Introduction
INTRODUCTION

Healthy children make the healthy nation. Kalam (2004) former President of India emphasized that students are the future of the nation. Indian students are actually talented and could perform far better than western students but inferiority complex leaves them behind. The survey studies (Rice & Dolgin, 2002; Rossarin et al, 2013) of early adolescents provide the alarming results regard to deterioration of emotional health in recent past. There is overwhelming evidence that children are facing major obstacles related to their mental, social, and emotional health in succeeding at schools, 20% of children reported have had traumatic attacks, panic attacks, sleep difficulties, Attention Deficient Hyperactive Disorder, academic issues, family problems, problems related to love affairs. The three leading causes for uncontrolled anger in adolescent’s deaths are homicide, suicide, and injuries. The reasons to commit suicide were shame, frustration, guilt, anger (negative emotions). In 80% of cases unresolved anger is passed down from generation to generation (Frese, 2016). These statistics are alarming and needs to be addressed. Reifman (2011) reported on the basis of large multi-campus survey that student commit suicide or at least one episode of suicidal thinking at this age, 15% of students confessed that they had idea of suicide somewhere in the mind i.e. ‘suicidal ideation’ and 5% have really attempted suicide. The suicide rate is growing by each year. It was 38.7% in 2013, 48.4% in 2014 and 53.2% in 2015. It is estimated that more than one lakh people die by suicide in India every year. India contributes to more than 10% of suicides in the world in younger age group (Akhtar & Alam, 2015). The majority of children have usually faced emotional difficulties sometime during their school years. One in five children struggles with emotional fluctuations (Child Mind Institute, 2015).

The journey of a child initiates at home as a tender innocent kid with parents, and transforms into a mature child in school as he is exposed to the world, outside home. Young charms are born at home and brought up at school. The early school days lay the foundation for future success. Children’s emotional growth and maturity is a stepping stone for all later developments. Children learn to refine their emotions through their family and culture (Ortony et al, 1990; Salevoy, 1997).
School being a large share of a child’s culture, has a tremendous influence in the teaching appropriateness of emotions. No two children are alike in their affective, behavior and cognitive makeup while responding to varied situations in their day to day life (Izard, 1980). This exposes them to experience various emotions (joy or sorrow, anger or tranquil). Though, these emotions are not permanent and stable, they are integral part of their life and play a key role in their mental health (Bocchino, 1999; Day & Harris, 2011). Often these emotions are borne and experienced internally without being truly felt consciously by the child. When suppressed, they cause severe mental turbulence.

A person becomes as is his upbringing during childhood. Learning and growing go together. Nurturing them is easy as they are innocent and cultivated seeds of goodness. The competencies like psychological skills, social skills, emotional skills, etc cultivated in young age are everlasting (Sharma, 2014). Teachers and parents have high aspirations from growing children. Most of the time parents have a tendency to ignore their children have their own limit of capabilities. They want their children to be perfect whether it is academics or sports, arts, crafts, music, code of conduct, ethics etc. They don’t mind presuming a Robot of a child to follow their command. They have a long list of do’s and don’ts instructions that inhibit child’s interest, zeal, strength, abilities, and potentials deep inside. While teaching gender specific roles, children are often taught that boys don’t cry and when girls grow up they are not suppose to weep. We seldom remember their rights to express inner feelings. These unreasonable expectations and codes of conducts lead to the emotional pressure (Bajaj & Vohra, 2011), behavior and psychological problems and are still increasing by each day (Gaur et al., 2003). Age of onset of emotional problems is decreasing among children in recent past in India (Park & Peterson, 2006). India being the youngest nation, the prevalence of children with emotional issues is high (Siddique et al., 2011; Lopez, 2014) and this is a cause of concern.

The emotional problems are not confined only to India. Globally 41.6%, School students face anxiety; 35.8% children face relationship problems that direct life towards negative ways, in 75% children of mental health illness cases begin by the age of 14, 77% children suffer from eating disorders and body image issues are
seen at the age of 12 to 25 (American Child Health Association, 2011). Mental health of Chinese children is on the decline with unbalanced behavior, 70% psychological problems, 64% of emotional abuse, 35.8% had anxiety, 60% feeling isolated, 44% mild depression, 31% seen severely depressed (as per DSM IV criteria), 80% social injustice, 40% had self injury/harm issues, 10% of children have never communicated with parents, 25% of children will not communicate to parents unless they experience conflict, 50% lack security and social interactions, 60% felt loneliness, 50% had a feeling of emptiness, 80% faced intense anger, 30 million youngsters below the age of 17 suffer from emotional dilemma, 34% stigma and many found difficulty in getting out of bed to attend classes. The survey found that negative emotions (sorrow, fear, disgust, anger, etc) are the core cause for all mental health issues (China Youth & Children Research Association, 2014).

Positive and negative emotions directly influence mind and behavior (Sharp, 2001). They remain hidden and play a critical role in organizing every aspect of life. Positive emotions play a vital role in leading the engine of life in a high track, Self awareness, self management, self efficacy, empathy, self concept, social awareness, relational awareness, prosocial/altruistic behavior, confidence, problem solving, coping strategies, optimum skills, greater happiness, success, emotional regulation, emotional stability (Sengupta & Singh, 1985), emotional maturity, emotional intelligence (Fiedeldey & Freedman, 2007; Gupta, 2011), quality of life, life satisfaction, (Harburg, 1988; Scheff, 2015) whereas, negative emotions (e.g. suppressed anger) may result in multiple psychological problems (Harburg et al., 2008).

Negatively expressed anger may lead to low self-esteem, jealousy, family conflict, school bulling, hatred, abusive parenting patterns, irritation, negative self-concept, mild to severe aggression (Kassinove, 1995). The negative emotions disrupt relationships, affect thinking and behavior patterns, and create a variety of physical and psychological problems such as high blood pressure, increased heart rate, tensed muscles, headaches, skin disorders, digestive problems, emotional and physical abuse, robbery, accidents, drug abuse, rape, crime and other violent behavior, (Joireman et al., 2003; Derrer, 2005) ADHD, eating disorders, sleeping
difficulties, emotional outbursts, (Ames et al., 2012) distress, frustration, depression, anxiety. Children with aggression are predicted for facing psychopathology, lifestyle troubles and criminal behavior (Woods et al., 2016). Though, it is difficult to imagine world without anger, it affects negatively. Therefore, it needs to be addressed through diversified assertive ways.

Creative anger helps a person to cope with a wide variety of situations, when it is expressed constructively, non-hostile manner and with positive outcomes, such as identifying problems, redressing concerns and motivating effective behavior (Novaco, 1975 & Averill, 1982), anger becomes negative when people deny it, suppress it, repress it or express inappropriately. Suppressing emotions allow us to appear calm and collected outwardly, but this cool appearance has wild undercurrents (Richards & Gross, 2000). As old frozen behavior, pain and tension that buried them is discharged, the person now has the inner freedom and flexibility to bring those needs aware to fulfillment in present time.

Anger, which is a strong arousal that evokes a physiological response, displayed by screaming, threatening, shouting, aggressive and even violence, sometimes, become serious and chronic that they are classified as having emotional and behavioral disorders (Kauffman & Landrum, 2009). When unaddressed it becomes destructive. Anger is intended to drive the clear message that “something has got to change” in behavior. These warning ought to be attended urgently. Controlling anger leads to suppression, emotional mismanagement and negative outcomes. If it is channelized towards a positive direction then it brings about constructive changes.

When anger is mild to moderate and expressed appropriately, it may lead to positive outcomes such as problem-solving, reducing injustice, leadership skills, behaving assertively, communicating effectively, and improving relationships (Rothenberg, 1971; Novaco, 1976; Averill, 1983; Berkowitz, 1994). When anger is intense or expressed inappropriately, it may result in undesired outcomes, affecting the work, person and connections. It is correlated with negative psychological conditions such as depression, general anxiety, social anxiety, lowered optimism,

Anger is seen as one of the common emotion among all the emotions that are mentioned by all the theorists and considered as one of the core emotion. Plutchik (1980) further explains emotion with a wide spectrum of intensity and polarity. He argues when an emotion is felt, it moves to its analogous or to the greater intensity in the same direction, for example, when anger is generated it lead to rage and annoyance if left unattended a positive emotion like ecstasy will direct to joy and serenity. If negative emotions are not channelized they will deteriorate livelihood. Thus, accepting the universal phenomenon of emotion and learning the skill ‘how to be angry’ and manage it assertively and need to be channelized constructively in appropriate ways is essential. If a student is equipped with positive emotions and taught the art of releasing anger then, we can convert them into means of generating positively. Though, the literacy rate in India and the world is increasing by each day, it is ignoring emotional literacy. It is important to literate them emotionally for their cheerful and peaceful life. Nurturing students with emotional competencies is foremost important to check the suppressed anger, aggression, stress, anxiety, depression, pent up emotions, suicides, high blood pressure, obsessive compulsive disorder and many other psychological illnesses.

The fundamental cause of suppressed anger is anxiety and depression (David, 2005). The adolescents can be judged with the signs of anger which last for few minutes or hours even up to many days (Steele et, al. 2009).

Many Psychologists believe that lack of emotional competency causes several emotional issues like lack of self control, suppressed anger, rapid emotional fluctuations, hidden feelings, emotional suppression that leads to depression, frustration, anxiety, dependency, mood change, fatigue, irritation, distress, phobia, decline of physical and mental health, low or high blood pressure, obsessive compulsive disorder, suicidal tendencies, rapid weight gain or loss, paranoia and managing contrast state (Mithas, 1997; Gottfredson & Hirschi, 2010). On the other side one who is emotionally competent has good mental as well as physical health.
Such people could solve emotional problems in life (Izard, 1977), promote relationships (Garner, 1999), motivates self (Raver & Knitzer, 2002), excels in academic learning (Zins et al., 2004), school achievement (Boyd et al., 2005), self-confidence, works attentively (Shek & Sun, 2011), cooperative to deal tasks (Renu & Sharma, 2014). If students could read and comprehend emotional states of self and others, they can regulate their own behavior, become capable of managing emotions, curiosity, motivation, persistence and self control which affect growth, status of trust and future learning. The person who is able to monitor and regulate one’s own feelings, handle relationships is capable to guide own thinking and action to right direction has emotional competence (Salovey & Mayer, 1990). Children who do not attain basic social and emotional milestones do not perform well in school. These children are at a higher risk for learning and behavioral problems and juvenile delinquency (Holeyannavar & Itagi, 2012). Therefore emotional competence can be seen as a vital capital in economics of human resources.

Children who are emotionally competent could face adversities, emotional fluctuations more easily as they are well equipped with capabilities, potentials, and abilities to handle emotions (Whiltson, 2011). It will make them to use anger assertively as constructive anger is associated with better health (Davidson, 2000). Buddha, 500 B.C preached “anger will never disappear so long as thoughts of resentment are cherished in the mind.” Learning to deal anger is an ability to identify, understand and express it in a healthy way. It helps to be emotionally literate.

When conflicts occur and are not resolved or are buried they result in negative emotions. Students with negative emotions often experience rejection by their friends, parents and teachers (Stocker & Dunn, 1990), maladjustment, scores poorly in academics, hopelessness, despair, helplessness, rejections, and suicidal thoughts are the causes for tremendous emotional pain (Srivastava, 2014), while, positive emotions leads a straight way to problem solving encompasses neurological, psychological, as well as spiritual wellbeing (Izard, 1993; Pandya, 2015) multifaceted series of events towards psychological changes that leads to actions for goal-orientated behavior. Positive emotions are an evolutionary necessity for the survival of a student alike DNA (Plutchik, 2001).
Role of Emotional Catharsis through Dance Therapy in Suppressed Anger and Emotional Competence Among School Students

Adolescence is a transition period between puberty and adulthood from childhood to adulthood. World Health Organization (2002) defines adolescence as the age group of 11-19 years. Ministry of Health and Family welfare reports that 40% of Indian population is between of this age. Adolescence is dividing into further three categories. Early adolescence is of age 11-14 years, Middle adolescence of 15-16 years and late adolescence of 17-19 years (Rice & Dolgin, 2002). Adolescence is characterized by radical physical, hormonal, mental, emotional, social, educational/career changes (Kumar & Mishra, 2016) and a phase of overcome many difficulties to cope with these new changes (Roth & Gunn, 2000).

The incidences and intensity of emotional health problems among early adolescents is at a steep rise globally (Resnick et al. 1997; Fatum & Stillman, 2012). Their emotional problems are real, painful and left untouched that lead to serious future consequences affecting school performance, social and emotional life (Iiades, 2013; Napotilana, 2013). Since emotions play a strong role in determining the success of a child (Howes, 2009), they needs to be competent with emotions that reduce their psychological, physical, emotional, and social problems. Helping children learn the appropriateness of their emotional expression continues throughout their school life. The need is both urgent and imperative in school students as they are the upcoming generation and survey prompts its requirement to make young India lead a smooth and peaceful life with real joy. This encouraged to undertake present research of anger management and emotional competence of adolescents by emotional catharsis through Dance Therapy, of Navras (nine emotions) using the musical composition of Dashavat ar (ten incarnations of Lord Vishnu) and Raudra Tandav of Lord Shiva.

There are many traditional ways to express emotions that are seen in diverse cultures of different religion around the globe. In China, Chinese smash plates during Chinese New Year celebrations as a mark of happiness. Similarly, Greeks smash crockery at weddings to express their joy. Indonesians execute Kekak Trance Dance to communicate with their ancestral spirits (Khatoon, 2013). While there are many techniques to manage anger and to enhance emotional competence e.g. lectures, activity, games, yoga, breathing, skillfulness, meditation, art of living, etc.,
emotional catharsis is considered psychotherapy catharsis as a technique is worthwhile to mention (Gross & John, 2003).

Emotional Catharsis is a unique and an important way to handle and manage emotions by releasing hidden emotions (Ames, 2012). It is a type of emotional release leading to empathy, as opposed to intellectual understanding, that can lead to immediate and long lasting healing to the wounds (Elias, 1997). It refers to revealing of subconscious thought processes by bringing into conscious level and by experiencing those emotions that have previously been repressed by moving them out to the surface and allowing them to discharge. This is discharging of pent up emotions through experiencing and expressing them fully. Catharsis helps to promote positive emotions as a result to freedom from negative emotions (Spett, 1999; Bushman, 2013). It is an unforced tool and works as an adjunctive therapy even in unfavorable circumstances. After the tragic end of Second World War at US, war survivors were advised to dance, sing, and dramatize (catharsis) their inhibited feelings. Even after the fireworks accident of April, 2016 in Kerala, people were so terrified that the slightest light of stove and even the sound of vessels became unbearable to them. It brought them in the state of shock and loss of consciousness. In order to overcome this adverse situation they were counseled and advised to weep (catharsis) for releasing their severe pain.

Catharsis could be achieved through various processes like Writing, Weeping, Laughing, Punching, Talking, Counseling, Nishkashan tap, Spiritual disclosures, Yagya, Prayer, Sudarshan Kriya, mirror therapy, Mantra, songs and music (Khushknab, 2011; Fred, 1983; Law, 2011; Balgaonkar, 2010; Sharma, 2011; Sharma, 2014; Capuzzi, & Gross, 2008; Joshi et al, 2016; Ravishankar, 2016; Sharma, 2015; Budhananda, 2005) etc. Different religions practice catharsis by their own peculiar ways. Hinduism follows Nishkashan Tap, where they disclose previous impressions (sanskar) spiritually to restart a new life. In Buddhism, regular discharge of sins or wrong doing is shared to superiors. In Christianity, confession is practiced to reveal faults, misdeeds, crime, and sin. Islam seeks forgiveness from God for their sins (Istighfar). Jews confess their sins either personally or publically. It is also performed on one's deathbed. The wailing of the women created an atmosphere in
which the genuine mourners were able to "let go", and discharge their grief with real tears (Gavin, 1996; Powell, 2009; Enright, 2001; Devassy & Raj, 2013).

Dancing is one of the promising ways, but less practiced method of catharsis (Wennerstrand, 2008). It is one of the oldest ways to deeply experience and express all those emotions naturally that cannot be expressed by the words. Though, dance is venerable, it winged high in the form of reality shows, talent search, competitions, etc not only in India but worldwide. It is also recognized as one of the upcoming professions with therapeutic intervention to help clients with mental illness, disorders, and challenges facing in day-to-day life as well as to promote positive health (Hoban, 2000).

India is the land of diversity, culture and heritage wealth with a wide variety of people, religions, states, dialects and cuisine. Despite the diversity in thoughts and lifestyles in the country, one common thread that binds the nation together is its fine arts such as painting, music and dance. Dance and music is a medium to bring people together and has been proved a way to promote a sense of community in cultures. Indian dance is believed to have the oldest history and tradition among all dances in the world. Indian dance is closely related to the philosophy of ancient religion. As religion formed the basis of life and its conduct (Sakakibara, 1992). Indian Classical Dances have its origin in Hinduism as it is the oldest and the most widely practiced religion in the country even today. This religious roots go back at least 75, 000 years (Jennifer, 2014). There has always been something mystical about Indian dance that adds allure and beauty. Apart from these divine beginnings of dance, classical dance in India has its evidence of at least 2000 years old. Various cave paintings, engravings, sculptures from the Mohenjo-Daro civilization and other literary works show the early stages of ancient dance form. The numerous sculptures in the different temples of India (from Kashmir to Kanyakumari) show a rich and vibrant dance form even in the early AD'S.

There are Classical and Folk dances that has a significant and sentimental background. Indian dance styles as practiced today in different regions have different forms. The folk dances are based on traditions of a particular state. Each
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Among all forms of national and international dances the Indian Classical Dance has the oldest history and very peculiar for its navras (nine emotions) through facial expressions (Rangparia, 2011). There are eight major classical dance forms in India originated from different parts of the country and focus on different perspectives of movements, music, rhythm beat, costume and, they are: Bharatnatyam, Kuchipudi, Kathakali, Mohiniyattam, Odissi, Manipuri, Sattriya and Kathak. The Kuchipudi and Bharatnatyam are the two dances that are oldest and specially offer maximum range of emotional modulation and are very popularly practiced in India.

Indian dances were amalgamated with ‘Sangeet’ in dance styles to make it a fully fledged type of dance. The word ‘Sangeet’ is extracted from the word ‘sam’, ‘gai’ and ‘tha’ that are the combination of music (nritta), drama (natya) and dance (nritya). Nritta consist of the patterns of music, Nritya is conveyed through stylized bodily movements, hand gestures, postures, facial expressions, augment the emotions and sentiments, whereas, Natya involves dramatic elements of theater, the use of spoken word, mime and action. ‘Music is a primary modeling system of human thought, social action and a part of the infrastructure of human life’ (Blacking, 1995; Arya, 2015). Music and dance is a universal language that expresses emotions to convey message better than through a speech or writings (Longfellow, 1997; Nietzsche, 2000).

Natyashastra (Encyclopedia of Dance or Dramatic theory) is a veritable storehouse of analogies that can be put to therapeutic use in psychological world, through holistic approach for mind, body and soul. Bharata Muni in ancient work of dramatic theory considered ‘Navras’ as ‘the essence’ of state of mind and a ‘primary
vehicle for non-verbal communication. The Navras were the Sanskrit term used for nine emotions and these were practiced to develop a voluntary control on these emotions. These Navras and their evoked emotions are:

1. **Shringara**: Love, Beauty, Devotion, Passion
2. **Hasya**: Joy, Humor, Sarcasm, Comic
3. **Abdhuta**: Wonder, Mystery, Curiosity
4. **Shanta**: Peace, Tranquility, Calmness, Relaxation
5. **Raudra**: Anger, Stress, Irritation, Fury
6. **Veera**: Courage, Pride, Confidence, Heroism
7. **Karuna**: Sadness, Compassion, Pity, Sympathy
8. **Bhayankara**: Fear, Anxiety, Worry, Terror
9. **Bheebhatsa**: Disgust, Depression, Self-Pity

In Navras (nine core emotions) the dancers express their inner feelings and it helps to release their inner emotions. This practice can be used for emotional wellbeing and psychotherapy (Chatterjee, 2013). The art was conceived in India taking its root in the highest spiritual level almost like the banyan tree that grows and keep on growing endlessly and seems rooted from heaven (Bhatt, 2009).

Marian Chace in 1940's, was one of the pioneers figures to confirm the therapeutic effects of Dance Movement Therapy for self expression and the patients to get rid of their psychotic isolation. He further stressed that dance could be proved useful for those people with speech impairment or fail to express their feelings in the form of words can express through body activity, distinctive movements, therapeutic movements, gestures, symbolism and rhythmic group activities of dance (Levy, 1988; Chakraborthy, 2005). Dance gives them an opportunity to express (positive and negative emotions) themselves indirectly or nonverbally Dance therapy is the therapeutic use of movement for physical, mental, emotional, social integration of the person. The UK government initiated on World Mental Health Day 10 October 2007 for Improving Access to Psychological Therapies (IAPT) and considered dance therapy as one of the psychotherapy (Clark, 2011) like Cognitive Behavioral therapy (CBT), Cognitive Restructuring, Emotional Freedom Techniques, Rational Emotive Therapy (RET), to name a few. Dance helps in releasing emotional blockages by bodily movements and facial expressions. As our bodies have its own
language that is the language of the movement. Glickman (2005) argues that 85% of communication made by a person in day to day life is nonverbal, which is conveyed through various gestures, postures, movements, facial expressions and body language more than vocabulary.

Dance is reflexive and potentially transformative. Dance is a part of entertainment, hobby and passion to children. This is an active process as children avoid sedentary practice (Fred, 1983; Balgaonkar, 2010; Khushknab, 2011; Law, 2011). Though it is used as exhibitionistic and chauvinistic in small pockets and becoming empty and symbol of humor, it could be recognized as large number of people are opting the academic qualification of dance on which they are passionate for as a part of their profession, there are 733 dance courses are offered by 366 institutions in United States (Hot courses, 2016). This gives an idea about the enthusiasm for dance around the globe. It may be any kind of dance; it makes bodily movements and leaves its mark in mind. There are innumerable varieties of dances practiced in the world. They are Hip hop, Salsa, Ballet, Jazz, Belly, Set dance, Ariel, Line dance, Haka, Flamenco, Harlem shake, Samba, Maypole, Bon odori, Hula Hawaii, Free style, Contemporary, etc (Bedinghaus, 2010).

Due to long historical background of foreign rule and adapting western culture as a common part, children in our country are disconnected from Indian culture. They no longer feel pride in the treasures hidden in our glorious past, simply as they have not learned the art. This is demand of the hour to educate the children regarding cultural heritage. Indian dance and music has its deep roots in philosophy and psychology. They are the inner realms of our mind and soul. Teaching fine arts like Indian dance and music to young generation will take them long way in developing emotions, patience, stability, harmony, soft skills and serenity in children from a small age. It is quite easy to make them practice as they remain engrossed in it for a long time.

In the present research, emotional catharsis is carried out through dance therapy among school students. As children follow the music and are more familiar to the language of movements (non verbal communication) than to the verbal language. This practice gives an opportunity to work in a group so the children don’t get bothered of being observed.
EMOTIONAL CATHARSIS – A DESCRIPTION

The word catharsis is derived from the Greek word “kathairein” that literally means to ‘purge’ and also from the Latin word “katharos” which means ‘pure’. It was discovered by Breuer, and confirmed by Freud into psychological context (Saxena, 2013). According to Breuer, when clients were able to freely express the emotions associated with repressed traumatic events it reflects they had catharsis. Freud believed that repressed anger could build up and fester, much like steam in a pressure cooker. Catharsis was a base to various psychological and counseling therapies that helped to dampen the pressure of negative feelings of clients by talking and releasing emotions (Freud, 1893). The healing effect of catharsis has been portrayed in literature, theater, religion, cultural rituals, medicine, and psychology. Although it takes different shapes in different texts but the essence of catharsis remains the same i.e. release of repressed emotions and its healing effect.

Schultz & Schultz (2004) defined catharsis as “the process of reducing or eliminating a complex by recalling it to conscious awareness and allowing it to be expressed”.

The American Psychological Association (2007) also defines catharsis as “the discharge of affects connected to traumatic events that had previously been repressed by bringing these events back into consciousness and experiencing them”.

Emotional Catharsis is also an important form of emotional expression in English Literature. Writers have shown various examples of catharsis in their writings. Aristotle used this term to symbolize the feelings of pity and fear. William Shakespeare mentioned two of the most famous examples of catharsis in his writings, ‘Macbeth’ and ‘Romeo and Juliet’. In Macbeth Act V, Lady Macbeth turns into wracked with guilt (negative emotion) for the offense (murder) she committed and insisted her husband to do. She generated a strange habit of sleepwalking and bemoaning. She imaginarily tries to wash off blood stains (releasing inhibited emotions) from her hands although she feels water, perfumes from afghan could not wash away the blood on her hands. In “Romeo and Juliet”, Romeo commits suicide by intake of poison as he mistakenly thinks Juliet had taken. This incident makes
reader sorrow (emotion) because it triggers and relate to the memories of lost of a loved one either by death or by mere separation.

While there are many techniques to manage negative emotions (sorrow, hatred, anger) by enhancing positive emotions (love, joy, courage) catharsis is one among that is advisable. Catharsis is a concept in psychoanalytic theory (Breuer & Freud, 1974) where the negative emotions (suppressed anger) which are associated with unacknowledged traumatic events or conscious and unconscious feelings are eliminated that follow with great relief. It is a sudden emotional breakdown or climax that comprises overwhelming feelings to a change in emotion that results in renewal, restoration and revitalization. The practice of catharsis is a milestone in most of the psychotherapies and other therapies.

It is an integral factor of several therapies that address repressed memories (Chesterton, 2001). Aristotle (2001) used catharsis to define tragedy and pity emotions on stage and a cleansing of traumatic episodes that provides a satisfying psychological relief. There are two essential components of Catharsis. They are emotional aspect of catharsis that deals with expressing inner emotions and the cognitive aspect of catharsis is individual’s insight, realizing new concepts, bringing unconscious thoughts into conscious level, that results in positive change and leads to emotional development.
INDIAN CLASSICAL DANCE – A DESCRIPTION

In the early of 2nd century B.C. Bharatamuni’s, Natyashastra laid seeds and founded the series of scientific and technical treatises on dance, drama, music, poetics, sculpture, painting, architecture and rasa (aesthetics). This is the base for Indian Classical Dance and placed as ‘Panchamaveda’ the fifth Veda i.e. Natyaveda (body of knowledge about dance). The concept is extraction of words (Pathya) from Rig-Veda, gestures (Abhinaya) from Yajurveda, music (Geet) from Samaveda and emotions (Rasa) from Atharvaveda. These Indian classical dance styles are derived from the Natyashastra. Lord Shiva is believed to have danced to create the world. The pose of Nataraja (Lord of dance) through which the Indian God Shiva is portrayed. He is the king of dancers and pioneer of dance and gave regular rhythm to the universe, movement of the sun, the moon and the stars, and circulation to all the four seasons. He created new rhythm by his body movement; still more the world was created by his dancing expressed by his great poses which symbolized the evolution, preservation and destruction. Indian Classical Dance can be defined as “visual sculptural poetry enacted to eliven the men’s innermost latent spiritual emotions.” (Pande, 2011)

Kathak Dance

Kathak is a classical dance form originated from North India. The word ‘Kathak’ is derived from a Sanskrit word which means story. The Kathakars (Kathak dancers) tell a story through their dance. This emerged as a temple or ritual dance during the advent of the Bhakti movement dedicated to the Hindu gods with their devotional expression. Since ages, Kathak gradually moved into the courts of the rulers from temples. The Hindu maharajas (kings), the Muslim nawabs (kings) and Zamindars (feudal overlords) were been entertained by a group of dancing girls. Kathak has developed in two schools at Jaipur Gharana (school) and Lucknow Gharana (school). Jaipur Gharana is the dance of royal courts in Rajasthan with Tabla and Pakhawaj. Not many consider Banaras Gharana (school) as the third. Banaras Gharana style was initiated in Rajasthan but broadly spread in Banaras. Dances present the real life stories of Gods, Freedom fighters, etc to motivate society. These schools have a regional style of costumes, dramatic and sensuous
expression (Dutt, 2008). Overall, Kathak is a descriptive dynamic theatre dance form depicted by eyes and characterized by fast Footwork (Tatkar), Spins (Chakkar), Hasta mudras (Hand gestures), innovative use of expressions (Bhava), even the walk (Chaal) of the dancer further convey into sequence of events. The dancers bring balance in the spins (chakkars) with the help of ghungroos (dancing bells). Kathak is a stimulus that gives therapeutic effects to the body. The fast footwork helps to release anger and tension (Chatterjee, 2013). Important dance styles in are Vandana, Aamaad, That, Toda, Chakkar, Paran, Kavit, Gatvikas, Gat Bhaav and Pad Sanchalan. Renowned dancers of Jaipur Gharana are Kundanlal, Mohan Rao, Rajendra Gangani, Girdharimaharaj, ShashiSankhala, RajkumarJabda, Uma Sharma, Prerana Shrimali, etc. Dancers of Lucknow Gharana are Birju Maharaj, Achan Maharaj, Lachu Maharaj, Shambhu Maharaj and Banaras Gharana are Gopi Krishna, Alakhnanda, Sitara Devi, Tara Devi (Jain, 2014).

**Manipuri Dance**

Manipuri dance originates from north east state, Manipur. This is devotional, religious, spiritual and was originally performed in temples. Music and dance is a part of their daily activity during festivals and celebrations. Depicting story of Lord Krishna and Gopikas (Krishna Leela) is an imperative form of this dance. Dancers perform by portraying joy, beauty, mischievous and wonder expressions. It is a medium of worship and enjoyment for all socio-cultural ceremonies. Movements of the body, feet and facial expressions in Manipuri dance are momentous. The style embodies delicate, lyrical and graceful movements. Though the dance is outwardly soft but a tough regime of body stability with rounded movements are always present in this dance form (Kashyap, 2005). It is claimed to be the modest, softest and mildest dances of the world. It became better known outside the region through the efforts of Rabindranath Tagore and by prominent dancers Sruti Bandopadhay, Singhajit Singh, Rinku Bhattacharya (Chatterjee, 2013).

**Sattriya Dance**

Sattriya has its roots from Assam and characterized as the eighth Indian Classical Dance since 15 November 2000. It is also recognized as ‘living dance’. The founder of Sattriya is Shri Shankar Dev and compositions were made by him
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along with Madhav Dev. This dance represents ancient stories very creatively presented to entertain the audience in a healthy and artistic way. The musical instruments used were Drums, Jhanjh, Flute, Violin and Harmonium. In earlier days of this dance only male artists were supposed to perform on stage but now females equally share the stage. This is barely the classical dance that is performed without dancing bells (ghunghuru) with the purpose to present soft and gentle movements. This style is based on devotion (bhaktiras), beauty (shringarras), expressions (bhava) indicating pure awareness (Purush), metaphysical consciousness (Prakriti), cosmic units-moon, sun, air, water and earth (Jain, 2014).

Odissi Dance

Odissi is the classical dance form originated from Orissa. This form came into existence with a combination of Bharatnatyam and Kathak. It embarked years ago during the time of Lord Buddha but came into light in 1950’s at Jagannath temple of Puri and Konark temple of Bhubaneswar. The themes of Odissi are exclusively religious in nature and mostly revolve around Lord Krishna. The songs played for dance are based on Jaydev’s text named ‘Ashtapadi’. Dance is composed of a rich variety of Bhangi (the basic pose or movement) and Tribhangi (three dimensional body gestures). The balanced movement of trunk and hips is a unique feature. In this dance human body is divided into two halves with equal distribution of weight that gives muscular control. The sub forms are ‘Avanti’, ‘Dakshinatya’, ‘Panchali’, ‘Aodramagadhi’. It deals with emotions like love, anger, fear with elevations (bodily movements) that includes 36 types of leg movements, seven types of spins. Prolonged practice of this give a good body shapes, with thin waist and tender looks. It was noted that the Odissi dancers have great lung function (Chatterjee, 2013). Renowed dancers are Sri Mohan Mahapatra, Sharmila Vishwas, Sanyukta Panigrahi, Sonal Mansingh, Kelucharan Mahapatra, etc (Jain, 2014).

Kathakali Dance

Kathakali is a form of Indian classical dance originated from the state of Kerala. Kathakali is the union of ‘katha’ means story and ‘kali’ means play. Kathakali is considered to be a combination of five elements of fine art: expressions (natya, the component with emphasis on facial expressions), dance (nritta, the
component of dance with emphasis on rhythm and movement of hands, legs and body), enactment (nrittya, the element of drama with emphasis on mudras, and the hand gestures), song or vocal accompaniment (geet). This dance is performed by wearing the mask on the face to project the emotions those are hidden inside. The technique includes a highly developed language of gesture, through which the artist can convey whole story nonverbally. The therapeutic part of this dance forms mainly deals with the facial muscles like the eye-brows, the eye-balls and the lower eyelids. The body movements with jumps, sweeps and leaps and footwork are incredibly rigorous and needs much more strength thus this act is performed by only male dancers (Chatterjee, 2013). One of the most interesting aspects of Kathakali is its highly structured make-up. Characters are categorized and determined by the colors used in the make-up and costume. The faces of noble male character virtuous king Lord Rama is mostly dyed in green. Whereas, characters of evil streak demon king Ravana is allotted a similar green make-up but slashed with red marks on the cheeks. Extremely angry or excessively evil characters wear predominantly red make-up and a flowing red beard, forest dwellers, hunters are represented with a largely black make-up and women and ascetics have lustrous yellowish faces. Eminent dancers of Kathakali are Gopinath, Sankaran Nabudripath, Gunjirupa, Raghavan Nayar, Krishna Kutti (Jain, 2014).

**Mohiniattam Dance**

Mohiniattam is another dance form originated from Kerala but came into light in 19th century during the king of Travankor. Mohiniattam is extracted from the word ‘Mohini’ and ‘Attam’, Mohini means beautiful women and Attam means attractive bodily postures, literally means ‘Dance of the enchantress’. This Dance is generally performed by female dancer based on beauty, love and devotion towards God. This dance is taken out of Bharatnatyam and Kathakali. There are four sub-types of this dance style: Samisaram, Taganam, Dhagadam and Jaganam. There are approximately 40 different basic movements, known as atavukal in Mohiniattam. The dance involves the swaying of broad hips and the gentle movements of erect trunk in a balance from side to side (Sudhakar, 1994; Dutt, 2008). The dancers show a good strength and control over different muscles like adductor muscles, quadriceps
femoris, soleus, tibialis posterior, peroneus longus and so on. These body movements, balance, expression, muscular movement; constriction and relaxation have a strong effect on therapeutic movements (Chatterjee, 2013). The famous dancers of Mohiniattam are Srikrishna Panikkar, Ananda Sayana, Guru Gopnath, Kalayaji, Kutti Amma, Guru Kunjan Panikkar, Swati Tirunaa, Kochkunji Amma and Shanta Rao (Jain, 2014).

**Kuchipudi Dance**

Kuchipudi is the named after a village name ‘Kuchelapuram’ in Divi Taluka of Krishna district in Andhra Pradesh that borders the Bay of Bengal. In the 15th century, a saint and an artiste called Sidhendra Yogi, systematized ancient art, the movements and enriched the range this dance. But he declined women for dance training to avoid exaggerated sentiments expressed and dispel it of its spiritual tone. As a consequence Kuchipudi became male dominated dance. The female roles were also impersonated by men with feminine costume, makeup and jewelry. Years later Guru Vedantam Laxmi Satyanarayana came forward and introduced this dance form to women. Earlier male artist use to dress up as female to play the female character but now females equally share the stage. The dance form attained perfection by the time of Golconda king Abdul Hassan Tanesha (Dutt, 2008). The technique of Kuchipudi closely follows the style mentioned in the 'Natyashastra', Encyclopedia of Dance. There is some mingling of the folk idiom, which makes it highly appealing to a wide spectrum of viewers. The charm of Kuchipudi lies in body moves, facial expressions, eye movements, hand gestures, its fast and intricate footwork, sinuous grace, costumes, music, repertoire, body balance and themes of performances (Chatterjee, 2013). Musical instruments used in this dance are Mrudangam, Violin, Flute and Tabla. The Vachika abhinaya (based on dialogues) oriented form through solo presentation. It still has strong ties to the dance-drama tradition. The training takes about four to seven years, and includes two sets of 'adugulu' or basic steps and the 'jatis' or combination of movements. Artists like Yamini Krishnamurti, Shobha Naidu, Vaijantimala, Uma Murlikrishna, Swapna Sundari, Raja Radha Reddy and Mallika Sarabhai brought this dance form into international platform (Jain, 2014).
Bharatanatyam Dance

Bharatanatyam is one of the most transcendent of the Indian classical dances. It emerged at Tanjore of Tamil Nadu in South India. Earlier it was known as ‘Devadasi Attam’ (Jain, 2014). Bharatanatyam may indeed be described as a science of performing arts and amalgamation of Bhava (expression), Raga (melody), Tala (rhythm), and Natyam (dance). Guru Suchitra Date affirms, Bharatanatyam heals body and soul to recuperate and rejuvenate healthier life. It not only helps drive away illnesses of mind and body but also helps as a preventive medicine. It is the manifestation of the ancient idea of the celebration of the eternal universe through the celebration of the beauty of the material body. Bharatanatyam techniques can be traced back to the Kaisiki style. Natyashastra (Encyclopedia of Dance) narrates the Kaisiki style as the dance of Lord Shiva that consists of elaborate gestures (Mridu Angaharas, movements of limbs), sentiments (Rasas), emotional states (Bhavas) and Actions (Kriyas) as its soul. Bharatnatyam encompasses all the traditional aspects of classical dance: the mudras (hand positions), abhinaya (facial expressions), and padams (narrative dances). Various dance forms in Bharatnatyam are Allarippu, Jatiswaram, Shabdam, Varnam, Padam, Tillana (Pratiyogita Darpan, 2014). E. Krishna Iyer and Rukmini Devi Arundale raised the social status of Bharatanatyam and greatly popularized it by bringing it to the consideration of the West and brought dance out of the temple to world class stage, though; it retained its essentially devotional character. In Bharatnatyam dance form the dancers make considerable use of hand-and-eye movements to express different emotions (Kilger, 1993). Bharatanatyam is mudra oriented and gives importance to padartha abhinaya, each word interpreted through mudras.

All these styles are the classical Indian dance styles that have sought international fame, not only as a means of recreation but also a means of expression. It is considered as a very powerful means to express our emotions and feelings and is practiced in cinema, theatre, temples and during special occasions (festivals, celebrations, gatherings, events, etc) plays an interior role that connects crowd. These dances represent the rich cultural heritage and fine arts of ancient India. It is a vehicle for all sorts of emotions by psychotherapeutic use of movements, facial
expressions, gestures, and postures for physical, mental, social and emotional wellbeing (Vaidyanathan, 2000).

The Egyptians called the music “the physic of soul”, that has the attraction of maintaining proper emotional relationship between individual, their work and their environment. Meerabai, Surdas, Tulsidas, Kabirdas, Chaitanyakarpabhu, Nimai-Tinai, Jagbandhu awaken mankind to lead a righteous path with music and dance and touched several hearts with their pure emotions for divine love and peace (positive emotions) (Sharma, 2014).

There are ample examples in mythological texts, dance as a mode of communication to express emotions and for devotion towards gods and goddesses. Demon Kind Ravana worshipped Lord Shiva with Samaveda chants combined with dance and music at the bank of river Narmada. Lav Kush narrated the entire story of Ramayana among Ayodhya people through Sangeeta (Music, Song and dance) (Poddar, 2016). Lord Krishna along with Gopikas performed Raas Leela (aesthetic dance or dance of divine love) and the Flute was the musical instrument supported their dance. The statue of Ajanta, Ellora and Elephanta caves covers vivid dance angika (bodily postures), mudras (hand gestures) and abhinaya (facial expressions). The story of Somnath temple in Gujarat was depicted through dance and music by dancers at temple theatre.

The deities and colors also represent to different emotions (Rasa) (Kothari, 1997). Lord Krishna, Mahalakshmi, Shri Radha are the deities who represent the love and beauty (Shringara) emotion and the color attached with this is dark brown. Lord Rama, Indra and Lord Hanuman are the deities who represent courage, pride, confidence, heroism, bravery (Veera) emotion and Golden color is attached with it. Lord Vaman, Mahaveer, Jesus and are the deities who represent sadness, compassion, pity, sympathetic (Karuna) emotion and the color Indian rock dove is involved with it. Lord Narsimha, Rudra, Mahishasurmardini, Mahakali are the deities represent anger, stress, irritation, fury (Raudra) and red color is attached with this emotion. Deity Lord Kurma and Pramatha represent joy, humor, sarcasm, comic (Hasya) emotion and white color is attached with it. Lord Kalki and Mahakal are the
deities represent with fear, anxiety, worry, terror (Bhayankar) emotion and black color is involved with it. Lord Varaha and Mahakal represent disgust, depression (Bheebhatsa) emotion and blue color is attached with it. Lord Matsya and Lord Gandharva are the deities represent wonder, mystery, curiosity (Adbhuta) emotions and yellow color is attached with this emotion. Goutam Buddha and Lord Narayana, Vishnu are the deity represents calmness, relaxation, tranquility, peace (Shanta) emotion with off white color attached with it. These emotional expressions are the milestone of Indian Classical Dance that gives immense opportunity to release hidden emotions adding devotion into it.

**Figure-1.1. Eight Indian Classical Dances (Natarajan & Kadambi, 2012)**
SUPPRESSED ANGER–A DESCRIPTION

The term Anger is extracted from Latin word ‘angustus’ or ‘angustia’ that means ‘tightness’ and Greek word ‘anchein’ or ‘anchone’ that means ‘squeeze or strangle’. The etymology of anger is distress or constricted. There is a struggle of self-control and temperament outburst (campo et al, 2010). Anger is termed as ‘going postal’, to describe a person becoming uncontrollably angry (Sherrill, 1986); Releasing anger is always healthier than keeping it bottled up. The origin of anger is desire. It arouses when there is ‘I’ feeling, which have selfish motives and are fulfilled at the cost of others’ by their sufferings and discomforts (Ramsukhdas, 1996). Shrimadbhagwat Gita, a well known legendary psychological text articulates that desire towards any person, place, thing, position; attachments and ego are the root causes for anger, which gradually leads to loss of health and ultimately death (Dasi, 2015; Sethumadhavan, 2015). According to Hindu mythology, satas, rajas and tamas are three gunas, which determine one’s personality and behavior. People dominated by rajas have anger and they strive to obtain sensual enjoyments against the law (Ram, 2009).

Anger is an emotional response faced when hindrance occurs in reaching target and expressed several times a day by an individual from past miserable memories (Avrill, 1983). Albert Ellis called anger as a ‘temper tantrum’ that occurs with a gap between expectation and reality (Mathis, 2016) during obstacles in reaching target (Bhave & Saini, 2008). It is expressed to acquainted person quite often (Averill, 1983; Kassinove, Sukhodolsky, Tsytsarev, & Solovyova, 1997).

Mythological text ‘Matsyapuran’ describes anger as a mental disease which destroys knowledge, wisdom, fame, money, and goodness of penance, yagya, donation (Jeevandas, 2014). In ‘Shrimadbhagwat Geeta’, chapter 16, verse 21 chants that there are three gates to hell while focusing on anger. They are anger, lust and greed. Therefore one should abandon these three traits. Anger comes from delusion; delusion knocks out memory; memory loss leads to destruction and man perishes, thus it needs to be addressed assertively and skillfully. Buddhists affirm that anger is the projection of the mind. Thus thoughts are to be rectified to channelize anger (Campo et al, 2010). Maharshi Valmiki recited that anger ends life like a sharp
sword and lead to a path of destruction, further Maharshi Banbhatt stated that an angry person is equivalent to a blind, though has eyes to see (Acharya, 2013). An angry person wipes off all learning, gained knowledge, understanding, physical and mental potentials (Sharma, 1998). Anger influences a person to act violently, hurt, abuse, quarrel, insult or murder, and repents later (Sivananda, 1999).

Anger is vastly divided into two types, first is internalizing anger and the second is externalizing anger. The Internalizing or passive Anger represents the degree to which adolescents’ experiences anger by self and hurt internally but does not show it to others that includes psychological arousal, fury, obsessive behavior, rejection, sacrifice, anger-in (suppressed anger), covert aggression, hostile, bitterness, hatred, resentment, self blame, suspiciousness, loss of relationships, highly charged ego, difficulty in paying attention, distrust, physical sensations such as rapid breathing, shivering of hands and legs, increase of heart beats, muscle cramps and loss of internal energy (Budhananda, 2005; DiGiuseppe & Tafrate, 2011). Whereas, externalized anger is the outward reflection of anger towards other people. It includes overt aggression, bullying (Wood et al, 2017), physical aggression towards people and objects, push, hit, bang doors or walls, revenge, verbal aggression through sarcastic comments and loud arguments, grandiosity and impulsivity.

There are further eight types of anger those are faced in day to day life (Obstaz, 2008).

1. Chronic anger is constant bitterness towards self and people around.
2. Volatile anger leads to rage as a result of physical or verbal aggression.
3. Judgmental anger occurs with rational statements to rectify others.
4. Passive anger is expressed indirectly may be through avoiding that situation or through sarcasm.
5. Overwhelming anger arises when people fails in handling situations and relieve stress.
6. Retaliatory anger is directed to a person for something they have done or to get back that guilt feeling.
7. Self-inflicted anger affect in hurting self. It may be physically or emotionally through starvation, overeating, consuming alcohol, etc.

8. Constructive anger implies a positive anger that makes good change. This is occurred for a meaningful reason and assertively.

Spielberger (1988) explained anger into four types. They are state anger, trait anger, anger-in, anger-out and anger control. State anger is anger arises with specific situation and that gets changed according to it. Trait anger is a repeated temper feeling. Anger-in is suppression of anger that dumped inside and tending to introvert anger. Anger-out is a frank expression of anger with outside world. Control anger is inhibition of anger inside.
EMOTIONAL COMPETENCE – A DESCRIPTION

The word emotion is extracted from Latin word ‘emovere’, means energy in motion, ‘stirred up’ or ‘to move’. The emotions are essential aspects of human nature (Lazarus & Lazarus, 1994). These are valence reactions to personal events, including physiological arousal, certain evolutionary, behavioral, cultural heritage, consciousness, awareness, cognitive aspect, social environment and subjective feeling of contentment or discontentment to the outside as well as inner world (Darwin, 1965; Ekman & Friesen, 1971; Hamburg, 1963; Izard, 1971; Plutchik, 1980; Izard et al., 2008; Edelman, 1987). Emotions keep life lively and differentiate human being from a robot, animated creature and non living being (Fontaine, 2013). Life without this would be bland, dull, empty, colorless, and mechanical. Emotions are not obtained in readymade manner but have to be cultivated and nurtured by parents, teachers, friends, school atmosphere, on the basis of the experience and contribute to develop personality. Emotions are universal and all pervasive and could not be ignored or denied (Moylan, 2014). When there is a proper sprouting of emotions in life and they are nurtured with care and love, miraculous changes are certain to happen. Such persons become masters of innumerable virtues and the fragrance of their personalities permeates the whole surrounding (Acharya, 2015; Sharma, 2016). Children ought to be emotionally competent to be top performers (90% of successful people are emotionally competent, Jampolsky, 2002).

Emotions make a person to perceive, think and act accordingly (Carrolle et al., 2002). Shrimadbhagwat Geeta articulates that one who is away from desire and anger by quieting the mind for tranquility or peace (positive emotion) that person lies in the beatitude of God.

Emotional competence is the ability to understand, manage and express one’s own and other’s emotions that facilitate to flourishing management of life. Ciarrochi et al (1988) Sam (2001) Emotional competence is the term used to describe a person’s ability to freely express one’s own emotions. It has its core origin in the concept of social intelligence and was first recognized by Thorndike (1920). The concept of ’competences’ was first proposed by Campos et al (1992). It is a learned skill and determines a person’s potential to interact constructively with
self and others. It was related with emotions from a functionalist point of view. Later, Saarni (2007) advanced this perspective from both the functionalist and developmental angles. The functionalist perspective emphasized the purpose of responding to event or situation (external stimulus), whereas, in the second dimension as per developmental perspective, the perception of problems is prevented from negative outcomes for emotional wellbeing.

Emotional competency involves both personal competencies and social competencies. Personal emotional competence is based on self-awareness where person is able to identify own emotions and its affect on own self before others consider their emotions. Social competence is realizing others’ emotions that include communication, conflict management and empathy in classroom atmosphere. Understanding personal emotions will let to understand others’ emotions, without understanding emotions of self it is hard to understand others. That goes with a balance of 3H i.e. Head, Hands and Heart (Gendron, 2004). Person with emotional competence is able to handle emotions effectively by problem solving strategies. It may be any sort of hindrances; ups and downs, adverse circumstances, but the person overcomes such stressful situations with a balanced action. Goleman (19920) divided emotional competencies into two key domains: ability and target. A mathematical equation defining the essence of emotional competence is Passion + Reason = Constructive Action (Dent, 2013).

In the traditional Western psychology (Saarni, 1987), the word ‘emotional competence’ is referred to master some or all these eight emotional skills, (1) being aware of one’s own emotions, (2) understanding others’ emotions, (3) using the conditions of emotion and expressions, (4) having the abilities for empathic participation, (5) differentiating internal and external emotional expression, (6) coping adverse emotions effectively, (7) being aware of relationships for emotional welfare (8) possessing the emotional efficacy. Lau (1993) classified these eight skills into two broad domains: perceptual and behavioral domain, for the skills for identifying own feelings, the skills for communicating emotions with others, and the skills for coping with negative emotions.
According to Sharma (1994), “Emotional competence refers to a person's ability to express or release his/her inner feelings and emotions. It implies an ease around others and determines our ability to effectively and successfully lead and express.”

Ellis (1987) defines “emotional competence as the ability to understand, manage and express the emotional aspect of one's life in ways that enable the successful management of life tasks such as learning, forming relationships, solving everyday problems and adopting to the complex demands of growth and development”.

“Emotional competence is the integrative term for skills that concern the accurate or effective perception, comprehension, regulation, and utilization of affect and affective information.” (Giardini & Frese, 2006)

“Emotional competence is a broad construct encompassing the understanding and regulation of emotions, the capacity for empathy, and the ability to adaptively cope with distressing emotions.” (Trentacosta et al, 2006)

Emotional competence is a learned capability based on emotional intelligence (Goleman, 1995). It could be achieved in five steps:

1. In the first step, emotions are recognized and accepted at its real form and situations. These emotions encourages in understanding and handling self and others. This positive relationship creates health and well-being.

2. In the second step, beliefs, values and long ranking commitments are developed and are expressed through actions. Increase of self-awareness assist a person to take a step towards emotional competence. Emotions are observed to find the response of mind, body and soul during stress. That provides important information regarding a person for emotional need.

3. Third step deals with expressing anger without suppressing it. Suppressed anger separates the real feelings, emotions and expressions by arising fear or threat. It has cognitive value with individual boundaries. If anger is harmless a person feels empowered for future achievement.
4. In the fourth step, it is developed as a positive aspect of behavior by governing beliefs, values and principles that leads closure to emotional competence.

5. Fifth step is the positive assessment of self and others during the challenges in life. Many persons who lack emotional competence cannot assert their values effectively. It is necessary to deal problems for future in advance.