and movement as a form of psychotherapy. It is a holistic approach to healing, based on the empirically supported assertion that mind, body, and spirit are inseparable and interconnected; changes in the body reflect changes in the mind and vice versa. DMT as an embodied, movement-based approach is often difficult to describe, as it is necessary to actively engage in the process to get a true sense of what it is. The study titled "Flow Experiences and Psychological Well-Being Among Indian Classical Dancers: An Exploratory Study" examines the relationship between flow experiences and psychological well-being among 50 female Indian classical dancers. The research highlighted a significant link between the dancers' immersion in their practice and enhanced mental health, underscoring the critical role of Indian classical dance in fostering emotional resilience and well-being through the experience of flow. Rasa is sentiments and Bhava is emotions. Rasa is created when many Bhavas came together. When Bhavas came in a correct level then sentiments are created among audience.

1.2. STATEMENT OF THE STUDY

The study focuses on Mohiniyattam, a classical dance form originating from the temples of Kerala, which has historically served as a profound medium for expressing and channeling human emotions. Characterized by its soft, flowing movements and intricate facial expressions, Mohiniyattam allows dancers to explore and communicate a wide range of emotions, making it a unique art form for emotional ventilation and achieving a state of flow. However, as the dance form evolves in the modern era, contemporary practitioners are increasingly experimenting with innovative adaptations to make Mohiniyattam more expressive, relevant, and accessible to today's audiences.

These innovations include the introduction of new musical compositions, modern themes, and the blending of Mohiniyattam with other art forms. While these changes aim to expand the expressive range of the dance, they also present a significant challenge: how to integrate these modern elements without compromising the traditional essence of Mohiniyattam. The core issue lies in finding a balance between preserving the historical and cultural integrity of the dance form while embracing contemporary modifications that enhance its capacity for emotional ventilation and flow.

This study seeks to bridge the gap between the traditional roots of Mohiniyattam and its modern adaptations, exploring how these changes impact both the dancers and the audiences. Specifically, the research aims to understand how Mohiniyattam practitioners experience emotional ventilation and flow during their performances, how the dance form helps audiences achieve emotional well-being, and what challenges dancers face in releasing emotions to reach a state of flow. By addressing these questions, the research contributes to a deeper understanding of how

Mohiniyattam can continue to inspire, resonate, and maintain its authenticity in the modern era, ensuring that it remains a powerful and relevant medium for emotional expression. Hence it is stated the title “Mohiniyattam as a form of emotional ventilation and flow”.

1.3 BACKGROUND OF THE STUDY

Mohiniyattam is a classical dance form that originated in Kerala, India, renowned for its elegance, grace, and deep cultural significance. Rooted in the traditions of Kerala, this dance form is characterized by its slow, rhythmic movements, subtle expressions, and spiritual essence. Over the centuries, Mohiniyattam has evolved not only as an art form but also as a powerful medium for emotional expression and psychological well-being. The study explores how Mohiniyattam continues to be a practice that fosters emotional ventilation and enables dancers to achieve a state of flow, contributing to their overall mental health and resilience.

1.3.1 Mohiniyattam: Historical and Cultural Significance

Mohiniyattam, often referred to as the dance of the enchantress, traces its origins to the temples of Kerala, where it was performed as a devotional offering. The dance form has undergone significant evolution over the centuries, shaped by the cultural and spiritual ethos of the region. Traditionally performed by women, Mohiniyattam embodies the feminine grace and beauty, reflecting the serenity of Kerala's landscapes. The dance's emphasis on expressive storytelling, through hand gestures (mudras) and facial expressions (abhinaya), allows dancers to convey a wide range of emotions, from love and devotion to sorrow and longing. This rich cultural heritage forms the foundation of Mohiniyattam's role as a medium for emotional expression.

1.3.2. Mohiniyattam as Emotional Ventilation

The expressive nature of Mohiniyattam makes it an ideal medium for emotional ventilation. Through its controlled movements and intricate choreography, the dance allows practitioners to channel and release their emotions in a structured and artistic manner. The repetitive, meditative aspects of the dance, such as the slow, deliberate steps and the emphasis on grace over speed, create a calming environment that encourages introspection and emotional release. This process of emotional ventilation is crucial in managing stress and anxiety, as it provides dancers with a safe space to explore and express their inner feelings. The dance form's ability to facilitate this emotional release highlights its therapeutic potential, making it more than just a performance art but a tool for psychological well-being.

1.3.3. Flow in Mohiniyattam: The Psychological Perspective

Building on the concept of emotional ventilation, Mohiniyattam also serves as a pathway to achieving a state of flow, as described by Mihaly Csikszentmihalyi. Flow is a mental state characterized by complete immersion, focus, and enjoyment in an activity, often leading to a sense of timelessness and intrinsic reward. For practitioners of Mohiniyattam, the dance offers an opportunity to enter this flow state, where the dancer becomes fully absorbed in the performance. The structured yet creative nature of Mohiniyattam, with its rhythmic patterns and emotive expressions, allows for deep concentration and engagement. This experience of flow not only enhances the quality of the performance but also contributes to the dancer's overall psychological well-being, providing a sense of fulfillment and contentment.

1.4. SIGNIFICANCE OF THE STUDY

Emotions, which are conscious mental reactions, are often experienced as intense feelings directed toward specific objects or situations. These emotions not only influence our mental state but are also accompanied by physiological changes, such as increased heart rate, and behavioral shifts, such as expressions of anger or joy. When emotions, particularly negative ones, are not properly managed, they can lead to stress, anxiety, and other mental health issues. This makes it crucial to find healthy ways to vent these emotions.

People employ various strategies to cope with and express their emotions. For some, this might include talking to a friend, journaling, or engaging in physical activities like exercise. However, for dancers, the practice of their art form becomes a particularly powerful and effective means of emotional ventilation. Dance, by its very nature, combines physical movement with emotional expression, allowing the dancer to channel their feelings into their performance. Among the various dance forms, Mohiniyattam, a classical dance from Kerala, stands out due to its deep cultural roots and its capacity to express a wide range of emotions.

Mohiniyattam is characterized by slow, deliberate movements and subtle facial expressions, making it an ideal medium for the nuanced conveyance of emotions. The dance form's emphasis on grace and fluidity aligns with the concept of "flow," a psychological state identified by Mihaly Csikszentmihalyi, in which individuals become fully immersed in an activity, experiencing a deep

sense of satisfaction and joy. When dancers achieve this state of flow during their practice of Mohiniyattam, they not only express their emotions but also gain psychological benefits such as reduced stress and enhanced well-being.

In today's fast-paced world, people of all ages and backgrounds are turning to dance as a form of relief from the pressures of daily life. Dance provides a creative outlet that transcends cultural boundaries, offering a universal language for emotional expression. Mohiniyattam, with its slow and meditative movements, is particularly accessible to those looking for a form of dance that is both calming and deeply expressive. The slow tempo of Mohiniyattam allows dancers to engage more fully with their emotions, facilitating a deeper connection between mind and body.

Despite the evident benefits of Mohiniyattam as a medium for emotional ventilation and psychological well-being, there is a notable lack of research on this topic. Most studies on dance and mental health focus on more widely practiced forms such as ballet or contemporary dance, leaving classical forms like Mohiniyattam underexplored. This gap in the literature highlights the need for more research into how Mohiniyattam can serve as a therapeutic practice, particularly in helping individuals manage and release their emotions.

Understanding the significance of Mohiniyattam in this context not only contributes to the appreciation of this classical dance form but also opens up new avenues for its application in mental health and emotional well-being. By studying the impact of Mohiniyattam on emotional expression and flow, researchers and practitioners can develop more effective strategies for using

dance as a therapeutic tool. This would benefit not only dancers but also individuals seeking alternative methods for managing their emotional health in today's demanding world.

CHAPTER 2

RIVIEW OF LITERATURE

Pelwoski, M. , et.al (2020). Conducted a study of “spontaneous and deliberate emotion sharing and understanding between artists and perceivers of installation art”. The study aims at exploring the connection between the artist and the preciever. Their emotional connection and bond. "The study again involved two parts: (a) first a process of recording the intentions and emotional experience of artists when making artworks; and (b) the exhibition of the pieces and recording of the corresponding emotions and understanding by a separate group of viewers. The methods for both parts will be discussed in order before moving to the results for the entire study". Goldwater and Treves, 1958, p. 230), an artwork is a “bridge between the mind of the [artist] and that of the spectator.” Art can function as ritual or social performance, providing a space for individuals to meet and to share ethical, political, or aesthetic goals or aspirations (Dissanayake, 2008; Kreitler & Kreitler, 1972). The present study follows on those by Takahashi (1995) and Dubal et al. (2014), "utilizing a similar collaboration with artists,however to a much deeper level of ecological validity and granularity regarding the making and viewing task, the recording of intentions and emotion-transmission, and the distinction between felt and perceived emotional experience". "This study considered the topic of emotion sharing and understanding through works of visual art, utilizing a unique program involving both viewers and artists and recording their (explained or assumed) emotion-transmission intentions, artwork understanding, and actual felt emotional experiences". The results showed that art emotion sharing may tie to interpersonal viewer differences. Especially with felt emotion and emotion sharing, viewers tended to show high agreement across all three artworks. (Pelwoski, et.al 2020).

Meckel, A. & Stavrova, O. (2017). Conducted a study on " Perceiving emotion in non-social targets: The effect of trait empathy on emotional contagion through art". This study aims at exploring the role of trait empathy in emotional contagion through non-social targets—art objects. tie to interpersonal viewer differences. Especially with felt emotion and emotion sharing, viewers tended to show high agreement across all three artworks. (Meckel, A. & Stavrova, O. 2017).

Shayad, A. & Fisher, J. (2009), conducted a study on " When men dance: Choreographing masculinities across borders". This study aims at analysing the reality check on how it feels when men dance. Looking into a general side of it dance is often regarded as a feminine activity, and men who dance are frequently stereotyped as suspect, gay, or somehow unnatural. But *When Men Dance* offers a progressive vision that boldly articulates double-standards in gender construction within dance and brings hidden histories to light in a globalized debate. (Shayad& Fisher, 2009).

Cineka, A. et.al (2023). Conducted a study on " Challenging Masculine Norms: A Psychological Study of Stereotypical Gender Conflicts in Classical Dance and the Positive Transformation through Dance in Anmol Arora's Novel, the Last Dance. This study aims at mainly explores creative approaches to Indian classical dance in treating the psychological pain of men for being a classical dancer. In this the main protagonist, Chandrasekar, strives to revamp the stereotypes and sustains in his profession despite all the humiliation and psychological pain in his life. Eventually, he breaks stereotypical gender ideas of society on Indian. (Cineka& Maheshwari, 2023).

Kumari, A. (2019). An article on " ROLE & SCOPE OF INDIAN CLASSICAL DANCE IN DEVELOPMENT COMMUNICATION". This article depicts at understanding the role and scope of Indian dance which helps developmental communication. "Development communication is the art and science of human communication applied to speedy transformation of a country and the mass of its people from poverty to a dynamic state of economic growth that makes possible greater social equality and the larger fulfilment of the human potential" (Quebral, 1975, as cited in Sultana, 2017). "The human body is so incredibly versatile that it can send thousands of non-verbal messages" (Barker, add 1978, p. 76). These non verbal messages are lot more powerful and this is what is the crux of Indian classical dance. This mode of art form uses non verbal mode of communication in the form of expressions, gestures, movements to reach out the audience to give the intended message and create an impact". "Art has no barrier and no gender'. This statement was made true when a three days long festival was organised by Shandilya Srivatsa in Bangalore in the year 2016. This festival showcased performances by various transgender artists and was one of the first festivals in India . (Kumari, 2019).

Menon, S. (2011, June). Empowerment of Women and Children Through Performance of Indian Classical Art Form–A Case Study with Special Reference to Mohiniyattam of Kerala. In *Society of Interdisciplinary Business Research (SIBR) 2011 Conference on Interdisciplinary Business Research*. This article focuses on how Indian classical art especially mohiniyattam plays a role in empowering women and children, in their various levels such as in cognitive and behavioral growth. The main aim of the study is, to develop a method of using Mohiniyattom, as a process that will permit them to utilize their own relative potential within the medium of Mohiniyattom, using traditional dance resources.(Menon, 2011).

Camic, M. & Clift, S. (2016) A study on “Creative arts health, and well-being”. This articles gives us a global perspective on the concepts of creative arts, in relation with health and well-being. It gives us an idea on how these are connected with each other and created a positive impact on the people. This articles also states that dance also acts as a tool of catharisis, communication, awareness, empathy. (Camic& Clift, 2016).

Srivasthav, G. Vig, A.K (2012) A explorative study on “Flow experiences and psychological well-being among Indian classical dancers: An exploratory study”. This study aimed to investigate the relationship between flow experiences and psychological well-being (PWB) among 50 female Indian classical dancers using a mixed-methods approach. This study states the connection of flow with dance, (Srivasta & Vig, 2012).

Surabhi, S. (2019) A study on “The identity of audience in a keralite performing area”. This study states that a play comes to be a success only when the audience and the stage is on mutual understanding. “The identity of an audience in a Performing area (including performance, auditorium, or open area and the audience) depends on the style and type of the atmosphere of the performance. (Surabhi, 2019).

Rajesh, A. (2023). Genealogies and legacies: A postcolonial historiography of Mohiniyattam (Doctoral dissertation). This study investigates the evolution of the classical dance form Mohiniyattam from Kerala, India. It highlights the contributions of various practitioners. It examines how colonialism, nationalism, and socio-political changes impacted the identities of Mohiniyattam dancers. This study emphasizes Mohiniyattam's unique historical, cultural, and geographic context.(Rajesh, 2023).

Chatterjee's (2013) study explores the therapeutic value of Indian classical, folk, and innovative dance forms, highlighting how these practices offer both physical and mental health benefits. The research emphasizes the role of dance as an active, non-competitive exercise with the potential to improve physical health and emotional well-being. Specifically, it discusses how the therapeutic application of dance is gaining attention within Indian dance literature, with Indian philosophy historically supporting the use of dance, music, and song (Sangeet) for holistic health benefits. The paper delves into the concept of dance therapy, particularly within the Indian context, and underscores the importance of various forms of representation in classical dance, as outlined in ancient texts like the *Natyashastra*. It also touches on the cultural and spiritual significance of Indian classical dances, describing them as expressions of the mind and soul. Focusing on Mohiniyattam, the study notes that this classical dance form involves approximately 40 basic movements, known as "atavukal," characterized by the swaying of broad hips and gentle torso movements. Chatterjee (2013) highlights how the practice of classical dance, including Mohiniyattam, can contribute to physical health improvements and is increasingly being adapted in therapeutic sessions for various health conditions, such as stress, cardiovascular diseases, arthritis, and more. This research underscores the growing recognition of dance as a valuable tool for physical and mental health in modern India. (Chatterjee, 2013).

Afratakhti, M.H. (2018), have conducted a study on the topic "A comparative study of 'Indian and Iranian Classical Dances'". Here, this study explores into a comparative look at the history and philosophy of this dance to investigate its common grounds and differences. This study also gives an understanding on the beginning of mohiniyattam and the evolution of this dance form. "Mohiniyattam started between the third and eighth century A.D. Legend says that Ruler Vishnu appeared as mohiniyattam to tempt the asuras (devils). Amid the beating of the sea, the bowl of nectar. Vishnu showed up in the ladylike type of Mohini to lure the asuras and took the bowl away" (Sinha, 2006, 17). "Mohiniyattam is a feminine dance that exemplifies the quality of *lāsy* (feminine), a culmination of grace, beauty, softness and composure,

associated with the mythical character Mohini, the enchanting female form assumed by god Vishnu to conquer the demons. The dance bears the indigenous stamp of the south-western part of India, or what is now the state of Kerala (Anoop, 2011, 141). It is popularly referred to by its literal meaning as "The Dance (attam) of the Enchantress (Mohini)". Mohiniyattam is named after the enchantress preeminent of Hindu folklore that shows up in a few stories however the first, a long way from being mortal ladies, was in actuality the god Vishnu who had expected ladylike shape "(Puranam, 2011, 30).(Afratakhti, 2018).

Srivastava et al. (2024) explore the impact of Indian classical dances on the mental well-being of performers. The study emphasizes that classical Indian dance forms, such as Mohiniyattam, are not only artistic expressions but also therapeutic practices that enhance mental health by connecting the mind and soul. Mohiniyattam, known as the "Dance of the Enchantress," is highlighted for its ability to captivate audiences and its fundamental movements, which contribute to the dancers' emotional expression and psychological well-being. The research discusses how dance can elevate mood, increase self-esteem, and foster social connectedness, particularly among young and professional dancers. Dance interventions are noted for their potential to reduce anxiety and depression, improve mindfulness, and enhance overall quality of life. The study also examines the psychotherapeutic effects of classical dance, emphasizing its role in stress management, cognitive improvement, and the promotion of self-awareness and confidence. Additionally, the article explores the physical health benefits of dance, such as improved cardiovascular function, flexibility, balance, and muscular strength, particularly in styles like Bharatanatyam. The research highlights the rehabilitative aspects of dance therapy, including its effectiveness in managing pain and aiding recovery in conditions like patellofemoral pain syndrome. Overall, the study underscores the comprehensive benefits of Indian classical dance for both mental and physical well-being, making it a valuable tool for holistic health.(Srivasthava, 2024).

Berardi's (2005) study, *Finding Balance*, explores the physical and psychological challenges faced by dancers, particularly the pressures related to body image and the pursuit of perfection. The book highlights how popular media often romanticizes the struggles of young dancers, who are driven by a passion for dance but must contend with intense scrutiny over their body image, often leading to unhealthy obsessions with thinness. The study also discusses the importance of developing a positive body image and a healthy approach to dance, noting the physical toll that rigorous training, rehearsals, and performances can take on dancers. It emphasizes the role of dance medicine and science in enhancing performance, preventing injuries, and prolonging dancers' careers by addressing the unique demands of the profession. Berardi presents profiles of dancers who have successfully balanced their training with their professional lives by incorporating dance medicine and science into their routines. These dancers, portrayed as lifelong learners, have used this knowledge to navigate the challenges of their careers while maintaining their health and continuing to pursue their passion for dance. (Berardi, 2005).

Menon, K. (2004). A study on " Classical Dance Art Forms of Kerala". The author says that " Mohiniyattam is a semi-classical dance form of Kerala. It is essentially a solo dance, performed by women. The word Mohini means a maiden who steals the heart of the onlooker. The word mohiniyattam literally means 'Dance of the Enchantress'. This form of dance was originally called Dasiyattam because it originated as the temple dance performed by Devadasis and portrayed feminine love in its many forms - maternal, devotional and also carnal". Here, " the main pieces of this art form, lasya (grace) and sringara bhava (facial expressions of beauty and love) are given more importance than Nritha. The white and gold costume, the traditional hairstyle and the highly graceful movements in medium tempo, contribute to the aesthetic effect of this art form. Mohiniyattam is characterized by distinct swaying movements of the upper body. The eyes play an important role in accenting the direction of the movement. The basic dance steps of mohiniyattam are the Adavus - Taganam, Jaganam, Dhaganam and Sammisram. Mohiniyattam is

mentioned in some eighteenth century texts, but it appears that the art form was revived during the reign of Maharaja Swati Tirunal, a 19th century ruler who was a great patron of the arts. Under Swati Tirunal, Mohiniyattam became popular as a solo dance tradition with musical compositions set to the Carnatic style of music and a distinct repertoire. Over the past few decades, the repertoire of Mohiniyattam has been developed and expanded by dedicated performers who have ensured that this beautiful dance style retains a distinct identity among the classical dance styles of India. Apart from mythology, Mohiniyattam contains a range of themes from nature. The language used in the lyrics is an aesthetic mixture of Malayalam and Sanskrit called Manipravalam" (Kala Menon, 2004).

Zhang, B. & Gang, Y. (2022). A study on " An Overview of the Research Status of Dance Flow in China". This study aims at exploring into the concept of flow in their cultural dance. According to Kim Hye-ryeon, he believes that " Dance teaching type has a significant impact on students' Dance Flow" (Kim Hye-ryeon,2011). It is also been said that "Flow theory only focuses on the psychological perception of improvisation. When the dancer is in the improvisation state, the self consciousness will disappear, and the sense of time will pass away". The study clarified the corresponding relationship between Flow factors and Dance state, emphasized that the inner state and psychological needs should be paid attention to during dance, so as to arouse the attention to the ecological environment of dance.(Zhang & Gang, 2022).

Wilson, E. (2016). Flow and Performance Competency in Modern and Ballet. This study examines the concept of flow experiences in professional ballet and modern dancers to understand the psychological state of optimal experience during performance. Flow, a state of complete absorption in a task, was first

introduced by Mihaly Csikszentmihalyi in the 1970s and has been widely studied in sports psychology. The nine dimensions of flow, including the balance of skills and challenges, clear goals, and complete focus, are central to the experience. The study highlights how dancers achieve flow through a balance of challenge and skill, which is crucial for optimal performance. Factors like music, choreography, confidence, and stage setting influence the dancers' ability to enter this state. The research also reveals that a significant percentage of dancers experience high autotelic flow, indicating a deep intrinsic motivation in their craft. (Wilson, 2016).

Shekhawat. C, & Shrivastava. G, (2020). "Dance like a Man: A Cinematic Exploration of Gender Roles and Biases Prevalent in Indian Society". The article aims at discussions about the film, bringing to the fore the aching truth of gender discrimination and patriarchy victimising both men and women in Indian society. This paper also states that "The stereotypical gender roles try to obstruct the creativity of an artist wanting to express himself through his art and force him to live within the walls of this restrictive structure of society", (Shekhawat & Shrivastava, 2020).

Iyengar, V. (2010). "The Lords of Dance: Changing Fortunes". "This essay is on the changing perceptions of the male dancer— specifically the male classical dancer—in India. This study mainly attempts to address notions of masculinity, virility, and sexuality, relating them to the place and conception of the male dancer in society. Iyengar, V (2010)

Bindu, K. (2019). A study on "The fascinating generation of the South Indian Suladi Talas". "The thirty-five Suladi Talas of the South Indian Carnatic Classical Music, which are converted to the percussion instruments Mrdangam, Ghattam and Kanjira, are important as a frame for the Carnatic Music as well as for certain South Indian Classical Dances such as Mohiniattam or Bharatanatyam". "In the thirteenth

century, the division into the North Indian Hindustani and the South Indian Carnatic Music took place. The former fell under the influence of Persian and Afghan music, while South Indian music developed in its own tradition and individuality (Bhagyalekshmi 2004,2).

Habe, K. & Biasutti, M. (2020). A study on " Teachers' perspectives on dance improvisation and flow". This study focuses on the " dance improvisation and flow". This also states that " Dance instructors with wide experience in performing and teaching dance improvisation took part in semi-structured interviews that featured questions about dance improvisation and flow, including issues of flow in dance education with children". (Habe & Biasutti, 2020).

Smith, M. et.al, (2020). Vogue dance, flow, and a new dimension for performance psychology. This study states that. "Flow is a cognitive state that involves 2 processes: focus and enjoyment. A majority of the research on flow discusses popular sports and athletic experiences with some discussion in occupational and recreational settings". This research is particularly missing among lesbian, gay, bisexual, transgender, queer, and gender-nonconforming racial minorities". Here, we get to see the main purpose of the article is " to provide an overview of the house and ball culture; the historical underpinnings of this subculture; and its significance to Black and Brown lesbian, gay, bisexual, transgender, queer, and gender-nonconforming youth and adults". "he authors conclude with a discussion on the intersection of flow experiences, meaning in life, the healing and liberating effects of a house and ball culture, and vogue performance".(Smith, et.al 2020).

Bernardi, N., et.al (2018) . A study on " Dancing to “groovy” music enhances the experience of flow". This study mainly investigated whether dancing influences the emotional response to music, compared to when music is listened to in the absence of movement. In this study around forty participants without

previous dance training listened to “groovy” and “nongroovy” music excerpts while either dancing or refraining from movement. Participants were also tested while imitating their own dance movements, but in the absence of music as a control condition. The results for this were found that, the state of flow was increased specifically during spontaneous dance to groovy excerpts, compared with both still listening and motor imitation". So, here what happened was "Emotions in the realms of vitality (such as joy and power) and sublimity (such as wonder and nostalgia) were evoked by music in general, whether participants moved or not. Significant correlations were found between the emotional and flow responses to music and whole-body acceleration profiles. Thus, the results highlight a distinct state of flow when dancing, which may be of use to promote well-being and to address certain clinical conditions.(Berardi, Pepins & Pretez, 2018).

In their 2021 study, Lucznik and May explored individual and group flow in collaborative improvisational dance, defining group flow as a state where most members of a group experience flow simultaneously. Flow, a state of deep focus and engagement, is crucial for creativity and innovation, especially in social, collaborative contexts like dance. The study emphasized that group flow, while sharing similarities with individual flow, differs due to its collaborative nature, requiring a common goal, good communication, and mutual participation. This collective state enhances creativity by allowing group members to build on each other's ideas, ultimately leading to a shared creative experience.(Lucznik, 2021).

CHAPTER 3

METHODOLOGY

Methodology is the most important part of the study, which enables the researcher to form blue print of the research undertaken. Research methodology involves the systematic procedure by which the researcher starts from the time of initial identification of the problem to its final conclusion. The present study was aimed at understanding the flow and emotional ventilation of Mohiniyattam professionals who is both teaching and performing Mohiniyattam

This chapter involves the research title, research questions, conceptual definitions, research approach, research design, sampling population, sampling techniques, criteria of selection of sample, sample size, pre-test, data collection and ethical consideration.

3.1. RESEARCH TITLE

The title of the study is **“MOHINIYATTAM AS A FORM OF EMOTIONAL VENTILATION AND FLOW”**.

3.2 CONCEPTUAL DEFINITION

3.2.1. EMOTIONAL VENTILATION

- Conceptual: A person can justify and legitimize their own anxieties, worries, concerns, dreams and hopes via talking as a means of coping

- Operational: In this study emotional ventilation is refers to the process of expressing and releasing emotions while doing Mohiniyattam.

3.2.2. FLOW

- Conceptual: state of focus in which a person is completely absorbed and engrossed in their work. While in a flow state, people are highly involved and focused on what they are doing.
- Operational: I n this study flow refers to the measurable state of intense focus and absorption experienced by Mohiniyattam performers during their dance

3.3 RESEARCH QUESTIONS

- GENERAL RESEARCH QUESTIONS
 - To understand how emotional Ventilation and flow achieved through mohiniyattam
- SPECIFIC RESEARCH QUESTIONS
 - To know the sociodemographic profile of the participants
 - How do Mohiniyattam dancers experience their emotional ventilation and express the flow.
 - How does Mohiniyattam helps audiences feel better emotionally
 - What challenges do mohiniyattam dancers face in releasing emotions to achieve a state of flow

3.4 RESEARCH DESIGN

The research design provides the backbone structure of the study. It determines how the study will be organized. The research design adopted for the study was **Multiple Case Study**. The aim for

selecting this design was get an in-depth knowledge about the challenges and issues faced by the dancers.

3.5. POPULATION

A population is a group whose members possess specific attributes that a researcher is interested in studying.

A target population is a group of population that the researcher has to study and to whom the study findings will be generalized. The population for this study were **Mohiniyattam Dancers**.

3.6 SAMPLING TECHNIQUE

A sampling technique is a process of selecting a portion of the population to obtain data regarding a problem. **Convenient Sampling** method was considered best to select the sample for the study.

This method was taken due to geographical proximity, availability of time, and willingness to participate in the research.

3.7. CRITERIA OF SAMPLE

- **Inclusion criteria**

1. Individuals above the age of 30
2. Professional Mohiniyattam dancers.

3. Individuals who teach mohiniyattam.

- **Exclusion criteria**

1. Participants who do not have minimum 5 years of experience.
2. Participants who practice or perform other forms of dance.
3. Participants not giving consent.

3.9 SAMPLE SIZE

Based on the criteria, **5 Mohiniyattam Professionals** were selected as the sample for the present study.

3.10. DATA COLLECTION

The data was collected from **5 Mohiniyattam dancers** A **semi-structured interview guide** was used as a tool. The data was collected by conducting a **face-to-face interview**. The researcher collected from Mohiniyattam Professionals and interacted with the artists, and got to know and get an in-depth idea about the emotional ventilation and challenges.

3.11. DATA ANALYSIS

The data collected was analyzed on the basis of different themes using the data collected from participants and categorized under definite sub themes. The data analysis is done through Thematic analysis.

3.12. ETHICAL CONSIDERATION

1. A permission letter was collected from HOD for Data collection
2. A informed consent was taken from all the participants prior to data collection about the study and the purpose of the study
3. The participants were assured that the collected data will only be used for the academic purposes

CASE PRESENTATION

CASE –1

1. To know the sociodemographic profile of the participants

Name - RR

Age - 46

Gender- M

Qualifications – Ph.D.

Experience – 30 Years

2. How do Mohiniyattam dancers experience and express emotions?

“Mohiniyattam always gives a space to express emotions and I am a sensitive person so every emotion is always come from heart and so according to it my physiological response will react accordingly like when portraying a sad character eventually tears will come, heart beat increase, difficulty in breathing, get tired, get cold and body will produce other physiological change, this happens because I internalize the character and its emotion. Techniques used is to behave internally to the character, exercise eye and other body movements, it portraying specific emotions there is no necessary in hand gestures{lokadarmi}. Every emotion is not easy and everything needs its own contribution and sometimes I felt easy to get sad as I am a sensitive person. A Strong

emotional connection to the item Pibhare Ramarasam because the character is so pure and trying to show the best sincere self to society even by making harm to the self but society is not accepting the character to any extent, It touches very deeply to my heart so there occurred a strong emotional release. The character that Portray Karnan When I played Karnan it has a huge impact in my career because like him I also played an emotion of rejection from loved ones without any circumstances even when fully involved to it” To achieve a state of flow I believe in the Kalari Parambhara”.

3. How does Mohiniyattam help audiences feel better emotionally?

“Audience get emotional when they understanding the perspective of the character. Ajitha Haree, a devotional emotion makes the audience emotionally in for several times and it is not be same for every performance, many people approached me after the performance with full happiness by seeing it. It is always live performance has more effect because it always make the dancer to keep their space and express emotions more widely, It is always getting a freedom when performing in live and also it is the understanding between the orchestra people and dancer, it can make a huge emotional release when it stands at peak. It is mostly old people used to get emotional when devotional emotions played, and also foreigners who are used to watch my performance, they are so concentrated when current affairs are include and It is easy to understand the stories for different cultural background, especially when stories narrate before the performance.”

4. What challenges do Mohiniyattam dancers face in achieving emotional release?

“There are many challenges to Mohiniyattam especially playing slow emotions and so-called other kinds of stereotypes that exist in our society like males playing Mohiniyattam, there is always certain emotions only Mohiniyattam dancers should express but our responsibilities to change the perspectives of society by standing within the framework to it. Stage setting or the environment where we perform has more effect to the dancer include lights, sounds, etc. especially when dancing in a stage of Hip hop music stage , it is difficult to release emotions and audience where not be acceptable to this kind of artform. Any other anxieties where not been found to me because each items may be played for different times in a stage. Sometimes problem in stage setup can create an anxiety regarding the performance had conveyed properly or whether the hard work which was took to perform in certain prestigious stage would be wasted or not, I have never felt a difficult in portraying female character because it our dutyas an artist to balance both, I believe in the Anymaanymus in which everybody has two sides one female and one male likewise The actor Mohanlal plays as a sringaram emotion in Kamaladalam and Veera in Narasimham movie that is an ARTIST”

CASE - 2

1. To know the sociodemographic profile of the participants

Name - KKK

Age - 56

Gender- F

Qualifications – Ph.D.

experience – 35 Years

2. How do Mohiniyattam dancers experience and express emotions?

“ Yes, As a performer of Mohiniyattam I used to internalize the character helps a lot in experiencing and express emotions , As it is a slow movement internalizing the character can help to vent every sought of single elements in the emotion. It can even work as a therapy to ventilate our emotions Practice, Sagadam, and involve to the character, to specific sometimes controlling breath or giving a heaviness to senses which can help to explore some specific characters, everyone used to play Mohiniyattam but it’s all are not proper, just sifting his are not the mohiniyattam. Facial expression and hand gestures helps a lot for showing or makes others understand specific emotions like Narasimham , It involves Lokadarmi and natyadarmi” Lokdarma is normal hand gestures everyone can understand but Natyadarmi is something which can be understood by proper studying of Natyam not everyone can understand it. Devotional and Valsalyam emotions are easier to me, It is vary from age especially performing in temples, Shringaram was there initially

good but after devotional emotion is more comfortable may be it is age related but Afterall it is a profession and it is also related to how audience are I never see audience when I enter into stage and immense in performance, Mohiniyattam helps a lot to overcome my difficulties in life and it helps physically and mentally to strengthen our life . Even in devotional performance I always try to add more in me. I felt a connection to the character of Arjuna in the ground of the Kurukshetra, there was a mix of emotions occurred in the sequence of Mahabharatham which can highly connect to my life because we are growing sometimes people we think who love us would be the ones who are there to defend so there occur variety of emotions like surprise, anger, fear, helplessness, Proud etc. when portraying Anger of Narasimham its t lead to a strong emotional release of anger and I don't know what was its because of it, then it takes a long time to come out from it after performance, through practice and being more involve to it can help to achieve a state of flow”

3. How does Mohiniyattam help audiences feel better emotionally?

“Audience get emotional when I perform a devotional item in Thanjavoor during an evening and they said that they have even seen the god in front of them , I was surprised when they said because it was area for Bharatanatyam and the mohiniyattam makes them so peaceful about the character portrayed Yes but social media is always a barrier to express emotions and it cannot understand whether I was clear or not and I am not active much in social media bit my students always make videos and upload in it, it also have time limit to perform freely, We don't know which media is right or not Of course it is live because it always make the dancer to keep their space and express emotions more widely, It is always getting a freedom when performing in live and also it is the

understanding between the orchestra people and dancer, it can make a huge emotional release when it stands at peak” “ Sometimes cultures or genders a not differ in understanding or enjoying the emotions because history’s are known to everyone even they don’t know through observing to the performance they get an outlines of the performance There is a insecurity that different cultural background people would understand the performance or make them bored because in other states majority artforms are faster when compared to mohiniyattam . As males are less likely to appreciate but there are moments that happened now a days the appreciation is increasing irrespective of differences and also its mostly that old age people are more likely get emotional when seeing performance” “I performed many times for cancer patients”

4. What challenges do Mohiniyattam dancers face in achieving emotional release?

“Costume is sometimes a barrier to portray specific character, There is always constrain for mohiniyattam so I usually do without going out of the framework and also as it is a slow type dance form it is difficult to reach to everyone because not everyone would give attention to the performance for long, There is always people thing that mohiniyattam is bored during performance but later when they understand the depth to emotions then they will understand how pure the artform, I have stopped practicing other artforms like Bharatanatyam not being mixed with its mohiniyattam style, Yes, It is difficult but we will forget it and perform when we involve to it, Afterall it’s our profession so we should manage it. Atmosphere matters a lot that’s is performing in a big stage is difficult for Mohiniyattam because emotions cannot be conveyed

properly to the audience where a large space would be found between the performer and audience Depression when loved ones died and also effect of Menopause but during that time this divine art form help to get relief and it never affect my ability to release emotions, Initially There was always a anxiety when performing in front of famous people later I becoming better but Afterall first item is always gives a tension even I have been performing for years Yes, There is always a stereotye that Mohiniyatam was only to express soft emotions like sringaram or valsalyam but expressing other emotions it was difficult for the society to accept the change. Criticism was always there when doing new productions, related to current issues or problems which is taking place in society but I have believed that I have done it perfectly by withholding the rules of Mohiniyattam”

CASE - 3**1. To know the sociodemographic profile of the participants**

Name - AAD

Age – 42 Years

Gender- F

Qualifications – M.Phil., pursuing Ph.D.

experience – 20 Years

2. How do Mohiniyattam dancers experience and express emotions?

“Yes, Afterall I am very emotional attached to Mohiniyattam because when compared to other forms Mohiniyattam helps a lot to express emotions even though there are some barriers. There exists a long cultural expression of feelings of a person and it adapt very perfectly to Mohiniyattam in Kerala. Expanding even a word can fulfill the entire emotion in Mohiniyattam. The technique mainly used To represent the character I used to internalize the character and study the student is to analyzing the situation and behave to it that is for example if your portraying a Gandhari character by seeing the Kurukshetra group for the first time with so much bloody and dead body of loved ones and the way she felt can be portrayed by ourselves that is think that our loved ones are lying on the floor so it is more easy to express the emotion of the character when it is internalized . That is a transformation is occurring to the character. The strongest Emotional release occur when portraying Draupadi because of the Vastrakshebam, it’s not. Because I have faced it

but rather I felt a same kind of being ashamed in a crowd or doesn't get the support from the people I have trusted. So specific emotions of a character are obviously relating to us and it's can provide a strong emotional release during that time and a deep connection to the same. Sometimes shivering or other kind of physical reactions may occur when you behave deeply to it. The hand gestures helped a lot in expressing emotions, Understanding the base helps to achieve a state of flow then only we can express emotions in depth.' Hand gesture helps a lot to express emotion and I must see the object internally then only I can convey certain things like go, just go and must go so these different actions in this can support a definition to an action and through this I am portraying emotions. Technically we can internalize the dialogue then only It is easy to conveyed" Dance part is easy but every abhinaya is difficult I internalize the emotions then only I can express easily, Poothapatt was make it sometimes easier because of the feeling of mother, then I relate to my child then it takes the emotions closely and free to do it and attach to the character'. There are age limits in emotion but it's all talent that as a dancer. I always ask my students to take the abhinaya part when after 12 otherwise it's difficult for them to play. Sometimes experiences can make the performer to release emotions easily even Shringaram, Valsalyam .Training or practice can make the performer to do better also the root of the item is important."

3. How does Mohiniyattam help audiences feel better emotionally?

“ Yes, There exist a highly emotional release in audience when performing in north India regarding the devotional part of Rama and his mother Kausalya regarding sadness because of the son was grown away from her for the sake of their fathers wish. After the performance even, people

came and touch my feet as taking me to the Role of Kausalya and also One lady was identified her to the character of Kausalya because her son was going away from her during the early age for the sake financial issues created his father and the mother cannot able to see the growth of her son and she wish he would be there with her even though the troubles are over. Nowadays I am less performing because when I understood that my skills are on teaching than performing. Social media has raised my item all over and also many students approached me to study the item. Live Orchestra has big effect in performance and sometimes there are barriers which led us this do a recorded session. Recorded session is like puppet show any other extra emotions cannot be expressed. When doing recorded session one of the better achievement was the setting of lights and property when particular items came. Most of the Youth engaged in various other activities but there are few who are immense to it, Mostly old age people are mostly involved and used to share their experience or their emotional release. After all its been some years that audience used to comment or share their experience It's always a challenge that what a performer wishes to been conveyed effectively

4. What challenges do Mohiniyattam dancers face in achieving emotional release?

“I have faced challenges in handling my personal with the character to be performed but as a performer it's our responsibility to maintain it perfectly that's is when we are so sad and the character to be portrayed is happiness so there is the success of a performer in handling it. Some common challenges faced by Mohiniyattam dancers include is the narrowness that is if some movements are taken more then it went to kathakali, over controlling breadth to a character may lead to an influence of Kudiyattam So we have to the specific guidelines in portraying character because otherwise influence must be evident and its purity will be lost. The other challenge include

the dress that is in portraying male character sometimes the attire would become barriers like expanding legs and all So handling it carefully is the best or else it lead to different versions of Mohiniyattam by different people. The societal pressure as ‘I faced as a mohiniyattam dancer is that the Poothapattu like using chenda for it was questioned by people and also choreography of parashuramagarbhashamanam myself portraying the parashurama as a simple person it was again questioned because of my lack of experience in the field.. There still exist a group of people who cannot accept the things which are useful within the Repetto” Sometimes the atmosphere affects a lot in performing mohiniyattam because Environment where we perform the Mohiniyattam is very important I had an experience when I was performing in my native place Kannur, the inate people was not aware much about the mohiniyattam so the atmosphere and the approach affects my performance. Sometimes distractions like howling of people in Festival ground can create when high emotions expressed even some audience who have come to see my performance was felt so irritating and the emotions are not conveyed properly. Yes, an anxiety was felt when performing specific character like Draupadi in the stage because of the emotions she had went through during the performance”

CASE – 4**1. To know the sociodemographic profile of the participants**

Name - VN

Age – 56 Years

Gender- F

Qualifications – M.A

Experience – 25 Years

2. How do Mohiniyattam dancers experience and express emotions?

“Yes, to an extent, sometimes for me I was not able to identify my own rather than character because, as a performer I was not able to identify my own because of the over involvement to it. I cannot be able to identify my own pain when I am dancing once an experience occur like a safety pin was went deep in to my skin when I am dancing but I cannot able to identify pain, I was noticed it only after my performance, .No any other specific techniques are used I believe that exercise of facial ,physically and other traditional ways of sadhana and sadhakkas mainly enough to use as a technique more than that internalizing or invoke the character is essential for expressing emotions . Yes hand gestures and movements help a lot in expressing emotions. In an item called Yamunakinare the hand gesture of flute helps a lot when internalizing the mourning emotion of Radha and Krishna, because when I keep flute

close to my heart I feel the song of Krishna from the flute so the hand gestures have a big role in portraying specific emotions. Yes, it is the emotions I felt easier to express is valsalyam and about the nature. I love the interpretation of the Yamunakinare because I am a devotee of Krishna so every item of Krishna is close to my heart. I think doing Poothapattu which is an item that give emphasis on angry in a different perspective has huge impact on my career even though many stood against it. Later I also played Geethanjali poem of Rabindranath Tagore after all these I was known as the dancer of poems. After all I believe every item has impacted my career one way or the other but these two has raised to profession to another level. I felt a strong emotional release when performing Yamunakinare and also Omanathingal because I am a devotee of Krishna so every item of Krishna is close to my heart. Yes flow is important because I have going through 4 phrases of this “ Initially I used to do the exact same of my teacher as what she do, Next stage I used enjoy the beauty of the characters emotions and the performance and try to improve it. Third stage is used to direct myself to improve the performance by maintaining hand movements which I do it on Poothapattu. In fourth stage have not being able to play without looking even for Arramandalam because I have been fully immense in the state of flow. Like when I am playing the sadness eventually tears came out of it but I am not emotionally crying inside, it is a kind of state which I cannot explain.”

3. How does Mohiniyattam help audiences feel better emotionally

“ Yes, many times people reacted emotionally and they even said they forgot the pain or any other illness when they are involved in the performance. one I remembered when recently I performed in FCRA where many foreign guests came in almost every month and they used call me everytime

so that time one of the person from china was reacted very emotionally by sayin , ‘ you don’t know what you have done to me’ . It was so overwhelming to me”. Also when “ I was practicing a guruji with some disciples came to see me and they spend some time by seeing my rehearsal After when the time of leaving one of the boy from them asked me that ‘can I call you mother’ That time I played the item Omanathingal relating to mother and child bonding. Later he used to call me every day and tell all the things that happened in the day to day life, I thought that his mother was died but after talking deeply he told me that he hates his mother for some private reasons there he identified what a mother should be like Social media has less affect that the face to face I believe that face to face performance can convey more perfectly than social media. Ofcourse its live.I always prefer live orchestra because I used to play by instruments combined with tunes, so then I just say the theme and its all in there hand, Its all a combined project where orchestra don’t know what iam performing and I don’t know what they will play, its all somehow connected to each other. It is related to flow of both, But in sometimes like we needto prefer recorded because of lack of time and less remuneration. I came to the understanding that dance has the power of taking to a meditating mode.

4. What challenges do Mohiniyattam dancers face in achieving emotional release?

“I don’t face any challenges Iam not bothered about the challenges or stereotypes because iam a person who wish to do varieties in what iam doing for example in doing Poothapatt which is an item that give emphasis on angry in a different perspective and my uncles and other relatives tried to stop me from doing it , if you want to do something then you should be brave enough to face every challenges so Iam ready for it. I don’t felt it as challenging and later I have played it then the son of the person who wrote the poem appreciated me, It is more than enough , this makes

my heart full". I used change costumes regarding my character within in the constraint of mohiniyattam. I only do what is good for the artform and if someone is challenging I always asks the person to convince their perception and I should be felt correct otherwise I won't change my items regarding silly things. There are many people who loves me used to ask me to stop doing varieties in Mohiniyattam because that can affect my carrer , later these people have told me to do what you wished to do because they felt that the costume has less attention when you played the performance well .I donot felt any conflicts between mine and the character because dance is the process to invoke the character rather than not being the character. Yes dancers should have a ability to controlled the emotion of the character and also there's when performing. Stage atmosphere has huge impact on the performance when venting emotions of the character and I experienced a problem due to the atmosphere because when I was performing on Famous program and I don't even provide a fan on the stage and also sound was very low because the speaker was turned to the audience side so I cannot able to hear the song properly also the lack of fan made me more tired and I was being fatigue during the performance so these can provide a large impact in performing and conveying emotions to the audience .When any kind of physical injuries can create an anxiety whether we can finish the performance properly or not and it affect the a lot in releasing emotions, once I was performing in a stage the set up was a kind of slope so it was difficult for me to perform because I had went through a surgery the 2 weeks before the performance, There exist an anxiety regarding the performance"

CASE – 5**1. To know the sociodemographic profile of the participants**

Name - NGM

Age – 40 Years

Gender- F

Qualifications – Ph.d

experience – 20 Years

2. How do Mohiniyattam dancers experience and express emotions?

“ Yes, There are specific techniques we practice when we study mohiniyattam like sadhagam but for the character to be played they should internalize the emotions for better performing not to a personal way but rather fully functioning of the emotional character , After all fully immersed mind can only express the emotions deeply. Hand movements and expressions can help to an extent to express emotions but I believe that when someone is fully immersed in an dance then the movements or expresions not important because when a dancer fully involved in a performance then they cannot concentrate on the hand gestures or movements. There is easier emotions everything is easy when it is practiced I think it’s shringaram is somewhat easy because of the base of its , that’s mohiniyattam is always

evolved from shringaram so in one way or the other Shringaram is better to be expressed. The item I felt challenging and later it had a impact on the development of the career was the sad emotion of Raman because Rama is always characterized as So called with Masculinity and Power of men so it is difficult to express the emotion of Sadness of Rama but after it people began to think in a different way about the character . There is not much but one I remembered is that I felt a strong emotional connection when I performed Damayanthi because she was a strong women character who lead the family with her power and also her life impacted a lot in my performance as a women in one or other reason . Flow cannot be acquired I believe that flow is acquired by practice and also the atmosphere were we perform, it's all affects the flow in performance.”

3. How does Mohiniyattam help audiences feel better emotionally

“Yes, in many times People have felt sad when I performed Ravanaputhri , it affected many of the audience may be because they have not thought about the perception of Ravana as being a fatherly figure.I rare experience was got “ When I played an item of Ardhanarishwaran , two transgender identified themselves to the character and they said that ‘ how beautifully your portraying our lord and how gratefully audience are accepting the performance then why the people in our society are not accepting us in a proper way’ It was a very questioning one and also I feel so confused are regarding what they have asked. Yes but I believe social media has less impact on audience when it comes to emotion. Yes it's always live. I always prefer live orchestra because live is always helps to perform emotions without limits. For me recorded is more difficult to perform and not comfortable

with it . I have not performed much in outside Kerala and when I performed I used to connect the other cultural items that's any native item which I comfortable for the audience with other background could able to understand, Afterall everyone can understand dance irrespective of the language, age ,or culture”.

4. What challenges do Mohiniyattam dancers face in achieving emotional release?

“ Common challenges are there like I think. the slow base of is even now a challenge because people are constrained to fast songs and there are only few who used to follow the slow base performance with patience other challenges include the existence of slow emotions like shringaram and karuna but nowadays many developments are coming . No not felt I have no difficult in handling my emotions with the character, Afterall it's our responsibility as a performer to handle it. Yes it has The stage environment, stage setup, audience presence has a huge impact on the performance, sometimes certain stages provide a negative affect on the performance . Difficulty in completing items because of lack of involvement I felt anxiety when iam in a menstruation or when prestigious people are sitting in front of the performance . There is also tension in new choreography I felt a kind of tensed when portraying new character like sadness of men which I choreographed, the anxiety was because whether I have conveyed was correctly reached among the audience.”

CHAPTER 4

DATA ANALYSIS AND INTERPRETATION

5.1. PERSONAL PROFILE OF THE PARTICIPANTS

CASE	AGE	SEX	EDUCATION QUALIFICATION	EXPERIENCE
1	46	M	Ph.D	30 YEARS
2	56	F	Ph.D	35 YEARS
3	42	F	M.PHIL	20 YEARS
4	56	F	M. A	25 YEARS
5	40	F	Ph.D	20 YEARS

5.2 THEMES

Theme 1: Emotional application and Expression in Mohiniyattam

The data collected from 5 participants; the results showed that all the 5 participants have faced emotional application and expression in mohiniyattam. The main : Emotional application and

Expression are Internal emotional Processing, Deep character Connection, Carrer development
Based on the first theme, the following sub themes can be analysed.

Sub Theme 1.1: Internal Emotional Processing

The data collected from the participants, all these participants said that they have Emotional application and Expression in Mohiniyattam. The participants said that the flow in Mohiniyattam mainly helps by internalizing the character as a process to express emotions

Case 1 - “ Iam a sensitive person so every emotions are always come from heart and so according to it my physiological response will react accordingly like when portraying a sad character eventually tears will come ,heart beat increase, difficulty in breathing, get tired, get cold and body will produce other physiological change, This happens because I internalize the character and its emotion”

Case 2 - “ I used to internalize the character helps a lot in experiencing and express emotions , As it is a slow movement internalizing the character can help to vent evey sought of single elements in the emotion”.

Case 3 - “ To represent the character I used to internalize the character and study the student is to analysing the situation and behave to it that is for example if your portraying a Ganthari character by seeing the kurukshetra group for the first time with so much bloody and dead body of loved ones and the way she felt can be portrayed by ourselves that is think that our loved ones are lying

on the floor so it is more easy to express the emotion of the character when it is internalized . That is a transformation is occurring to the character” .

Case 4 - “ I believe that exercise of facial ,physically and other traditional ways of sadhana and sadhakkas mainly enough to use as a technique more than that internalizing or invoke the character is essential for expressing emotions ”.

Case 5 - , “ There are specific techniques we practice when we study mohiniyattam like sadhagam but for the character to be played they should internalize the emotions for better performing not to a personal way but rather fully functioning of the emotional character ”

Sub-Themes 1.2 : Deep Character Connection

Some participants have stated that they felt a deep emotional connection to the character when performing Mohiniyattam

Case 1 . “ A Strong emotional connection to the item Pibhare Ramarasam because the character is so pure and trying to show the best sincere self to society even by making harm to the self but society is not accepting the character to any extend, It touches very deeply to my heart so there occurred a strong emotional release”

Case 2 “ I felt a connection to the character of Arjunna in the ground of th Kurukshetra , There was a mix of emotions occurred in the sequence of Mahabharatham which can highly connect to my life because we are growing sometimes people we think who love

us would be the ones who are there to defend so there occur variety of emotions like surprise, anger, fear, helplessness, Proud etc”.

Case 3 - “when portraying Draupadi because of the Vastrakshebam, it’s not. Because I have faced it but rather I felt a same kind of being ashamed in a crowd or doesn’t got the support from the people I have trusted. So specific emotions of a character are obviously relates to us and it’s can provide a strong emotional release during that time and a deep connection to the same ”.

Case 4 - “ I felt a strong emotional release when performing Yamunakinare and also Omanathingal because iam a devote of Krishna so every item of Krishna is close to my heart. ”.

Case 5 - “ I felt a strong emotional connection when I performed Damayanthi because she was a strong women character who lead the family with her power and also her life impacted a lot in my performance as a women in one or other reason”.

Sub-Themes 1.3: Career Development

Some participants stated that certain items which had a huge impact in the carrer of the participant when performing Mohiniyattam

Case 1 - “ When I played Karnana it has a huge impact in my carrer because like him I also played a emotion of rejection from loved ones without any circumstances even when fully involved to it”

Case 4 - . “ I think doing Poothapatt which is an item that give emphasis on angry in a diferent perspective has huge impact on my carrer even though many stood against it. Later I also played Geethanjali poem of Rabhindranath Tagore after all these I was known as the dancer of poems”

Case 5 - “ The item I felt challenging and later it had a impact on thedevelopment of the career was the sad emotion of Raman because Rama is always characterized as So called with Maculanity and Power of men so it is difficult to express the emotion of Sadness of Rama but after it people began to think in a diifernt way about the character” .

Theme 2: Emotional Impact of Mohiniyattam on Audiences

The data collected from 5 participants, the results showed that all the 5 participants have told about the emotional impact of Audience during the performance of the participant. The result of the emotional impact of audience was through Character Identification , Atmosphere and Environment , Audience Demographics

Sub Theme 2.1 : Character Identification

The data collected from the participants, some of the participants said that the audience where reacted very emotionally when participant was performing Mohiniyattam , The audeience have experienced the character identification to the character which was portrayed by the participant when performing Mohiniyattam.

Case 3 - “ After the performance even people came and touch my feet as taking me to the Role of Kausalya and also One old lady was identified her to the character of Kausalya because her son was went away from her during the early age for the removing the financial issues created his father and the mother cannot able to see the growth of her son and she wish he would be there with her even though in the late ages ”.

Case 4- “ I was practicing a guruji with some disciples came to see me and they spend some time by seeing my rehearsal After when the time of leaving one of the boy from them asked me that ‘can I call you mother’ That time I played the item Omanathingal relating to mother and child bonding. Later he used to call me everyday and tell all the things that happened in the day to day life, I thought that his mother was died but after talking deeply he told me that he hates his mother for some private reasons there he identified what a mother should be like.”

Case 5 - “ When I played an item of Ardhanarishwaran , two trasgenders identified themselves to the character and they said that ‘ how beautifully your portraying our lord and how greatfully audience are accepting the performance then why the people in our

society are not accepting us in a proper way' It was a very questioning one and also I feel so confused are regarding what they have asked” .

Sub Theme 2.2 : Atmosphere and Environment

The data collected from the participants, all these participants said that the atmosphere and the environment where they perform has a large impact on the flow of the performance and emotional release. When the environment affects that performance they the performance cannot provide an affect to the audience

Case 1- . “Stage setting or the environment where we perform has more effect to the dancer include lights,sounds, etc especially when dancing in a stage of Hip hop music stage , it is difficult to release emotions and audience where not be acceptable to this kind of artform”.

Case 2 - “Atmosphere matters a lot that’s is performing in a big stage is difficult for Mohiniyattam because emotions cannot be conveyed properly to the audience where a large space would be found between the performer and audience”

Case 3 - “ Environment where we perform the Mohiniyattam is very important I had an experience when I was performing in my native place Kannur , the inate people was not aware much about the mohiniyattam so the atmosphere and the approach affects my performance. Sometimes distractions like howling of people in Fesival ground can create

when high emotions expressed even some audience who have come to see my performance was felt so irritating and the emotions are not conveyed properly”

Case 4 - . “ Stage atmosphere has huge impact on the performance when venting emotions of the character and I experienced a problem due to the atmosphere because when I was performing on Famous program and I don’t even provide a fan on the stage and also sound was very low because the speaker was turned to the audience side so I cannot able to hear the song properly also the lack of fan made me more tired and I was being fatigue during the performance so these can provide a large impact in performing and conveying emotions to the audience ”

Case 5 - “The stage environment, stage setup, audience presence has a huge impact on the performance, sometimes certain stages provide a negative affect on the performance.”

Sub theme 2.3 - Audience Demographics:

Audience from different groups, such as age, cultural background, and familiarity has different kind of acceptance to the art form. Even though artform has no barriers regarding the languages , Everyone can enjoy the artform but perspectives would be differet

Case 1 - It is mostly old people used to get emotional when devotional emotions played, and also foriegners who are used to watch my performance, They are so concentratd when current affaiirs are include and It is easy to understand the stories for different cultural background, especially when stories narrate before the performance.”

Case 2 - “ Sometimes cultures or genders a not differ in understanding or enjoying the emotions because history’s are known to everyone even they don’t know through observing to the performance they get an outlines of the performance There is a insecurity that different cultural background people would understand the performance or make them bored because in other states majority artforms are faster when compared to mohiniyttam . As males are less likely to appreciate but there are moments that happened now a days the appreciation is increasing irrespective of differences and also its mostly that old age people are more likely get emotional when seeing performance”

Case 3 – “There exist a highly emotional release in audience when performing in north India regarding the devotional part of Rama and his mother Kausalya regarding sadness because of the son was grown away from her for the sake of their fathers wish. After the performance even people came and touch my feet as taking me to the Role of Kausalya”.

Case 4 - “ I remembered when recently I performed in FCRA where many foreign guests came in almost every month and they used call me everytime so that time one of the person from china was reacted very emotionally by sayin , ‘ you don’t know what you have done to me’ . It was so overwhelming to me”.

Theme 3 : Barriers to Achieving Emotional Release in Mohiniyattam

The data collected from 5 participants; the results showed that many of the participants has faced long barriers or struggle in releasing emotions when performing Mohiniyattam. There are many barriers to be overcome by Performer include Costume and Movement Limitations, Stereotypes and Expectations and Performance Anxiety

Sub Theme 3.1: Costume and Movement Limitations

There are many struggles Mohiniyattam dancers face in the costumes which performers wear and according to Mohiniyattam dancers there are certain limitations in the Movements of the artform because of its slow Movement

Case 2 : “Costume is sometimes a barrier to portray specific character, There is always constrain for mohiniyattam so I usually do without going out of the framework and also as it is a slow type dance form it is difficult to reach to everyone because not everyone would given attention to the performance for long.

Case 3 : “ Mohiniyattam dancers include is the narrowness that is if some movements are taken more then it went to kathakali , over controlling breadth to a character may lead to a influence of Kudiyaattam So we have to the specific guidelines in portraying character because otherwise influence must be evident and it’s purity will be lost”. The other challenge include the dress that is in portraying male character sometimes the attire would

become barriers like expanding legs and all So handling it carefully is the best or else it lead to different versions of Mohiniyattam by different people.

Case 4 : “ I used change costumes regarding my character within in the constraint of mohiniyattam”. “ I only do what is good for the artform and if someone is challenging I always asks the person to convince their perception and I should be felt correct otherwise I wont change my items regarding silly things”.

Sub Theme 3.2 Stereotypes and Expectations

There are many stereotypes exist in Mohiniyattam after all its an artform which involved from Kerala so there are many traditional ways in Performing it. As the perspectives are changing to New ways people should also accept the things may be it would be difficult but for the development of the Mohiniyattam artform it is necessary to overcome the expectations otherwise the artform will be outdated

Case 1 - “ There are many challenges to Mohiniyattam especially playing slow emotions and so called other kinds of stereotypes that exist in our society like males playing Mohiniyattam, There is always certain emotions only Mohiniyattam dancers should express but our responsibilities to change the perspectives of society by standing within the framework to it”

Case 2 - , There is always people thing that mohiniyattam is bored during performance but later when they understand the depth to emotions then they will understand how pure the artform, I have stopped practicing other artforms like Bharathanayam not being mixed with its mohiniyattam style”

Case 3 - . The societal pressure as ‘I faced as a mohiniyattam dancer is that the Poothapattu like using chenda for it was questioned by people and also choreography of parashuramagarbhashamanam myself portraying the parashurama as a simple person it was again questioned because of my lack of experience in the field.. There still exist a group of people who cannot accept the things which are useful within the repetto”

Case 4 - I don’t face any challenges “ Iam not bothered about the challenges or stereotypes because iam a person who wish to do varieties in what iam doing for example in doing Poothapatt which is an item that give emphasis on angry in a diferent perspective and my uncles and other relatives tried to stop me from doing it , if you want to do something then you should be brave enough to face every challenges so Iam ready for it. I don’t felt it as challenging and later I have played it then the son of the person who wrote the poem appreciated me, It is more than enough , this makes my heart full”.

Sub Theme 3.3 Performance Anxiety

Data collected from the participant and some of them have mentioned about the performance anxiety when playing in front of their Gurus, or due to any other physical issues

Case 1 - “Sometimes problem in stage setup can create an anxiety regarding the performance had conveyed properly or whether the hard work which was took to perform in certain prestigious stage would be wasted or not”

Case 2 - “Initially There was always a anxiety when performing in front of famous people later I becoming better but Afterall first item is always gives a tension even I have been performing for years”

Case 3 -, “An anxiety was felt when performing specific character like Draupadi in the stage because of the emotions she had went through during the performance”

Case 4 - “When any kind of physical injuries can create an anxiety whether we can finish the performance properly or not and it affect a lot in releasing emotions, once I was performing in a stage the set up was a kind of slope so it was difficult for me to perform because I had gone through a surgery the 2 weeks before the performance, there exist an anxiety regarding the performance”

Case 5 - “I felt anxiety when I am in a menstruation or when prestigious people are sitting in front of the performance.” There is also tension in new choreography , I felt a kind of tensed when portraying new character like sadness of men which I choreographed, the anxiety was because whether I have conveyed was correctly reached among the audience.”

CHAPTER 5

FINDINGS AND SUGGESTIONS

FINDINGS

1. To know the sociodemographic profile of the participants

- All the participants are Professionally qualified with Masters or Ph.D. in the Mohiniyattam.
- It is a mixed population in which all participants are above the age of 30

2. How do Mohiniyattam dancers experience and express emotions?

- Mohiniyattam Dancers internalizes the emotions of the character which they are playing and that deeply influences their emotional and physiological states.
- The dance form allows the performers to realize a character's emotions more intensely. They often experience physical reactions such as tears, increased heart rate and shivering with respect to the particular act.
- They mentioned many techniques in conveying emotions automatically like facial expressions, controlling breathing, body movements, hand gestures.

Performers use Mohiniyattam as a therapeutic process by expressing their own emotions and experiences.

- Strong emotional connections to specific dance items or characters allow a powerful emotional release that can reflect the characters journey.
- The dancers reported as achieving a state of flow in performance by deeply understanding the character they portray, heavy practice and also by focusing fully on their movements.
- It is also mentioned that personal life stages have a large impact on portraying particular emotions. For an example when the performer is having a child, portrayal of motherhood will be more emotion triggering than doing any other acts.

3. How does Mohiniyattam help audiences feel better emotionally

- Mohiniyattam helps the audience feel better emotionally by creating a connection between the character being performed and the themselves through different stories portrayed.
- It is also conveyed that live orchestra performance helps to experience more emotional connection with the performer than the recorded sessions.
- The connection between audience and performer can provide a sense of peace, comfort, or even catharsis.
- The performance allows viewers to see themselves in the characters.
- In many cases audience have reported a feeling of emotional release or a sense of relief from personal pain after watching the performance.
- Live setting creates an atmosphere that encourages emotional release and reflection. It offers a therapeutic experience which recorded performances cannot provide.

4. What challenges do Mohiniyattam dancers face in achieving emotional release?

- Mohiniyattam dancers face many challenges in achieving emotional release during performance.
- It was reported that as the dance form itself is following a slow pace they find it difficult to maintain the audience's attention.
- There is also a stereotype that is Mohiniyattam express only soft emotions like love, compassion etc. So this was difficult for the performer to explore other emotions without facing criticisms.
- Costumes and physical constraints of dance is present as crucial challenge in performing characters that require different movements or expressions.
- The environment and stage setup has a large impact in the performer to convey emotions properly. These factors include distractions, poor lighting, inadequate sound and improper space for performance.
- Dancers strive to balance their personal emotions and the character they portray. The performer focus on staying true to the traditional style of Mohiniyattam by maintaining the style and beauty of the artform.
- Societal stereotypes and personal anxieties can create internal conflicts in artist and it can affect the performance.

SUGGESTIONS

- More sessions and frequent interviews can be scheduled to gather much more information.
- As the audiences are getting an emotional catharsis and release by watching the slow pace peaceful performance it can be further polished up to create a specific form of art therapy.
- More variables can be studied with respect to Mohiniyattam dance performances.

CONCLUSION

The study highlights the emotional ventilation and therapeutic possibilities of Mohiniyattam for both performer and the audience. It is also mentioned that the flow in Mohiniyattam is important for experiencing intense emotional release. Some times physiological reactions occur when internalising the character. Hand movements and facial expressions has large impact on Audience and however the hand gestures may not be perfect when peak emotional release occurred during the performance. Audience felt a connection to specific characters when watching performance and they reflect themselves to it. Strong therapeutic benefits and emotional release occur among audiences.

Achieving emotional state may be difficult for the performer when societal pressures exist and it is also due to the affect of poor stage setting, audience, and other distractions. Live orchestra can provide a powerful emotional release among the audience and a transformative experience in the performer which can help them to create a beautiful artistic atmosphere for a therapeutic process. Performer face many challenges in releasing emotions like stereotypes, costumes and other limitations in the artform

LIMITATIONS

- The study was affected by time constraints of the participants.
- Study focuses only on one area of emotion.
- Lack of Gender equality because Male Mohiniyattam dancer who qualify the inclusion criteria of the study were less in number.

REFERENCES

American Dance Therapy Association. (n.d.). What is dance/movement therapy? Retrieved July 24, 2024, from <https://adta.memberclicks.net/what-is-dancemovement-therapy>

American Psychological Association. (n.d.). Emotions. Retrieved July 24, 2024, from <https://www.apa.org/topics/emotions>

Byju's. (n.d.). Mohiniyattam. Retrieved July 24, 2024, from <https://byjus.com/free-ias-prep/mohiniyattam/>

Cherry, K. (2022, September 30). What is flow? Very well Mind. Retrieved July 24, 2024, from <https://www.verywellmind.com/what-is-flow-2794768>

iPassio. (n.d.). Mohiniyattam. Retrieved July 24, 2024, from <https://www.ipassio.com/wiki/dance/indian-classical-dance/mohiniyattam>

Vatsyayan, K. (1997). *Traditional Indian theatre: Multiple streams*. National Book Trust

Csikszentmihalyi, M. (2008). *Flow: The psychology of optimal experience*. HarperCollins e-books.

L&T EduTech. (n.d.). Expressing our emotions: Are we venting the right way? Retrieved July 24, 2024, from

<https://lntedutech.com/blogs/expressing-our-emotions-are-we-venting-the-right-way/>

Stage Minded. (2023, February 20). Emotions, body, and dance motion: Part 1 Retrieved

July 24, 2024, from <https://www.stageminded.com/emotions-body-dance-motion-part1/>

Tharakan, C. (2024). Mohiniyattam: Gender dynamics and cultural narratives. *International Journal of Social Science and Research Review*, 7(8), 215-223.

<https://www.ijssrr.com/journal/article/view/2185/1647>

Rupkatha Journal on Interdisciplinary Studies in Humanities, Volume (Issue), Page numbers

https://rupkatha.com/V5/n1/07a_Indian_Classical_Folk_Dance.pdf

Broomhall, S., & Van Gent, J. (Eds.). (2023). **When men dance: Choreographing masculinity across borders**. Oxford University Press.

https://books.google.com/books/about/When_Men_Dance.html?id=m_dQEAAAQBAJ

Wheaton, B. (2008). Understanding lifestyle sport: Consumption, identity, and difference. *Sport in Society*, 11(4), 607-628. <https://doi.org/10.1080/17430430802590979>

Mone, I., & Mitrić, R. (2021). Parents' perceptions and experiences of the school's inclusive education in Northern Macedonia. *Journal for ReAttach Therapy and Developmental Diversities*, 4(2), 92-101. <https://jrtd.com/index.php/journal/article/view/1570>

Udo, B. E., & Sam, P. I. (2020). The impact of management support on employee performance:

A case study of Nigerian banks [Seminar paper]. Academia.edu

https://www.academia.edu/download/63715808/Research_Paper_seminar20200623-1132421rp2pd0.pdf

Stavrova, O., & Meckel, A. (2017). Perceiving emotion in non-social targets: The effect of trait empathy on emotional contagion through art. *Motivation and Emotion*, 41(4), 492-508.

<https://doi.org/10.1007/s11031-017-9611-2>

Kumari, A. (2019). Role & scope of Indian classical dance in development

communication*[Seminar document]. Department of Development Communication Extension, Lady Irwin College, University of Delhi.

Afratakhti, M. H. (2018). A comparative study of Indian and Iranian classical dances. *Revista*

Publicando, 5(14), 622-644. <https://doi.org/10.26883/revpub.514-644> (ISSN 1390-9304)

Sruti Foundation. (2004). Sruti Ranjani (Issue 2004, p. 13). Retrieved from

https://www.sruti.org/wp-content/uploads/2020/01/Sruti_Ranjani_2004.pdf#page=13

Berardi, G. (2005). Finding balance. Routledge. <https://doi.org/10.4324/9780203446003>

International Journal of Social Science Research and Retrieved from

<https://www.ijssrr.com/journal/article/view/2185/1647>

(Undergraduate thesis, Scripps College). Scholarship @ Claremont

https://scholarship.claremont.edu/scripps_theses/725/

Dagan, Y., & Shai, S. (2018). Role of olfactory stimuli in generating limbic-like activity in the cerebellum. *Annals of the New York Academy of Sciences*, 1426 (1), 2032.

<https://doi.org/10.1111/nyas.13644>

Lloyd, A. M. (2021). Reimagining the self: How psychoanalysis informs humanistic psychology. *Journal of Humanistic Psychology*, 61(2), 146–162. <https://doi.org/10.1037/hum0000135>

Biasutti, M., & Habe, K. (2021). Teachers' perspectives on dance improvisation and flow. *Research in Dance Education*, 24(3), 242–261

<https://doi.org/10.1080/14647893.2021.1940915>

Mohammed, M., & Aslam, M. (2021). Role of forensic medicine in legal procedures: An overview. *Journal of Forensic and Legal Medicine*, 81, 102187

<https://doi.org/10.1016/j.jflm.2021.102187>

Mukherjee, P. (2023). The fascinating generation of the South. *Rhythmuse*. Retrieved from

https://www.rhythmuse.at/wpcontent/uploads/sites/23/2023/03/The_fascinating_general_on_of_the_South.pdf

Iyengar, V. (2012). Lords of the dance: The changing fortunes. In A. Gupta (Ed.), *Cultural Perspectives on Dance* (pp. 189–208). Routledge.

<https://doi.org/10.4324/9780203150450-19>

Priyanka, M. (2019). Rabindra Nritya: The cultural and artistic essence of Tagore's inimitable efforts in dance choreography. *Proceeding of the International Conference on Arts and Humanities*, 4(1), 93–106. <https://doi.org/10.17501/icoah.2017.4110>

Jain, P. (2020). A cinematic exploration of gender roles and biases prevalent in Indian society.

Global Media Journal, 18(1). Retrieved from

<https://gmj.manipal.edu/issues/june2020/10%20A%20Cinematic%20Exploration%20of%20Gender%20Roles%20and%20Biases%20Prevalent%20in%20Indian%20Society.pdf>

APPENDICES

INFORMED CONSENT

The research topic " Mohiniattam as a form of emotional ventilation and flow" has been explained to me in detail, in a language that I comprehend, and I have fully understood the contents. I confirm that I had the opportunity to ask questions.

The nature and purpose of the study, its benefits and other relevant details of the study have been explained to me in detail.

I understand that the information collected about me in this research will be confidential and used only for educational purposes.

I agree to participate in this data collection.

Name of the participants:

Signature:

Date:

Place:

SEMI STRUCTURED INTERVIEW SCHEDULE

- To know the sociodemographic profile of the participants

1. Age

2. Gender

3. Qualifications

4. Experience

- How do Mohiniyattam dancers experience and express emotions?

1. How does practicing Mohiniattam help you understand and express emotions?

2. Which all techniques in Mohiniattam help you achieve emotional release?

3. How do facial expressions and hand gestures in Mohiniattam help you show and release emotions?

4. Are there specific stories or themes in Mohiniattam that make it easier to experience emotional release?

5. . How has your experience with emotional release in Mohiniattam changed throughout your career?

6. Can you share a time when you felt a strong emotional release while performing Mohiniattam?

7. How does achieving a state of flow in Mohiniattam facilitate emotional ventilation?

- How does Mohiniyattam help audiences feel better emotionally?

1. Can u recall an experience where audiences reacted emotionally towards any of your performance

2. Did anyone informed to you that seeing your performance on live social media has triggered any emotions

3. How do you think difference in live orchestra and recorded track affected the emotional expression of audience ?

4. How do people of different ages, genders and cultural backgrounds react emotionally to mohiyattam?

- What challenges do Mohiniyattam dancers face in achieving emotional release?

1. What are the common emotional challenges Mohiniattam dancers face during performances?

2. How do Mohiniattam dancers handle their own emotions when playing a character

3. How does the performance environment, like stage setup and audience presence, affect the emotional release of Mohiniattam dancers and whether you have felt any type of anxiety or stress during the time of the performance.

4. Has any physical or mental difficulties (like anxiety, stage fear, extreme nervousness, or depression) affected your performance and ability to release emotions?

5. Are there societal pressures that make it hard for dancers to achieve emotional release?