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A Comparative Study of Abhinaya and Emotional Expression in Kathak and the Folk Dances of Jharkhand

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Abstract

The earliest form of communication through movement, rhythm, gestures, facial expressions, music, and dramatic elements was dance. In addition to communicating thoughts, ideas, social/collective experiences, cultural/religious beliefs/worldviews, and interpersonal relationships; dance expresses these things through movement, rhythm, gesture, facial expression, music and drama. The vast array of Indian dances includes classical styles, folk dances, tribal dances, ritualistic dances, devotional dances, theatrical dances and modern dances. It should be noted that the Indian Classical Dances are highly expressive of human emotion and its vivid portrayal through movement and gesture. This paper attempts to compare the methods of expressing emotion within Kathak and Jharkhand folk dances.

Although each style has its own distinct characteristics, both styles comprise a single system. The paper uses comparative analysis of facial expressions and gestures, movements, rhythm, music, costumes, themes, social/cultural contexts, and audience engagement to compare Kathak and Jharkhand folk dances. Comparative analysis provides information about the differences and similarities between various dance forms. This type of analysis can be beneficial when studying and preserving specific forms of dance for future generations. Comparative analysis is also used to evaluate the potential for growth and advancement of Indian dances (especially Kathak and Jharkhand folk dances). Comparative analysis not only helps to provide additional insight into the unique aspects of each form of dance (which contributes to advancing the field of dance theory) but also preserves and transmits cultural/traditional knowledge of a community to future generations. The comparative analysis also illustrates how each style is currently being maintained/preserved/promoted/developed. Comparative linguistics is a method of analyzing language by identifying similarities/differences between languages. Comparative linguistics may be used to identify a universal/reconstructive language.

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1. Introduction:

The dance as a way for humans to communicate and interact among themselves, using their own bodies as means of expression, is one of the most significant aspects of human behavior. Even before the emergence of any form of language, humans used their physical expressions as a means of celebrating holidays, presenting specific images, or expressing emotion. Today, the dance is an essential element of human activity and has been formalized in many ways, including the classical and popular forms of dance. One of the countries where dance has a special place in human society is India. India has a long and varied history of dance. The Indian dances are categorized as classical, popular, tribal, ritual, devotional, theatrical, and modern. All of the movements in Indian dance are directly linked to the way humans express their emotions.

Furthermore, Indian dances are characterized by the great variety of techniques used to express certain emotions. An important component of Indian dance is the concept of Abhinaya. Abhinaya is an all-inclusive term used to describe all the methods a dancer employs to portray emotions and narratives to an audience. There are four types of Abhinaya in Indian dance: hand gestures and body movements (Angika Abhinaya); vocal/verbal expressions (Vachika Abhinaya) in conjunction with music; the use of costume and accessories (Aharya Abhinaya); and emotional expressions (Sattvika Abhinaya). Kathak is a classical dance style thought to have originated from the storytelling style of the Kathakas. Kathak has gone through various stages of development and has been performed in multiple socio-cultural settings – from the royal court to temple rituals.

In addition to its evolution, Kathak has developed its own distinctive repertoire, movements, Abhinaya, and rhythms. Kathak is particularly well-known for its footwork, poses, gestures, glances, and movements that, when combined with the Layakari rhythmic pattern technique (the utilization of rhythmic patterns), produce spectacular rotational movements.

While Kathak is a highly technical dance, it is also a dramatic art form that utilizes the elements of Abhinaya. Jharkhand is a state located in Eastern India noted for its folk dances. Jharkhand has a large number of tribal ethnic groups that have developed numerous local folk dances.

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Most of the folk dances are performed by villagers throughout the year. Typically, the folk dances are connected with rituals and cycles of life: planting and harvesting dances, Karma, Jhumair, Paika, Domkach, Chhau, Sarhul, Sohrai, etc.

Moreover, typically, folk dance themes are related to nature, the daily lives and hardships of people, the beauty of the village, and the surrounding environment. The folk dances are performed in a circle, sometimes in a line or in other configurations with traditional musical instruments and folk songs.

2. Concept of Abhinaya in Indian Dance:

Abhinaya plays an important part in the development of the Indian Dance Tradition. In its most basic sense, Abhinaya means "carrying" or "delivering." The Abhinaya technique includes all of the ways a dancer can convey their feelings, stories, and/or messages to an audience. It should be emphasized that Abhinaya does not just include facial expressions; it also includes various forms of body language including eye contact, eyebrow usage, body movement, and/or various combinations of the above.

Additionally, Abhinaya extends into many aspects of the entire performance including costume, music, and the emotions of the dancer.

2.1 Angika Abhinaya- Angika Abhinaya refers to the use of one's body to communicate. The various parts of the body that may be used to perform Angika Abhinaya include the head, eyes, eyebrows, hands, arms, torso, legs, feet or any movement of the body. Some examples of how Angika Abhinaya appears in Kathak are;

- Hand gestures
- Eye movements
- Facial expressions • Body postures
- Walking patterns
- Rhythmic footwork
- Spins and turns
- Character portrayal
- Interaction with space

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Angika Abhinaya may represent social and cultural norms in Jharkhand folk dances through group formations, rhythmic body movements and gestural representation of agriculture activities, hunting, festival celebrations, relationship dynamics and ritual practices.

Although there are similarities between Kathak and Jharkhand folk dances concerning Angika Abhinaya, the gestural vocabulary utilized in Jharkhand folk dances is less clearly defined than that of Kathak.

2.2 Vachika Abhinaya Vachika - Abhinaya refers to the use of words and voice in dance as sources of information. Dance traditions commonly use song, music, recitation, speech and lyrical interpretations to transfer emotions from one person to another. Frequently in Kathak performances, there is poetry, thumri, dadra, bhajan, ghazal and/or other compositions that are utilized for Abhinaya. The performer uses hand gestures and facial expressions to convey the meaning of the words in the composition. Folk traditions in Jharkhand commonly combine singing with dancing. Songs relate to many different topics; including festivals, agriculture, love, marriage, nature, social interactions, and community.

2.3 Aharya Abhinaya -Aharya Abhinaya relates to the outside appearance of the dancer. This includes costume, jewelry/ornaments, make-up, and how the dancer presents themselves on the stage. Kathak costumes may differ based upon the tradition of the performance and the setting/environment of the performance. Costumes, jewelry/ornaments, make-up, and accessories help create characters, visual aesthetics, and cultural identity. Costumes worn by dancers in Jharkhand folk dances typically reflect the local identity of the community. Jewelry, fabrics/colors, etc., along with headgear, can represent cultural/social practices/norms.

2.4 Sattvika Abhinaya Sattvika- Abhinaya relates to internal emotions and their external representations. This representation is especially relevant to accurately portray feelings. Technical accuracy in movement does not guarantee that the dancer will successfully express emotions.

Therefore, the dancer must be aware of the context of what he/she is attempting to perform. In Kathak, Sattvika Abhinaya occurs within narrative compositions. The dancer expresses devotion, love, separation, humor, longing, etc., through gestures and facial expressions.

3. Objectives of the study:

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This research project will have several objectives including:

- Examining the importance and conceptual framework of abhinaya as it relates to Indian choreographic lineages with an emphasis on identifying the communicative elements found in kathak.
- Identifying how various folk dances from Jharkhand are able to express emotional states.
- Comparing the ways that facial expressions, body movements (kinesics), body position (body alignment), rhythmic structure and walking/running/moving in space (locomotor) are used in both kathak and Jharkhandi folk dance.
- Investigating the similarities and differences in the individual and group models of artistic expression.
- Understanding the interrelationships among choreography, auditory arts, cultural legacy and the life experience of a community.
- Evaluating the educational and social benefits of examining both performance forms, along with a critique of current issues related to the pedagogical transmission of these forms.
- Developing appropriate documentation methods for recording and presenting these forms; evaluating alternative approaches to pedagogical delivery; and developing strategies for conserving and promoting these specific dance forms.
- Enhancing the scholarly awareness and public appreciation for the folk-dance legacies of Jharkhand.

4. Methodology:

This study involves a qualitative, descriptive and comparative research. Since the primary aim of my study is to understand expressive characteristics and not to quantify the performance attributes, a qualitative research would be appropriate.

4.1 Research Design

A comparative descriptive research design has been adopted for the study. The study compares Kathak dance with selected folk and traditional dances forms such as Karma, Jhumair, Paika, Domkach, and Chhau of Jharkhand. 4.2 Sources of Data

My sources of data include secondary sources such as

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- Books on Indian classical dances
- Books on Kathak dance, Indian aesthetics and Abhinaya
- Tribals and folk traditions of Jharkhand
- Articles on cultural traditions and tribal dances
- Government reports and cultural organization reports
- Educational material and documentaries
- Articles on intangible cultural heritage

4.3 Comparing Parameters

The study makes comparison based on the following parameters:

- Facial expressions
- Eye movements
- Hand gestures
- Movement of body
- Body language
- Rhythm
- Music
- Dress, costume and Attire
- Narrative themes
- Social themes and context
- Involvement of audience
- Training and pedagogy
- Emotional vocabulary

4.4 Scope of the Study

The study scope is limited to the selected folk dances of Jharkhand. The study aims at identifying general trends of emotional and cultural expression.

4.5 Limitations of the Study

Since the folk traditions are diverse and vary from one community to the other and even among communities, it is not possible to represent all traditions in one survey. Moreover, variations can be observed in the performance practices among different dancers, occasions and audiences, and different age groups and their perceptions.

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5. Kathak and Emotional Expression:

Kathak is a very important classical dance tradition in India. The word kathak refers to the two main parts of this tradition – the art of telling stories and the role of the Kathakas. Through many years, Kathak has changed and grown due to the influence of religious/devotional, aristocratic/courtly, theatrical/performing arts, and cultural practices. Kathak combines rhythm, movement, story, music, and emotion. The technical connection between rhythm and the dancers' movements is extremely important, but so is the interpretive/emotional component.

5.1 Facial expressions The face is used as an expressive tool in kathak. Eyes, eyebrows, lips, cheeks etc., are all used to express emotions.

For instance, love may be shown using slow eye movements and a subtle facial expression, whereas humor needs a more playful facial expression. Devotion may be expressed through facial expression, body position/posture, and hand gestures.

5.2 Eye expressions Eye movements are an integral part of abhinaya. They may be used to show:

- Attention
- Attraction
- Surprise
- Fear
- Love
- Suspicion
- Devotion
- Separation
- Playfulness

In addition, eye movements can be used to focus the audience's attention on imaginary characters or items.

5.3 Hand Gestures Hand gestures are the main vehicle for conveying both the story/narrative and symbolism. Hand gestures may be used to convey many types of images flowers, animals, natural elements, human interaction, action/character. The quality of the gesture and its interaction with all other elements of the performance (e.g. facial expressions,

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body movements, rhythms, music) are essential to evoke emotional responses from an audience.

5.4 Rhythmic Expression Rhythm is integral to Kathak Dance. The footwork, turns, rhythmic syllables and use of percussion instruments come together to create a lively performance. Although rhythm is typically seen as a technical element of Kathak Dance, it has been demonstrated that various types of rhythm can create significant emotional reactions within audiences.

For instance, a fast tempo can generate feelings of excitement; whereas a slow tempo can generate feelings of reflection/introspection. 5.5 Narrative expression Storytelling is a significant element of kathak dance.Specifically, kathak compositions typically include tales about krishna, radha-krishna, devotional poetry, historic events or tales, and/or other important cultural figures.

However, the dancer does not merely relate the narrative; he/she embodies it by translating words and narrative structures into movement.

6. Folk Dance Traditions of Jharkhand:

The Indian state of Jharkhandis home to a diverse range of tribal and non-tribal communities who have their own folk music and dance traditions. Dance is an integral part of the people's life, especially during festivals, weddings, sowing and reaping seasons, community gatherings and rituals.

6.1 Karma Dance

Karma dance is associated with the Karma festival and performed by many communities in Jharkhand and the neighboring states. This dance is also closely related to the communities' social life and connected to seasonal and agricultural cycles and nature. It is characterized by its group performance and rhythmic movements that create a specific mood and atmosphere. Group performances are preferred over solo dance, which points to the importance of collective activities in this cultural tradition.

6.2 Jhumair

Jhumair dance is a traditional folk-dance style performed in Jharkhand and the neighboring states. It is characterized by its rhythmic and group performance and is performed both by men

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and women. This dance style emphasizes emotions through body language and expressive movements and is accompanied by music and singing.

6.3 Paika

The traditional dance style Paika is connected to battle martial practices, movements, and fighting techniques and requires excellent skills in balance, agility, and courage. This dance style is characterized by a wide range of emotions from bravery and courage to joy and vigor and is focused on military themes and virtues.

6.4 Domkach

Domkach dance is associated with marriage celebrations and characterized by a humorous and entertaining performance, participation of both women and men and focus on love and social values. It is performed in a festive and lively manner and emphasizes feelings conveyed by music and dance, such as humor, romance, and friendship.

6.5 Chhau

The Seraikella style Chhau dance is a significant folk tradition of Jharkhand that combines dramatic, acrobatic, and pictorial dances and utilizes extensive use of music and masks. In the Seraikella style, dance artists use different types of colorful masks that represent certain traits and emotions. Since the use of facial expressions is limited due to the wearing of the masks, artists use body language and movements, as well as specific dance movements and rhythms to convey the plot and emotional content.

6.6 Sarhul and Sohrai

The six festivals associated with nature have two major components: Sarhul and Sohrai. These are based upon the seasonal cycles of agriculture and the environment. All of these dances are performed at social events and celebrations that focus on the theme of "community", and the themes of community life, nature, love, fertility, marriage, and family values.

7. Comparative Dimensions of Abhinaya and Emotional Expression:

The comparison between Kathak and Jharkhand folk dances can be understood through several dimensions.

Dimension	Kathak	Jharkhand Folk Dance
Nature	Classical dance tradition	Folk and community traditions
Training	Often systematic and formal	Frequently community-based and experiential

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Abhinaya	Highly developed and codified	Generally contextual and culturally embedded
Individual expression	Strong Often collective	Facial expression Highly significant
Facial expression	Highly significant	Varies by dance form
Hand gestures	Systematically used	Often functional, symbolic, or natural
Rhythm	Highly structured	Closely connected with folk music and community movement
Music	Classical/semi-classical compositions	Traditional folk songs and instruments
Themes	Devotion, love, mythology, narrative	Nature, festivals, agriculture, marriage, social life, courage
Costumes	Performance-specific	Community and regional identity
Audience	Often spectator-oriented	Frequently participatory
Transmission	Guru-disciple and institutional systems	Family and community transmission
Performance context	Stage and cultural institutions	Festivals, rituals, social gatherings and stages

8. Similarities between Kathak and Jharkhand Folk Dances:

Although there are many differences between Kathak and the folk dances of Jharkhand, they do have a lot in common.

- 8.1 Expressing Emotions through Dance Both Kathak and Jharkhand folk dances use movement and music to express emotions including joy, devotion, love, courage, humor, excitement and social connections.
- 8.2 Using Music to Understand Both Traditions To fully appreciate both Kathak and Jharkhand folk dances you need to know about the music used in each tradition (rhythms, percussion, melodies, compositions) and the poetry that accompanies them.
- 8.3 Preservation of Culture Both Kathak and Jharkhand folk dances help to keep alive the cultural values, stories, aesthetics, social customs and identity of those who practice them. 8.4 Using Your Body to Communicate Through Dance In both Kathak and Jharkhand folk dances your body acts as a way to communicate. Your body can create meanings by using hand gestures, body postures, rhythmic movements, spatial arrangements and other forms of nonverbal communication.

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- 8.5 Passing on Knowledge Across Generations Both Kathak and Jharkhand folk dances are taught from one generation to the next.

However, the method of teaching varies. Teaching methods may include formal instruction from teachers or community members, learning from family members or observing performances.

9. Variances in emotional expression:

The main differences concern the ways in which the dance forms represent the emotions.

- 9.1 Codified Versus Uncodified Abhinaya

  The classical technique and codified Abhinaya found in Kathak is contrasted with the community-based traditions of folk dance forms in Jharkhand that are developed by participating in them and observing others perform.

- 9.2 Individual Versus Collective

  Expression In contrast to the individual performer(s) of Kathak, folk dance forms frequently express collective feelings.

- 9.3 Narrative Versus Social Context

  Folk dance forms in Jharkhand provide a social commentary on daily life, seasonal changes, festivals, marriages, agriculture, natural phenomena and community identity, while Kathak Abhinaya focuses on literary and religious themes.

- 9.4 Facial Expression Versus Body ExpressionAlthough Kathak places great importance on using the face to communicate emotion, many of the folk dance forms of Jharkhand use the body to represent facial expressions.

  For example, the masked Chhau dancers use their entire bodies to create representations of facial expressions.

- 9.5 Performance Environment

  In comparison to the performance environments of Kathak, which include auditoriums and other formal settings, the performance environments for folk dance forms in Jharkhand have historically been village environments, festival occasions, marriage celebrations and rituals. However, with time, an increasing number of these performances are taking place in more formal settings.

10. Benefits of learning Kathak and Jharkhand folk dances together:

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The study of both dance forms has many educational, cultural, artistic and social benefits.

10.1 Preservation of cultural heritage :

A comparative study encourages appreciation of both classical and folk traditions, and contributes to the preservation of both forms.

10.2 Development of emotional intelligence Learning to dance can enhance recognition and expression of human emotions.

10.3 Development of creativity

The study of a classical dance form in which there is scope for improvisation within a codified technique can combine with an appreciation of folk traditions which value the context of the performance and of the community, to develop learners' creative capacity.

10.4 Cultural awareness

Students can develop an appreciation of India's diverse cultural traditions. Understanding Jharkhand folk traditions and Kathak, a classical Indian dance form, can broaden their awareness of Indian dance beyond the region and community.

10.5 Physical development

Dance can improve co-ordination, flexibility, suppleness, balance, posture, rhythmic sense and concentration.

10.6 Social development

Participating in folk dances encourages a sense of community, cooperation, co-ordination and involvement, whereas Kathak can develop students' discipline and self-confidence as well as interpersonal skills during performance.

10.7 Educational incorporation

Both dance traditions can be integrated into school and higher-education curricula through music, physical education, cultural studies, history, literature and performing arts.

10.8 Tourism and cultural promotion

Traditional dance can attract cultural tourism to a region, thus promoting its cultural heritage, so long as local communities and appropriate traditional authorities are involved

11. Progress and Contemporary Developments:

Both Kathak and Jharkhand folk dances have witnessed several developments in their contemporary presentation and performance.

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11.1 Institutionalization of Kathak Dance

Kathak dance has gained popularity, which has helped in its increased visibility and reach through institutions such as universities, academies, festivals, media, and international platforms. Formal teaching and learning in institutions such as Kathak dance academies have enhanced the spread and popularity of Kathak dance worldwide.

11.2 Role of New Digital Technology in Preserving and Disseminating Knowledge of Classical and Folk Dances

New digital technology can play a significant role in the preservation and dissemination of Kathak and Jharkhand folk dances. My research can be published online to reach a wide audience. Online platforms can offer video recordings, interviews, and recordings of performances for better dissemination and preservation of this traditional dance.

11.3 Increased Awareness of Jharkhand's Cultural Traditions and Folk Dances

The cultural traditions and folk dances of Jharkhand are gaining popularity and awareness through programs, festivals, research, and writings. Moreover, travel agencies, media, universities, and colleges promote the folk dances through their events and fairs.

11.4 Staging of Folk Dances in Formal Venues

The folk dances of Jharkhand are presented and performed in formal venues such as auditoriums. This development brings the dance to a wider audience but creates new contexts and meanings.

11.5 Increased Participation of the Younger Generations in Learning and Showing Off Traditional Folk Dances

Youths are participating in the performance of folk dances through fairs, festivals, competitions, and social media. They learn folk dances in schools, colleges, and community centers.

11.6 Fusion Trends Involving Classical and Folk Elements

There is a trend of fusions of classical and folk elements in contemporary dance performances. The blending of classical and folk dance can be a gateway to a new dance genre. However, the fusion should be done purposefully while understanding each dance's principles.

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11.7 Roles of Universities and Researchers

Universities can help preserve folk dances by recording and publishing findings on the dance's history, words, musical instruments, performances, oral histories, costumes, contexts, and settings. Additionally, the institutions can come up with their dance lexicons, especially of the folk dances of Jharkhand.

12. Challenges:

Despite their cultural significance Kathak and the folk dances of Jharkhand face a number of challenges.

- 12.1 Commercialization The commercialization of traditional dances for entertainment purposes can lead to a dilution or modification of their cultural and ritual significance.
- 12.2 Loss of Traditional Context Folk dances, which were traditionally associated with community events such as festivals, farming, rituals, weddings etc., may lose much of their traditional context when they are performed only on the stage.
- 12.3 Declining Community Transmission The decline in the number of people participating in traditional community events, along with changes in lifestyles (e.g. migration, occupational shifts), can negatively affect the transmission of these dances across generations.
- 12.4 Lack of Documentation Many regional variations of folk dances have not yet been properly documented. The oral tradition of passing down knowledge about the dances can be lost if elderly dancers are no longer able to share their knowledge.
- 12.5 Economic Difficulties The financial instability experienced by artists who work in traditional forms, combined with an unpredictable income stream, can disincentivize younger generations from pursuing careers in dance.
- 12.6 Limited Institutional Support Many traditional dance communities lack formal training opportunities, documentation resources, performance venues and professional network access.
- 12.7 Standardization The risk exists that formal training will standardize the diverse traditions found within folk dance and therefore reduce the unique characteristics of each tradition.

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- 12.8 Cultural Misrepresentation Often times, performances are staged without providing sufficient background information regarding the community, historical significance, or social context of the performance.
- 12.9 Competition from Popular Entertainment Digital entertainment and popular culture compete for the time and attention of youth. As a result, traditional forms may struggle to attract a following.
- 12.10 Lack of Research Infrastructure Additional research infrastructure is needed to systematically study aspects related to dance notation, oral history collection, musical accompaniment, movement vocabularies, community ownership and contextualization.

13. Findings of the Study:

The following ten findings resulted from my comparative analysis.

Findings:

- Findings 1. Dance as emotional communication Both Kathak and the folk dances of Jharkhand use dance as a form of emotional communication. Dance allows us to communicate emotions through movement, rhythm, gesture, facial expression, music, and group interaction without using words.
- Findings 2. Kathak's structured expressive vocabulary Kathak has developed an elaborate and structured system of Abhinaya. All elements (facial expression, eye movement, hand gestures, body position, rhythmic patterns, and interpretive storytelling) are integrated into a cohesive whole that communicates meaning.
- Findings 3. Folk emotional expression is highly dependent on context Emotional expression in the folk dances of Jharkhand is highly dependent upon the context of the performance. The emotional meaning of a given dance will vary based upon whether it is being performed at a festival, a wedding, an agricultural event, a ritual or a community program.
- Findings 4. Collective expression is a common theme in Jharkhand tradition Many dances in Jharkhand emphasize collective expression rather than individual expression. Dancers work together to create a unified experience.

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- Findings 5. Music is essential to both traditions Music is a fundamental component of both Kathak and Jharkhand folk dance. Rhythm provides the framework for movement while music provides emotional and narrative content.
- Findings 6. Costumes provide cultural identification Costumes and other decorative items serve as another means of providing emotional expression. In the case of Jharkhand folk dance, costumes may be associated with regional and/or community identity.
- Findings 7. Chhau illustrates how body movement, posture, rhythm and spatial design can be used to express character when facial expressions are unavailable Chhau's use of masks illustrates how body movement, posture, rhythm and spatial design can be used to convey character when facial expressions are unavailable
- Findings 8. Transmission methods differ Kathak is transmitted via a formally organized system of teachers and schools. Many of Jharkhand's folk dance traditions are transmitted through family members, community members, observation, participation and oral transmission.
- Findings 9. Both traditions are evolving Modern stage presentations, digital media, educational programs, tourism, cultural festivals and contemporary choreographers are opening new avenues for both traditions.
- Findings 10. Preservation requires contextually informed documentation Preserving these traditions should involve more than just documenting movement. Songs, instruments, costumes, stories, rituals, performance venues and the collective meanings created by communities and traditional practitioners should also be documented.

14. Suggestions:

Based on the comparative analysis, the following recommendations may be suggested.

- 14.1. Documentation Creating a system to document traditional knowledge is essential. This includes recording dance steps, songs, musical instruments, attire, stories and verbal accounts, performance environments and variations. 14.2. Digital Archives Educational institutions such as universities, museums and other cultural organizations may create digital archives containing videos, photos, interviews and research related to traditional knowledge.

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- 14.3. Inclusion into educational institutions Kathak and Jharkhand folk-dance can become part of the curriculum at schools and universities via hands-on classes, study of culture, workshops and research.
- 14.4. Training programs Regular workshops featuring traditional artist(s) may be established to allow students to learn directly from expert(s).
- 14.5. Support for traditional artists Traditional artists and local residents may be offered platforms to perform, scholarships, fellowships, residency programs, training programs and additional support.
- 14.6. Involvement from the community Community residents who have actively participated in preserving traditional dances should be supported and included in decision-making processes regarding those dances.
- 14.7. Tourism that supports the local economy Tourism initiatives need to be planned so as to showcase folk dances properly and not simply as inexpensive entertainment.
- 14.8. Funding of research centers and scholarships Funding by universities of research centers that document indigenous/tribal and traditional performing arts, music, dance and oral traditions.
- 14.9. Participation by young people Young people can be encouraged to participate in dance through competitions, cultural clubs, workshops, digital media, school festivals and social media.
- 14.10. Communication among dancers Classical and folk dancers may communicate with each other.
- However, a distinction must be made between traditional dances and their contemporary/interpreted versions.
- 14.11. Preserve variations The variations in traditional dances should be recorded and not standardized.
- 14.12. Ethical filming and archiving Filming and archiving should include contextual information that identifies performers, communities and cultures that provided the content. Permission should be obtained from community members if necessary.

15. Educational Value of the Comparative Study:

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The comparative study of Kathak and Jharkhand folk dances may be highly beneficial for educational purposes. Firstly, dance-based knowledge of Indian culture may be enriched. Students may gain a better understanding of both classical and folk traditions that are not often compared in social studies. Secondly, dance-based education may be regarded as a holistic experience. Dance promotes body coordination while expressing emotions, which in turn enhances observational skills, social awareness, and empathy. Thirdly, comparative dance studies are a wonderful opportunity to introduce students to the concept of experiential learning. Students may watch performances, interview dancers, learn movements, study costumes and instruments, and become immersed in the cultural context of the dance tradition. Fourthly, the art of dance may be integrated with other subjects through interdisciplinary studies. Themes related to dances may be explored in social studies, literature studies, history, music, physical culture, and ecology.

Finally, comparative dance studies may promote tolerance and respect for cultural diversity. Students may realize that any culture or society has its own unique ways of expressing emotions through dance. Additionally, students may note that different dances may convey similar cultural meanings and historical contexts.

16. Role of Abhinaya in Emotion Education:

Abhinaya is not just a form of emotional expression, but also a form of communication and learning. As an audience member watches facial expressions and body language and understands what those expressions mean; he/she will be able to develop higher emotional intelligence, social awareness, and empathy. Dance allows an individual to observe nonverbal forms of communication and develop skills in reading others. For this reason, Kathak (which has a very expressive face and a gestural language) can be a great way to teach students how to express different emotions using movement of the eyes, eyebrows and hands. Although Kathak is performed as a solo performance by one dancer expressing emotions through his/her body movements, folk dances provide a way to learn about the importance of chorus members and experience community living. Therefore, folk dances could be utilized to educate students about the language of the community, to become aware of the collective emotions of the group, and to participate in the cultural activities of the community. Using both Kathak and Jharkhand

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folk dances to educate students can give them a balanced view of both individual and collective emotions.

17. The Cultural Context of Emotions:

All emotions that are expressed in dances must be viewed within the context of their culture. Each emotion occurs within a particular community/culture. Each community has unique cultural codes, gestures, songs, clothing, stories, and ritualistic practices that influence how emotions are experienced and expressed. Therefore, Kathak is closely associated with poetry/spirituality. Because of this association, Kathak expresses many different types of emotions including: anger/revenge, humor, compassion/devotion.In contrast, the emotions expressed in Jharkhand folk dances are associated with community life. For example, joy is associated with social events/celebrations and bravery is associated with the historical background of the community and the tradition of being warriors. From this point of view, dance is an excellent method for preserving cultural heritage. Each emotion expressed in Kathak is associated with historical/cultural context while each emotion expressed in Jharkhand folk dances is associated with social/community life.

18. Future Development of the Dance Traditions:

The future of Kathak and Jharkhand folk dances could be based upon the idea of preservation and innovation. Technology can allow us to record these dance traditions using advanced recording technology so they can be passed down from one generation to another. Technology can also allow us to digitize all of the elements associated with dance so it can be seen by a larger number of people. While there is a need to preserve the traditions of Kathak and Jharkhand folk dances, we also need to allow for innovation and creativity. When we store these traditional dances digitally, we need to do so in such a way that they are considered unique cultural artifacts and that we allow for individual creative expression. Academic institutions can have an important role in developing dance traditions. Universities and schools can create the environment needed to preserve dance traditions and make them known to a wider audience. Academic institutions can organize specialized dance clubs, workshops and research projects related to dance. Universities can also create interdisciplinary programs that combine study of traditional performing arts. These programs would include collaborations among historians, anthropologists, musicologists, dancers, artists, filmmakers, etc., so that dance

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preservation and research becomes an interdisciplinary discipline that draws on the expertise of many different specialists. Contemporary choreographers can use traditional dance styles to develop new forms of performance. However, there is a distinction between traditional dances and modern adaptations of those dances.

Overall, I feel that the future of Kathak and Jharkhand folk dances will be promising because it will allow for the preservation of traditional forms while at the same time allowing for the adaptation of those forms to meet the changing needs of society and culture today.

19. Conclusion:

The study of Abhinaya (emotional expression) in Kathak and the indigenous dances of Jharkhand provide an example of how diverse the Indian tradition of dance is and how this diversity has come about over time. While both are very different, each relies on human emotion as the vehicle of expression through movements, music, rhythm, costumes etc. Abhinaya is an integral component of Kathak, a very old and established form of classical dance. The use of abhinaya in kathak allows for a specific language of telling folk and dramatic stories, poetry, expressing religious sentiments and love, humor etc. Through the use of facial expressions, eye movements, hand gestures, body posture, rhythm, and accompanying dialogue the kathak dancer communicates directly with the audience and tells a story through movement and gesture. On the other hand, the folk dances of Jharkhand represent another type of Indian culture that has evolved over thousands of years among tribal peoples. These dances are known for their vibrant movements and emotions communicated through dance, that relate to everyday life of the people, nature, rituals, farming etc. Songs and dances are typically integral parts of the community life, reflecting its history, beliefs and social norms. They are usually accompanied by music and played instruments. Emotions and expressions are not separate from other actions as they are inherent to the community culture. Karma, Jhumair, Paika, Domkach, Chhau etc. are some of the most well-known dances of Jharkhand.

Despite being different, both types of dances are equally valuable. This comparison demonstrates the many ways that emotions can be expressed through dance. As such, dance serves as the foundation upon which cultures develop and preserve themselves. Also, it becomes clear that Kathak and the folk dances of Jharkhand differ in several aspects. Kathak is primarily concerned with the individual, whereas the folk style is focused on the community.

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Abhinaya is an excellent means of evaluating these dances because it identifies all of the components of classical dance: physical movement, facial expression, costume, and music. All of these components are present in the movements of Jharkhand's dances; however, they lack the sophisticated development of a system like Abhinaya. Today's youth face a challenge to maintain these components and pass them down to future generations through dance, music and storytelling. The study and retention of dance traditions are also essential to recognizing the contributions of different cultures and promoting their rich heritage. Additionally, modern social and digital media, masterclasses, academic courses, research, tourism etc. can contribute to publicizing Jharkhand's folk dances and Kathak worldwide. In conclusion, the comparison above illustrates how dance traditions differ from one another and thus preserve and promote Indian culture. Kathak and Jharkhand's dances are currently alive traditions and provide inspiration for individuals looking for new methods of self-expression through dance. Furthermore, the two forms unite emotions, history, language, music and other cultural elements.

Therefore, it is imperative to raise awareness regarding different dance traditions and assist them in reaching new audiences through academic research, performances etc. In this regard, individuals will not only learn the movements of specific dances but also gain an appreciation for their cultural significance and meaning. This will ultimately preserve the heritage of Indian culture and its unique dance traditions globally.

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