Laban Movement Analysis as an Aid to Teach Bharatanatyam Dance Form: A Literature Review

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Laban Movement Analysis as an Aid to Teach Bharatanatyam Dance Form: A Literature Review

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Lesley University

April 15th, 2020

Priyanka Jayaram

Dance Movement Therapy

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Abstract

This Capstone Thesis literature review investigates the Bhava (emotions) aspect of Bharatanatyam in relation to the effort qualities of Laban Movement Analysis (LMA). Bharatanatyam is one of the oldest and the richest classical dance forms of India. Bharatanatyam can be broadly divided into Natya, Nritta, and Nritya, and all three formed the basis of the dance form. Dance/Movement Therapy is the therapeutic use of movement to promote emotional, social, cognitive and physical growth and well-being. Laban Movement Analysis is a Dance/Movement system to analyze all movements and micro-movements of the body. Laban Movement Analysis also known as the Laban/Bartenieff Movement Analysis, makes observations based on four parts of the movement, namely body (bodily dimensions of movement), effort (human effort or movement dynamics), space (the kinesphere) and shape (shape change and shape quality). This capstone thesis examined the various researches conducted on LMA effort qualities linked with emotions and hypothesized a link between the LMA effort qualities and Bhava (emotions).

Keywords: Dance/Movement Therapy, Bharatanatyam, Laban Movement Analysis, Bhava, effort qualities.
Laban Movement Analysis as an Aid to Teach Bharatanatyam Dance Form: A Literature Review

Introduction

Bharatanatyam is an Indian classical dance that originates from the state of Tamil Nadu in the south of India. Bharatanatyam is one of the oldest and the richest classical dance forms of India and the dance forms’ antiquity lies about 3000 years ago with a mythological as well as a historic origin. The word Bharatanatyam can be understood in two ways; the dance beautifully blends the three elements - Bha for Bhava or emotions, Ra for raga or melody, and Ta for tala or rhythm. The second understanding of Bharatanatyam is the word ‘Bharata’ also signifies the author of Natyashastra, the encyclopedia for dance, music, and drama (Bajaj & Vohra, 2013).

Indian dance, music and theatre find their roots in the Natyashastra which was written by sage Bharata or Bharatamuni. Natyashastra is incredibly wide in its scope and details the aspects of the script in the enacting of a play from the point of view of both, the author and the actor. Bharata has elaborately laid down the principles of stage design, make up, costume, dance which includes various movements and gestures, theory of aesthetics (Rasa-Bhava), acting, directing, and music in each individual chapter. Due to this elaborate yet detailed note of dance, music and theatre, the Natyashashtra is known as the encyclopedia of dance music and theatre.

Bharatanatyam has been proven time and again to be therapeutic in nature and the various aspects of Bharatanatyam together brings about healing. The strength required in Bharatanatyam helps with physical exercise from the body aspect and is said to increase endorphins which increases a state of well-being (Bajaj & Vohra, 2013). The Bhava (emotions) and Rasa (mood) in a dance recital tap upon the character's emotional state which on a deeper level helps the mind as well as the soul. The healing properties of Bharatnatyam can be through acupressure, healing of the heart as a muscle, emotional vent out, spirituality, Mudras, balance, control, yoga, seven
Chakras and most importantly breathing. Dance/movement therapy (DMT) believes in the power of breathing and Homann (2017) stated that DMT interventions involve moving in a deeper relationship with oneself and others through somatic awareness, attunement, interactive dance, imaginative play and authentic movement. Bharatanatyam brings about a therapeutic alliance between the mind, body, and the soul.

According to Moore (2014), “Movement is defined as a change in the location of parts of the body” (p. 23). Laban observed that human beings move to satisfy a need and thus the inner impulse to move becomes manifested in visible bodily actions, in turn, affect the inner psychological state of the individual (Moore, 2014). A human body is designed to move from birth. A fetus’ kick is the first physical sensation felt by a mother while nesting in her womb. Movement begins from there and is one of the basic human needs. An infant’s movement is non-purposeful and reflex-oriented. However, as the infant grows the movement becomes more defined and purposeful. Dance/movement therapy believes that, “the body movement reflects inner emotional states and that changes in movement behavior can lead to changes in the psyche, thus promoting health and growth” (Levy, 1988, p. 15). Thus, the human body is considered to be more than just a vessel that carries the organ. The body is considered to be a powerful tool of expression and a key source of information for emotion recognition (Glowinski, et al., 2017). Body movement can be used as a form of self-expression, a catharsis and as a therapeutic tool to process certain experiences.

To understand these bodily manifestations, Laban devised a system to analyze all movements of the body. Laban developed a means to record movement based on the observations of four parts of the movement, namely body (bodily dimensions of movement), effort (human effort or movement dynamics), space (the kinesphere) and shape (shape change
and shape quality) (Moore, 2014). This was called the Laban Movement Analysis (LMA) which also was known as the Laban/Bartenieff Movement Analysis. This system of movement analysis is widely used by dance movement therapists to observe movements and micro-movements of clients which helps them to identify emotions that the clients are feeling, but unable to express.

Any kind of dance form has the potential to excite people and bring about happiness itself (as cited in Chatterjee, 2013), thus, building a therapeutic relationship with the dance form. I have been trained in Bharatanatyam dance form since the age of six but developed the passion and attachment with the dance form after my Arangetram. For every Bharatanatyam dancer, Arangetram is a pinnacle that plays an important role in their passion for the dance form. As any classical dance form, Bharatanatyam requires total dedication, vigorous practice and full concentration. A basic training of minimum six years is required to present a full recital on stage (Arangetram). During the olden days, Arangetram used to be the first stage performance of a dancer, however, in the recent days, dancers perform on stage within the first few of learning a dance form. Due to this fact, Arangetram is hardly ever regarded as the first stage performance, yet, it still holds as an important milestone in a dancer’s life.

For me, although I had performed several times on stage, it was never a solo performance and it was never for two and a half hours. When the long-anticipated Arangetram happened, it changed the way I looked at this art form, and Bharatanatyam became more therapeutic than just a dance form for me. Soon after my Arangetram, I became interested in teaching the dance form. Seeking my Guru’s blessing and permission, I went on to teach several young girls for seven years. The first year I found it hard to motivate myself to teach, but with persistent efforts I made significant progress in teaching Bharatanatyam (I was still learning from my Guru) which motivated me into deeper teaching. I also helped my teacher train
students in their Arangetram which in turn taught me that teaching Bharatanatyam includes difficult and complex skills.

Bharatanatyam as well as LMA have a deep history and value as distinct disciplines. However, this project focused on the Bhava (emotions) aspect of Bharatanatyam in relation to the effort qualities of LMA. The literature review examined the various research studies conducted on LMA effort qualities linked with emotions. The discussion in this capstone thesis illuminated in detail the link that was hypothesized between the LMA effort qualities and Bhava.

**Literature Review**

This literature review is divided into two sections: Bharatanatyam which focuses on the Bhava (feelings/emotions) in the dance form and Laban Movement Analysis (LMA) which focuses on the effort qualities. The focus of this literature review was to provide a deep understanding into the bhavas in Bharatanatyam and the effort qualities in LMA.

**Bharatanatyam**

Until the early 1930s Bharatanatyam was referred to as the dance of the devadasis of the temples of Tanjore, a district lying to the south of Chennai. Srinivas (2014) stated that the devadasis literally means “servants of God” women who performed dances as a part of many rituals in the temple and were dedicated to the service of the temple and the God. Some women were also attached to the courts of kings and were expected to dance at the palaces for which they received salaries. To the British colonizers who were entertained by these dancers, the name devadasi became a common name for these dancer girls. As Bharatnatyam lost its significance in society, many devadasis became impoverished and some turned to prostitution, bringing further disapproval on these women performing this dance form (Srinivas, 2014).
The freedom struggle from the British brought about a conscious effort to restore Indian culture and ethnicity. Groups of dancers and scholars fought the Anti-Nautch movement (anti-dance) to demonstrate the importance of dancer and artist. After a tough fight and a lot of resistance, the scholars were successful (Puri, 2004). Although the Anti-Nautch movement was successful it took around 20 years for young girls from respected families to study Bharatanatyam. This brought about a cultural revival or change in the thought of Bharatnatyam being just about “dancing girls” (Puri, 2004) and more about learning the cultural dance of Tamil Nadu. Bharatanatyam started gaining popularity and was presented to more receptive audiences in Madras (currently known as Chennai). Despite the impediments and a pause in this dance form, the restoration of Bharatanatyam’s dance culture spread. Although Bharatanatyam originated from the south of India, the dance form became popular all the way to the north of India, and currently, Bharatanatyam is the most widely performed, taught, and learned classical dance in India.

In the *Natyashastra* (the book of dance, drama and music) there is a verse or in the Sanskrit language, a ‘Shloka’, which states:

Yatho Hasta thatho Drishti,
Yatho Drishti thatho Manah,
Yatho Manah thatho Bhaava,
Yatho Bhaava thatho Rasa (Encyclopedia, 2014)

The meaning of the Shloka is, Where the hands (Hasta/Mudra) are, go the eyes (Drishti); where the eyes are, goes the mind (Manah); Where the mind goes, there is an expression of inner feeling/emotions (Bhaava) and where there is Bhaava, mood or sentiment (Rasa) is evoked. Thus, Shloka explains the essence of Bharatanatyam dance form.
Bharatnatyam is a dance for strength and has strong footwork, also known as ‘Nritta,’ while the ‘Natya,’ represents the pains, fears, hopes, joys, and pleasure of the dancers who create a dreamlike atmosphere. The expression of various emotions is known as ‘Abhinaya.’ A typical dance recital is comprised of seven or eight dances with an introduction, a pure Nritta dance piece, and a conclusion. Nritta and Natya come together in a dance piece, known as Nritya, and together, stories from Hindu mythology are expressed. There are many more parts to Nritta, Natya, and Nritya, however, these three main aspects of Bharatnatyam edify the impact this dance can create on the audience.

Nritta classifies the entire human body into minor body parts, namely, Ang, Pratyang, Upang. As Sukhatankar, (2016) explained;

This classification is done according to their overall usage in dance movements. For example, in any dance-movement that is done by using arms, the use of arms themselves becomes primary, whereas shoulders, elbows, and wrists move only in coordination with arms. Hence arms are classified as major body-parts (Ang), whereas shoulders and wrists are categorized as secondary body-parts (Pratyang). Lastly, fingers always minutely contribute to the movement and hence they are put under the category of minor body-parts (Upang). (p. 68)

Nritta also explores palm and fingers (Hasta-bheda or mudras), head movement (Shiro- bheda), eye movements (Drishti- bheda), neck movements (Griva-bheda).

Bhattacharya (2018) stated ‘Natya’ is a generic term which specifies the theatrical representation or the performance, however, Natya also includes the study of emotions and moods, also known as ‘Bhava’ and ‘Rasa’ respectively. Abhinaya is the tool utilized to express Bhava (emotions) and evoke Rasa (mood). According to Bajaj & Vohra (2011), Abhinaya is a
Sanskrit word, the prefix ‘abhi’ meaning, 'towards' and 'naya' meaning 'to lead.' Thus, Abhinaya means to lead and/or convey feelings to the audience through stories from the Indian Mythologies.

In the Natyashastra, Bharata (the author) divides Abhinaya into four types, angika (physical), vacika (verbal), aharya (make-up and costumes or material) and sattvika (emotional). These four types of Abhinaya describes ways of expressing emotions or moods. The four Abhinayas together form a complete dance recital, but it is important to note that, Bharata (the author of Natyashashtra) considered a performance to be excellent when the sattvikaabhinaya (emotional) dominated the other three.

‘Rasa’ can be translated to the ‘mood’ or ‘flavor’ or ‘sentiments’ in a dance performance. No one-word or phrase is sufficient to describe rasa, and thus rasa means to give aesthetic delight or to give an experience of ultimate bliss and happiness. It is said that dance without rasa will be as good as a mechanical exercise and thus, every dancer’s objective is to evoke rasa in the audience which will make it a creative and meaningful performance for the dancer too. Bharata describes eight different rasas in detail, namely, Shringara or ‘the erotic,’ Hasya or ‘the comic,’ Karuna or ‘the pathetic,’ Raudra or ‘the furious,’ Vira or ‘the heroic,’ Bhayanaka or ‘the terrible,’ Bibhatsa or ‘the odious’ and the Adbhuta or ‘the marvelous’ (Dharwadker, 2015).

**Bhava**

Bharata called emotions as ‘Bhava’ “which comes from bhu, which literally means, to be; being; to come into existence, become” (Dharwadker, 2015, p. 1382). In dance, it would indicate the emotional and the existing conditions, or the emotional state of the character portrayed. When the bhava is perceived and the true appreciation of the beauty of art takes place, then the
rasa is born. Thus, Bhavas evokes rasa, but rasa cannot evoke bhava. Bharata categories bhava into four categories: Sthayibhava, Vibhava, Anubhava, and Vyabhicharibhava.

Sthayibhava is the permanent or the establishes state of mind. Dharwadker (2015) stated that “Sthayi shares its core sound shape with state, station, stasis, stance, stability” (p. 1384). This bhava is the emotive state of mind that persists through all the stages of action in dance/drama. Sthayi is the stable emotion that persists in the poem or song or dance. Although the songs might share various emotions, stable emotion is always just one. According to the Natyashastra there are eight sthayibhava (Higgins, 2007). Table 1 was created as a visual demonstrate to highlight to the stathibhava and the corresponding rasa.

**Table 1**

*List of Sthayibhavas and Rasas*

<table>
<thead>
<tr>
<th>Sthayibhavas</th>
<th>Rasas</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rati</td>
<td>Shringara</td>
<td>Love or the erotic</td>
</tr>
<tr>
<td>Hasya</td>
<td>Hasya</td>
<td>Mirth or the comic</td>
</tr>
<tr>
<td>Soka</td>
<td>Karuna</td>
<td>Sorrow or the pathetic</td>
</tr>
<tr>
<td>Krodha</td>
<td>Raudra</td>
<td>Anger or the furious</td>
</tr>
<tr>
<td>Utsaha</td>
<td>Vira</td>
<td>Energy or the heroic</td>
</tr>
<tr>
<td>Bhaya</td>
<td>Bhayanaka</td>
<td>Fear or the terrible</td>
</tr>
<tr>
<td>Jugupsa</td>
<td>Bibhatsa</td>
<td>Disgust or the odious</td>
</tr>
<tr>
<td>Vismaya</td>
<td>Adbhuta</td>
<td>Astonishment or the marvelous</td>
</tr>
</tbody>
</table>

Vibhava is the determinant or the physical cause of the basic emotional state. Vibhava is literally the cause of the emotion. Vibhava is further divided into two aspects; Alambana which
is the character or object that is primarily responsible for the arousal of emotions. For example, Shakun
ta becomes the object or character of love for Dushyanta and hence is the alambana vibhava. The second aspect is the Uddipana vibhava which is “any element in the subject’s field of experience that heightens and strengthens the emotional state that has begun to infuse his or her being” (Dharwadker, 2015, p. 1385), which can refer to the environment or the entire surrounding which enhances the emotive effect. For example, the entire forest scene with the blooming of the flower, the spring season, pleasant weather, gentle breeze, accompanies Shakuntala which enhances her beauty. Anubhava is the consequence of the cause or the vibhava. They are the physical changes and movements which are inspired by the aroused basic mental state and communicate the emotion portrayed. These movements can be voluntary such as movement of the eyes or eyebrow, as well as involuntary such as shivering, or change of color (pale or flushed).

Vyabhicharibhava can be translated as the ‘transient moods’ or the ‘fleeting emotions’ which help in strengthening the basic emotional tone that is the sthayibhava of the dance and drama. These emotions are short-lived and while they contribute to the sthayibhava, they do not take away that basic emotion. According to Bharata, there are thirty-three vyabhicharibhava. Table 2 was development by this writer with reference to Srinivas (2014) in order to further amplify these concepts. Table 2 shows the thirty-three vyabhicharibhava mentioned in the Natyashastra.

**Table 2**

*Thirty three vyabhicharibhava*

<table>
<thead>
<tr>
<th>Vyabhacharibhava</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nirveda</td>
</tr>
<tr>
<td></td>
<td>Sanskrit</td>
</tr>
<tr>
<td>---</td>
<td>----------</td>
</tr>
<tr>
<td>2</td>
<td>Glāni</td>
</tr>
<tr>
<td>3</td>
<td>Shankā</td>
</tr>
<tr>
<td>4</td>
<td>Asūyā</td>
</tr>
<tr>
<td>5</td>
<td>Mada</td>
</tr>
<tr>
<td>6</td>
<td>Shrama</td>
</tr>
<tr>
<td>7</td>
<td>Alasya</td>
</tr>
<tr>
<td>8</td>
<td>Dainya</td>
</tr>
<tr>
<td>9</td>
<td>Chintā</td>
</tr>
<tr>
<td>10</td>
<td>Moha</td>
</tr>
<tr>
<td>11</td>
<td>Smrti</td>
</tr>
<tr>
<td>12</td>
<td>Dhrti</td>
</tr>
<tr>
<td>13</td>
<td>Vrīdā</td>
</tr>
<tr>
<td>14</td>
<td>Chapalatā</td>
</tr>
<tr>
<td>15</td>
<td>Harsha</td>
</tr>
<tr>
<td>16</td>
<td>Avega</td>
</tr>
<tr>
<td>17</td>
<td>Jadatā</td>
</tr>
<tr>
<td>18</td>
<td>Garva</td>
</tr>
<tr>
<td>19</td>
<td>Vishāda</td>
</tr>
<tr>
<td>20</td>
<td>Autsukya</td>
</tr>
<tr>
<td>21</td>
<td>Nidrā</td>
</tr>
<tr>
<td>22</td>
<td>Apasmāra</td>
</tr>
<tr>
<td>23</td>
<td>Supta</td>
</tr>
<tr>
<td>24</td>
<td>Vibodha</td>
</tr>
</tbody>
</table>
Together, the Nritta and Natya in Bharatanatyam work therapeutically to strengthen the physical body and work towards expressing emotions with the use of abhinaya and bhava to evoke rasa in the audience. While at one level Nritta is considered to be similar to a physical exercise, on the other level, Natya connected deep with the emotions of the mind and helps in expressing them through the medium of dance, expression, and storytelling. Bharatanatyam focuses on the physical body as well as the emotional and spiritual being.

**Laban Movement Analysis (LMA)**

Laban Movement Analysis (LMA) which was also known as the Laban/Bartenieff Movement Analysis is widely used by dance movement therapists to observe movements and micro-movements of clients which helps them to identify the emotions of the clients, emotions that clients find difficult to express verbally. LMA is based upon the premise that inner impulses can be observed in the body, and these observations are used to address the client’s psychological needs.
Laban’s system to analyze movements involved four parts: body (bodily dimensions of movement), effort (human effort or movement dynamics), space (the kinesphere) and shape (shape change and shape quality). Irmgard Bartenieff spoke about the body having six connections, namely the thigh pelvic connection, heal coccyx connection, head tail connection, arm scapula connection, body half, and cross lateral connection. These six connections act together to acknowledge the body as a whole and play a role in emotional expression (Moore, 2014).

Laban described space in the form of geometric shapes to better understand movement. The ‘kinesphere’ or the “bubble of personal movement space” (Moore, 2014, p. 92), is the outline or boundary we can create as far as our hands and legs can reach without taking a step. The sphere consisted of three-part, “the area closest to the body is called the near reach space. The area furthest from the body is called far reach space and the area in between is referred to as middle reach space” (Moore, 2014, p. 92). Laban further analyzed space through what is described as the cardinal plane. This planar space creates two-dimensional shapes which are: the vertical (the door plane), the horizontal (the table plane) and the sagittal (the wheel plane). The door, table and wheel plane are given these names because they create those particular shapes while moving in the space.

Shape is the form the body takes in space. The shape factor is divided into four elements: Shape flow, directional movement which is spoke-like or arc-like, and carving. Shape flow is “the change in the body parts towards or away from the body center” (Dell, 1970, p. 45). Shape flow can simply mean opening/closing or growing/shrinking. Directional movement is described as “linking the body with a place in space” (Dell, 1970, p. 49). A spoke-like movement would be a traffic cop directing the traffic and an arc-like movement would be a jumping jack. Carving is
“the aspect of movement which allows the mover to accommodate the plastic character of objects in space, to their volume, or contour, their three dimensionalities” (Dell, 1970, p. 55).

Trying to get into a crowded subway train during peak rush hour is an example of carving. The lack of space will make the body carve its way through whatever space is left to enter into the train.

**Effort**

Effort explores the *how* part of a movement “How we move is what Laban called ‘effort’” (Moore, 2014, p.65). The weight a person uses to move, the time he requires to move, the flow he moves in and where the mover focuses on in space are the four effort factors that are mentioned as part of LMA. Each factor (weight, time, flow and space) has qualities to them, which are defined as the two opposite extremes. A movement involves at least two of these factors and their qualities. However, the use of the qualities depends on the mover’s emotional state, environmental factor and/or body type.

Every movement evolves in ‘flow,’ ‘space,’ ‘weight’ and ‘time’. These four elements or factors are the building blocks of Laban’s effort category. Each of these factors (flow, space, weight, and time) has two qualities that are opposite extremes to them. Flow can be either free or bound, and space can be either indirect or direct; weight can be either light or strong; time can be either sustained or quick. Table 3 was created to portray the effort factors and qualities described as the “fighting” attitude and the “indulging” attitude and the two extreme qualities in every factor.

**Table 3**

*Effort Factors and Qualities*

<table>
<thead>
<tr>
<th>Effort Factors</th>
<th>Quality</th>
<th>Indulging Attitude</th>
<th>Quality</th>
<th>Fighting Attitude</th>
</tr>
</thead>
</table>
All these factors and their qualities represent the effort taken in a movement. Mostly a combination of these qualities, either in two’s called as states or in three’s called effort drive. In very rare situations all four of the factors can be combined and are called a complete effort. The six states with their combination factors are: awake (space and time), dream (flow and weight), mobile (flow and time), stable (space and weight), rhythm (weight and time), and remote (flow and space). The four drives and their combination are: action (space, weight, and time), passion (flow, weight, and time), vision (flow, space, and time), and spell (flow, space and weight) (Young & Wood, 2018).

Laban and Carpenter (as cited in Moore, 2014) formed a hypothetical link between the effort factors, flow, space, weight, and time to Carl Jung’s functions of consciousness, namely, sensing, thinking, feeling and intuiting respectively. Mirondan (2015), described how Laban and Carpenter based these correlations on long term observations and correspondence between findings from movement analysis and psychoanalysis (as cited in Young & Wood, 2018). Hypothetically, the function of sensing was correlated to the objective effort factor of weight. The function of thinking works in understanding the world from an analytical and logical point of view. Laban and Carpenter correlated the logical aspect of consciousness to the factor of space. The function of feeling is to judge the objective and logical perception of the world, if the world is acceptable or not. This function was related to the flow factor. Lastly, the intuitive
function is to perceive the patent possibilities of a situation or object, providing insight as to the
general direction of development” (Moore, 2014, p.69), a function that was related to the factor
of time. The hypothesis brought about the thought that effort qualities (states and drives) can
often reveal personality qualities, mood, emotions of a person and thus was studied further by
Laban’s students and other scholars.

Laban’s student North further analyzed Laban's thinking and hypothesized about specific
correlations between movement and personality (Dell, 1970). She stated that a person's
movement represents their personality and is a combination of the effort qualities. North
predicted that the limited use of effort qualities in a person means limited use of range of
expression; the more use of effort qualities in a person would mean more expressive qualities
from that individual. North (1970) conducted further research on the shape of a body and it's an
indication of the person's personality characteristics.

The journal article Body, Space, and Emotions by Glowinski, et al. (2017) focus on the
body being a source of information for emotions through various ways of expression and the use
of LMA to identify aspects of body movement and emotions of the dancers in the study. The
focus was on assessing the significance of time, weight space and flow factors in the recognition
of emotions that the dancer portrayed. It was observed that the quick quality of time factor was
used the maximum in the emotion of anger where there was sudden movement required. Surprise
and fear were also noted as quick, followed by happiness, sadness, and neutral which were
relatively sustained than the other emotions. The light quality of the weight factor was related to
the emotion of happiness, whereas sadness was on the other end of the spectrum with a heavier
weight than the other emotions. Glowinski, et al. (2017) observed that anger was significantly
heavier than fear. The indirect quality of the space factor was observed to be the most significant
in sadness, followed by happiness and anger were more direct in space. Fear followed by
surprise were observed to be the most direct in the space factor. Happiness showed the more free,
fluid quality of the flow factor than the other emotions. On the contrary, surprise and sadness
were observed as the most bounded as compared to the other emotions. This article showed the
effort qualities were used with the five universal emotions: happiness, sadness, surprise, anger,
and fear. The study concluded that these emotions could be differentiated through body
movements and their movement qualities.

Research by Shafir, Tsachor, & Welch (2016) examined distinct characteristic
movements through LMA that enhance basic emotions of happiness, sadness, anger, and fear.
The researchers asked people familiar with LMA to move specific motor qualities or elements.
They used motif, an LMA written and symbolic representation that can be used as an instruction
for execution of a movement or a sequence of movement. Tsachor & Shafir (2016) chose
participants from all over the world who were beginner, intermediate, or advanced Laban
movement analysts and who could read these specific motor elements motifs and move, rather
than have them imitate movements from a video. The participants were asked to notice and
answer which emotion they felt while moving to each movement and the intensity of that
emotion they felt. This research took into consideration all four categories of LMA: body, effort,
space, and shape. Two effort qualities of free flow and light weight were observed for happiness,
one effort quality of heavy weight was observed in sadness, effort qualities of strong weight,
quick time and direct space were observed in the emotion of anger, and fear was observed to
have free flow and light weight qualities. The researchers hoped that these results would provide
people a way to regulate their emotions by changing their motor behavior towards positive
emotions to decrease negative emotions. This research also enhanced the understanding of LMA and the body, effort, shape, and space that were used for each emotion.

Levy & Duke (2003) helped answer the constantly asked question, do postures, gestures and body movement reflect the individuals state of mind or emotional state? The article examined the application of LMA in research on personality and movement style. This research was done on movement improvisation and the correlation to standardized tests namely Beck Depression Inventory-II, State-Trait Anxiety Scale an Adjective checklist. The researchers hoped to find a correlation between the participant's movement styles and these tests. Levi and Duke (2003) observed the characteristic movement styles were manifested differently amongst the male participants and female participants. Depression, anxiety, and personality characteristics, such as achievement, affiliation, dominance, and exhibition were concluded to be correlated with the participant's movement styles. The relationship between movement patterns and emotional psychological factors was observed. Thus, relationships between how people felt and how they moved were found with each of the personality characteristics exhibiting Laban’s effort qualities.

The research for this literature review indicated that the effort qualities of LMA and emotions and/or personality characteristics were representative of identified particular emotions. Bharatanatyam focus the emotional expression of the story through the dance form. This being the most essential feature of Bharatanatyam is also the most defining feature of this dance form. The literature review shows the potential link that can be formed between bhavas in Bharatanatyam and the effort qualities in LMA.

Discussion
The literature review illuminated a link that could be formed between the LMA effort qualities and Bhava. The literature provided a detailed description of Bharatanatyam and the related important concepts and the various research conducted on the correlation between LMA and emotions or personality characteristics. The research went into further details about expressing the correlation between emotions and the LMA effort qualities (flow space weight and time). The body and the mind are connected, and the body movements depict emotions that the mind feels. Research by Tsachor, & Welch (2017) demonstrated that changing effort qualities by adding or subtracting one quality, could change the movement style of a person and thus could help in emotional regulation.

In Bharatanatyam, emotions are known as Bhava, and the research brought me to hypothesize that those effort qualities have a deep connection to our bhava or emotions. Sthayibhava also known as the stable emotions persists in a dance piece, while the vyabhicharibhava or the fleeting emotions keep changing through the performance. There are eight sthayibhava and thirty-three vyabhicharibhava. In a dance piece there is always a sthayibhava that the dance builds its story on, which is the emotional tone that the dance sets, and although there might be various vyabhicharibhava in that dance piece, the rasa that the dancer is trying to evoke in the audience is corresponding to the sthayibhava. Table 4 was created to show the correlation made between bhava, rasa and effort qualities by the author of this thesis.

Table 4

*Correlation between Bhava, Rasa and Effort qualities*

<table>
<thead>
<tr>
<th>Sthayibhavas</th>
<th>Rasas</th>
<th>Meaning</th>
<th>Effort Factors and their qualities</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rati</td>
<td>Shringara</td>
<td>Love or the erotic</td>
<td>Light weight, direct space, free flow, quick time</td>
</tr>
<tr>
<td>--------</td>
<td>-----------</td>
<td>--------------------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>Hasya</td>
<td>Hasya</td>
<td>Mirth or the comic</td>
<td>Light weight, direct space, free flow, quick time</td>
</tr>
<tr>
<td>Soka</td>
<td>Karuna</td>
<td>Sorrow or the pathetic</td>
<td>Heavy weight, indirect space, bound flow, sustained time</td>
</tr>
<tr>
<td>Krodha</td>
<td>Raudra</td>
<td>Anger or the furious</td>
<td>Heavy weight, direct space, bound flow, quick time</td>
</tr>
<tr>
<td>Utsaha</td>
<td>Vira</td>
<td>Energy or the heroic</td>
<td>Heavy weight, direct space, bound flow, quick time</td>
</tr>
<tr>
<td>Bhaya</td>
<td>Bhayanaka</td>
<td>Fear or the terrible</td>
<td>Heavy weight, indirect space, bound flow, quick time</td>
</tr>
<tr>
<td>Jugupsa</td>
<td>Bibhatsa</td>
<td>Disgust or the odious</td>
<td>Heavy weight, direct space, bound flow, quick time</td>
</tr>
<tr>
<td>Vismaya</td>
<td>Adbhuta</td>
<td>Astonishment or the marvelous</td>
<td>Light weight, direct space, free flow, sustained time</td>
</tr>
</tbody>
</table>

To further explain table 4, the mythological story of Shiva and Parvati provides an explanation of this bhava and the effort qualities used with those emotions.

Shiva is one of the primary gods in the Hindu religion and is known as ‘The Destroyer’ within the Trimurti (trinity) that includes Brahma (The Creator) and Vishnu (The Protector). He is a God capable of wreaking havoc and burning away impurities. But Shiva is also considered as a God of truth, goodness, and beauty. Shiva was married to Sati, the daughter of Daksha. When
Daksha felt that he had not been offered proper worship by his son-in-law, he decided to insult him by conducting a great Yagna (sacrifice), to which all but Shiva would be invited. When Sati came to know of it, she went to the sacrifice, despite Shiva’s words of caution. There, she argued with her father regarding the omission of her husband from the list of invitees. Blinded by his arrogance, Daksha spoke harsh words to his daughter and insulted Shiva too. Unable to bear the humiliation, Sati committed suicide by throwing herself into the sacrificial fire. When the news reached Shiva, he attacked the sacrificial hall with his followers, the Ganas. The hall was wrecked and Daksha was slain (Kroda).

Once the anger of Shiva subsided, it was replaced by inconsolable sorrow. He withdrew himself from the world and spent all his days in meditation (Soka). The Lord of the universe no longer took any interest in either worldly or heavenly affairs. He took up his abode in a desolate forest, close to a cremation ground and abandoned the Gods.

This apathy could not be allowed to continue for long because, without Shiva’s guiding hand, the world was in danger of being destroyed. Indra (King of the heaven) and the Devas (Gods) were very worried due to the Asuras (Demons) gaining power in Shiva’s absence. They went to Brahma (God of Creation) for his advice and help. Brahma told them that although Sati was no more, she had been re-incarnated as Uma, the daughter of Himavan, the king of the mountains. Uma knew her destiny was Shiva and she had been performing penance for that purpose. Brahma also mentioned that the child of Uma and Shiva shall be the savior from the Asuras. Delighted by this news Indra and the Devas felt a sigh of relief (Hasya), the world would be saved by Shiva. However, worry crept in since Shiva was so deep in penance that nothing could distract him.
Uma (also called as Parvati), was informed by the Gods that she was to look after Shiva's needs while he performed his penance, and she was very glad to do so. Days passed, Parvati performed her duties diligently, however, Shiva did not even open his eyes. Meanwhile, Indra was growing impatient. His spies had already brought him news that the Asura army was gathering strength, and that an attack was imminent. He sent for Kama, the God of love and asked if he could help in them falling in love. Kama, on one hand, was flattered by this responsibility, but on the other hand was afraid that this responsibility included Shiva, however, he took up the task of making Shiva fall in love with Parvati.

He called forth his attendants, including Vasant (spring), and the Apsaras (celestial singers and dancers) and went to the place that Shiva was performing his penance. With the arrival of Vasant, the desolate forest was transformed into a beautiful garden, with flowers in full bloom. The songs of the birds filled the air, and the atmosphere was redolent with a divine fragrance. Parvati looked at this miracle in awe (Vismaya). Shiva, however, continued his meditation without being perturbed. Kama judged that it was time he strung his bow made of sugarcane and affixed a flower tipped arrow to it (arrow of love). Kama dug his feet deep in the ground, took a stance and struck the arrow of love on Shiva’s chest (Vira). The Lord felt the arrow, and simultaneously felt the desire of love deep inside him (Rati). Shiva’s meditative stance broke and immediately his eyes caught Parvati’s eye and couldn’t stop admiring her beauty. However, in a few moments, he had regained control over his mind, and the desire for love was replaced by anger. He immediately knew that this was the work of Kama. He opened his third eye (situated in the middle of his forehead) and glanced at the god of Love. Such was the potency of his gaze that Kama was instantly reduced to ashes (Kroda). The Apsaras who were singing and dancing were stunned and fled the forest in terror (Bhaya). Only Parvati held
her ground. Shiva looked at her and saw the image of Sati. He realized that this was his wife reborn. It was love at first sight and Indra's plight had succeeded.

The story of Shiva and Parvati falling in love is a story that every Bharatanatyam dancer must have heard if not performed. A Bharatanatyam teacher can find it helpful to use LMA effort qualities language to articulate these bhavas. The effort qualities can help in feeling the bhava from within which can bring about rasa (mood). Table 4 which showed how the correlation between bhava, rasa and effort qualities can be used in expressing the bhavas in the above story.

Kroda (anger or furious) in the Shiva Parvati story was when Shiva heard that Sati committed suicide by throwing herself into the sacrificial fire. To explain this blinding anger, words such as feeling heavy in your body, directing that anger towards that one person who caused Sati to commit suicide and feeling that tightness inside your body while expressing the furious feeling, would help in carrying out the abhinaya in the dance. This anger, like the stages of grief, soon turned into Soka (sorrow) for Shiva. To show this transition in emotion the dance teacher could use words or phrases like, time has slowed down, feeling lost (indirect space), heaviness weighing the body down which makes you feel bound and tight. When Kama (God of love) struck the arrow of love on Shiva, the feeling of Rati arose in Shiva. Being deep in meditation to suddenly be filled with love is a switch of feeling that the audience yearns to see during the performance of this dance piece. From a bound body language (meditative stance) to free flow, direct glance at Parvati and the quick change from the feeling of quiet to a feeling of love can be descriptive in bringing out the abhinaya for this episode.

While doing a solo performance of Bharatanatyam, the dancer takes up the role of all the characters in the story. For example, the dancer would be Shiva, Parvati, Kama, Indira as well as the Apsaras. Coorlawala (1996) stated, “The same single performer represents empowerment and
seduction, and sensuality, theatrical artifice and human emotions, male and female, dominant and subordinate positions” (p. 24). The dancer would have to express all the bhavas in the story while he/she is assuming the role of the character. To feel the bhava and bring out the appropriate abhinaya, LMA effort qualities and the words attached to them (in reference to table 4) can help bring abhinaya for that particular bhava. The vocabulary of the effort qualities can enhance the feeling through the physical aspect of the body. While feelings are felt within, the body expresses outwardly what we feel and thus, working on the feeling from the body aspect can enrich a Bharatanatyam recital and evoke rasa in the audience.

Cultural Consideration for Dance Movement Therapists

At this time there is a lack of research conducted on the link between LMA and Bharatanatyam. This thesis explored the use of LMA effort qualities to help in teaching Bharatanatyam and enhance the emotions expressed in the dance form. LMA is a western movement analysis method inspired by Rudolf Laban but influenced Irmgard Bartenieff to further LMA in the United States. It is important to note that this Capstone Thesis topic focuses on a western movement analysis technique’s application to Bharatanatyam, a south Indian dance form with deep connections to ancient traditions.

A dance movement therapist must take diversity into consideration to avoid unconscious labeling of movement behaviors. According to Caldwell (2013), “Cultural differences in movement style, movement analysis literature tends to commit to the idea that movement assessment forms are only describing what is there, in terms that are culturally neutral and universally applicable” (p. 185). Carmichael (2012) illuminated that embodied awareness is achievable through sensitive multicultural and diverse counseling skills.
It is important to advocate that DMT and movement analysis techniques build an understanding of other cultures and examine their client through the lens of diversity. There is a need for continuity in the development of analytic techniques and a need to draw on the widest multicultural expertise possible. Cultural advocacy and professional DMT practice across cultures is essential in movement-based practice. The multiculturalism reflected in this thesis calls for more discoveries and exploration in this field.
References


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In the judgment of the following signatory this thesis meets the academic standards that have been established for the above degree.

Thesis Advisor: Sarah Hamil