Comparison of Muscular Strength of Chhau Dancers Manipuri Dancers and Santhali Dancers

Biplab Mondal
Assistant Professor (Guest) N.B.S.Mahavidalaya West Bengal, India

Abstract

As a physical activity and a creative art form, it is believed that dance can make a significant contribution to the healthy-living agenda. It provides an active, non-competitive form of exercise that has potential positive effects on physical health. This study examines the current status of muscular strength of three dancers and also to find out the significance effect of regular dance practice on physical fitness particularly muscular strength. In open eye researcher make his view in real but through proper investigation and calculation it has been observed that the result favored none of the dancers. The result leads to conclude that the Chhau dancers, Manipuri dancers and Santhali dancers irrespective of difference in dancing style posses similar muscular strength.

INTRODUCTION

By regular dance practicing, dancers can automatically develop their fitness. In India many dances contribute to the society as culture but internally it tremendous effects on dancer's physical as well as mental health. From the eastern region, researcher found out three interesting dances i.e. Chhau dance, Manipuri dance and Santhali dance. The Chhau dance follows the basic principle of Hindu dance. Chhau dance is prevalent not only in Seraikela but also in the same form or the other in many parts of Orissa and West Bengal. Manipuri one of six dance styles, it is indigenous to Manipuri, the north eastern state of India and the indigenous people of this vally were said to be the dance expert Gandharvas mentioned in the epic Ramayana, Maha Bharata and other religious scriptures. The Santhal are largest group of Munda people, who live in Bihar, Orissa, West Bengal, and Jharkhand. An important part of social life is music, dance and singing in turn. Danes are linked with the facility of the harvest and they are performed separately by men and woman with various body movements before and after the early season, and between showing and harvesting.

Fitness is that state which characterizes the degree to which the person is able to function. Fitness is an individual matter. It implies the ability of each person to live most effectively with his potential.

Adiputra IN. conducted a study on Sixty healthy males, adult Balinese, aged from 18 to 22 years old, were studied to estimate the effect of Modern Balinese Baris Dancing Exercise (MBBDE) on body composition, heart rate, and blood pressure at rest. On the basis of physical fitness the subjects were divided into two groups i.e experimental group and control group. The EG had 8 weeks of practicing the MBBDE which consisted of 73-87% of estimated maximum heart rate level, 3 x 50 min per week. Significant reductions in fat tissue weight, and percent body fat were found after 8 weeks of exercise. This exercise also significantly reduced systolic blood pressure, diastolic blood pressure, and

mean blood pressure at rest. There was also a significant reduction in resting heart rate. So, the researcher concluded that 8 weeks of practicing the MBBDE improved body composition and cardiovascular function as well.

To evaluate the effect of low impact dance training on aerobic capacity, submaximal heart rates and body composition of college-aged females McCord et.al selected sixteen women who perticipated in dance training for 45 minutes at 75-85% of their heart rate, three times per week and for 12 week. They concluded that low impact aerobic dance is as effective as other endurance training regimens in improving cardiovascular fitness and decreasing body fat.

Adame DD et.al conducted a study on physical fitness, body image and locus of control in college women dancers and nondancers. They assessed the correlations among measures of physical fitness, body image and locus of control in college freshman women dancers and nondancers. 39 students enrolled in courses in modern, ballet, and jazz dance, and 120 students enrolled in an introductory personal health course were administered the Hall Physical Fitness Test Profile. Analysis showed dancers were more physically fit, scored more positively on the BSRQ physical fitness and health domains, and were more internal in their locus of control than the nondancers. There was no significant difference between dancers and nondancers on the BSRQ appearance domain. The significant positive correlation between BSRQ health and physical fitness among dancers was not observed among nondancers. The significant positive correlation for BSRQ appearance and health was noted for nondancers but not for dancers.
Flores R. conducted a study on “Dance for health: improving fitness in African American and Hispanic adolescents” in 1995. The objective of this study was to undertake a small-scale controlled trial to determine if Dance for Health, an intervention program designed to provide an enjoyable aerobic program for African American and Hispanic adolescents. A significant effect was found on improving aerobic capacity, helping students maintain or decrease weight, and on improving attitudes toward physical activity and physical fitness.

OBJECTIVE OF THE STUDY:

To assess the muscular strength of Chhau dancers, Manipuri dancers and Santhali dancers.

To compare the muscular strength of Chhau dancers, Manipuri dancers and Santhali dancers.

METHODS AND METERIALS:

Three dances group were selected (Chhau i.e Group-1, Manipuri i.e Group-2 and Santhali dancers i.e Group-3) and only male dancers were the subjects of this study so that the samples were selected either chosen at random from a particular population or purpose sampling technique was used in this study. Based on literary evidence, discussion with expert and scholar’s own understanding following variables were selected

To measure physical fitness of the subjects “YMCA Physical fitness test battery” was used. The following tools were used to measure the variable:

h) Muscular strength- barbells (80 lb or 36.4 kg), Metronome set at 60 beats/min, Weight lifting bench,

Comparison of muscular strength among the three different dance groups

TABLE- 1 : Showing the mean and standard deviation of the bench press of three different dance groups.

Group	N	MEAN	SD
1	100	18.680	6.33
2	100	17.050	6.01
3	100	17.270	5.67

INTERPRETATION

Table no – 1 indicate that mean bench press of the Chhau dancers is greater among the three types of dancers; therefore Chhau dancer's muscular strength is good than another two dancers group.

TABLE-2 : Showing the analysis of variance among three different dance groups.

	Sum of squares	df	Mean square	F	Sig.
Between Groups	156.447	2	78.223	2.167	.12
Within Groups	10722.220	297	36.102		
Total	10878.667	299			

INTERPRETATION

Table No – 2, indicates that 'F' is not significant either at .05 level or at .01 level. In this study, three separate dance groups were selected to compare the effects of dance on the upper muscular strength. The result of 'F' test indicates that there was no significant difference of upper muscular strength of the three types of dance groups.

CONCLUSION:

After completion of all the work following conclusions were draw by the researcher:

All the Chhau dancers, Manipuri dancers and Santali dancers possessed similar upper body muscular strength.

REFERENCES

1. 16. Edel Quin, Emma Redding and luck Frazer Hampshire Dance and Laban, 2007, dance science research report **www.hampshiredance.org.uk** or **www.laban.org**.

2. introduction :-www.seraikela.nic.in./chhau/chhau-hss.htm-67k

3. West Bengal Chhau. West Bengal Chhaumask dance, Chhau culture. www. Com/travel West Bengal Chhauhtml-14k.

4. Manipuri dance: both ritualistic and recreational. www.Manipuri.20m.com

5. Chattpadhyaya, kamaladevi. Tribalism in India. New delhi, 1978.

6. Prasad onkar. Santhali music. New Delhi, 1985.

7. Department of Health: Choosing Health: Making healthy choices easier, 2004

8. Adame DD. et.al (1991), "Physical fitness, body image, and locus of control in college women dancers and nondancers"; *Percept Mot Skills;* 72(1):91-5.

9. Novak LP. Et.al (1978), "Maximal oxygen intake and body composition of female dancers"; *Eur J Appl Physiol Occup Physio*; 39(4):277-82.