



Research Paper

State-Trait Anxiety: A Comparison between the Students of Indigenous Natya Forms

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Anxiety is becoming the most common mental disorder among various populations worldwide. (Zsido et al. 2020). Anxiety as a uni-or multidimensional construct has been under discussion. The unidimensional approach assumes that there is a general trait anxiety, which predisposes the individuals to increases in state anxiety in various threatening situations. A motive or acquired behavioral disposition that predisposes an individual to perceive a wide range of objectively non-dangerous circumstances as threatening and to respond to these with state anxiety reactions disproportionate in intensity to the objective danger is commonly related to straight anxiety (Han, 2009). Proneness to experience a fear of failure in performance related situations is often recognized in terms of test anxiety, speech anxiety, or “stage fright” that actors, musicians, and dancers can experience in evaluative situations (Carr 2003; Elliot and McGregor 1999; Zeidner 1998). Dancers are subject to intense physical and psychological stress stemming from frequent rehearsals as well as highly competitive auditions and performances (Abel & Larkin, 1990; Brotons, 1994) (Lench, Levine, and Roe 2010). Psychological characteristics associated with interpreting situations as stressful can impact people's physical health. (Lench, Levine, and Roe 2010). Dancers who are by nature anxious about performance may need special attention to help them to learn to cope with performance-related stress (Barrell & Terry, 2003). According to Freud, the function of the concept of anxiety is to stimulate one's defense mechanism and self against any danger. (Öztürk and Uluşahin 2015)

Classical Dance in India

Classical dance is a practice/modality related with art, and requires a large degree of physical, psychological and aesthetic of the dancers (Leite et al., 2016), Mental and somatic practices may increase wisdom by providing what is referred to as positive general life resources, (Cheng et al., 2012; Nelis et al., 2011) which affect the events an individual is likely to encounter in life, how such encounters are perceived and appraised, and how challenging experiences are integrated into a person's life story (Glück and Bluck 2013)(Williams et al. 2016). Classical dance forms are based on grace and formal gestures, steps, and poses. (R. Devi 1990). The oldest available books on Hindu Dramaturgy the Natya Sastra attributed to the 2nd century AD. Indian Classical Dances are based on 'Natya Shastra'. Dance is a powerful art form in expressing different gestures and emotions, (Schmais, 1985; Snoeyenbos & Knapp, 1979; Trevarthen & Malloch, 2000). The communication made in Indian classical dance is expressive gestures (Mudras or Hastas) and pantomime set to music. (Akademi 1958; B.-R. Devi, Subrahmanyam, and Vyjayanthimala, n.d.; Jain et al. 2021). The gestures and facial expressions convey the RAS (sentiment, emotional taste) and bhava (mood) of the underlying story (Jain et al., 2021). In the specific classical dance performances, the learner's speed quality will not only embody in the above several aspects, at the same time it also can reflect on the learners' reaction speed of dance music (Qu, 2015; Raheb et al., 2019). A good speed quality of the dancer, sometimes his movement even than thinking reaction faster, and this is the result of long flexible training and rendering. (Qu 2015)

Indian classical dance forms are practiced for 5000 years worldwide (Kishore et al. 2018). However, it is difficult for a dance lover to fully hold the content of the performance as it is made up of hand poses, body poses, leg movements, hands with respect to face and torso, and finally facial expressions (Foster, 1986; Kishore et al., 2018). All these movements should synchronize in precision with both vocal song and the corresponding

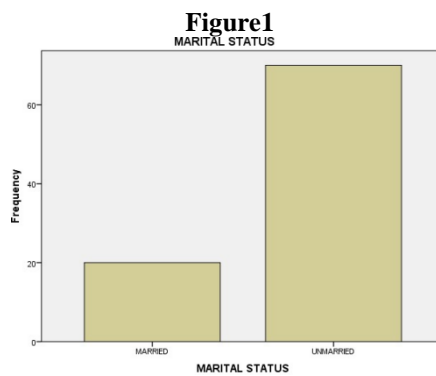
music for various instruments.(Kishore et al. 2018).

I. RESULT AND DISCUSSION

Table 1
Education Level-wise tabular representation of the participant of the study

Education Level	Frequency	Percent
Valid HIGHER SECONDARY	25	27.8
DEGREE	40	44.4
P G	25	27.8
Total	90	100.0

Table 1 describes the demographic details of the participants. All the participants belong to the education level of higher secondary to post graduation.

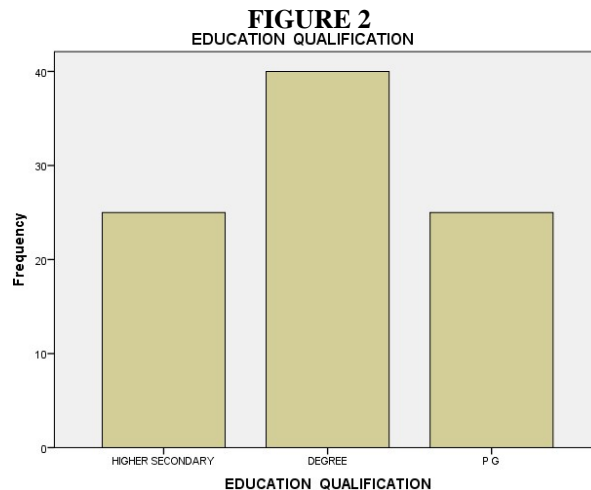


Education qualification of the participants in percentage

Table 2
Marital-wise tabular representation of the participant of the study

	frequency	Percent
Valid married	20	22.2
Unmarried	70	77.8
Total	90	100.0

Table 2 describes the demographic details of the participants. The total frequency of the participants is 90. The 20 participants were married and the 70 participants are unmarried.



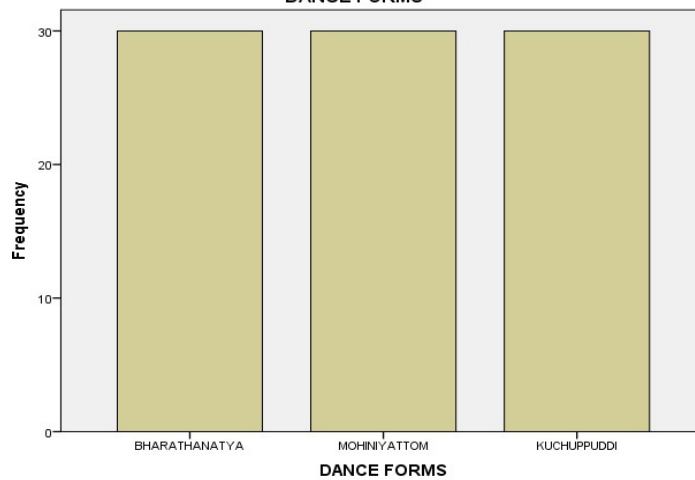
Marital status of the participant in percentage

Table3

	Frequency	Percent
ValidBHARATHANATYA	30	33.3
MOHINIYATTOM	30	33.3
KUCHUPPUDDI	30	33.3
Total	90	100.0

Table describes the demographic details of the participants. In this study the data collected from three different classical dance form were Bharatha Natyam, Mohiniyattam and Kuchhipudi.it is seen from the table that 90 participants took part in the study.

Figure3
DANCE FORMS



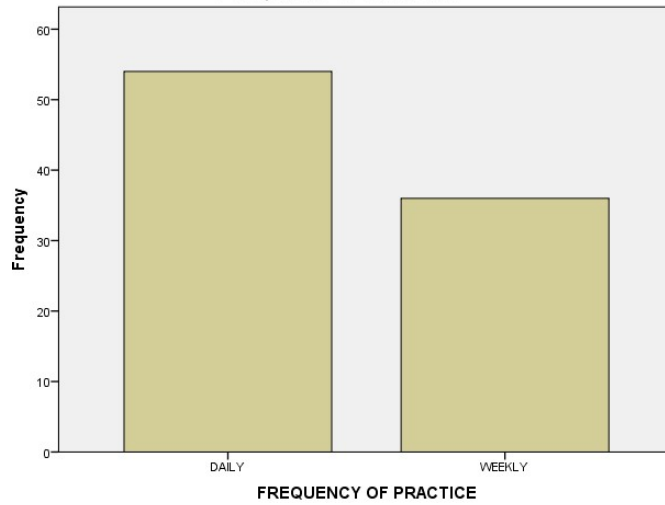
Dance form of the participants in percentage

Table3
Frequency-wise tabular representation of the participants of the study

	Frequency	Percent
Valid DAILY	54	60.0
WEEKLY	36	40.0
Total	90	100.0

Table3 describes the demographic data of the participant. It is seen from above table that there were out of the 90 participants who took part in the study. The frequency of daily practices are 54 and the frequency of weekly practices 36.

Figure4
FREQUENCY OF PRACTICE



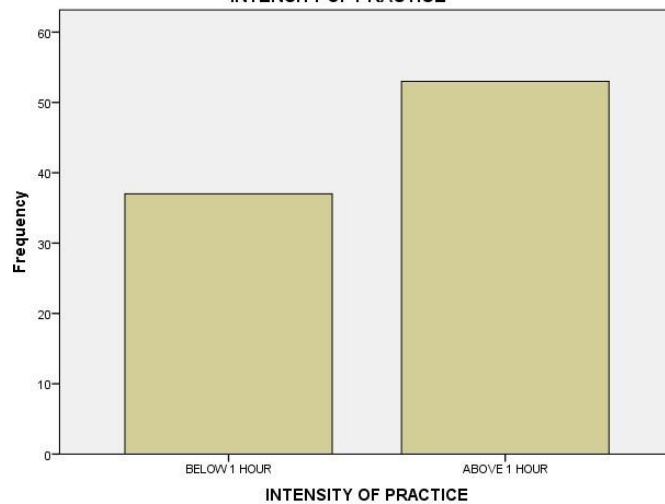
Frequency of the participants in percentage

Table5
Intensity-wise tabular representation of the participants of the study

	Frequency	Percent
BELOW 1 HOUR	37	41.1
ABOVE 1 HOUR	53	58.9
Total	90	100.0

Table 3 describes the demographic data of the participant. It is seen from above table that there were out of the 90 participants who took part in the study. The intensity of below one-hour practices is 37 and the intensity of above one-hour practices 36.

Figure5
INTENSITY OF PRACTICE



Intensity of the participants in percentage

Hypothesis 1; At least any one of the indigenous dance form will show a significant difference on state trait anxiety

Table 6 ANOVA

Variables	Source of	Sum of	Mean Square	Fract
variables		Squares		
		df		
State-trait anxiety	Between group	126.200	2	63.100
				1.253
group	Within	4380.200	87	50.347
	Total	4506.400	89	
		4506.400	89	

The table presents the state trait anxiety score of the participants of the study and as observed from the F-value (1.25) there is no significant difference between the three dance forms of “*Bharathanatyam, Mohiniyattam and Kuchipudi*” as far as anxiety is considered. This lack of difference between the three dance forms as such may be due to the fact that these dance forms by itself are similar in nature and in effects produced, though they have evolved and is based on different traditions.

(Lesté and Rust 1990) has showcased that modern dance has effects on anxiety. In their study, State anxiety was assessed before and after a 3-month education programme, using the Spielberg State Trait Anxiety Inventory. The target group followed a class in modern dance. Control group were physical education group to control for the effects of exercise, music group to control for aesthetic sensitivity training and mathematics group. Several concomitant variables like age, sex, attitude towards dance, and previous experience in sport, dance and relaxation were measured. It was found that Dance training significantly reduced anxiety, but that no control activities were capable of doing so. Examinations of the concomitant variables showed that the result could not be accounted for by any obvious artifacts. In this study, the lack of a control group to compare the anxiety levels of participants, and the cross analysis of the three classically oriented dance forms, differentiates this study from the study conducted by Leste and Rust.

Hypothesis 2; There will be a significance difference on state trait anxiety of participants based on frequency of practice.

Table 7

T-Test

Variables	Comparison	Mean	SD	T value
State trait	Daily	35.6852	7.45508	0.156
Anxiety	Weekly	37.8056	6.46670	

The table presents the state trait anxiety score of the participants of the study and as observed from the t-value (0.156) it can be seen that there is no significant difference in frequency of practice.

(Arliani et al. 2017) conducted a study along similar grounds to assess the associational dimension on Frequency of pain and eating disorders among professional as well as amateur dancers. 150 professional and non-professional practitioners of ballet, jazz and street dance were taken as the samples for the study. The results indicated that Pain was observed in 58.6% of the sample, equally between professionals and amateurs (P = 0.19). Ballet dancers had more lower-limb pain than the other groups (P = 0.05). EAT-26 showed a tendency towards more eating disorders among the amateurs (P = 0.06).

This implies that High risk of eating disorders was found among ballet dancers (P = 0.004) and jazz practitioners (P = 0.02) than among street dancers. Amateurs had more symptoms on the BITE scale (P < 0.0001), more pain (P = 0.002) and higher anxiety (P < 0.0001). Eating disorders were found to be more common among females (P = 0.01) and singles (P = 0.02). Professionals were more satisfied with their own body image than amateurs (P < 0.001). Pain symptoms were found in almost half of the sample, equally among professionals and amateurs as well as between the three dance styles. Female and singles had more eating disorders. Those with eating disorders had higher levels of pain and anxiety. In the study the role of only professional dancers and the analysis of female dancers anxiety levels differentiates the study. When this research finding is compared with that of the present study there is a contradiction, which may be owing to the professional nature of the dance concerned and the excessive focus on the body weight aspects as far as ballet is concerned; whereas the present

study focuses on a more traditional or classical forms of dance curriculum and which does not focus on body weight as such but is on the understanding that body weight gets regulated with time as practice increases.

Hypothesis 3; There will be significant difference on state- trait anxiety of participants based on intensity of practice.

TABLE 8

T-Test

Variables	Comparison	Mean	SD	t- value
State trait anxiety scale	Below 1 hour	36.4054	8.81432	0.896
	Above 1 hour	36.6226	5.73192	

The table presents the state trait anxiety score of the participants of the study and as observed from the-t-value (0.896) there is no significant difference in the state trait anxiety of the participants from the intensity of practice.

Lundy & Guffin, (2005) conducted a study using dance/movement therapy to augment the effectiveness of therapeutic holding with children. (Gronlund 1998). Research was conducted incorporating dance/movement therapy technique before and after therapeutic holding. Volunteer residential treatment center staff participated in a 4-hour dance movement therapy-based training workshop integrating the techniques with the intervention. The study found out that dance movement therapy training increased adult awareness, sensitivity, perspective shifting ability, and confidence in the intervention while decreasing the necessity for physicality. It decreased the threat of trauma to adult participants. Though the intensity of practice was considered for this study, the present study cannot be compared as the variable for state trait anxiety stands on a unique plain and has no comparative works to be associated with as far as dancers and their practice factors are considered.

Hypothesis 4; At least any one of the indigenous dance form will show a statistically significance on state - trait anxiety.

TABLE 9

ANOVA

Variable	Source of Variation	Sum of Squares	Df	Mean square	Fraction
State trait anxiety	Between Group	50.425	2	25.212	0.492
	Within Group	4455.975	87	51.218	
	Total	4506.400	89		

The table presents the state trait anxiety score of the participants of the study and as observed from the F-value (0.492) there is no significant difference between the educational qualifications of the three dance forms “*Bharatanatyam, Mohiniyattam and Kuchipudi*” as far as anxiety is considered.

Jahanian and Poornaghi (2012) conducted a study to examine the relationship between state-trait anxiety and students' sense of social self-efficacy. The study population consisted of 750 people who were students in personality psychology in the psychology faculty of Islamic Azad University, Karaj branch and the sampling was done on the basis of stratified random selection according to sample size Morgan’s table who are 100 people (50 girls and 50 boys). The results revealed that there is significant negative difference between state-trait anxiety and the students' sense of self- efficacy in 95 % confidence level. In addition, in 95% confidence level, there are only significant differences in state anxiety

between boys and girls; boys' state anxiety average is more than girls. Also, there is no significant difference between boys and girls with respect to the sense of social self-efficacy. In this study, the lack of a control group to compare the anxiety levels of participants, and the cross analysis of the education qualification, differentiates this study.

II. CONCLUSION

MAJOR FINDINGS

The findings of the research can be summarized as that the indigenous “Natya” forms has no significant difference in their state trait anxiety level, as in the fact that the “Natya” forms by themselves were not able to produce any difference in the anxiety levels when analyzed across each other.

Secondly, there is no significant difference in state-trait anxiety on frequency of practice. There is no significant difference in state trait anxiety among dancing students on the basis of intensity of practice. There is no significant difference in state trait anxiety among dancing students on the basis of their respective education qualifications.

Limitations of the study

There are certain limitations of the present study as identified by the research

1. The geographical area for the study was restricted to Kollam district only.
2. The study focused only on female dancers.

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