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Chapter I

Transcendence of binary opposition between private and public sphere through feminine aesthetics in classical dance form

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The world of classical Indian art is mostly of writing on it, exhibiting it in a museum as a deity with dance as an active game. The classical dance has been heavily associated with a rigid and conservative order to legitimize the dancer's position as a responsible one in a male-dominated society. Today, a stereotype exists, for work is a man's world. He to take up a career in dance. The world of male-dominated idealized version of dance has framed the 'ideal'

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Chapter 1

Transcendence of binary opposition between private and public sphere through feminine aesthetics in classical dance form

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The world of classical dance and the most of writing on it, exhibited an intrinsic uneasiness in dealing with dance as an activity and a profession. Classical dance has been heavily associated with 'High Caste' syndrome in order to legitimize the dancer's position as a respectable one in contemporary society. Till today, a stereotype exists, for girls and women who would like to take up a career in dance. The vision of dance framed idealized version of dance, 'ideal' dance body, the 'ideal'

1. Will the embodied cultural code allow the dancing body to do so? If so, in which particular context?
3. To explore the dimensions of invisible domestic body in the private and visible dancing body in the public.

Outcome of the Study

1. Research leads to the further research in the field of feminist debate over public and private oppositions in the classical dance form.
2. Research leads the conceptual framework of transcendence of binary opposition between public and private sphere through classical dance medium.

Feminist Research Methodology Data Collection

1. Experiential Analysis
2. Open and close ended questions
3. The researcher has done 5 case studies of dancers in Bengaluru City Dance is entirely within the domains of theories, dance precedes theory

Theory precedes dance. Dance is born in the atmosphere of language. Within the pretext of four theories of dance discussed by Hji Charks (2014), 1. Sociological aesthetic theory, 2. Philosophical aesthetic theory, 3. Choreologists Aesthetic theory and 4. Therapeutic dance theory. The present paper has conceptualized with reference to first two theories

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1 - Sociological Aesthetic theory

This approach believes that dance movements are based on ethnic history and mannerisms. It expresses communal desires, values and collective creativity (Jacqui Malone pp 10-11)

Eg- In Traditional European dance aesthetics, the erect spine is the center, denoting the hierarchical order from which all movement is generated. The African dancing body is polycentric; it shows a democratic quality of body parts. In a particular dance a man turns a woman under his arms, on the broader level it may denote male domination and female subordination. (Marusa Pusnak 2010) However, in some other cultures, this movement can symbolize female superiority and male servility to a woman, signifying matriarchal structural society. In another example, women's powerful and enthusiastic movement of hips and buttocks is labeled as obscene, excessive sexuality signifying vulgarity and immorality, but this same movement in some other segments of the same society indicates female confidence and self-esteem and serves as a gender equality and female emancipation. Among African tribes, it can only mean working and glorification of women's uterus and thus of fertility of female being. This is semantic language within which they are contextualized.

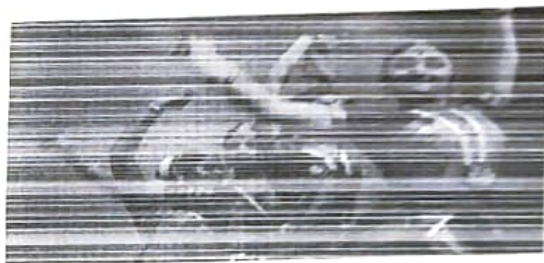
In this context, polylinguistic language refers to the sociology of dance, which entails ethnography, ethnomusicology within which dance is performed. However, when the same is analyzed from a feminist ethnographic

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Accordingly, dance is the diagram of social occurrences. This is similar to Duncan's belief about dance. Known as "Interpretive dancing" that is to be considered as an extract from life as we live it. It has to represent the socio-economic and religious and cultural aspects of our lives as we live in the society which ultimately leads to critical thinking.

Classical dance has fixed patterns of physical rhythmic bodily movements to be performed to music with an added element of expression of feelings in communication which is called as 'Sathvika Abhinaya' or Binathanatya. Dance is an incarnation of knowledge and using the medium of dance, that an artist's aim is to educate and enlighten audience with the cultural values. Through bodily performances, an artist is making the audience to imagine and visualize the character she is trying to depict. Here not only body communicates knowledge, but starts acting as the site for the production of the knowledge. It is in this junction that transcendence takes between private dancing bodies to the images building up within the minds of the audience about characters which do not form the part of these dancing bodies. This type of subjective interaction between the inner and outer world has been the knowledge in the Natya Shashtra. This involves kinetic connections between different body parts, the mechanisms of bodily techniques as well as mind and body communication.

Dynamics of communication through Feminine aesthetic-Photo shoot by Ms Priyadarshini John



For attainment of such a state of Sathvika Abhinaya, Communication between the body part movement and the mind would have to be gradually by the Thattadavu and from a very stature of Aramanda. An artist will dance for the pattern of rhythmic movement using her body as a tool but over the years, with consistent training, as artist forgets about herself as an ego or an individual and becomes one with the soul/spirit. During the process, her sub-conscious will continuously be in communication with her mind as to remember what needs to be performed in the next linear motion of time and the same will be specially get transferred to the various body parts that is in accordance with the feminine aesthetics.

Thattadavu-Beginning of body communication.
Photo Shoot by Priyadarshini John

Mahathma Gandhi, Social themes on White
 restrictions while Bharatha Natya performan
 sense that there is no scope for creative
 because of the fixed patterns within even
 However senior dancers did experiment
 performance with Social themes. Ex such
 Devi experimented with Mudhras, Ma
 documentary performance on masculin
 demonstration against rape and violence
 Sureshi's Dance drama 'Anthara Dwani'
 feminist mythological characters of Gandh
 Draupadhi, performances on Mahathma
 themes on pollution etc. Ms. Anuradha
 performance on how even a thief will also
 of his own throws insights upon how priv
 aspirations are getting space within perfor
 public spheres and thus the onset of transc
 binary opposition between both of them

Photo Shoot by Priyadarshini John



Gender
 art
 Public sphere
 Women's
 performing art

Conclusion

The responsibility of women as dancers, mothers,
 educationists, bearers of culture, makes it clear that there
 are simultaneous references to both the private and
 public, in their lives. As a mothers and wives they
 influence home and culture in the inner world but they
 are also individuals, where by their public responsibility
 continues all the time. With the virtue of her artistic
 expertise she is more responsible than men to balance
 her dual roles pertaining to public and private space
 and do not exist as free individual artist and thus difficult
 to totally transcend her sexuality, bodily presence and
 gender dimensions within society.

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 S.R. Srivathi, PG, Gender and Department of A. Studies
 Studies, NMKV College, Dr. Ganathi Manohar, Faculty in
 Department of Women's Studies, NMKV College,
 Bangalore and following mentioned dancers as case
 studies.

Case Studies

1. Smt. Purnima Devi, D. Dhanu, Nalini, Bangalore
2. Ms. Anuradha Shekhre, P. V. Dhanu, Bangalore
 Bharathanatya Dance Form, Bharata Natya Academy,
 Bharata Academy
3. Gender Practical Concerns



Ms. Anuradha Shridhar was of the opinion that the site for in the classical dances are not formed on the basis of bodily experience of subjective but of the historical experience of learning a system and many a times, not a part of the experience of lived life of the dancer herself. Further she ascertained that through her body and performance, entering into an imaginary realm of divinity which does not have anything to do with everyday life at the private sphere and for this equation to be changed women still have to go a very long way.

Ideal Images of Women in Dance

When artists are able to get themselves connected with audience with the transcendence, which art

characters normally being depicted? Most of the times they were submissive, performing mythological/ epic female characters and patriarchal masculine male characters. All though established women dancers were in a better position to perform male roles in an effective way, they uniformly felt opposition exists between their personal feelings and what they will be experiencing in dance. However, this was differently felt and experienced by various dancers. Few felt they were able to actualize their and overcome opposition in their own way, but definitely not in so much aggressive way that they would have casted in the roles such as Ugra Narasimha, Durga, Ravana etc.

But they had to share commonly felt experience in connection with Ardhha Nari Nateshwara of Indian philosophy where they believed that every woman has masculine qualities and every male has feminine qualities within themselves but at different level with different individuals. Women dancers are able to transcend these roles at a private sphere.

While there are few restrictions while Bharatha Natya performances in a sense that there is no scope for creative expressions because of the fixed patterns within every adavut. However senior dancers did experiment Bharath Natya performance with social themes. Ex such as Kukmini Devi experimented with Mudhras, Maya Rao's documentary performance on masculine Walk demonstration against rape and violence -Guru poorna Sureshi's Dance drama 'Anthara Dwani'

3. Ms. Anagha Gowri Shridhar
4. Mr. Manoj Karim
5. Ms. Eajin

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