

Identification of Emotional Maturity among Traditional Dancers: As a Function of Dance Style, Gender and Residency

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ABSTRACT

Maturity in general strength of mind withstand of capacity to evaluate an appropriate manner. Dance is a dynamic root to develop emotional expression and feelings through body movement and practice also linked with emotional maturity. People practicing different styles of dance could be significantly different from each other. The present study has been designed to investigate the level of emotional maturity among traditional dancers as a function of dance style, gender and residency. Following a 2 x 2 x 2 factorial design was adopted, 389 traditional dancers were included for study through purposive sampling technique. The sample selected on pertinent characteristics i.e., dance style, gender and residency. The Emotional maturity Scale (Singh & Bhargav) was used to collect the data from respondents. Hypotheses were tested by using descriptive statistics, three-way analysis of variance with Bonferroni test of Multiple Comparisons. The results revealed that Odissi dancers showed higher level of emotional maturity than folk dancers. Furthermore, the various dimensions of emotional maturity were found significant differences among traditional dancers along with interaction effects. The results are discussed in socio-cultural context of Odisha.

Keywords: *Emotional maturity, Traditional Dancers, Gender and Residency*

India is land of art and culture. Every state of India is known for its indigenous cultural heritage with its dance, music, architecture, art and drama etc. As per the region of India all traditional dances originated from their respective culture or traditions. In worldwide, India is famous for their culture and tradition with their oldest archeological work. The traditional dance style was formulated from that archeological work. Indian classical dance are the vibration of the mind and soul. It is the extremely traditional to following the strict rules by the Bharatha Muni (saint) in the Natyashastra which is the great oldest surviving Natya text in the world. Presently not in India but also in whole world the traditional dance was reached in upper head of society for their

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Identification of Emotional Maturity among Traditional Dancers: As a Function of Dance Style, Gender and Residency

famous Indian traditional norms, gestures, costumes etc. Exponents believe that Indian classical dance has a caliber of creating a new and disciplined life style in society.

India has eight classical dance forms such as; Bharatnatyam, Odissi, Kuchipudi, kathak, Kathakali, Mohiniatyam, Manipuri and Sattriya. Odissi is one of the classical dance forms of India; particularly it originates the eastern part of Odisha. It has two types of traditional dance forms like classical dance form called odissi dance and other one is purely “*anchalika*” or village dance form called folk dance. Odisha is one of the states in India, who has stand by pure “*anchalika*” and village folk cultures. Some folk dances of Odisha namely; Chhau Nurtya, Sambalpuri, Bharti Leela, Danda Nacha and Prahalada Nataka. It is recreation by a group of people along with some traditional instruments like Dhola, Ghumura, Nishan, Mahuri, Taal and Madal. Folk dance is a pure social dance form of is recreation by a group of people and reflects the traditional life of the people of a certain country or region. It involves a group of happy people following dance instructions, costumes, music and song from an experienced caller. Folk dancing is great exercise and a fun full recreational activity for people of all ages. Folk dance is a pure village traditional and social dance form in India. While there are numerous ancient folk and tribal dances, many are constantly being improved.

The scientific study of traditional dance is comparatively of recent origin. In Dictionary articulates that “*Emotional maturity is defined as how well you are able to respond to situations, control your emotions and behave in an adult manner when dealing with others*”. That means it a one type of personality trait of human being, as a result to parade our emotion appropriately usually it reflects and increased emotional stability, adjustment and attainment of self-regulation. Sometimes people clearly attach with the word “mature, “ it suggest that they have qualities, knowledge’s and experience about the particular way. Finley (1996)suggested that maturity is the capacity of mind to endure an ability of an individual to respond to uncertainty, circumstances or environment in an appropriate manner. The ability accurately perceives emotional expression, the ability to understand and regulate emotions to promote emotional and intellectual growth (Mayer & Salovey, 1997). The study also found that those have strong capacity to regulate their emotions should be able to maintain good health, psychological well-being and better outlook on life (Heck & Oudsten, 2008; Salovey, 2001).

William James (1980), who in proposing his famous theory of emotion in has introduced the possibility of a causal role of the face in the experience of emotion. His often quoted statement that “the bodily changes follow directly the perception of the exciting fact, and that our feeling of the same changes as they occur is the emotion. The face is an object of major importance in our daily lives. Faces tell us the identity of the person we are looking at and provide information on gender, attractiveness and age, among many others. Of primary interest is the production and recognition of facial expressions of emotion. Facial expressions of emotion could also play a

Identification of Emotional Maturity among Traditional Dancers: As a Function of Dance Style, Gender and Residency

pivotal role in human communication (Schmidt and Cohn, 2001). According to Menninger (1999), emotional maturity includes the ability to deal constructively with reality.

Emotional culture reveals itself in the kind of action that follows emotion: which emotions are expressed; how they occur; with whom, where, and when; as well as what rules are used to interpret the emotions. In the light of the existing traditional literatures stating point the importance of dance practice is related with some psychological parameters, it is relevant to ask whether people practicing different styles of dance are significantly different each other, it may be demographical background or emotional maturity. In the present study, we attempted to investigate the identification of emotional maturity among traditional dancers as a function of demographic variables namely, dance form, gender and residency of Odisha.

METHODS

Sample

The sample for the study will consist of 389 traditional dancers (199 samples from odissi and 190 samples from folk dancers) who are continuing their dance till date. The dancers will be selected from different dance institutes of Odisha. The pertinent criteria for selection of dancers for various groups were; dance style, gender and residency. The mothers tongue all the responded was odia language.

Table 1, Distribution of Sample

DANCE FORM	GENDER				TOTAL
	Male		Female		
	RESIDENCE		RESIDENCE		
	Urban	Rural	Urban	Rural	
Classical Dancer	50	50	49	50	199
Folk Dancer	46	47	49	48	190
TOTAL	96	97	98	98	389

Note: Based on distribution of sample, it has eight groups like, Classical Male Urban Dancer (CMUD), Classical Male Rural Dancer (CMRD), Classical Female Urban Dancer (CFUD), Classical Female Rural Dancer (CFRD), Folk Male Urban Dancer (FMUD), Folk Male Rural Dancer (FMRD), Folk Female Urban Dancer (FFUD) and Folk Female Rural Dancer (FFRD)

Research Instruments

Demographic Information Schedule

The Demographic Information Schedule described the general characteristics of sample. The information sheet was developed by the researcher to collect background information from the respondents. It encloses items to seek personal information like name, dance style, gender, age, and residency.

Identification of Emotional Maturity among Traditional Dancers: As a Function of Dance Style, Gender and Residency

Emotional Maturity Scale

The scale was developed by Singhand Bhargav (1990). It consisted 48 items covering the basic five dimensions; Emotional Stability, Emotional Progression, Social Adjustment, Personal Integration and Independent. The scale consists of 10 items in each dimensions except only one dimension i.e. Independence which has 8 items. The responses are scored positively weight-age of 5 to 1 (very much to never). Higher the score on the scale, lesser was the degree of emotional maturity and lower the score was vice versa. The reliability of scale was determined by test-retest reliability 0.75 and the scale was validated against external criteria 0.64.

Ethical Issues:

Ethical Issues in Questionnaire Based Research

A questionnaire is a common research methods used in the present study for success of research work depends on the trust and cooperation the researcher gained from the participants. Therefore, in order to implement efficient and ethically appropriate questionnaire based research, it is essential to establish ethical standard that would govern this principle.

Any research using the human beings as participants shall follow the principles of ethics. The following ethical principles was followed in the present study such as, principles of voluntariness, informed consent, privacy and confidentiality, precaution and risk minimization, professional competence, institutional arrangements, totality of responsibility and compliance.

Statistical Treatment of Data

Under the study aim to achieve the objectives, the descriptive statistics, F-ratio (three-way analysis of variance) used to test the Hypotheses. The F-ratio was determined that the significant difference on various dimensions of emotional maturity in the settings of demographic variables; dance style, gender and residency with mutual interactions among them. Bonferroni test of Multiple Comparisons was used to identify which dance group is significantly differ in comparison to other dance groups.

Identification of Emotional Maturity among Traditional Dancers: As a Function of Dance Style, Gender and Residency

RESULTS ANALYSIS

Figure 1: Levels of Emotional maturity between Classical and Folk Dancers

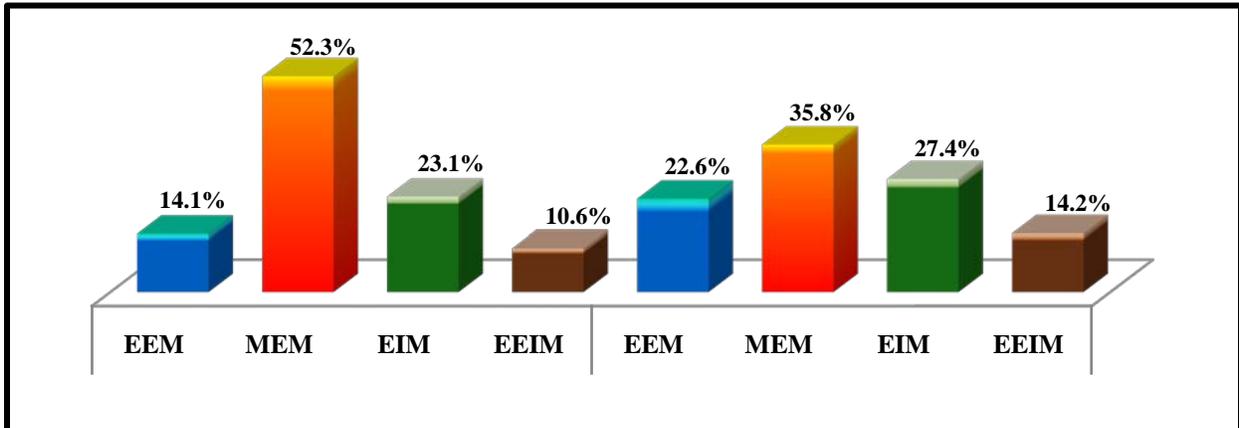


Figure 2: Levels of Emotional maturity between Male and Female Dancers

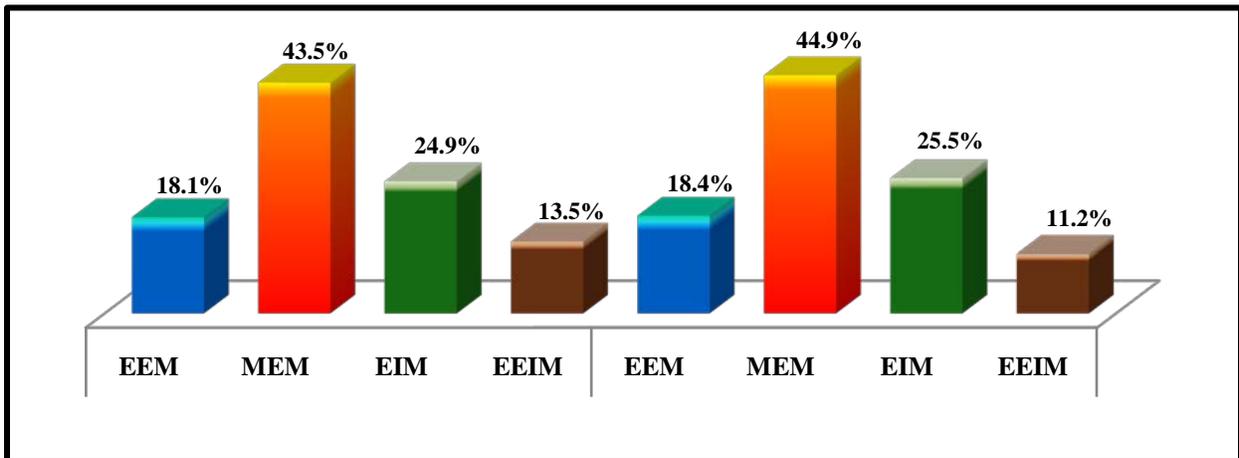
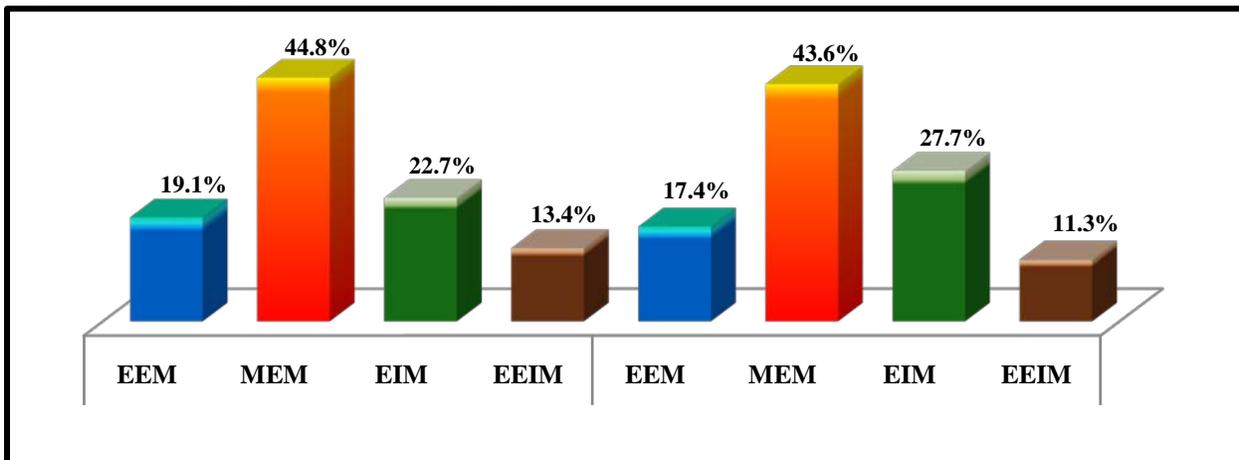


Figure 3: Levels of Emotional maturity between Urban and Rural Dancers



Note: EEM-Extremely Emotional Mature, MEM- Moderately Emotional Mature, EIM-Extremely Immature, EEIM-Extremely Emotional Immature

Identification of Emotional Maturity among Traditional Dancers: As a Function of Dance Style, Gender and Residency

The above figures (fig.1, 2 & 3) shows percentages of different levels of emotional maturity among traditional dancers of Odisha in the settings of demographic factor; Dance style, gender and Residency. The figure 1 revealed that moderately emotional mature had more percentage of classical dancers in comparison to folk dancers. The figure 2 shows that extremely emotional mature and moderately emotional mature had more percentages of female dancers in comparison to male dancers. The figure 3 shows that extremely emotional mature and moderately emotional mature had more percentages of urban dancers in comparison to rural dancers. Hence, classical dancers, female dancers and urban dancers had more percentages of emotional maturity than folk, male and rural dancers of Odisha.

Table 2, ANOVA of various dimensions of emotional maturity among traditional dancers in the settings of Demographic factors; Dance style, Gender and Residency

Variable		Classical Dancers				Folk Dancers			
		Male		Female		Male		Female	
		Urban	Rural	Urban	Rural	Urban	Rural	Urban	Rural
Emotional Stability	Mean	30.10	27.82	30.04	32.76	30.76	32.04	33.14	34.79
	SD	5.54	6.08	7.36	7.15	5.12	8.66	5.55	7.71
	F=5.17** , (p=.00)								
Emotional Progression	Mean	24.24	33.82	34.18	31.36	33.39	32.59	32.55	33.81
	SD	6.52	4.57	7.01	7.46	4.94	6.21	4.26	6.45
	F=14.50** , (p=.00)								
Social Adjustment	Mean	28.10	27.82	28.85	27.78	31.67	33.46	31.85	34.95
	SD	4.34	5.08	6.87	6.81	8.23	4.79	4.17	5.26
	F=11.19** , (p=.00)								
Personal Integration	Mean	31.76	29.18	29.06	24.30	29.10	29.78	29.67	31.43
	SD	4.56	6.41	5.88	6.88	9.04	4.89	6.63	5.65
	F=6.33** , (p=.00)								
Independence	Mean	27.80	23.72	20.22	19.92	25.67	26.14	27.61	28.27
	SD	5.00	5.11	6.36	4.91	4.69	6.42	4.45	6.11
	F=18.44** , (p=.00)								
Overall Emotional Maturity	Mean	142.00	142.36	142.37	136.12	150.60	154.04	154.83	163.27
	SD	14.09	13.26	24.12	19.85	21.76	24.21	15.39	22.20
	F=10.08** , (p=.00)								

Note: ** < .01

The observed table 2 shows Mean, SD and F-ratio of various dimensions of emotional maturity among traditional dancers of Odisha in the settings of demographic factor; Dance style, gender and Residency. The F-ratio of various dimensions of emotional maturity; emotional stability

Identification of Emotional Maturity among Traditional Dancers: As a Function of Dance Style, Gender and Residency

($F_{(389)} = 5.17, p = .00$), emotional progression ($F_{(389)} = 14.50, p = .00$), social adjustment ($F_{(389)} = 11.19, p = .00$), personal integration ($F_{(389)} = 6.33, p = .00$) and independence ($F_{(389)} = 18.44, p = .00$) were found significant differences beyond 0.01 levels among traditional dancers of Odisha. Furthermore, the f-ratio of overall emotional maturity ($F_{(389)} = 10.08, p = .00$) was found significant difference beyond 0.01 levels among traditional dancers of Odisha.

Table 3 Interaction effect among demographic factors on Emotional maturity Dimensions

MEASURE	SOURCE	Sum of Square	df	Mean Square	F-ratio	p-value
Emotional Stability	Dance (D)	620.09	1	620.09	13.63 ^{**}	.000
	Gender(G)	68.83	1	68.83	1.51 ^{ns}	.219
	Residence (R)	609.10	1	609.10	13.39 ^{**}	.000
	D x G	56.88	1	56.88	1.25 ^{ns}	.264
	D x R	0.61	1	0.61	0.01 ^{ns}	.907
	G x R	175.39	1	175.39	3.85 [*]	.050
	D x G x R	135.28	1	135.28	2.97 ^{ns}	.085
	With in	17322.66	381	45.46	--	--
Emotional Progression	Dance(D)	464.80	1	464.80	12.73 ^{**}	.000
	Gender(G)	327.63	1	327.63	8.97 ^{**}	.003
	Residence (R)	363.56	1	363.56	9.96 ^{**}	.002
	D x G	213.20	1	213.20	5.84 [*]	.016
	D x R	339.09	1	339.09	9.29 ^{**}	.002
	G x R	648.17	1	648.17	17.75 ^{**}	.000
	D x G x R	1269.63	1	1269.63	34.78 ^{**}	.000
	With in	13906.58	381	36.50	--	--
Social Adjustment	Dance(D)	2276.76	1	2276.76	66.72 ^{**}	.000
	Gender(G)	57.79	1	57.79	1.69 ^{ns}	.194
	Residence (R)	49.12	1	49.12	1.44 ^{ns}	.231
	D x G	219.69	1	219.69	6.43 [*]	.012
	D x R	8.66	1	8.66	0.25 ^{ns}	.615
	G x R	2.12	1	2.12	0.06 ^{ns}	.803
	D x G x R	27.86	1	27.86	0.81 ^{ns}	.367
	With in	13000.21	381	34.12	--	--
Personal Integration	Dance(D)	197.19	1	197.19	4.87 [*]	.028
	Gender(G)	151.20	1	151.20	3.73 ^{ns}	.054
	Residence (R)	168.82	1	168.82	4.17 [*]	.042
	D x G	617.89	1	617.89	15.26 ^{**}	.000
	D x R	547.01	1	547.01	13.51 ^{**}	.000
	G x R	7.20	1	7.20	0.17 ^{ns}	.673
	D x G x R	65.09	1	65.09	1.60 ^{ns}	.205
	With in	15420.08	381	40.47	--	--
Independence	Dance(D)	1559.71	1	1559.71	52.76 ^{**}	.000
	Gender(G)	54.33	1	54.33	1.83 ^{ns}	.176

Identification of Emotional Maturity among Traditional Dancers: As a Function of Dance Style, Gender and Residency

MEASURE	SOURCE	Sum of Square	df	Mean Square	F-ratio	p-value
Independence	Residence (R)	348.46	1	348.46	11.78 ^{**}	.001
	D x G	208.49	1	208.49	7.05 ^{**}	.008
	D x R	1383.66	1	1383.66	46.81 ^{**}	.000
	G x R	89.27	1	89.27	3.02 ^{ns}	.083
	D x G x R	77.67	1	77.67	2.62 ^{ns}	.106
	With in	11261.41	381	29.55	--	--
Overall Emotional Maturity	Dance(D)	21818.86	1	21818.86	55.99 ^{**}	.000
	Gender(G)	205.38	1	205.38	0.52 ^{ns}	.468
	Residence (R)	364.64	1	364.64	0.93 ^{ns}	.334
	D x G	2214.60	1	2214.60	5.68 [*]	.018
	D x R	1965.00	1	1965.00	5.04 [*]	.025
	G x R	15.94	1	15.94	0.04 ^{ns}	.840
	D x G x R	814.21	1	814.21	2.08 ^{ns}	.149
	With in	148465.03	381	389.67	--	--

Note: ** < .01, * < .05 & ns = Not significant

Table-3 indicates the mutual interactions of demographic characters like; Dance Style (D), Gender (G) and Residence(R) on various dimensions of emotional maturity. The dimension of emotional stability found that the interaction of Gender x Residency is statistically significant beyond 0.05 level except other mutual interactions. The dimensions of emotional progression found that all interactions both first-order and second-order interaction have statistically significant beyond 0.05 and 0.01 levels. The dimension of social adjustment found that the interaction of dance x gender showing statistically significant beyond 0.05 levels. The dimensions of personal integration and independence found that the interaction of Dance x Gender and Dance x Residency showing statistically significant beyond 0.01 levels. Furthermore, the overall emotional maturity found that the interaction of Dance x Gender and Dance x Residency showing statistically significant beyond 0.05 levels. The significant interaction effect suggests that the combine effect of demographic characteristics on measuring various dimensions of emotional maturity.

Table 4 Bonferroni Test of Multiple Comparisons among Dance Groups for Overall Emotional Maturity

(I) Dance Group	(J) Dance Group	MD (I-J)	Sig.
Classical Male Urban Dancer	Folk Female Urban Dancer	-12.83 [*]	.037
	Folk Female Rural Dancer	-21.27 ^{**}	.000
Classical Male Rural Dancer	Folk Female Rural Dancer	-20.91 ^{**}	.000
Classical Female Urban Dancer	Folk Female Rural Dancer	-20.90 ^{**}	.000
Classical Female Rural Dancer	Folk Male Urban Dancer	-14.48 [*]	.010
	Folk Male Rural Dancer	-17.92 ^{**}	.000
	Folk Female Urban Dancer	-18.71 ^{**}	.000
	Folk Female Rural Dancer	-27.15 ^{**}	.000

Note: ** < .01 & * < .05

Identification of Emotional Maturity among Traditional Dancers: As a Function of Dance Style, Gender and Residency

The overall emotional maturity among traditional dancers has also been found to be different as a function of the dance groups in which they belong to different background like, Dance style, gender and residency. From the results of Bonferroni's test of multiple comparisons it is evident that the Classical male urban dancers are experiencing significantly emotional maturity in comparison to the Folk female urban dancers and Folk female rural dancers, Classical male rural dancers are experiencing significantly emotional maturity in comparison to Folk female rural dancers, Classical female urban dancers experiencing significantly emotional maturity in comparison to Folk female rural dancers, Classical female rural dancers are experiencing significantly emotional maturity in comparison to Folk male urban, Folk male rural, Folk female Urban and Folk female rural dancers, all are comparable to each other in this context.

DISCUSSION

The study was carried out with the aim to investigate identification of emotional maturity among traditional dancers as a function of demographic variables namely, dance form, gender and residency of Odisha. The frequency and percentage of different levels of emotional maturity like; extremely emotionally mature (EEM), moderately emotionally mature (MEM), emotionally immature (EIM) and extremely emotionally immature (EEIM) are presented in Figure-1. The different levels of emotional maturity suggest that the classical dancers have shown 14.1% of extremely emotionally mature and 52.3% of moderately emotionally mature in total sample but 23.1% and 10.6% of them are showing emotionally immature and extremely emotionally mature. Furthermore, the results found that folk dancers have shown 22.6% of extremely emotionally mature and 35.8% of moderately emotionally mature in total sample but 27.4% and 14.2% of them are showing emotionally immature and extremely emotionally immature. More specifically, it is observed that the classical dancers are more percentage of moderately emotionally mature in comparison to folk dancers except the levels of extremely emotionally mature. The results also found that the folk dancers are more percentage of emotionally immature and extremely emotionally immature in comparison to classical dancers.

Figure-2 observed female dancers have shown 18.4% of extremely emotionally mature and 44.9% of moderately emotionally mature in total sample but 25.5% and 11.2% of them are showing emotionally immature and extremely emotionally mature. Furthermore, the results found that male dancers have shown 18.1% of extremely emotionally mature and 43.5% of moderately emotionally mature in total sample but 24.9% and 13.5% are showing emotionally immature and extremely emotionally immature. More specifically, it is observed that the female dancers are more percentage of extremely emotionally mature and moderately emotionally mature in comparison to male dancers. The results also found that the female dancers are more percentage of emotionally immature in comparison to male dancers except the levels of extremely emotionally immature.

Identification of Emotional Maturity among Traditional Dancers: As a Function of Dance Style, Gender and Residency

Figure-3 observed urban dancers have shown 19.1% of extremely emotionally mature and 44.8% of moderately emotionally mature in total sample but 22.7% and 13.4% of them are showing emotionally immature and extremely emotionally mature. Furthermore, the results found that rural dancers have shown 17.4% of extremely emotionally mature and 43.6% of moderately emotionally mature in total sample but 27.7% and 11.3% are showing emotionally immature and extremely emotionally immature. More specifically, it is observed that the urban dancers are more percentage of extremely emotionally mature and moderately emotionally mature in comparison to rural dancers. The results also found that the urban dancers are more percentage of extremely emotionally immature in comparison to rural dancers except levels of emotionally immature.

The F-ratio of various dimensions of emotional maturity; emotional stability, emotional progression, social adjustment, personal integration and independence were found significant differences beyond 0.01 levels among traditional dancers of Odisha. Furthermore, the f-ratio of overall emotional maturity ($F_{(389)} = 10.08, p = .00$) was found significant difference beyond 0.01 levels among traditional dancers of Odisha.

The outcome might be due to the peculiarity of Indian society and its social norms. Today Indian societies provide equality for both sexes but still the underlying social processes restrict the pace for females in becoming more social. The males enjoyed social norms of India like freedom of movement, interaction and exchange of thoughts. It might be possible because traditional dance style have major role among dancers (both male and female). Emotional expression was high or low depend on their stability, skills and capacity based on their dance practice linked with their emotional state, expression and feelings. Culture and tradition was pulled the dancers emotional state from external sources which an internal extremes pushed to connect with other factors like, social/interpersonal relationship, adjustment, communication and health (Huang and Gao, 2013; Murrock and Madigan, 2008). Thus, they were better understand between their own ideology and the reality of life linked with their different emotional factors like emotional stability, progression, social adjustment personal integration and independence.

Furthermore, the mutual interaction effect of emotional stability (Gender x Residency), emotional progression (all interactions both first-order and second-order), social adjustment (Dance x Gender), personal integration and independence found that the interaction of (Dance x Gender and Dance x Residency) were showing statistically significant beyond 0.01 and 0.05 levels. Furthermore, the overall emotional maturity Dance x Gender and Dance x Residency mutual interaction showing statistically significant beyond 0.05 levels. The significant interaction effect suggests that the combine effect of demographic characteristics on measuring various dimensions of emotional maturity. Bonferroni's test of multiple comparisons detected better experience of emotional maturity which revealed in table no-4. The traditional dance style

Identification of Emotional Maturity among Traditional Dancers: As a Function of Dance Style, Gender and Residency

strictly followed socio-cultural norms that were benefits for their future life. Thus, the style of dances has positively influenced dancers' emotion and interplay with their internal skills and ideas which is reflected to their emotional lives with the reference of external factors like, dance style, gender and residency but the physical practice reframing awareness managing emotional resources states that directly control of their emotional state of himself and as well as others.

CONCLUSION

On the basis of research findings, it is concluded that emphasized by an awareness of the methodological limitations inherent in the socio-cultural evidence of dance tradition. The present research will be serving as a base for future studies and developments. Studies should focus on the various dimensions of emotional maturity among traditional dancers. In this study, particularly significant influence and mutual interactions of demographic factors like, dance style, gender and residency on emotional stability, emotional progression, social adjustment, personal integration and independence. The study also beneficial for human beings that linked with other social, physical and psychological aspects. It might concern emotional factors which deals with every day experiences in life activities.

IMPLICATIONS AND FUTURE DIRECTIONS

Present study is exploring the identification of emotional maturity among traditional dancers: As a function of dance style, gender and residency the results depicted was extends support to the existing literature of traditional dance of Odisha as well as field of dance psychology. The traditional dance forms are positively associated with emotional maturity among dancers. The investigation can also be conducted across Indian cultures and different traditional dance forms of Odisha. The psychological aspects on the dance studies, methods used to facilitate of present and future knowledge in dance literature of India. The research work efforts towards improving the future of traditional dancers' social life and achieving healthy and emotional development. Through this study, it can improve for more research on different directions of traditional dance psychology in India.

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Conflict of Interests

The author declared no conflict of interests.

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Identification of Emotional Maturity among Traditional Dancers: As a Function of Dance Style, Gender and Residency

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