Mindfulness as a Pedagogical Tool: Kuchipudi Indian Classical Hindu Dance

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In the classroom, Sabrina D. MisirHiralall, as the dancer, uses the art of mindful living in several of his publications. His research on mindfulness in the context of Indian classical dance explores the application of mindfulness as a self-pedagogical tool. The methodology of this paper involves overcoming the duality of mind and body through unity. To accomplish this, the researcher analyzes the venerable Buddhist’s definition of mindfulness. Then, the researcher applies mindfulness to my contemplative practice as a Kuchipudi classical Hindu dancer. The intended purpose of mindfulness as described by the great Zen master, Thich Nhat Hanh, is the practice of mindfulness before, during, and after dance. The study examines the experience of mindfulness in dance to function as dance. In other words, the application of mindfulness allows the dance to function as dance.

MINDFULNESS

The great Zen master, Thich Nhat Hanh, describes the art of mindful living in several of his publications.
Mindfulness is the miracle by which we master and attend ourselves. Thus, when people embrace themselves through the practice of mindfulness, they learn to acknowledge their emotions. For example, a person may acknowledge anger in a non-violent manner by focusing on one’s breathing. This will cause the individual to take a slow and steady breath as opposed to a quick breath. Thus, mindfulness causes people to live peacefully in the present moment as their breaths and acknowledge their emotions.

Breathing, like meditation, is a less onerous way. You have to be very still and handling your in-breath and out-breath, so that harmony can be established in your body and your mind. Once your breathing has become calmer and deeper, you can continue breathing like this in order to embrace different parts of your body.

People who practice mindfulness are aware of breathing in and out in a manner that allows each individual to embrace the human body with breath. Breathing is both the breathing that is fully aware of the rise and fall of the abdomen. Breathing in and out helps to establish a harmonious relationship between the mind and the body. People learn to inter-be with materialistic objects by realizing that they coexist with the elements of the earth.

In essence, people are continuously aware of their emotions when they are mindful. Inside every cup is a garden, and every practice is a journey back to their minds and take care of it. In this part of the practice, you are learning how to mindfully live in the present moment.

Compare emotions to the seeds that are planted in a garden. If people water the seeds of anger, violence, and other negative energies, then they will have a garden filled with negative energy. However, if they see peace to water all of the seeds, including the seeds of anger and violence, then they will receive the positive energy of the garden. As a result, the people around them may enjoy the marvelously seeded fruits of the garden.

MINDFULNESS BEFORE THE DANCE

According to them, individual practice meditation of their hands to see themselves as a part of the objects that they are in contact with. Have in the inner center to see another individual’s awareness of a connection to material objects to which they are linked spiritually. For Hindu, to be aware of the essence of materialistic objects by thinking beyond the materialistic elements of the objects. People learn to inter-be with materialistic objects by realizing that they coexist with the elements of the earth.

Looking even more deeply, we can see us as in this. This is not difficult to see, because we look at a sheet of paper, the sheet of paper is part of our presentity. Your mind is here and your mind is also. So we can say that everything is in here with this sheet of paper. You cannot point to one thing that is not here – time, space, the earth, the rain, the minerals in the soil, the sunshine, the cloud, the rain, the heat. Everything co-exists with this sheet of paper. “To be is to inter-be. You cannot just be by yourself alone. You have to inter-be with every other thing. This sheet of paper is because everything else is.”

The Kuchipudi Indian classical Hindu dancer should directly acknowledge an awareness of a connection to the elements with their body. This is a deep breathing, which the dancer is doing, including the dancer’s makeup, jewelry, and costume. To look carefully at the material objects that the dancer moves means that the dancer sees that the dancer is part of the dancer’s presence.

Moreover, the dancer should know that the human-made construction of the makeup, jewelry, and costume is only possible because of elements of the earth which become a part of their composition and to which the dancer is also intrinsically connected. Thus, to look carefully means that the dancer recognizes, intertwining with the makeup, jewelry, and costume by acknowledging the vital connection to these objects. The dancer becomes as a dancer because of the makeup, costume, and jewelry that adorn the body. In essence, it is significant to the spiritual transformation of the Kuchipudi Indian classical Hindu dancer to become the dancer by putting on the dancer’s attire. Blatantness thinks about the spiritual transformation that the dancer undergoes before the performance.

The painted body together with the change of the costume should be considered the result of Nhythaswam (conventional practice) affecting the dancer. A dancer that enters the body and the body becomes in the presence of the previous body and assumes another character. In the same way a person with different costume and colors adopt the behavior of the person adorned. Thus, dress is a symbol of deep spirituality. For Hanh, to inter-be means to recognize the essence of materialistic objects by thinking beyond the materialistic elements of the objects. People learn to inter-be with materialistic objects by realizing that they coexist with the elements of the earth.

As the spiritual transformation begins, the Kuchipudi Indian classical Hindu dancer encompasses the human body with jewelry as radiant as the sun’s rays. Correspondingly, the costume is a part of this theatrical language that represents the characters that the Hindu-dancer becomes during dances. In this time, the Hindu dancer is mindful of the beginning of a spiritual transformation that occurs when getting adorned. By the same token, the spiritual transformation continues to occur as the Kuchipudi Indian classical Hindu dancer brings a particular personality to the dance while also becoming the characters in the dance. In Kuchipudi dance, the dancer does not just tell the history of the characters, but seeks to become the characters through dance.

Once the dancer is adorned with makeup, jewelry, and costume, the dancer is ready to wear the sacred Ghungaroos. In Hinduism, Ghungaroos serve as a symbol that reminds people to be mindful of the present moment. The sound of the Ghungaroos prompts one to be mindful, Thus, Hanh describes the sound of bells at Buddha returns that relates to the Ghungaroos of Hindu dancers.

The sound of the bell reminds one to return to our breathing in the present moment. Listening to the bell, our mind becomes one with the sound of it vibrations along, settle down, and fall away. With the help of the bell, our mind is collected and brought back to the present moment.

Here begins the bell reminds people to be mindful of the present moment by introducing the bell as the sound vibrations and fall. Similarly, the sound of the bell that Hanh describes is an analogous to the sound of the dancer’s Ghungaroos. This is because the dance of the Ghungaroos serves as a symbol that reminds the dancer to practice mindfulness. When the dancer’s body moves, the music of the Ghungaroos reminds the dancer to be mindful of each introducing with the sound by making with the tone. The sound of the Ghungaroos helps the mind to live in the present moment through the creation of the sound.

The Kuchipudi Indian classical Hindu dancer is dressed, the dancer continues to prepare for the performance traditionally by conducting the ritual of peace. For the purpose of the ritual is to acknowledge the Supreme Being who is requested to protect the dancer.
This section of the dance of the stage is so pure with a sense (of selflessness). No one shall produce a play without the worship of the stage. These dance works belong when they themselves are worshipped. When they are honored, they better honor to others. Hence one shall gradually perform the ritual of the abhuman of the (dance of the) stage."

Rahaman then tribal or play as a necessary part of the Hindu dancer’s preparation for the dance. Even though Rahaman states that the dance should worship the stage, the stage is a metaphor for the worship of the Supreme Being who is essentially the stage. Nevertheless, each dance worships the deities through different approaches based on circumstances. In some cases, the dancer may respect a period to conduct rituals on stage before the curtain opens. However, the dancer may also pre-perform before the performance due to circumstances. Sometimes, there are no backdrops, which means the dance will not play from a set where they are waiting to perform. Regardless of the circumstances and the methods used, the Kuchipudi Indian classical Hindu dancer prepares to perform classical dance by making the offerings and protection of the Supreme Being of the world.

MINDFULNESS DURING THE DANCE

Kuchipudi Indian classical Hindu dancer perform: Namaste before a formal dance begins. later, the dancer uses the body to praise the Supreme Being, the teachers of the world, the audience, and Mother Earth, who is known in Hinduism as Dharati Maa. The dancer touched Mother Earth by touching the stage floor. As the dancer reaches Mother Earth to forgive any harm movement that the dancer may make while dancing. The dancer does not wish to bring pain to Mother Earth, for her desire to be the solution of joy to Mother Earth and the audience through the medium of dance."

During the performance of Namaste, it is vital that the dancer is mindful because the dancer helps to purify the human body by touching Mother Earth and seeking blessings, which enables the dancer to communicate through dance to the audience. How passionately35,46,47,48,49,50 the dancer can be he, woman, or child, to purify our bodies and our minds. It helps us to maintain the awakened understanding of impermanence, interconnection...

We are all suffering being in us and we no salvation in them. As we keep the promise position, the boundary between self and other is removed. Then we know what we should and should not do in our daily lives. Because of this insight, we can do many things of great beauty."

Tracking the earth helps us to purify our bodies and our minds. It helps us to cultivate the awakened understanding of impermanence, interconnection...

When the Kuchipudi Indian classical Hindu dancer tracks the earth during Namaste, the dancer enters the body and soul. The dancer projects into reality that there is an intersection between the dancer and the world. If the Hindu dancer tracks Namaste as a way of integrating with the worldly suffering condition into the Supreme Being, the teachers of the world, the audience, and Mother Earth, then the dancer will overcome the boundary that lies between the dancer and the world. In other words, the Hindu dancer realizes that there is a connection between the Cosmic Force, the teacher of the world, the audience, and Mother Earth as opposed to disconnection and separation. This connection allows the dancer to connect to a Supreme Being, the teachers of the world, the audience, and Mother Earth through the medium of the drama."

Throughout the Kuchipudi dance drama, the dancer becomes the dancer character. In a sense, Kuchipudi dance is presented in the form of acting. The Kuchipudi Indian classical Hindu dancer uses logic and emotions to portray the characters within the drama. The dancer touches Mother Earth in the Kuchipudi dance drama, which is returned to the dancer, to express the energy of mindfulness which is the life force of Narayana, the spiritual essence of art known as Nritta Kala and has been patronized by the kings."50

The Kuchipudi Indian classical Hindu dancer’s pure dance involves detailed on-stage presentation of different forms of dance. Moreover, the dancer’s bodily movement flow to the rhythmic beat of the music. While the dancer embodies the dancer role, the dancer can facial expressions (although) to create a sensation of joy within the dancer, both for the dancer and for the audience. In many cases, the dancer’s bodily movement and facial expression during Nritra involves that of beauty.

Hindu concept of non-self applies to the Kuchipudi Indian classical Hindu dancer when dancer Nritra.

When we realize the true nature of non-self, we can let go of all of the grounds of view. We no longer need to try to identify ourselves with anything, and we will no longer fall into states of confusion, anxiety, or stress. To realize the teachings of mindfulness is to use our full intelligence and skillfulness."

The concept of non-self is a notion that goes all perspectives. This means that there is no body to be a part of any particular ideology. In fact, this concept is to be free of particular equations that cause suffering. Hence, to engage in the concept of non-self requires the stage of mindfulness to encompass suffering.

MINDFULNESS AFTER THE DANCE

Yates refers Indian classical Hindu dancer to a ritual performed to honor the One Supreme Being who has many different manifestations in Hinduism.

The dramatic spectacle is like the opera has a visual and ethical purpose. It conveys moral duty (dharma), moral economic well-being (artha), moral perfection (kama), and liberation (moksha). The arts are not an alternative, but a parallel part of the second goals of a drama which was prominently on the three levels of the adhyatmika (metaphysical), adhidaivika (supernatural), and adhidaivika (supernatural).}

Through the performance, the Hindu dancer shows the path of devotion towards monastic (Bhakti). When mind is attained, the cycle of birth and death through reincarnation will. The soul of the human being who attains mind is returned to the Supreme Being for the benefit of the earth itself. For the next generation, the Kuchipudi Indian classical Hindu dancer should not only be mindful of the material garments that defined the body during the performance, the connection between the dancer’s being and the Supreme Being, and the metaphysical aspect of the performance. Throughout daily activities, the Kuchipudi Indian classical Hindu dancer should still remain mindful.

By following your breath and combining breathing with your daily activities, you can cut across a stream of distracting thoughts.
and light the lamp of contemplating. Roll awareness of an act out beforehand and see how it is something wonderful that anyone can practice. Combining full awareness of breathing with full awareness of the body during daily activities—walking, standing, lying, sitting, walking—or a basic practice to cultivate concentration and to live in an awakened state.

When the Kuchipudi Indian classical Hindu dancer mindfully breathes while pursuing daily routines, the dancer becomes an awakened being as described by Dr. Thich Nhat Hanh. The dancer is able to concentrate on cultivating awareness of the body during daily activities—full awareness of breathing with full awareness of the body. Combing full awareness of breathing with full awareness of the body during daily activities—walking, standing, lying, sitting, walking—or a basic practice to cultivate concentration and to live in an awakened state.

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