Western Concepts of Emotions

Emotions play a vital role in the human life. Whether in the day-to-day life situations or in an artificial setting like a dramatic sequence, emotions have a unique role to play. Emotion is a mental reaction whose outlet or expression is immediately sought. Dance which includes the expressions of various emotions, demands of the artistes to have an insight into this aspect of the human behaviour.

Ever growing fields like psychology, performing arts, performance studies and the most of the theories of aesthetics have made a detailed study of the emotions both in life and on the stage. These studies speak of the nature of emotions, their origin, outlet, and imitation and it's propriety. Emotions studied in different contexts and from various angles provide us with a picture of their appropriateness in life. Such an analysis provides the artistes with the capacity to master them and in turn to be effective and accurate communicators. Hence it is quite essential to know about emotions as discussed in various fields of study.

An area which is constantly contributing for the understanding of human behaviour is Psychology. Psychology which is a science by itself helps one in understanding not only the emotional patterns of his/her own but of others too. Some of the classical theories of emotions in Psychology view them (emotions) as 'Innate' or 'Instincts'. However, 'Instinct', has been a controversial concept in the field of Psychology. "The Stoic" school invented the concept of instincts. 'Wilm' (1925) summarizes their views as follows, "The natural promptings called instincts are purposive activities implanted in the animal by nature or by the world reason or creator for the guidance of the creature in the attainment of ends useful to it, in its own preservation or the preservation of species and avoidance of the contrary." He also stated the stoics have seen
Table-XVII

Giving McDougall's List of Emotions-Instincts

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Instincts</th>
<th>Emotions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Flight</td>
<td>Fear</td>
</tr>
<tr>
<td>2</td>
<td>Repulsion</td>
<td>Disgust</td>
</tr>
<tr>
<td>3</td>
<td>Curiosity</td>
<td>Wonder</td>
</tr>
<tr>
<td>4</td>
<td>Pugnacity</td>
<td>Anger</td>
</tr>
<tr>
<td>5</td>
<td>Self-assertion</td>
<td>Positive of self-feeling</td>
</tr>
<tr>
<td>6</td>
<td>Self-Abasement</td>
<td>Subjection</td>
</tr>
<tr>
<td>7</td>
<td>Parental love</td>
<td>Tender Emotion</td>
</tr>
<tr>
<td>8</td>
<td>Gregariousness</td>
<td>Loneliness</td>
</tr>
<tr>
<td>9</td>
<td>Acquisitiveness</td>
<td>Feeling of Ownership</td>
</tr>
<tr>
<td>10</td>
<td>Constructiveness</td>
<td>Feeling of Creativeness</td>
</tr>
<tr>
<td>11</td>
<td>Food Seeking</td>
<td>Appetite</td>
</tr>
<tr>
<td>12</td>
<td>Reproduction</td>
<td>Lust</td>
</tr>
<tr>
<td>13</td>
<td>Appeal</td>
<td>Distress</td>
</tr>
<tr>
<td>14</td>
<td>Laughter</td>
<td>Amusement</td>
</tr>
</tbody>
</table>

![Diagram of Emotions and Cogntive, Affective, Conative dimensions]
the characteristics of instincts as independent of experience, their adaptive utility and their uniformity. A major step of establishing this concept was made by James’. Among the tendencies listed by him as human instincts were: Locomotion, Vocalization, Imitation, Rivalry, Play, Cunousity, Sociability, Secretiveness, Cleanliness, Modesty, love, Jealousy, and Parental love.

An outstanding system of instincts was developed by William McDougall (1871-1908). His system was based on the ‘Theological View’. He insisted that the most important determines of conduct are instincts’ and they are associated with certain emotions. He conceived of each, “Instinct as an inherited or innate, psychophysical disposition which determines its possessor to perceive and pay attention to object of a certain class, to experience an emotional excitement of a particular quality upon perceiving such an object, and to act in regard to it in a particular manner, or atleast to experience an impulse to such action.” It becomes clear from the above definition that Instinct is an experience which is accompanied and associated by emotion, which to a great extent is ‘innate”. The list of major instincts which McDougall postulated in 1908 included those of Flight (escape), Repulsion, Curiosity, Pugnacity, Self-abasement, Self-assertion, Reproduction (sex), Food-seeking, Appeal, Laughter, Parental Love, Gregariousness, Acquisition, and Construction. Each of these instincts are said to be associated with specific and distinctive emotion. The emotion is said to be associated with it’s respective instinct, but this does not imply that the relationship is a learned one; the ‘association’ is ‘an innate one’. A list of instincts and emotions is given in Table XVII. With the exceptions of laughter, all the other emotions are found equally in human beings and animals.

Although, learning could modify the expression of instincts in bodily movements and the kinds of situations in which the instincts could be aroused, it does not apparently affect the underlying instinct itself or the emotional experience to which it gave rise. The instincts were only the building blocks out of which McDougall constructed the human personality, and learning was an essential feature in the combinations and organisations of instincts achieved in the course of human development. Among these organisations is the Sentiment’ which consists of a cluster of instincts and associated emotions around the idea of an object or class of objects.

‘Trotter (1916) who was basically a Sociologist, believes all human behaviour to be based
SHOWING THE PHYSICAL CHANGES IN EMOTIONS

EMOTIONS

EXTERNAL (OR) BODILY
FACIAL
EXPRESS

INTERNAL (OR) PHYSIOLOGICAL
VOCAL
EXPRESS

POSTURAL
EXPRESS

BRAINHEART
BEAT

BLOOD
PRESSURE

RESPIRATION
RATE

DIGESTION
on the instinct of ‘need’. Sigmund Freud, the founder of the school of psycho-analysis claims the sex urge to be the source of most of the human endeavors. ‘Thorndike’ (1913) claimed that there are more than hundred instincts to start with, but then tried to limit them to forty.

However, with in Psychology, there were a number of negative reactions to the concept of ‘instinct and innate emotional patterns’. 'Watson' (1914) observed infants under various kinds of stimulations and concluded that there were but three emotions (fear, rage and love) and that these reactions could be elicited by only a small variety of stimuli. All other emotional reactions, they thought, were learned. Watson, who founded the School of Behaviourism, took the position that there are no human instincts, and that so-called instinctive behaviour can be explained by the individuals body structure and his early learning. Watson’ (1914), ‘Dunlap’ (1919), F.H.Allport’ (1924) joined in the attack on instincts. Thus Instinct is a highly controversial concept.

**FEELINGS AND EMOTIONS**

Earlier in the views off Mc Dougall, it has been stated that almost every instinct is associated with an emotion and this coexistence was believed to be innate Since feelings and emotions are very closely related, feelings are also discussed here. The important difference between emotions and feelings is in terms of intensity of expression. Though Feeling is psychological experience it is not felt by one particular part. It is vague and diffused. Though feelings are universal, individual differences do exist. They depend upon one's experience, training and habits. ‘Wundt’ (1874) postulated a tri-dimensional figure of the feelings. According to him, feelings may be considered as Tri-dimensional, namely ‘pleasantness-unpleasantness’. Tone of excitement or numbness’ and ‘the tone of expectancy or relaxation’

A specific, intense feeling can be termed as Emotion. Emotion is a very complex phenomenon having various aspects. The experiencing person with the characteristics of consciousness, physiological changes, Behaviour patterns, stimulating situation, contribute for the arousal of an emotion.

An account of the physical changes are given in Figure-1 VIII anger and fear have been recognised as the major emotions.
FIGURE IX

Summarizing the development of emotions in children: From General to specific patterns.
According to McDougall, at the time of birth certain instincts manifest themselves and others emerge later as the physical structure matures. Each instinct, he held comprises of three parts: cognitive, affective, and connative. The emotions develop as the individual grows. The most widely accepted scheme of the development of emotions was proposed by Bridges. According to her, new-born infants have no differential emotional responses, (to all emotional stimuli) but only have un-co-ordinated skeletal visceral responses, to all emotional stimuli. As the child develops and matures, various emotions begin to differentiate with general distress and delight by about the sixth month, distress developing into definite anger, and fear. Similarly, various emotions appear as the child advances in years. By about the age of five, responses such as envy, anxiety, and shame appear. Different emotional responses are shown at different ages. Sometimes, a particular stimulus which produces a distinct emotion is seen at a later age. These differences in emotional responses at different age levels occur as a result of both maturation and learning. Figure-IX gives a summarized picture of the development of emotions in children.

William James' and Carl Lange' put forth similar explanations. According to them, the physical changes give corresponding emotional feeling i.e., the emotional experience is nothing but the awareness of the bodily changes. According to Lloyd' and Mayer' (1984) Cannon Bard' experimentally proved that the hypothalamus' arouses the emotional behaviour patterns with it's bodily
changes and (he feeling tones. They gave importance to the conscious awareness of a feeling, along with the physiological changes. 'J.B.Watson' defined emotion as a hereditary reaction pattern involving profound changes in the bodily mechanism as a whole, but particularly in the visceral and glandular systems'. He denies consciousness and conscious feelings and experiences. He equates emotions with bodily changes. Certain other psychologists emphasize that emotions are felt at critical circumstances or under a state of emergency. The whole experience is calculated towards biological welfare by making a greater amount of energy available to the organism on it's fight or flight.

'Skinner' (1938) says that emotion consists of a state of strength (physiological arousal) that emphasizes behaviour in a direction determined by stimulus properties. Activation theorists like Duffy' (1962) reject the notion of emotions, seeing emotional states' merely as extremes on a dimension of activation or arousal.

The attempt to describe the emotions as a combination was done by Wundt' He was followed by 'Schlosberg' (1941) who analysed the subjects ratings of a series of photographs of posed facial expressions and gave a set of three dimensional emotions pleasantness-unpleasantness, acceptance-rejection and sleep-tension. Osgood' (1966) used live emotional expressions and derived three dimensions (pleasantness, activation and control) which correspond to the dimensions of his semantic differential' scale (evaluation, activity and potency), which has been widely used in many areas of research in psychology.

A different approach to classification that has been adopted by a number of theorists is to propose that certain emotions are fundamental (or primary, or basic), and that others are mixtures or blends derived either from evolutionary considerations or from the study of facial expressions. 'Plutchik' (1980) proposed eight primary emotions, each of which is a patterned bodily reaction corresponding to one of eight underlying, adaptive biological processes common to all living organisms. Thus, acceptance' corresponds to incorporation' (of food and water), anger to destruction' (of a barrier to satisfaction), and sorrow' to deprivation'. The emotions are considered to fall along a single, circular dimension, with adjacent emotions being most similar, and opposite ones having contrasting qualities. Figure-X gives a figure of the basic emotions propounded by Plutchik.
According to him, the primary emotions combine, in a way similar to additive colour mixture, to produce secondary emotions. He presented a list of equations representing the make-up of the secondary emotions. For example, Pride = anger + joy; Love = joy + acceptance; Hate = anger + surprise; Guilt = joy + fear; and Shame = fear + disgust.

Ekman (1972) recognizes six primary emotions: Surprise, fear, disgust, anger, happiness and sadness. Ekman and Friesen (1975) have used photographs of models following instructions to produce particular facial muscle movements, to analyse the components of emotional expressions (that is, for example, an expression involving only the mouth or only the brows), and of combinations of partial expressions (using composite photographs). The face is divided into three areas that are capable of independent movement (brow/fore-head, eyes/lids/root of nose, and lower face). Given that each area is capable of a number of different movements, a large number of possible combinations can be produced. In contrast to Plutchik, Ekman and Friesen argue that more than one emotion can occur simultaneously, and will be reflected in the facial expression. Some expressions such as neutral surprise, probably occur only fleetingly in isolation, but are usually blended with, and become replaced by, an emotion such as fear or happiness. Sometimes the blends of emotions referred to by Ekman and Friesen may lead to a new, non-primary emotion. They have described four management techniques for the control of facial behaviour: intensifying, disintensifying, neutralizing, masking a felt emotion with the facial behaviour usually associated with a different emotion. To Ekman, an emotion is a special class of stimuli that usually elicit emotional behaviour. He offers that no one source is completely proved to have more influence over the face (for comparable clarity) in adding to the understanding and interpretation of the intended emotions. He believes that cognition is not irrelevant to emotion nor is it second to facial behaviour, but facial behaviour must be viewed along with visceral physiological arousal and cognition. Accurate information can be obtained from the face alone without any knowledge of the context in which the facial behaviour occurs. If the information from the face and context are of equal clarity but discrepant, it is possible for either the face or context to dominate the impression that is formed.

But according to Schachter (1964) who propounded a theory of emotions a few years earlier to Ekman, the context has a prominent role in the arousal of emotions. According to him, the
same state of arousal could underlie all emotions. The occurrence of some form of arousal gives rise to a cognitive search for an explanation of arousal. If a non-emotional explanation is available (for example, exercise), no emotion is experienced. If no such explanation is available the individual searches the context in which the arousal has been produced (most importantly the social context) until he or she is able to label the arousal as a particular emotion. Thus, the same state of arousal could be labelled (and experienced) as emotions as diverse as joy and fury. Emotion is seen to result only when the two factors of physiological arousal and emotional context that is used as a label for the arousal are both present. Emotion is not experienced when either arousal or an emotionally labelled cognition is absent.

To Lazarus' (1976) emotion is most importantly, a cognitive function, the result of appraisal of environmental events. The pattern of behavioural, physiological, subjective components that occur under certain circumstances is definitive of emotion. Every stimulus is appraised and classed as either threatening or non-threatening, and is then subject to a continuing process of reappraisal. In this way, our emotional reactions constantly change with reappraisal of changing stimulus conditions. Stimuli appraised as non-threatening, and reappraised benignly, give rise to positive emotional states, the particular emotion experienced depending on the other circumstances, such as the removal of threat (elation), the existence of a sense of security (euphoria), or a sense of belonging, warmth and identity (love). Stimuli appraised as threatening may lead to direct action (such as attack, avoidance or inaction) together with the subjective and physiological components characteristic of anger, fear and depression respectively. If direct action is impossible, threatening stimuli may be reappraised as benign, by way of coping strategies that may be either realistic (a recognition that a stimulus is not despite first appearances, dangerous) or distorting (such as denial e.g., refusing to recognize a real danger). Lazarus sees cognition as important not simply for providing an emotional label for arousal, as does Schachter, but as appraisal, as the central mechanism of emotional arousal. Physiological arousal only occurs as a consequence of certain types of appraisal. Emotions are, in principle, differentiable by the identification of specific patterns of cognitive, physiological and behavioural patterns. One important feature of Lazarus' approach is that cultural factors are seen as important by affecting our perception of social relationships and
emotional stimuli, and by influencing our expression of emotion, sometimes through ritualized 
behaviour, such as is shown in cultural differences in mourning and grieving.

'Izard' (1977) has set out to provide a much general and formal theory. He considers the 
emotions to be the primary motivational system for human beings, and is therefore concerned to 
understand not simply their nature, but their importance in every aspect of life, in pathological 
as well as normal states and in development. He proposes a set of three components of emotions, 
the neurophysiological which is activity in the sensory context and the limbic system, neuro-muscular 
(chiefly facial expressive behaviour), and phenomenological. Autonomic arousal is viewed by Izard 
as a consequence, not a determinant of emotions. Many emotions involve autonomic-visceral glandular 
processes as auxiliary systems, often important in amplifying and sustaining the emotions. The 
sequence of events that occur during the activation of an emotion is as follows: An internal or 
external event is perceived and causes changes in neural activity in the sensory cortex and the 
limbic system. Impulses from these regions pass to the hypothalamus which determines what facial 
expression will be produced, and from there to the facial muscles by way of the motor cortex. 
Afferent impulses from receptors associated with the facial muscles pass (probably via the posterior 
hypothalamus) to the sensory cortex. The subjective experience of emotion arises from this sensory 
feedback. Izard proposed ten (later, eleven) fundamental emotions that constitute one of 
the three types of affect, the others being drives/bodily feelings (for example, hunger, fatigue, sex) 
and affective - cognitive structure, which are relatively stable associations between an emotion or 
drive and certain cognitive processes, such as ideas and beliefs. More persistent and pervasive 
affective-cognitive structures may be viewed as personality trials.

From the above described theories one can derive that the emotions have both physiological 
and cognitive functioning by nature. When the anatomical structure of the humans is universal 
in its content and appearance and functioning one can question the same (universality) of the 
emotions and their functioning. It was Darwin' (1872) who first made an attempt to analyse and 
comment on the universalization of emotions. In his book ‘The Expression of the Emotions in 
Man and Animals’, he was concerned to establish the continuity of behaviour, as well as of 
structure, from lower animals to humans. He saw emotional behaviour as good evidence for this
continuity, basing his conclusions on evidence from a number of sources: animals in zoos, observations by himself and explorers and missionaries, including those on preliterate human groups. A considerable amount of similarity could be observed in emotional behaviour at different phylogenetic levels, and these behaviours could be interpreted as fulfilling roles with survival values. For example, one of the most general patterns serves to make the animal appear larger, and there by more frightening. This can be seen in the erection of body hair in mammals (and of feathers in birds). Toads and frogs can take in air and expand enormously. Some reptiles similarly expand throat pouches or frills, or erect dorsal crests. A parallel pattern in humans involves the ‘throwing-out’ of the chest, standing more erect, thrusting the head forward, and, often, pilo erection. Displays of this type have vocal as well as bodily components, and, as we move up the phylogenetic scale, may include facial expressions. Ethological studies of the circumstances surrounding primate facial expressions, the reactions of other animals to them, and subsequent behaviour, confirm that facial expressions are, or form part of displays, that is, they are a form of social communication. Darwin even concluded that some facial expressions are innate, and based this on four types of evidence: (i) some expressions appear to be identical in different human racial and cultural groups; (ii) some appear in the same form in infants and adults; (iii) some are shown in the same way by those born blind and sighted; and (iv) similar expressions appear in lower animals, particularly primates. Darwin cited numerous instances of the same facial expressions being used in different cultures to convey the same emotion. Thus, frowning was reported as a sign of puzzlement among Australian Aborigines, Malays, ‘Hindoos’, African Kafirs’, and South American Guaranis, as well as in Western cultures. A similarly apparent universal expression is that of grief, and Darwin called the muscles involved in it the ‘grief muscles’. Anger and rage were said to be expressed in more variable ways, although numerous groups show similar patterns. Little further empirical work was undertaken on this matter in the second half of this century.

‘Triandis’ and ‘Lambert’ (1958), Osgood (1966), ‘Dickey’ (1941), ‘Ekman’, Sorenson’, Friesen’ (1969), ‘Scherer’ (1986) have studied the universality of emotions in different cultures. All together, fourteen cultures and nations were studied including the countries of Greece, Japan, Borneo, Africa, Mexico, China, New Guinea, USA and Europe. Five emotions; joy, sadness, fear, anger, and disgust
were studied. Innate neural programs or learning experience common to human development due to evolution (Darwin) was shown to exist. Generally, participants controlled their expression of joy the least, and recalled recent Incidents of anger and joy, implying that anger or joy are experienced more often than sadness and fear. Participants ranked the order of duration of experience as sadness lasting the longest, then joy, anger and finally fear. However, the actual intensity and the duration of the emotional experience differed some what between some of the groups. Comparable studies of blind verses sighted subjects have shown similar results. This has lead to an experiment on primary emotions. Ekman and colleagues (1969) showed thirty photographs judged to represent pure emotions' of what they and other authors considered to be basic or primary emotions' (happiness, surprise, fear, anger, disgust, sadness) to adults in the USA, Brazil, Japan and preliterate societies in New Guinea and Borneo. All photographs were of caucasians Each observer was asked to choose the emotion label (translated) that named each expression. Subjects from the literate societies showed agreements of upto ninety percent, levels of agreement that have been replicated. Preliterate cultures showed greater variability, ranging from ninty two percent agreement on happiness to thirty eight percent for surprise and thirty one percent for disgust, all better than would be expected by chance. The authors concluded that the results support Darwin's suggestion.

Another element of emotion which gained a lot of concentration from psychologists is 'Mood'. Mood' is the state which generally comes after the emotional experience. Emotional responses give rise to sentiments' A permanent composite mental attitude which is based on the past experiences of various emotional responses is termed as a Sentiment'. It is a cluster of emotions. A large number of sentiments towards people, objects, abstract ideas, moral ideas, religious values, institutions etc. can be built from various emotional experiences. According to Mandler, the difference between mood and emotion were studied using athletes. It is believed that people are always in a state of (some level of) arousal. The change of activation of the sympathetic nervous system will change that background level of arousal or mood. Athletic exercises increases the activity of the autonomic nervous system which increases the level of arousal. In this excited state, the emotional reaction produced may be enhanced, excessive or more intense. Thus it can be seen that emotions, sentiments and moods are interrelated and influence each other.
From the above discussed theories it may be summarized that the emotion is innate, as well as acquired. The primary emotions which are present in a newborn are Love, (ear and anger. Other emotions which adults exhibit, like jeolously, wonder, awe etc, are complex and secondary. Secondary emotions are learnt by the child as he grows, from the adults and as opportunities occur. It is here that the society serves the individual with all the possible arousal situations or stimuli. Hence emotion can be understood as a combination of the physiological, social and psychological aspects of a multifaceted system. The body mechanisms associated with emotions are - the receptors, muscles, glands, nervous system, and the blood chemistry, which are shown on the body of the emotionally felt organism by means like change in voice, postures, movements and the like. However, these emotional feelings vary in intensity; how we feel and how we respond depend on our individual reaction to the circumstances of a given environment. Emotions dissipate with time; the feelings may be forgotten or they may leave residuals. When these residuals are relived by the individual when needed, in absence of the appropriate stimulus, the skill turns out to be the basis of a performing art like Dance.

Reliving of memories, recalling the senses relating to the various emotions and in turn achieving to portray a role lively before the audience, this systematized procedure was formulated, experienced and taught by a legend of the theatre world of Russia in the early decades of this century. This personality was none other than a close friend of the great psychologist Ivan Petrovich Pavlov' (1849-1936) - Konstantin Sergeyevich Stanislaviski'. Stanislaviski, the founder of the 'Method Acting' believed that the theatre besides being entertainment, should develop people's taste and raise the level of their culture. To him, theatre was an institution of culture and moral education. "There is no Stanislaviski system. There is only the authentic, in contestable one- the system of nature itself. Artists who do not go forward go backward". Naturalism was the point of concentration of the whole approach of the system put forth by this actor-director. However, it was not stanislaviski alone, who emphasized on naturalism or realism. It had been the pursuit of actors for many centuries, but to each century it had meant something different. Mikhail Shchepkin' (1788-1863) was one amongst those who fought against the artificial, dramatic style. This great actor of the Imperial Maly Theatre was called the 'Father of the realism' because
he was the first to introduce truthful and realistic acting into the Russian Theatre. Stanislavski impressed by Shchepkin's teachings and by his brilliant disciple, the actress Glikeria Fedotova, began to work technique which would enable an actor to build a live human being on the stage. His concepts were also greatly influenced by the plays of Anton Chekhov who wrote truthfully about ordinary man and women.

Stanislavski's system requires an actor to bring his understanding and imagination to every moment of the play. It enables the actor to discover within himself what his part requires of him. There are three basic tools for creating inner truth and believability in a performance: knowledge of the objective, understanding of the given circumstances, and affective or emotional memory. Together they form a complete approach to a role: the actor must know what his character is trying to do or achieve on the stage; he must know where his character is, relative to time, place, personal circumstances, preceding events and attitudes of the other characters; and he must be able to use his past experience of life to help him recreate the present action, filtered through the circumstances and determined by the objective.

In other words, Stanislavski's goal was to give an actor control over the phenomenon of inspiration. When an actor is inspired he is in the same natural and spontaneous state which is ours in life, and he lives the experiences and emotions of the character he portrays. In such a state, Stanislavski thought, an actor has the greatest power to affect the minds and feelings of his audience. Stanislavski's aesthetic and ethical beliefs formed the point of departure in his work and the driving force in the creation of his system. The system has been found vitally important not only for beginners but also for experienced actors. Stanislavski proved that an actor with great talent and subtle nuances needs more technique than others, and thus emphasized his rejection of the widespread layman's opinion that a gifted actor does not need any technique at all. "Artists of colors, sounds, chisels, and words choose their art in order to communicate through their works with other people," wrote Stanislavski. Therefore the goal of art is spiritual communication with people. The inner creative process must be conveyed to the audience. The most important thing is to build the life of the human spirit, believed. Stanislavski and he developed a technique with the help of which actors can build the soul of a role, the inner world of the
person created on the stage. His teachings are not the result of the personal guess work. They form a science based on human functioning according to laws of nature. These laws are obligatory for all people. The title that Stanislavski gave to his system—"The Elementary Grammar of Dramatic Art"—emphasizes the universality of the laws for any actor building any character in any play. What he refers to in his system does not just refer to one epoch and its people; but to the organic nature of all artists of all nationalities. The three forces responsible for the psychological life of the human beings viz; mind, will and emotions are to be brought into action to create a live character on the stage and inorder to achieve this one has to have the ability to recall and re-live his temporal activities. And this is possible only through certain inner mechanisms. These inner mechanisms were named as Subconscious’ by Stranislaviski. His study concentrated on the possibility of deliberately arousing emotions, or indirectly influencing the psychological mechanism responsible for the emotional state of a human being. His search for various conscious means to the subconscious gave birth to the method of physical actions. The method of physical actions which he called as the result of his whole life's work which is the key to the emotional reactions of an actor, the basis of an actor's creativity, the essence of the whole system, and his creative heritage of the theatre.

The terms used by Stanislaviski ‘conscious’ and Sub-conscious’ are really controlled and uncontrolled. The work of an actor as per the method is more conscious and not a sub conscious process. Thus it does not allow an actor to be a subject to accidental intuition. In fact, an actor makes a preparation of the pattern of his role which is very much conscious. And this approach takes its basis from the belief that the events of the play are happenings of the present time and place. This fresh approach towards the play makes it different in it’s each performance. His contact with the audience gives birth to true, spontaneous actions, that are unexpected even by the actor himself. These are to be understood as the moments of the subconscious creativity during ‘improvisation’. Stanislaviski determined the favourable conditions for subconscious activity, or improvisation due to inspiration, which is the goal of an actor's art. An analysis of his system was made by a prominent psychologist P.V.Simonov who happened to be the member of the Academy of Science of the USSR in his book titled ‘The method of K.S Stanislavski and the
physiology of emotions'

"Simonov" says, "Modern rational, psychotherapy does not have at its disposal the concrete means of conscious influence on neuroses which cannot be influenced by direct effort of will... The more is our loss, because a system of such means, exists; it has been thoroughly developed and checked a thousand times in practice. The system we have in mind is Stanislaviski's method of physical actions'. In his analysis, Simonov concludes that, it is indisputable that the rules formulated by Stankslaviski are the laws for an actor's creativity. And Simonov confirms the Stanislaviski rule, 'Emotions cannot be stirred' directly". 6

Stanislaviski discovered that there is an unbreakable tie between the psychological and the physical human being. In every physical action there is always something psychological. There is no inner experience without external physical expression; it is with our bodies that we transmit to others our inner experiences. "The first fact", said Stanislaviski, "is that the elements of the human soul and particles of a human body are indivisible". 7 And the means which he had prescribed to achieve the best of the abilities to communicate from within oneself are: Truth, Belief, Improvisations, (Magic IT), Adoption, Tempo and Rhythm, Emotional Memory, which serve as the tools of communication of the actor's apparatus.

The system of Stanislaviski takes its roots from a mere idea, the idea of making every action a meaningful and purposeful gesture. And it is here that one has to realize that the purposefulness connects the simplest (physical) action with the most complex (psychological) action

The Anti Naturalism techniques of Theatre speak of the concept of Alienation'. They believe that the actor has to be more objective in his approach towards the character giving no scope for either empathy or identification with the character. And they strongly state that theatre is just not emotional outburst, but can be a tool to preach and propagate.

The Antinaturalists, of whom the first was Vsevolod Meyerhold', were aware that certain works of art were so all-encompassing that a narrowly naturalistic approach could only diminish them; of the anti naturalists come were Gordon Craig', Jaques Copeau', Antonin Artaud' and Bertolt Brecht'. Of these Gordon Craig speaks of his concept as uber-Marionette' which means a Super-puppet. To him an actor should be no more than a wooden puppet, an inanimate object completely
subject to the string-pulling of his director.

Vsevolod Meyerhold's work concentrated on the physical actor and the space. He emphasised on the dynamic, communication that could be made by the movement of the actor's body in space. Meyerhold evolved his theory of biomechanics, based on what he took to be natural laws of movement, which taught the actor to use the stage space three dimensionally.

The next to contribute for the movement of the antinaturalism was Jaques Copeau. His movement was away from naturalistic detail toward, Poetic plasticity. His work composed of three fundamental elements; the script, the actor, and the space. 'The spiritual ensemble', the approach of Copeau, emphasized on the creation of a spiritual ensemble, that growing together of a group of actors that enables them to intuit each other's life rhythms, emotions, and philosophies, and consequently to act on the same wave-length, nor as a collection of individuals each locked into a separate, impregnable compartment. To achieve the fluidity rhythmic performances that were Copeau's ideal, the director must work to obtain from his actors the physical and verbal gesture that expresses the essential nature of the text. This is a process which requires careful analysis and assimilation of the structure, rhythms, and images of the text, and the physical capacity on the part of the actor to communicate these in fluid and poetic gestural equivalents.

'A theatre of cruelty' was the concept of Antonin Artaud with this concept of Artaud the physicalization by the actor of the most primordial, organic essence of man has reached its peak. He wished to use the great absolutes of man's existence, the archetypal elements underlying his rituals and myths as the stuff of theatre. He emphasized super-heated human passions, those elemental feelings of violence and ecstasy which Artaud believed to be contained within man's primitive soul, although repressed beneath his social mask. To create the effect he desired, Artaud sought a stage language based primarily on gesture and sound.

The most successful amongst the anti naturalists was 'Bertolt Brecht'. His work stood as one of the modern theatrical repertory by name 'epic form of theatre' Brecht's putative aim was to create an alienation effect with his theatre, and to this end he worked for a calculatedly presentational style of acting. The purpose of the alienation was to avoid the emotional empathy between actor and audience that leads the audience to identify with the character. He wished
to replace such visceral communication with an atmosphere in which the audience was fully aware of the theatrical (that is, non-naturatistic) nature of the event; thus the spectators could sit back and make intellectual judgements about what was being presented to them. His theatre was an appeal to the mind rather than the emotions. Hence Brecht called his theatre anti-Aristotelian, in that it was not aimed at the production of any kind of catharsis in the audience but in one sense it was more Aristotelian than the naturalistic theatre which preceded it, for it returned the primary emphasis to plot-in the sense of the total action of the play and away from character.

Whether, the naturalistic school or an anti-naturalistic approach, both seem to have been deep rooted from a single seed, that is to win the hearts of the audience, the former emotionally and the latter intellectually. To gain an intellectual involvement of the spectator one has to bring in his/her emotional involvement as well. Hence the thought of suspecting Brecht's theatre as more Aristotelian than the naturalistic school still sustains in the field of performing Arts. Though the fields of study of Psychology, Dance and Theatre seem to be different, they share a common factor. This common factor is the focus of their study, that is the human body if Psychology studies as 'Man' as and is, Theatre and Dance extend the periphery of their study as Man as, is, and is to be. The Phrase 'is to be is the purpose of the performing arts, that is recreation'. Attempts of bringing these different fields under a single roof was done by some scholars in order to understand the human behaviour in different contexts-real and unreal. Rakesh Gupta in his psychological studies in Rasa analized emotions/bhavas from the psychological point of view. Dr. Gupta says thus about the Bhavas, "Bharat has defined Bhavas as the elements that make us realize the main import of a poem. Evidently this defination of a Bhava cannot help us in studying Rasa as emotion. But elsewhere in making Vibhavas the causes and Anubhavas the external manifestations of the Bhavas he has clearly suggested that a Bhava is a particular mental condition, a definite state of consciousness, a feeling. This sense of the term bhava is further confirmed by the used and application of the term in Sanskrit poetry and by the attempts of Bharata and Hema Chandra to show how Sattvikabhayavas are indicative of mental conditions. So Bhavas are the actual states of consciousness brought into existence by the vibhavas and manifested by the Anubhavas. They are not merely the dispositions or the tendencies to experience certain
feelings in the presence of some definite objective phenomena. Bhava when depicted in poetry means that it is being experienced at the moment by a person, and not that it is liable to be experienced under proper circumstances by a person. He further says, "Bhavas are the psychic sides of emotions only if we are able to show that the mental conditions to which they refer are the affected states of consciousness." He scrutinized each Bhava under the light of the western psychological concepts and classified them into the following sub-divisions: (1) All the eight Sthayi-bhavas are emotions. (2) Out of the thirty three Samcharis fourteen are emotions (despondency, apprehension, joy, depression, cruelty, chinta, fright, envy, indignation, arrogance, agitation, despair and yearning) (3) Four are feelings (contentment, assurance, deliberation, dissimulation). (4) Five are organic sensations (weakness, weariness, awakening, indolence and sickness). (5) And the rest are other experiences. His scrutinization of the Sattivika bhavas is as follows, "A critical glance at the list of the so called sattvikabhavas seems to be necessary. It suffers from the lack of scientific revisions as much as does the list of the Bhavas, which we have already examined, because of the tendency to stick to convention. Pralaya or fainting, which has been included in this list, obviously cannot be an Anubhava of a bhava or a feeling, for while Bhava necessarily implies consciousness, pralaya indicates its negation. It can, however be the affect-effect of an emotional excitement. Blushing in shyness and reddening of the eyes and brightening of the face in anger also result from the internal functioning of the organism and must be included in this list." He further states that, "the Bhavas which have been shown to be mental affections are obviously emotions if viewed in conjunction with the respective bodily and visceral changes that accompany them. But there are others which are not mental affections. How can we make Rasa mean Emotions when they are there? Here is an answer. Among the sthayi bhavas only Sama is an unemotional feeling. But the corresponding Rasa, viz., Santa, has not been recognized by all the writers on poetics. The unemotional feelings among the Sancari bhavas can, however, be experienced with the emotional ones, for the emotional and the unemotional of the mind are interdependent. Moreover, if unemotional feelings were to be intentionally included among the Bhavas as independent units of experience, their number ought to have been infinitely greater than four.
or five, for every thought or reflection is an un emotional feeling.

Besides this the vibhavas and the anubhavas, which are among the constituents of rasa, are distinctly available only in connection with the emotional feelings. The fact that the unemotional feelings have not been eliminated from the list of the bhavas since they were once included in it is to be accounted for by the tendency to stick to the convention. The feelings of the organic sensations are, as we have already said, merely the automatic mental registrations of the internal sensations arising out of the changes in the organism. Hence inspite of being mental experiences they cannot be called feelings proper in this context, for primarily they denote the states of the organism rather than the states of the mind. The ten so called bhavas, which are not at all feelings, may sometimes either precede as vibhavas or succeed as after effects of an emotional experience. Smrti or recollection, for instance, is the ideal presentation of a vibhava, and marana or death may be the effect of a very strong emotional excitement. Thus we may safely conclude that Rasa, apart from its relish and with reference to its constituents is essentially emotion, the non emotional bhavas being there only as subsidiaries to the emotional experiences.

From this analysis one understands that though there are certain organic outlets enlisted as emotions by Bharata, every bhava explained by Bharata has a cognitive involvement at one stage or the other. From the above discussed theories on emotions we can draw the conclusion that the emotions are universal whose physical outlet makes them communicable. And this communication is the ‘The purpose’ of not only performing arts but also the human life itself.

Hence whether it is the cathararis of Aristotle, or the sublimation technique as said by the psychologists, the human emotions occupy the main chair. And these emotions remain the focus of scientific discussions ever since the origin of man. And all these discussions merge towards the conclusion of identifying the emotions as the roots of the human behaviour whether in reality or in the field of performing arts. They serve as the out bursts of the day-to-day frustrations for both the artiste’s and the audience. The Sadharanikarana’ of the Rasa philosophy and the ‘Catharasis’ of Aristotle emphasize the purpose of the Art forms’ as to evoke the emotional experiences. Though certain concepts differ from this school of thought, yet the very concept to
communicate involves the cognitive side of man. Hence 'Role play' and psycho-drama have become major techniques of psycho-therapy today.

To understand the Indian traditional arts like Dance, in the context of the present times one has to have the knowledge of the scientific fields like psychology which say that the performing arts like Dance are the major resources or the preservators of emotions. The emotions which make us human'.

NOTES


(2) James cf ibid., p 37

(3) MCDougall W. cf ibid., p 38.


(7) ibid., pp 21-22


(9) ibid., p 130.

(10) ibid., p 145.

(11) ibid., pp 145-146.