

Exploring superstitions among dancers in India: a qualitative study

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ABSTRACT

Presently, rationality is witnessing a drastic transition in the belief system recognized with the developed attitude of skepticism. Superstitions are beliefs where despite many relocations and justification through rationality, individuals withhold them. This study aims at addressing the vacuum of understanding the intertwined cultural elements of both dance and superstitions by exploring the common superstitious beliefs and rituals, rationale and impact of such beliefs among Indian dancers. This is a qualitative study, with 10 professional dancers sampled through purposive sampling technique, where one-to-one and telephonic interviews are used for the data collection. Further, through thematic analysis several domains along with various themes and sub-themes are identified that includes things ensured before performances, preferences and rituals for best performance, it's importance, impact of failure to perform rituals, attribution of performances below expectations, rituals that are acknowledged as superstitions, origin of such beliefs, external influences and bias towards superstitions. The findings suggest that superstitions have a positive impact on dancers' performances, whereas its absence foster negative outcomes, indicating that positive aspects of superstitions outweigh its negative connotations. Based on the findings, further studies can incorporate this positive metaphysical reinforcement of belief system in promoting their well-being.

Keywords: *Superstitions, Dance, Well-being.*

Superstition is a credulous belief with lot of overlaps with religion and mythology, intertwined due to people's need for explanation for things or events. These beliefs are passed down across generations, where the native culture nurture them, with India being no exception. They are universal and considered as emblematic tension between expectation and reality, where even smart, educated, emotionally stable adults also succumb to such beliefs. They are usually classified into two categories namely, beliefs that court Good luck superstitions (example: having a lucky charm and pre rituals) and beliefs that court Bad luck superstitions (example: steering clear of a black cat on the street). Every individual believes in superstitious beliefs at some point of their lifetime, and ones who claim to have no such beliefs, are most likely to involve themselves in few things which they cannot explain. Nearly, all have held some serious irrational beliefs concerning the methods

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of warding off ill or bringing good, foretelling the future, and healing and preventing sickness and accidents. Such beliefs are often considered to be maintained and reinforced by a confirmation bias, where it explains the tendency of individuals to remember information that confirms their prior beliefs and discount information that doesn't jibe with such beliefs (Colino, 2016). Since, most often it has irrational basis, it is considered to have a negative impact on both individuals and society, but due to the psychology involved behind such belief system, it also has the tendency to foster some beneficiary effect on individuals. Some of which lies through psychology, by providing individuals illusion of control in uncertain situations, that helps them feel protected from negative outcomes, relieves stress and other similar positive effects (Zhang, 2014). Hence, it is important to consider both its positive and its negative impacts. However, it becomes problematic in two instances. Firstly, when it creates fear where there was none before or even after to replace active, more reproductive behaviours. And secondly, during the expansion of its tendency to manifest itself as a ritual to which individuals become dependent overtime.

Superstitions can be seen being practiced by individuals in almost every area of performing arts including music, sports, dance, and theatre, in both eastern and western culture, throughout history either to avoid bad luck or to invite good luck. India being the treasurer of cultural heritage, places major emphasis on various performing arts including dance with the meaning of each style being deeply rooted in the ancient traditions of the foundational scriptures. There are evidences for the existence of many rituals that are performed in order to respect the supreme authority and to perform up to their best, before the display of any kind of learnings publicly. Since the culture of India does not encourage questioning the traditional practices and requires its fulfilment without any doubt, many beliefs are still practiced without actually knowing the meaning of their existence, which gradually turned into superstitious beliefs overtime, where without any rationality, individuals are found to practice the same. The world of dance has its own scary myths related to lights, cats, candles, bad colors, makeup, mirror, jewellery, happy accidents, backstage behaviour, the superstitious etiquette of flowers, etc. (Shachar, 2013). Communal pre-performance rituals like forming circle with other fellow dancers can induce soothing, calming and connecting purpose for all the performers enhancing their better performance on stage (Kloski, 2012). But there are also instances where such beliefs can backfire when the performers have more than one belief, hence there are few experts who recommends in proceeding slowly one by one, according to their beliefs and past incidents (Aylmer, 2015). Here, it is important to note that rituals hold different meanings for each dancer; it is not necessary for all the fellow dancers to have same type of beliefs, where one's beliefs might also be considered foolish, even when they have their own pre-performance needs depending on their experiences and cultural beliefs (Aylmer, 2015). Dancing superstitions have been around for many years which help the dancers to perform better in the theatre and improve their performance. Dancers hold various rituals as well as charms that are meant to attract good luck. These beliefs by providing illusion of control, helps the performers channelize their nervous energy into onstage magic (Aylmer, 2015).

Despite the awareness, there are very minimal studies exploring the relation of performing such rituals due to their beliefs and its various impacts on such individual's lives. Literatures provide evidences for the enhancement of self-confidence, self-esteem and other related positive impact on individuals engaging in pre-rituals before their performances in other art forms like music, sports, etc. but fail to explore the same through dance, especially in Indian population. The major dance forms practiced in India includes Indian Classical, Freestyle, Bollywood, Jazz, Contemporary, Hip-hop, Locking, Popping, etc. These dance forms are

considered in the study, since it would render better understanding of the prevalence of any kind of beliefs and its significance with respect to each dance style and its origin. Indian classical dance forms are comparatively found more deeply rooted based on the aesthetical concepts of traditional and foundational scriptures than other dance form where they are mostly influenced from the westernized concepts since it encourages individuals to express themselves enabling them to exercise their autonomy. Capturing the essence of this metaphysical reinforcement of belief systems is the focus of this research study, to gain a comprehensive view of the implications of superstitious beliefs through dance, instances in which they arise, with the rationale behind holding such beliefs, and exploring this reality in order to broaden the conceptual understanding of its presence and promoting positive qualities among individuals promoting their well-being.

A book written by psychologist Daniel Kahneman in 2013 called 'Thinking Fast and Slow', popularized a theory that outlines two important channels or 'systems' in which the individuals' thinking patterns and interactions explains the origin and persistence of superstitious thoughts. According to the theory, system 1 represents the instincts or immediate gut reactions of individuals to the world, where the emphasis is on the part of the brain that involves in stereotypes and judgments (Resnick, 2016). This system 1, during superstitions tries finding cause and effect outcomes to make sense of the stimuli, and enforces individuals to not tempt fate and thrive on confirmation bias, whereas system 2 is considered as the slower and rational brain which is grounded on objective facts about the world (Resnick, 2016). Another theory that explains the endurance of superstitions despite logical reasoning is that, such beliefs provide comfort to individuals, where they feel to exert some control over the happenings in the chaotic world, even if the actions are meaningless that makes few things in the world predictable with an irresistible comfort (Resnick, 2016). Based on these two theories, the engagement of individuals in such beliefs can be explained, where they go through a dilemmatic phase of either ascertaining to the rational objective facts or to engage in actions based on superstitions where they thrive on confirmation bias and not tempt fate. Based on the understanding gained from these theories, the prevalence of the beliefs is mapped answering the common superstitious beliefs persistent among dancers in India, rationale behind such beliefs, and if there are any oscillation patterns between their superstitious and rational thinking with the underplay of any psychoanalytical concepts and the effects of presence or absence of those beliefs on their performances and other areas of life.

METHODOLOGY

Research Objective

The objective of this study is to capture the essence of the superstitious beliefs among dancers in Indian population. It aims at exploring the types of common superstitious beliefs held among dancers, rationale behind such beliefs, the dance form in which such beliefs are more prominent and its impact on their performance and other life areas.

Research Design

The study is qualitative in nature, primarily exploratory research to gain comprehensive understanding of the underlying reasons, opinions, and motivations. It is a process inquiry seeking in-depth understanding of the social phenomena in the natural settings, where the emphasis is on the 'why' aspect of the phenomena, along with the other functions of it.

Sample

Sample Description: The sample consists of ten professional dancers practicing variety of dance forms with the minimum of five years of dancing experience in professional settings to ensure their experience of the professional work involving creativity, teamwork, persistence, balance and physical stigma along with the knowledge of dance techniques. They are all Indian dancers, so as to capture the essence of superstitious beliefs among Indian performers.

Sampling Technique: Purposive and convenient sampling techniques are used for the selection of participants based on specific attributes related to the purpose of this study. Since the prime concern of this approach is with a detailed explanation of individuals' experiences, there is likelihood of benefits from a concentrated focus on a small number of participants.

Inclusion Criteria

1. Professional dancers with Indian origin.
2. Experience of five or more stage performances in a year.

Exclusion Criteria

1. Individuals undergoing treatment for any severe medical condition like Obsessive Compulsive disorder, delusion, etc.
2. Dancers residing in countries other than India.

Procedure

Upon a detailed literature review and obtaining approval from the University ethical review board, data collection was started. Participants were approached based on the personal contacts. One-to-one interviews and telephonic interviews are used. Semi-structured questions and open-ended questions were used, such that the participants had the flexibility to provide their opinions and the data captured did not curtail any views of the respondents, while also maintaining the structure, and not distract from the topic of interest. The questions are exploratory in nature such that it focuses on the lived experiences of participants, their understandings derived and sense that they made within the specific circumstances. Topic guide was used to frame questions to gain better insight and capture thick description. Further, data analysis was conducted manually using thematic analysis that provided richer description of the entire phenomena and answered the research objectives.

Data Analysis

Thematic analysis is used manually for the data analysis. Here, emphasis is given to pinpointing, examining and recording patterns or themes within the data collected. Through coding, themes were developed within the raw data and encoded before interpretation. This helped in capturing the intricacies of meaning within the data set. Themes or the patterns across the data sets ensured thick description of the phenomena that is aimed at being captured in this study. This process was performed through coding in six phases to create established and meaningful patterns. The phases included familiarization with the data, generating initial codes, searching for themes among codes, reviewing themes, defining and naming themes and producing the final report. Here, the process of data analysis occurred inductively, where the coding happened without trying to fit the data into any pre-existing model or frame and the themes identified were strongly linked to the data since the assumptions were data-driven.

Trustworthiness/Credibility

To establish credibility for the study, certain strategies namely peer review or debriefing, member check and external audits are used.

RESULTS

All the participants of the study are professional dancers who have experience of various popular stage shows. Their experience of dance is rooted since their childhood and are trained in both classical and western dance forms under the guidance of various famed and popular dance professionals and at present are pursuing their career in dance. From the thematic analysis, several domains, themes and subthemes are identified and understood that fulfilled the purpose of the study and answers the research questions. The aspects of superstitions namely the common beliefs persistent among dancers in India, preferences of the dancers for their best performance on stage, rationale behind the beliefs held, impact of failure to perform the rituals, persistent superstitious beliefs among dancers, origin of superstitions and bias towards the term ‘superstitions’ are explored as demonstrated by the following tables.

Table 1 Common beliefs persistent among dancers in India

<i>Area</i>	<i>Themes</i>	<i>Sub-themes</i>
Things ensured before performance	Basic and essential requirements	Costumes Jewellery Makeup (Hair style, alta, etc.) Props.
	Mental preparation	Prayer Visualization Positive affirmations Reiki Self-appeal Self-talk De-stress
	Behavioral preparation	Motivational talks Sipping water/ lime juice Seek blessings from teacher and other elders by touching their feet. Namaskaram (Obeisance) Warm-up exercises (Running, stretches, plea, etc.) Blocking Refrain to talk to others Presence of enthusiastic audience Calming exercises
	Technical preparation	Time management Technicalities (Stage, songs, lights, etc.)

Exploring superstitions among dancers in India: a qualitative study

Table 2 Preferences of dancers for the best performances on stage

<i>Area</i>	<i>Themes</i>	<i>Sub-themes</i>
Preferences	Specific beliefs	Number three Footedness
	Preparedness	Hardwork Unique style of costumes (orange color, blue color, etc.)
	Pattern of choreography	Own choreography Attention seeking and randomness in choreography Breaking all the conventions
Rituals	Beliefs	Talking to angels Humming of the song by entire team
	Physical preparation	Burpees Positive mood
	Behavioral preparation	Motivational talks(Group talks) Namaskaram (Obeisance) Praying god and touching elder's feet

Table 3 Rationale of beliefs held

<i>Area</i>	<i>Themes</i>	<i>Sub-themes</i>
Importance of rituals performed	Sense of belonging	Collective beliefs Positive gesture towards each other Team connect
	Relaxation	Calmness De-stress
	Confidence	Self-beliefs Confident attitude Motivation Physical and mental preparation.
	Hope	Hopeful and optimistic attitude Avoidance of bad outcomes

Table 4 Impact of failure to perform rituals

<i>Area</i>	<i>Themes</i>	<i>Sub-themes</i>
Impact of failure to perform rituals	Beliefs	Negative impact on performance, Guilt Demotivation (Low intrinsic feeling)
	Sense of belonging	Less team connect
Attribution of performance below expectations	Blame (external factors)	Stressful event Wardrobe malfunction Less preparation time Technicalities (carpeting, etc.) Judges
	Blame (internal factors)	Memory Self-blame (ego related issues, over-confident attitude)
	Beliefs	Black color of costumes Footedness Failure to greet traditionally
	Optimism	Hopeful about next performance Group reflection Convincing group
	Physical reactions	Cry Disappointment and low frontiers

Table 5 Persistent Superstitious beliefs among dancers

<i>Area</i>	<i>Themes</i>	<i>Sub-themes</i>
Rituals that are considered as superstitions	Behavioral rituals	Burpees Footedness Color of costumes Positive energy (assertive activities)
	Spiritual/ Mental rituals	Prayer Guidance by supreme power

Table 6 Origin of superstitions

<i>Area</i>	<i>Themes</i>	<i>Sub-themes</i>
Origin of superstitious beliefs	Association with significant event	Paired association of significant events
	Cultural practices	Indian cultural beliefs and traditions.
External influences of inducing superstitious beliefs	Community	Team members Friends Street side astrologer Circumstantial
	Duration	Frequency of event

Table 7 Bias towards the Superstitions

<i>Area</i>	<i>Themes</i>	<i>Sub-themes</i>
Reasons for bias towards superstitions	Beliefs	Stereotypes Considering self as rational.

DISCUSSION

Based on the overall discussion of the themes and sub-themes, some of the common superstitious beliefs among the dancers in India are found to be related to the footedness, colour of costumes where mostly yellow and orange colour are preferred and black colour of costumes are avoided most of the times depending upon their superstition, positive energy, talking to the angels present around as believed by the dancers, humming of the song, burpees, prayer, guidance by supreme power and failure to greet traditionally are some of the superstitions of the dancers.

Dancers are found to ensure their engagement in such superstitious beliefs before their performance, since they enhances their confidence, motivation and reduces their anxiety or other related negative feelings to their performance whereas failure to do so tends to impact their performance negatively by demotivating them and creating low intrinsic feelings, feelings of guilt and also impacts their team connect where they feel less connected to each other which impacts their group performances. Apart from that, engaging in superstitious acts helps the team members foster a sense of belonging where it enhances their positive gesture towards each other, helps them cultivate team connect, induces calmness and de-stress them by providing them with relaxation which is important for dancers since stress and panic can negatively impact their performance. Apart from that it also helps them motivate themselves and their team members, helps them prepare physically and mentally for their performance, increases their confidence level, fosters a hopeful and optimistic attitude among the dancers which also helps them avoid the bad outcomes, justifying their act to indulge in superstitious acts.

Any kind of oscillation patterns are not found between the superstitious and rational thinking among the dancers. However, the role of generalization is found prominent among them where they tend to generalize the positive impact of one significant event to expect similar positive outcomes on other occasions as well. This generalization again is depended on the situational demands where if the event is considered to be very important by the dancers, they tend to generalize the impact of their previous experience of positive outcome on other significant events.

Presence of superstitious beliefs has helped the dancers in many aspects like it increased their confidence level, fostered a sense of belonging among their team members, induced relaxation before their performance which is considered as pre-requisite to perform better on stage. It also fosters optimistic and hopeful attitude among dancers which motivates them and helps them avoid bad outcomes of their performance. Hence, presence of such beliefs helps the dancers perform their best since it is impacting their thinking as well, where their negative feelings are tackled by them and their negative outlook is dominated by their positive expectations of the outcome due to their engagement in such acts. Absence of superstitious beliefs is not found among any of the dancers since every dancer involves in some or the other behaviour for which they cannot provide a logical explanation and considering them to be a form of superstitions. However, the absence of such beliefs can be implicated to have a neutral impact on dancers since they might not expect a favorable outcome but would just focus on enjoying their performance. Since such acts are most

Exploring superstitions among dancers in India: a qualitative study

prevalent when dancers are inclined to expect positive outcome of their performances in competitions, etc., absence of such acts would indicate the absence of any higher expectation or favorable outcome from their performance. Hence, absence of such beliefs would be implicated to a neutral attitude of a dancer with lesser expectations of any favorable outcomes. However, failure to perform superstitious acts among the dancers in the study shows the negative impact of it on their performance, affecting their team connect and relationship with the members of their dance team and is associated with negative feelings of demotivation, low intrinsic feelings and guilt. Hence, this shows that presence of superstitious beliefs helps the dancers in many aspects which influence their dance performance as well as their relationship with each other. Dancers also told that they tend to engage in superstitious acts even in other aspects of their life since it helps them avoid bad outcomes even in general and helps achieve favorable and positive outcomes. The context of Indian society is also found to influence this, since the collective aspect of welfare of individuals is also involved in such acts, even though some dancers don't tend to believe it by themselves but end up performing them since they consider the collective welfare aspect and doesn't tend to engage in act that would be considered as deviant from the group affecting the harmony of the relationship existing between them. Hence, through various aspects it can be seen that superstitious beliefs need not necessarily have negative impact but it can also have positive impact on individuals and groups creating an environment of harmony among the people and the society.

Peer review or debriefing was used to establish the credibility of the study where it provided an external check of the research process. Here, their role as a 'devil's advocate' helped in maintaining honesty throughout the research, where they asked some critical questions about methods, meanings and interpretations. They also provided the opportunity for catharsis where they listened in a pleasant and supportive manner. Besides, even member checking was done where participant's outlook about the credibility and interpretations of the findings of this study were solicited. Here, the data collected, analysis, interpretations and conclusions of this study were made accessible to the participants, so that they could judge the accuracy and credibility of the findings of this study.

FINDINGS

Findings suggests that some of the common superstitious beliefs persistent among dancers in India are related to unique style of costumes that includes preference for some bright colors like orange and yellow and avoidance of complete black color costumes, footedness, positive energy, talking to angels, humming of the song to be performed, burpees, prayer, guidance by supreme power and traditional greeting before the performance. Engaging in these behaviours helps the dancers to boost their confidence level, motivates them, fosters a sense of belonging by strengthening their team dynamics, de-stress them by inducing calmness before their performance helping to reduce their anxiety and other related negative feelings that can negatively impact them. Failure to engage in such behaviors not only demotivates them but also give rise to feelings of guilt in them by also hampering their interpersonal relationship shared between the group members. Dancers are also found to generalize the previous experience of positive outcome of their performance to other significant events of dance related to competitions, etc. The role of Indian traditions and cultural practices are also found prominent in inducing superstitious beliefs especially in dance forms like Indian classical than western dance forms. Since Indian classical dance forms are based on the traditions and beliefs of the native place from which they originate, the prevalence of superstitious beliefs related to cultural practices are found to be more in such dance forms when compared to the western forms which are the result of cultural

integration. Some rituals are found to be prominent in only Indian classical dance forms like touching elder's and teacher's feet and seeking their blessings before their performance whereas these kind of rituals are not practiced in western dance forms. Touching elder's or teacher's feet is a gesture of respect given to them by their students. This is something very integral to the traditional and cultural practices of India and now this is considered as a form of superstition by few dancers since they associate that with positive outcome. Similarly, many dancers also revealed that they practice superstition since their team feels that it is something best for them. In collectivistic society, usually importance is given to the group goal rather than the individual goal which is reflected even in the team dynamics of the dance team where dancers consider the best of the group and engages in order to conform as well as maintain the better interpersonal relationship with each other (Aronson, Wilson & Akert, 2007). Superstitions are not only practiced in their dance but also in their routine life, where it has always yielded them a positive outcome and helped them avoid the bad outcomes (Graves, 2013). However, since the term superstition is associated with various stereotypes and prejudices and is often considered in the negative manner because of its inability to provide logical explanations for the association with significant events, people usually don't prefer themselves to be called superstitious even though they believe and engage in such acts. They justify their act of engaging in such acts to their traditional and cultural practices which ingrains such beliefs in them without their voluntary intentions. But it can be seen that the superstitions found in dancers in India are influenced by the Indian context depending on the traditional and cultural beliefs which is different from the superstitions found among dancers in western population and it can also have positive significance in a dancer's performance and life in general.

IMPLICATIONS

This study explores the significance of superstitious beliefs and rituals performed by dancers in their performance and lives in general. It has been found that the positive aspects of the superstitious beliefs eventually outweigh the negative aspects related to it, since it is found to positively influence their physical, mental and behavioral preparations for their performance. It is found to impact the thought process of dancers in a way that directly influences their performance on stage and also impacts their team dynamics. Engaging in superstitious beliefs is found to help the dancers increase their confidence, motivation, self-esteem, etc. and reduce their negative feelings not only during their performance but also in their routine life as well. The presence of superstitious beliefs is found among all the dancers in the study where few don't accept the fact even though they don't have logical explanations for the rituals and behaviors they engage in before their performance which highlights their dissonance regarding superstitions. It can be seen that the Indian traditions and cultural practices also shapes and frames the superstitious beliefs of the dancers, differentiating them from the ones practiced by dancers in western population. The collective aspect of the Indian society is reflected in shaping the thought process and belief system of the dancers engaging in superstitious behaviors. Based on understanding of the positive aspects of such rituals and beliefs, its application in various areas like clinical, organizational and educational settings can be implicated, where individuals having anxiety issues, or issues related to self-esteem, self-confidence, lack of initiative or any other related issues could be worked upon through the positive metaphysical reinforcement of these belief systems. It can also be implicated to foster a better community mental health in the society, since issues related to anxiety, confidence, self-esteem, etc. are found to impact an individual's way of living. This study provides a different outlook for fostering the better mental health of the society by addressing these issues which are found most prevalent among the youth by considering the positive aspects of superstitious beliefs.

LIMITATIONS

The sample size of the study includes only 10 professional dancers which is comparatively a lesser sample size. The study includes only three professionals who were trained in pure Indian classical dance forms and other dancers are professionally trained in western dance forms with little training in Indian classical, which didn't allow having a comprehensive understanding of the differences in the superstitious beliefs prevalent among dancers of Indian classical and Western dance forms since the professionals practicing only one form or pure form of dance is comparatively less in the study. Since, not many studies are done in this area, the theories and literatures are comparatively less that can substantiate the findings of this study.

FUTURE RECOMMENDATIONS

Studies can further aim at identifying the prominence of superstitious beliefs in particular dance forms and further comparing them with the dance forms in which such beliefs are more prominent. Besides, studies can also incorporate the findings of this study with dance and movement therapy, which can aid individuals in exploring various other dimensions through the integration of beliefs that are superstitious in nature and movements. Studies can also demonstrate whether the acceptance of superstitious beliefs is more prominent among the professionally trained dancers or non-professional dancers where it would explore as what differences the superstitious beliefs have on the success rate of professional dancers. Analysing the application of the findings in helping students to develop positive virtues of self-confidence, leadership skills, etc. by incorporating dance and superstitions, which can serve to be aiding factor for them to excel in their future endeavors.

CONCLUSION

It can be seen that the superstitious beliefs are persistent among dancers where the types of beliefs of Indian dancers differ from the beliefs among the dancers of the western population. The superstitious beliefs found among the Indian dancers have significance with the cultural traditions and practices of the Indian society since the origin of such beliefs are rooted in the Indian traditions and practices which also included beliefs in concepts like astrology, collectivistic aspects of the society, etc. Even though, few dancers don't consider themselves as superstitious due to dissonance, they still engage in such behaviors. Some of the rituals performed by dancers like burpees, humming of the song, color of the costumes, footedness, etc. are some forms of superstitions accepted by the dancers, whereas other rituals like Reiki, Namaskaram (Obeisance), etc. are not considered superstitions despite of the presence of superstitious elements in such rituals, which is further explained according to the Cognitive dissonance theory. The practices of such behaviors are found to prepare the dancers both physically and mentally, motivate each other, enhance their confidence, hopeful and optimistic attitude, relaxation, sense of belonging to their groups and other team dynamics, avoidance of bad outcomes, etc. Whereas absence of such behaviors are found to impact the dancers negatively since they hamper their motivation, cultivate feelings of guilt, demotivate, and impact their performances negatively. Hence, it can be seen that superstitious beliefs tends to have a positive impact on dancers, on their performances, their relationships with other group members and on their lives in general. Based on this understanding of the positive meta reinforcement of belief system, where superstitious beliefs are found to enhance motivation, confidence, self-esteem of dancers, etc. favorable implications of these can be expected in the society in various areas like clinical, organizational, educational settings where it can foster better community health in the society by promoting positive aspects by relating dance and superstitions which can help in

tackling issues that require these kind of positivities to promote welfare and well-being of individuals in the community.

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Conflict of Interest

Even though, it is a qualitative study, all measures were taken to ensure that no personal biases or views would influence the study. For the same, while establishing credibility of the study, this aspect was ensured. Further, all efforts were made to keep the focus of the study completely based on participants' response and no personal opinions influenced the interpretation of the same. For the same, supervisor's was approached, who constantly ensured that no personal values, views or beliefs would affect the process of the research.

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