CONCLUSION

It is said that, face becomes mirror of our thoughts, more than voice or even words, nonverbal communication defines, what is on another person’s mind just through our facial expression.

There are an infinite number of facial expressions. We sometimes see scientific studies saying that there are eight to nine varieties of facial expression. A scientific research has mentioned facial expressions happen instant. In fact they occur faster than your brain can react, and can express feelings we may later want to hide. Expression is something that shows what you do or what you feel within.

Any given idea to the artist is conceptualized in the mind and that makes abhinaya not only the most difficult part of dancing, but also a method by which the dancer comes closer to their audience so that he/she can express the thought properly. Each rasa is based on the response of the audience.

Audiences are not receiving the dance in a passive way. They have to go on the same journey in order to experience rasa during the dance recital, using Navarasa Abhinaya, emotion is not the expression of feelings rather it is the feeling that begets those expression on face.
All human beings are programmed with emotions by birth, as said by Newton, every action has an equal and opposite reaction. In the same way any form of expression expressed by us in the society is related to our moods i.e. can be called as navarasa abhinaya being used in our day – to - day life unconsciously.

But classical dance is a kind of a transaction which, in a joyous way, brings people face to face with their inner being. In NatyaShastra, Bharata explains how the performer and the audience can reach a state of enjoyment. During the process the audience may cry, laugh, feel hurt, get angry etc, but they finally reach a stage where they feel contented and cherish the entire journey most of the times.

\[115. \text{Navarasa Abhinaya Pictures - Taken from Google image internet.}\]
When I thought about this concept of audience reaction towards abhinaya. I assumed that female respondents will get all rasa or identify all rasa correctly, this was due to some evidence heard, read and even seen.

“Fischer proposed that stereotypes about individual emotions are gender-specific. The emotions of happiness, sadness and fear are believed to be more characteristic of women, whereas anger has been found to be more characteristic of men”.116

Another statement says "numerous studies have shown males to be characteristically different from females, in their emotional expression"117

It is a common belief that men and women treat their emotions in different ways, though emotions mean different things to different people. Since men and women generally react emotionally differently under differing circumstances. Some believe gender does not matter in expressing emotions emotion. It is dependent on mental condition of a human being.

Even before the analysis was conducted, I too was in this illusion that the third age group of people i.e. respondents aged between 45-60, may identify the rasa correctly based on their experience. But the data and the


results surprised me. After examination of the data and the results a clear and new facts we obtained.

**Sringara Rasa is identified on the basis of entire facial expression**

Here in this graph, it can be seen that overall identification of Sringara Rasa based on different category by taking the entire age group. Among the 60 respondents, exactly half i.e. 30 of them have identified the rasa correctly.

**Table shows over all Identification of Sringara Rasa Identified**

**Male -30 and Female - 30**

**Age Group 18 – 60**

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Based On</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Eye</td>
<td>7</td>
<td>8</td>
</tr>
<tr>
<td>2.</td>
<td>Face</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>3.</td>
<td>Lips</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>Makeup</td>
<td>7</td>
<td>3</td>
</tr>
</tbody>
</table>
Graph shows overall identification of Sringara Rasa identified
Male -30 and Female - 30
Age Group 18 – 60

Hasya Rasa is identified on the basis of lips expression

Here in this graph, it can be seen that overall identification of Hasya Rasa based on different categories by taking the entire age group. Among the 60 respondents, only 13 of them have identified the rasa correctly.

Table shows overall identification of Hasya Rasa identified
Male -30 and Female - 30
Age Group 18 – 60

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Based On</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
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<td>2.</td>
<td>Face</td>
<td>16</td>
<td>19</td>
</tr>
<tr>
<td>3.</td>
<td>Lips</td>
<td>7</td>
<td>6</td>
</tr>
<tr>
<td>4.</td>
<td>Makeup</td>
<td>7</td>
<td>4</td>
</tr>
</tbody>
</table>
Raudra Rasa is identified on the basis of eye expression

Here in this graph, it can be seen that overall identification of Raudra Rasa based on different category by taking the entire age group. Among the 60 respondents only 20 of them have identified the rasa correctly.

Table shows over all Identification of Roudra Rasa Identified

Male -30 and Female - 30
Age Group 18 – 60

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Based On</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Eye</td>
<td>8</td>
<td>12</td>
</tr>
<tr>
<td>2.</td>
<td>Face</td>
<td>13</td>
<td>12</td>
</tr>
<tr>
<td>3.</td>
<td>Lips</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>4.</td>
<td>Makeup</td>
<td>8</td>
<td>5</td>
</tr>
</tbody>
</table>
Veera Rasa is identified on the basis of eye expression

Here in this graph, it can be seen that overall identification of Veera Rasa based on different category by taking the entire age group. Among the 60 respondents only 18 of them have identified the rasa correctly.

Table shows over all Identification of Veera Rasa Identified

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Based On</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Eye</td>
<td>8</td>
<td>11</td>
</tr>
<tr>
<td>2.</td>
<td>Face</td>
<td>15</td>
<td>15</td>
</tr>
<tr>
<td>3.</td>
<td>Lips</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>4.</td>
<td>Makeup</td>
<td>7</td>
<td>4</td>
</tr>
</tbody>
</table>
Graph shows over all Identification of Veera Rasa Identifiers

Male -30 and Female - 30
Age Group 18 – 60

![Graph showing identification of Veera Rasa](image)

Karuna Rasa is identified on the basis of eye expression

Here in this graph, it can be seen that overall identification of Sringara Rasa based different category by taking the entire age group. Among the 60 respondents, less then half i.e. only 8 of them have identified the rasa correctly.

Table shows over all Identification of Karuna Rasa Identified

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Based On</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Eye</td>
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<td>4</td>
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<td>2.</td>
<td>Face</td>
<td>18</td>
<td>21</td>
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<tr>
<td>3.</td>
<td>Lips</td>
<td>2</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>Makeup</td>
<td>6</td>
<td>4</td>
</tr>
</tbody>
</table>
Graph shows over all Identification of Karuna Rasa Identifiers

Male -30 and Female - 30

Age Group 18 – 60

Bhayanka Rasa is identified on the entire facial expression

Here in this graph, it can be seen that overall identification of Bhayanaka Rasa based on different category by taking the entire age group. Among the 60 respondents, less then half i.e. 22 of them have identified the rasa correctly

Table shows over all Identification of Bhayanaka Rasa Identified

Male -30 and Female - 30

Age Group 18 – 60

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Based On</th>
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<tr>
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<td>11</td>
<td>11</td>
</tr>
<tr>
<td>2.</td>
<td>Face</td>
<td>10</td>
<td>12</td>
</tr>
<tr>
<td>3.</td>
<td>Lips</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>4.</td>
<td>Makeup</td>
<td>8</td>
<td>5</td>
</tr>
</tbody>
</table>
Graph shows over all Identification of Bhayanaka Rasa Identified

Male -30 and Female - 30

Age Group 18 – 60

Beebhatsa Rasa is identified on the entire facial expression

Here in this graph, it can be seen overall identification of Beebhatsa Rasa based on different category by taking the entire age group. Among the 60 respondents, only 26 of them have identified the rasa correctly.

Table shows over all Identification of Beebhatsa Rasa Identified

Male -30 and Female - 30

Age Group 18 – 60

<table>
<thead>
<tr>
<th>Sl. No.</th>
<th>Based On</th>
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<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Eye</td>
<td>10</td>
<td>4</td>
</tr>
<tr>
<td>2.</td>
<td>Face</td>
<td>10</td>
<td>16</td>
</tr>
<tr>
<td>3.</td>
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<td>4</td>
</tr>
<tr>
<td>4.</td>
<td>Makeup</td>
<td>7</td>
<td>6</td>
</tr>
</tbody>
</table>
Graph shows over all Identification of Beebhsa Rasa Identified by Male -30 and Female - 30 Age Group of 18 – 60

Adbhuta Rasa is identified on the basis of eye expression

Here in this graph, it can be seen that overall identification of Adbhuta Rasa based on different category by taking the entire age group. Among the 60 respondents, only 8 of them have identified the rasa correctly.

Table shows over all Identification of Adbhuta Rasa Identified by Male -30 and Female - 30 Age Group of 18 – 60

<table>
<thead>
<tr>
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<tbody>
<tr>
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<td>4</td>
</tr>
<tr>
<td>2.</td>
<td>Face</td>
<td>19</td>
<td>15</td>
</tr>
<tr>
<td>3.</td>
<td>Lips</td>
<td>0</td>
<td>3</td>
</tr>
<tr>
<td>4.</td>
<td>Makeup</td>
<td>7</td>
<td>1</td>
</tr>
</tbody>
</table>
Graph shows overall Identification of Adbhuta Rasa Identified by Male -30 and Female - 30 Age Group of 18 – 60

Shanta Rasa is identified on the basis of entire face expression

Here in this graph, it can be seen that overall identification of Sringara Rasa based on different category by taking the entire age group. Among the 60 respondents exactly 40 of them have identified the rasa correctly

Table shows overall Identification of Shanta Rasa Identified by Male -30 and Female - 30 Age Group of 18 – 60

<table>
<thead>
<tr>
<th>Sl. No.</th>
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<tr>
<td>3.</td>
<td>Lips</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>4.</td>
<td>Makeup</td>
<td>5</td>
<td>3</td>
</tr>
</tbody>
</table>
Over all, among the navarasa’s only Shanta rasa has been identified by 40 maximum number of respondents. Sringara rasa has been identified by 30 respondents, the least identified rasa are Karuna and Adbhuta. Only 8 respondents have identified. Rest rasas take the place in between these rasas. They are identified to a little extent as Bhayanak, Bhibatsa, Veera Raudra, Hasya.

This clearly states that even though people are interested in performing arts especially classical dance, I feel people go to get entertainment and only few of them understand and the expression because they may not be deeply interested in grasping the exact rasa. Audiences
mostly misunderstand one rasa with the other for example – veera and Raudra are misinterpreted, in the same way hasya and abhutha, bhibatsa and bhayanak rasas too.

Even though audience feels they understand facial expression portrayed by the dancer during a performance, even then they fail to get the exact rasa being shown and just guess them based on the theme.

Just to get the exact idea a concert was organized to collect data with regard to audience interpretation towards classical dance performance and what do they look for in it.

**Interpretation Taken From 30 Respondents in Live Dance Concert**

**Using Some Questionnaire –**

1) Do You Visit Any Classical Dance Performance?

2) Which form of dance do you prefer?

3) What do you look in each performance?

4) What do you expect from the artist?

Based on the collected data from the audience in a live classical dance concert, the following results were collected—data has been collected from
respondents healing from Kochin, Hyderabad, Pune, Delhi, Nagpur, Udupi, Bombay Dharwad, Bangalore, Madras,
97% of public prefer visiting a classical dance concert.
63% of public mostly visit bharathanatya when compared to other forms.

33% look for expressions, 23% look whether cultural aspect is being portrayed, 17% look for representation of historical events, 13% look for entertainment, and 7% are interested in theme and costume.

40% of the audience expects the dancer to portray facial expression, 27% pay more attention to music during a concert, 20% look for rhythm in each performance, and only 13% among audience expect the dancers to communicate with them during the performance.

After these results a clear picture is got that more attention is being paid towards facial expression during a classical dance performance.

The analysis of the data is shown by using pie chart:

Pie -chart Shows Interpretation Taken from 30 Respondents

Live Concert

Do you visit any classical dance performance?

No, 1, 3%

Yes, 29, 97%
Which form of dance?

- None, 5, 17%
- Bharatanatyam/Kathakali, 2, 7%
- Khatakali, 4, 13%
- Bharatanatyam, 19, 63%

What do you look in each performance?

- Theme, 2, 7%
- Costume, 2, 7%
- Expression, 10, 33%
- History, 5, 17%
- Culture, 7, 23%
- Entertainment, 4, 13%
What do you expect from the artist?

- Dance on rhythm, 6, 20%
- Communication with Audience, 4, 13%
- Facial Expression, 12, 40%
- Music, 8, 27%

Pie-chart Shows Interpretation Taken from 8 Uneducated Respondents

- Shanta rasa, 8, 14%
- Sringara rasa, 5, 9%
- Adbhuta rasa, 5, 9%
- Hasya rasa, 8, 14%
- Beebhsa rasa, 3, 5%
- Roudra rasa, 6, 11%
- Bhayanaka rasa, 7, 13%
- Karuna rasa, 8, 14%
- Veera rasa, 6, 11%
As shown in the above pie chart even among the uneducated respondents Shanta, Karuna and Hasya these rasas have been identified by maximum number of people, next Bhayanaka rasa has been identified, Beebatsa rasa has been identified by least number of informants. Raudra ,Veera, Shringara rasa comes in between these rasa. It is clearly seen that education, age, gender has no role to play in identification of non-verbal expression (Navarasa).

Pie-chart Shows Interpretation Taken from 10 Respondents - House wives

Similarly data had been collected by housewives from different places - Dharwad, Udupi, Bombay, Pune, Kochin and Delhi. Results obtained is shown in the pie chart above. Most of the house wives have identified the rasas correctly, reason behind correct identification of rasa is due to their
daughters, granddaughters who learn classical dance, even some housewives have learned classical dance in their childhood, but due to some external factors have stopped performing. Results took me as a surprise that most of them are educated, but still lack the interest in perceiving the art form and enrich their interest in this ancient performing art Bharatanatya.

I still doubt whether it is a fault with the dancers or with the audience, since common men identify emotion in day to day life, when compared them to identify these same emotions in a dance performance.

This leads us to think is it just due to lack of interest lack of involvement in the field of performing arts or our less exposure towards our cultural root due to globalization.

Life without expression is just impossible to think. Since these exchanges of emotions or gestures in form of expression define our social relationship in the society. Each expression is taught to us, so that we know what expressions are appropriate and when to be used.

Navarasa the art of expression is neither culture specific nor style specific. Human feelings are universal. People grow in different kinds of cultures but they do not have different sets of emotions, love, hate, anger, compassion, disgust, sorrow etc.
Anybody can identify themselves with each emotion. All of us are connected to each other with the common thread of human emotions inspite of gender differences.

There is lot more scope for analysis using different variety of abhinaya and relating it to the society. Here in this thesis I have just made an attempt to elicitate the relationship between expression, sign language and society which walk in hand to hand in our society, and their relation with the art form Bharathanatya.

**Scope for Further Research**

Given the findings and the limitations of the present study, scope can be given to conduct further research of the other forms of abhinaya in practical and all four other forms together to find out its response in the society.

1 - The study can be conducted on dancers and dance teachers to find out their response on abhinaya.

2 - Individual differences among students and teachers can be seen based on their influence, due to learning styles, cultural background. If so how such variables change the interpretation.
3 - Using certain variables as age, gender, caste, cultural background, motivation, lifestyle, education, exposure major difference can be found in the interpretation.

4 - Being an outsider- (a non-dancer) just to have a check do these external factors affect in understanding Abhinaya in any performance can be studied.

4.1. It may be a vertical move (without moving out of a particular society).

4.2. Horizontal move – (from one society to another)
House wife’s, students opt for abroad education, work oriented shift etc.

4.3. Diagonal - Individual different circumstance childhood in one background to adult hood lifestyle change, post marriage, pre marriage.

Through this, a completely different response can be gathered since Abhinaya is an excellent example for a good communication.