



Doctoral Thesis

Embodied Transmission of Culture: Exploring the case of Kathak Dance in London

by

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Abstract

This thesis examines the embodiment of culture through dance practices, exploring how the transmission of culture through physical bodies is experienced and understood by dancers. This research explores the ways in which dance can teach things about a culture and produce solidarity and social cohesion, using the North Indian classical dance form of Kathak as a case study. Through a qualitative study of the participants' perspectives and experiences, this thesis examines how the process of learning and performing the dance can help children to learn about a culture, and feel connected to it, and to their peers. The thesis starts with conceptual discussions and then moves on to discuss the history of the Kathak dance and its relevance to Indian culture. In order to gain an understanding of how culture is transmitted through dance practices, a range of social and cultural theories are used to form a framework for analysis. Using the tools of ethnography, the data was collected from students, parents, and teachers, at a Kathak dance academy in London. Through an analysis of interviews, focus groups, and participant observations, the research explores the embodied ways in which Kathak dance is experienced, negotiated, and transformed in a foreign cultural context. In doing so, it reveals the ways in which children interact with the cultural practice and its traditional elements. The thesis finds that through their participation in the practice, the children gain a greater understanding of their cultural and social identity, which is shaped by their engagement with the cultural and social elements of Indian traditions present in Kathak dance classes in London. The findings from the research demonstrate that dance is an effective way of teaching children about a culture and connecting them to it. The dancers described feeling a sense of identity and belonging when learning and performing the dance, as well as a feeling of pride and accomplishment. This thesis concludes that the Kathak dance is an effective tool for teaching children about their culture, producing solidarity and social cohesion, and helping to foster a sense of identity, belonging, and pride in cultural heritage.

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1. Approaching the Subject

1.0 Introduction

This chapter introduces the approach to the research topic. The study of dance through the lens of embodiment and culture is a fascinating and complex field of research. This research topic stems from my interest in the Kathak dance form and my experience as a dancer. This exploration of culture through dance is a multifaceted process involving a holistic approach to understanding the relationship between cultural norms and movement. It is a valuable form of expression and a powerful way to understand how culture is sustained and communicated across generations. By examining the various intersections between culture and dance, we can gain insight into how the two interact and inform each other.

The research is conducted in the city of London, with an ethnographic approach to the data collection. This chapter outlines the research questions, the rationale for the choice of the research field, the method, and the choice of dance style. This chapter serves as the foundation for the research and provides the context for exploring the embodied practices of Kathak dance.

Dance is more than that. Dance is an art and representative of a culture(s). Understanding and studying the role of dance helps to interpret the meanings people give to dance, manifested in both the performer and audience's responses to different forms of dance from different cultures. Academics can seek answers to the significant aspects of dance work and the value judgment people make about it. In understanding a specific dance form from a particular culture, it will be beneficial to interpret the shared or conflicting opinions about whether dance can teach things about other cultures (s) while engaging in broader cultural experiences through dance practices/learnings.

Therefore, this study helps to understand how dancers learn things about a particular culture while dancing the dance of that culture and how the 'shared embodied dance' produces a sense of 'oneness' or social cohesion among the dancers if it does.

1.2 Focus of the Research

This thesis explores how a traditional dance, through embodied movements, teaches things about a particular culture in a transnational context.

Does dance teach things a culture(s)? What happens between dancers from different cultural backgrounds when learning and practicing a particular dance of a particular culture in a given space and time? These questions seemed to get to the heart of understanding a sense of 'exchange,' a 'shared experience,' a 'shared journey,' and the developed importance of self and others resulting through dance experiences.

This thesis aims to interrogate the role of embodiment in the transmission of culture in general while exploring the produced levels of solidarity and social cohesion among children learning dance within a given space and time. The relationship between the self and the world is comprehended by investigating the socio-cultural dimensions of children's participation in dance classes and recognizing diversity, inclusion, and social cohesion in a dancer's everyday life.

This research intends to fill the gaps between dance studies and sociology by providing new knowledge and giving momentum to inculcating dance research in academia. In this research, children are studied in a dance academy in London, UK. The data is collected using tools of ethnography- participant observations, semi-structured interviews, and focus groups in the field under study. The study intends to investigate how dance can use as a tool to teach things about culture(s) and produce solidarity in the community where it is practiced or learned. The purpose

is to comprehend how dance prepares children for their lives as full members of the social collective. Thus, this research will contribute to understanding dance as a form of elaborate movement that provides elements or representations of people's culture of a particular society.

The focus of this study is to seek answers as to whether and how dance, a cultural activity that people do within the context of 'the arts,' helps in interpreting and understanding culture(s) among people with the same or different cultural backgrounds through embodied dance practices within a given space and time.

1.2 Research Questions

1. Does dance practice in children teaches things about other culture? If yes, to which extent?
2. What behavioral-organizational commonalities do dancers learning traditional cultural dance in Western culture, with a common interest in dance, produce by engaging in dance activities?
3. Does the consumption of dance practices promote social cohesion among dancers within a given space and time?
4. How dance prepares children for their lives as members of the social collective?
5. What impact did COVID-19 have on the habit of experiencing dance in a dancer's life?
6. What is the role of the body in learning things about self and others through dancing?

The chosen research questions align with the literature review on dance and culture, as discussed in the following chapters. The first question explores whether dance in children teaches them about other cultures and to what extent. This question fits with the literature review's discussion on dance in the context of culture, as it seeks to understand the role of dance in transmitting cultural knowledge.

The second research question focuses on the behavioral-organizational commonalities among dancers learning traditional cultural dance in Western culture. This question relates to the literature review's discussion on dance and embodiment, as it seeks to understand how dance activities produce shared experiences and meanings among dancers.

The third research question explores whether the consumption of dance practices promotes social cohesion among dancers within a given space and time. This question aligns with the literature review's discussion on dance, solidarity, and social cohesion, which suggests that dance can bring people together and promote feelings of belonging and community.

The fourth research question examines how dance prepares children for their lives as members of the social collective. This question relates to the literature review's discussion on dance, space, culture, and habitus, which suggests that dance can shape how individuals navigate social spaces and cultural norms.

The fifth research question explores the impact of COVID-19 on the habit of experiencing dance in a dancer's life. This question addresses a current issue that emerged due to the pandemic. It aligns with the literature review's discussion on dance in the context of art, highlighting the importance of dance as a form of creative expression.

The sixth research question focuses on the role of the body in learning about self and others through dancing. This question relates to the literature review's discussion on dance and symbolic interactionism, emphasizing the significance of bodily gestures and movements in shaping social interactions and identities.

Overall, these research questions aim to explore different aspects of the embodied transmission of culture through the lens of Kathak dance in London, filling the gap in the literature by examining dance's cultural, social, and psychological dimensions as a cultural practice.

1.3 Choice of Indian Dance

Recognizing the complexities of the chosen research topic, it seems prudent to restrict the dance focus of the research. This restriction is achieved by focusing on one dance form. This research focuses on Kathak dance, a classical Indian dance form. The choice of Indian dance results from my personal experience as an Indian classical dancer and the fact that Indian dancing movements are firmly connected to feelings, cultures, and traditions. As per Bhavanani (2001), traditional dances and music bring happiness, delight, and joy to various celebrations and events in India. The closest relationship exists between dance and religion, and it began very early in Hindu communities. Multiple references to the dance forms include the description in both contexts, religious and secular. A similar pattern is reflected in temple sculptures in India. Their iconography is the presentation of Gods as they often appear alongside secular themes. As considered in India, dancing is not a spectacle, fun activity, or entertainment, but a representation, using specific movements, of tales of gods and heroes. Dance should not be taken as a performance only. Instead, it is a theme in itself. Dance reflects cultural diversity.

According to Ganapathi (2011), Indian Classical Dance has seven unique styles to flaunt. Every one of the styles relates to various geographic districts in India and reflects cultural diversity. These various styles have rhythms, elegance, and ensembles, yet they are comparative in the essential dance components they utilize, such as facial and hand gestures. A blend of cultural values can be observed within these styles and differences. In Natyashastra, they share different characteristics like the Mudras (hand motions), certain body stances, and the outflow of different feelings; every one of these movements is utilized fundamentally for storytelling. Ganapathi (2011) states, "Each Indian Classical Dance structure draws motivation from stories portraying the life, morals, and convictions of the Indian public and mirrors the Indian culture too."

Dance can be used as a tool to study the level of social cohesion and cultural diversity in each space and time. According to Grinspun (2013), various dance kinds and styles break down as indicated by their social settings and societies. The social investigation pattern could be grouped among these dance lines. Scientists focus on how to dance and highlight's identity with philosophy, social class, identity, nationality, sexuality, sex, and others. By learning about how individuals dance and physically experience dances of the scope of cultures, it is conceivable to research the historical and socio-cultural roots of the individuals who perform them. Their history, beliefs, standards, traditions, music, and even cultural setting can be determined with the help of dance. In this research, Kathak, an Indian dance form, investigates the role of dance practices in teaching things about other cultures (India, in this case) when it is being practiced in a different culture (western).

For many individuals, dance is an essential part of their lives, even though it should be noticed that the term 'dance' is established on unconventional ideas to a couple of societies and social orders. (Grinspun, 2013). However, in the case of India, dance is an integral part of the culture. A historical reference to dance in India will later be discussed in Chapter 2.

1.4 Choice of Field

After specifying the focus of dance form in this research, the decision was made to locate dance as an educational practice within a distinct geographical setting. The selection was made to concentrate on areas with a culturally varied population and Indian diasporic presence.

Most Indians, after migrating and settling abroad, preserve, transform, and even exchange their culture through community engagement through mutual support, reinforcement of cultural practices, and recognition from local and political authorities.

Indian migration and diaspora, being a significant area of study in sociology, has been studied from various perspectives, including economic, political, and cultural. This literature review focuses on recent research conducted on Indian migration and diaspora in both India and abroad. A study by Sharma (2017) examined the socioeconomic profiles of Indian migrants in the United States. The study used data from the U.S. Census Bureau to analyze the migration patterns of Indian immigrants and their educational levels and labor force participation rates. The study found that Indian immigrants have higher educational levels than the general population and higher labor force participation rates. The study concluded that Indian immigrants are well-positioned to contribute to the U.S. economy due to their high levels of education and labor force participation. A study by Muthu (2018) explored the social networks of Indian immigrants in the United Kingdom. The study used survey data to examine the type of networks that Indian immigrants form and how these networks influence their settlement patterns in the U.K. The study found that Indian immigrants tend to form networks based on regional and linguistic affiliations and that these networks play an essential role in facilitating their settlement in the U.K. The study also found that Indian immigrants often rely on their networks to access resources and services in their new country. A study by Ghosh (2019) examined the cultural practices of Indian diaspora communities in Australia. The study used qualitative interviews to explore how Indian diaspora communities maintain their cultural identities in their new country. The study found that Indian diaspora communities often use religious and cultural festivals to retain their cultural identity and build social networks and support systems in their new country. The study concluded that Indian diaspora communities use festivals to cope with the challenges of migration and maintain their cultural identities in their new home.

In conclusion, recent research has shown that Indian migration and diaspora are complex phenomena with significant implications for the countries of origin and destination. Indian

immigrants in the U.S. and U.K. tend to have higher educational levels and labor force participation rates than the general population. In contrast, Indian diaspora communities in Australia use festivals to maintain their cultural identities in their new homes. This literature review highlights the importance of understanding the social, economic, and cultural dimensions of Indian migration and diaspora to understand the implications of these phenomena better.

Indian migrants preserve their culture when they migrate to new countries. First, social networks are essential in preserving Indian culture when migrants leave home. Studies have found that Indians overseas maintain strong ties with their home communities and form new networks with other Indians in their destination countries (Das & Bhattacharya, 2011; Gogoi, 2012). Such networks serve as cultural and emotional support sources, enabling migrants to preserve their cultural and social practices. For example, Patel and Shah (2014) found that Indian migrants in the United Kingdom used online and offline networks to maintain their Indian identities, engage in cultural activities, and share their experiences with others. Second, family ties are also crucial for preserving Indian culture. Studies have found that Indian migrants often rely on family members to provide emotional and financial support and to help them maintain cultural beliefs and practices (Das & Bhattacharya, 2011; Gogoi, 2012). For instance, Gogoi (2012) found that Indian immigrants to the United States often rely on family members to support maintaining their cultural identity and values. Such ties help migrants to remain connected to their cultural heritage and to pass on cultural traditions to their children. Finally, religious practices are essential for preserving Indian culture. Studies have found that Indian migrants often rely on religious rituals, ceremonies, and festivals to maintain their cultural identity (Das & Bhattacharya, 2011; Gogoi, 2012). For example, Patel and Shah (2014) found that Indian migrants in the United Kingdom used religious ceremonies and festivals to maintain their cultural identity and to pass on cultural traditions to their children. Therefore,

social networks, family ties, and religious practices significantly preserve Indian culture when migrants leave home. Such practices and activities help to maintain migrants' cultural identity and values and to pass on cultural traditions and beliefs to their children.

Indian culture is one of the oldest and most extensive in the world, and it has been maintained, in part, through the practice of traditional dance. Dance is a significant part of India's cultural heritage, and its practice has been critical in preserving cultural identity even when Indians migrate to other countries. Indian dance has been used to preserve cultural identity in the face of migration. Research has indicated that traditional Indian dance is a powerful way of preserving cultural identity and heritage when Indians migrate (Chatterjee, 2018). It has been found that Indian dance provides opportunities for cultural exchange and understanding between migrants and the host population (Fulton, 2010).

Furthermore, Indian dance can be used as a way for migrants to display their culture to the host society and to express their own identity (Lopez-Gutierrez, 2012). Additionally, studies have indicated that traditional Indian dance is an effective way for migrants to connect with their home culture and maintain their cultural identity in a foreign context (Jain, 2014). Studies have also found that Indian dance can bridge cultural gaps between migrants and the host population (Papadopoulou, 2015). Through the practice of traditional Indian dance, migrants can teach their host society about their culture and create a shared cultural understanding. Additionally, it has been suggested that traditional Indian dance can create social cohesion between migrants and the host population, promoting cultural integration (Jain, 2016). Finally, research has indicated that traditional Indian dance can be used to promote cultural pride and self-acceptance among migrants (Kaur, 2018). Through dance, migrants can express their identity and share their culture with the host population, thus enhancing their sense of belonging and acceptance.

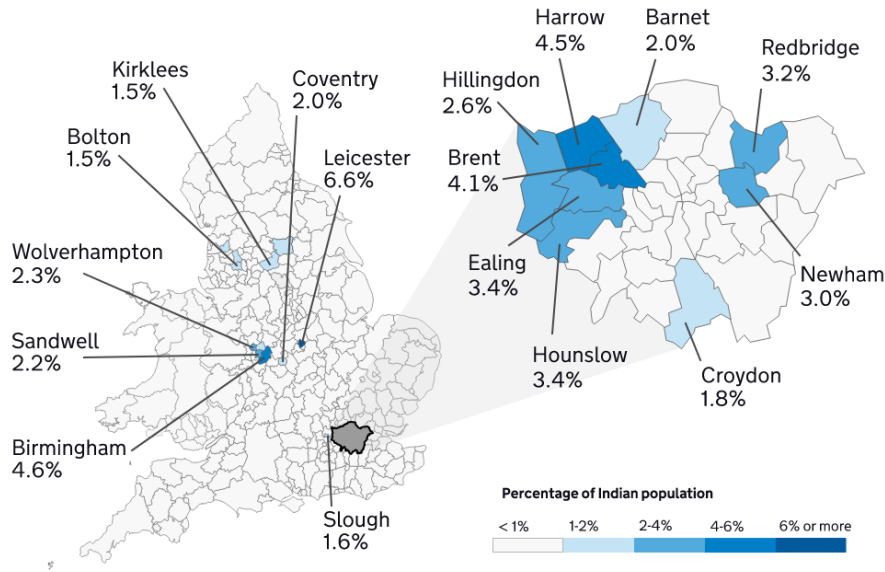
In conclusion, this literature review has demonstrated that traditional Indian dance is an effective way for migrants to preserve their cultural identity and heritage. Through dance, migrants can express their culture to the host population and create a shared understanding between them. Additionally, it can promote cultural pride and self-acceptance among migrants, thus enhancing their sense of belonging and acceptance in their new environment.

According to the U.N. report, the Indian diaspora is globally at 17.5 million (The Economic Times, 2019). At the turn of the millennium, London fulfilled the criteria of culturally diverse societies with a sizeable Indian diaspora. This choice reflects the interplay of people from various cultural backgrounds, so it seemed appropriate to frame the research to discuss the facets of cultural diversity through dance learning/practice.

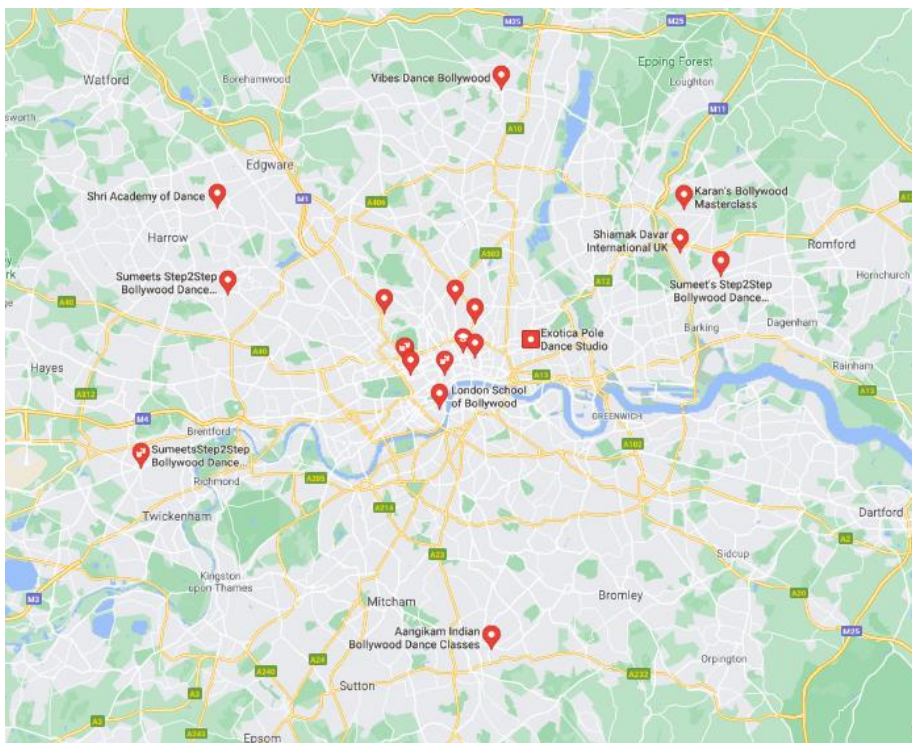
Countries with a large Indian diaspora, where Indian dances have evolved over generations, have been accepted as tested time-honored traditions again by Indian and non-Indian residents abroad. This study focuses on London as a field where South Asian culture has influenced the Western communities spread across the globe. In 2011, there were 1,412,958 people from the Indian ethnic group in England and Wales (map 1), making up 2.5% of the total population (2011 Census of England and Wales). British Indians form the largest ethnonational group in London, with a population of around 542,857 or 6.6%. The majority are concentrated in West London, though populations can be found throughout London. Given the large population of Indians or British-born Indians, there is a significant Indian cultural influence in London. Map 2 below shows the various Indian dance schools in London, providing outer evidence of the Indian cultural influence.

Map 1: Percentage of the Indian population of England and Wales living in each local authority area (top 17 areas labeled)

Source: Census of England and Wales, 2011



Map 2: Google map showing locations of Indian dance schools in London



Initially, Canada was considered as a second case of investigation. However, considering COVID-19, an event that occurred after selecting this research topic, made the study challenging and delayed the data collection process. When the world started to open slowly, the study solely chose London as the field of study due to the limited research frame. Moving forward, this thesis focuses on Kathak dance practice in London, UK.

1.5 Choice of Research Method

Following Adrienne Kaeppler's distinction between anthropologists and dance ethnologists, in her terms, the investigation for this study draws on the practices of the latter, who 'study context...primarily to illuminate the dances' on which they focus (Kaeppler, 1999, p. 16). This research was conducted using the qualitative method. The research methods were adopted from the tools of ethnography- interviewing, participation observation techniques, and focus groups.

Ethnographic dance research offers the chance to develop stories or depictions of dancing lives, inside which embodied knowing methods are demonstrated. These stories or previews are made from member observations, reflections, interviews, gatherings, choreographic processes, exhibitions, diary compositions by scientists and members, inventive composing draws near, depictions of scenes, and pictures, and that is just the beginning. Partaking in natural and obscure dance settings carries artists eye to eye with issues of the portrayal of self and others in research (Wilbur, 2011).

Consequently, ethnography offers dance specialists a setting for testing and growing authentic styles, drawing on the broadness of arising, innovative techniques like autoethnography and execution ethnography.

The choice of methodologies for this research is discussed in detail further in chapter four.

2. Contextualising Research: Literature Review

2.1 Conceptual Discussions

This chapter will review the past literature to explore the concept of Dance and contextualize it within the context of art, embodiment, and culture. By revisiting theories in Dance, this chapter will shed light on the complex and multi-faceted nature of the art form. Additionally, it will discuss how Dance is intertwined with art, embodiment, and culture and how it has evolved cultures. Finally, the chapter will explore how Dance can be used for creative expression and its impact on our lives.

2.1.0 Revisiting Theories in Dance

Dance is a form of social manifestation. By analyzing various aspects of Dance, it is easy to understand the different characteristics of a society. Dance is a specialized form of body movement that represents human culture. Dance is a specialized art movement. (Pusnik, 2010). In an ancient Sanskrit text about the codification of Indian performing Dance, Dance is defined as "a combination of not only the movements of the body but also of the hands and facial expressions accompanied by music" (Pai, 2020). For a long time, humans established a connection between Dance and the representation of their society. Dance has remained a source of representing social needs, yearning, transformation, beliefs, and religions. In the present time, Dance has still been a form of cultural representation (Medina et al., 2008).

Bodily movements have a long and old history. Body movements have been used for communication since the dawn of humanity. In ancient times, humans made unique corporal movements on harvest, fertilization, happiness, and fun. Later, they made dance a tool of connection between God and humans. In this way, a religious element is attached to dance. At first, Dance was an emotional overflowing of thoughts and disorderly display of fears, affection, ire, and refusal, without any other particular organization. Later, it took the form of a magical charm, rite, ceremony, popular celebration, and finally, merely fun. Now it has come

to a stage of theatrical artistic Dance (Medina et al., 2008). In dance history, the first known dancer was from the French court, Louis XIV. Pierre de Beauchamps a person who first codified the Dance and established the first dancing school (Medina et al., 2008).

A significant interest in dance anthropology was expressed in the 1960s and 1970s when scholars such as Adrienne Kaeppler, Joan Kaeliinohomoku, Anya Royce, Judith Hanna, and Drid Williams began to emphasize not only the social functions but also the forms and structures of Dance in society (Reed 1998). Viewing both Dance and body as socially constructed entities, these scholars reformulated Dance as a 'culturally constructed movement system' (Clark-Deces, 2011) to understand the 'lived body,' 'processes,' 'functions,' and 'symbolic systems.'

Influenced by Boasian cultural relativism, the ethnoscience of the 1960s, and the ideas of competence and performance derived from the theories of Saussure and Chomsky (Kaeppler, 1991), anthropologists and human movements produced ethnographic dance studies based on ethnoscientific structuralism (Kaeppler, 1967; 1978), semiotics theory (Williams, 1981), and psychobiological dance theories (Hanna, 1979) and all these viewed dances as a "system of communication."

Although Dance has been explored in anthropology, its understanding from the sociological perspective still lacks investigation (Helen, 1995). Today, there is a need to reassert this non-verbal interest to the extent that the difference between dancers and dance thinkers disappears. Suppose any sociology of Dance is to flourish and have relevance today. In that case, it is vital to stress the connection between sociological theory and practice and sociologists' practice and social application of Dance (Brinson, 1980). Dance emanates the difference between verbal and non-verbal communication and communicators; therefore, it becomes a fundamental task of a sociologist to examine non-verbal communication in our society.

According to Peter Brinson, the sociology of Dance merely acquires a defender of the non-verbal communicators, asked to explain themselves verbally as modern education leaves no choice but words. Hence, it is evident that the subject of Dance still needs to find its place in sociology. The interpretation of dance experience, its beauty, and its meanings as a non-verbal dialogue- between dancers, between dancers and teachers, between dancers and audience- makes Dance interesting, valuable, and an area that needs to be seen primarily in social sciences, especially sociology. Therefore, the significance of non-verbal communication in society, what is communicated without words, and how society looks at the Dance is what sociologists must learn to measure and understand (Brinson, 1980).

Brinson argues that given the uniqueness of Dance, sociological research must be distinct, fitting the essence of Dance while investigating and integrating dance research into sociological discourse. The sociology of Dance is not sociology alone, nor does it correspond, in its communicative aspect, specifically to the analysis of linguistics. However, this is an enticing link between individual artists, anthropologists, and semioticians. The non-verbal dialogue offered through Dance and its movement differs from what sociology has to contribute- linguistics. Therefore, by embracing Dance of all kinds and the role of art in general, sociology has the potential to evolve its discipline, examining not only how Dance influences society but also how society looks at Dance, globally-community Dance, professional Dance, National Dance, the Dance of the children, of everyone, everywhere.

Cancienne and Snowber (2003) argued that dance, choreography compellingly, and everyday movement provides a system of meaningful body movements that can communicate meaningful expressions of knowledge. Blumenfeld-Jones defines Dance as a unique art of motion that allows new dimensions of a phenomenon to become available, the art of attending to motion as meaning in and of itself, not outside itself (Blumenfeld-Jones, 1995). He adds that the dancer/choreographer focuses on the different motion meanings as organized in time, space,

and form (Blumenfeld-Jones, 1995). Blumenfeld-Jones (2008) claims that a dancer reflects on the body not merely as a topic of inquiry and gaze but also as a mode of inquiry operating from inside the body. In dance terms, he defined "inside the body" as: "the person functions from the interior workings of the bodily material to understand both the movement being performed and the meaning of the movement within the context of the" topic "of the dance" (p. 176). He acknowledges that Dance could only be well represented in some kinds of research; however, the idea, topic, or abstract symbolic narrative signified by Dance can be considered a meaningful action and treated as text. The rise and fall of the body movement in a space dominated by form and motion represent the concept. The audience is one with the dance text to the degree that they can interpret the movements of the dancing bodies. Fraser (2008), interestingly, observed that while research results are mainly communicated through academic journals and conferences, Dance is accessible to everyone. Perhaps more significant is the reality that individual observations are not usually used to record study findings (Fraser, 2008). Like Boydell (2011), some researchers recognized Dance as a powerful tool to communicate subjective experiences. As characterized in her research on early psychosis, she formulated a team consisting of researchers and artists, and dance as a tool for representing data, to create an opportunity for people to be aware of psychosis in a creative manner, and to provoke the general assumptions individuals hold about mental health issues and psychosis.

2.1.1 Dance in the Context of Art

The field of education was the first to embrace research in the arts. In the 1970s, educational scholars started utilizing art critics' and artists' traditions to execute educational research (e.g., Eisner, 1976; Vallance, 1977). Arts research has evolved over the last decade, and many disciplines currently use arts to understand various phenomena. Exposure of educational studies to aesthetics and creative methods of educational study, education arts work in the 1990s has grown to involve narrative writing, autobiography, Dance and movement, theatre,

visual arts, painting, literature, poetry, photography, and several others (Sinner, Leggo, Irwin, Gouzouasis & Grauer, 2006).

Art can be defined as a complex phenomenon with several definitions; each underlines some specialty of culture in its most general sense, creative production by human beings with an aesthetic value. Art is created to stimulate the human senses, mind, and spirit. Art acts as an incentive for human creativity. The output of an artwork is usually measured by the amount of stimulation it generates. The effects it has on individuals, the number of individuals who may respond to it, the degree to which they appreciate it, and the effect or power or influence it has or has had in the past all add to a 'degree of art.'

The arts have played a significant part in our development. Dance has been a channel to represent emotions, empathy, and storytelling through the art of Kathak (Indian Classical Dance), its impact as an art form became transparent, acknowledging the power to captivate the spectators in an artistic experience. The movement consistently enables one to reconcile with themselves, convey feelings, and build a sense in one's life.

For centuries, art has been valued and understood as one of the most potent means of expression and communication (Wikstrom, 2000). The arts have been accepted, praised, and acknowledged as a significant influence on most societies (Fraser & Sayah, 2011). The definition of the arts is an existing grey area with no concrete definition. Many individuals from diverse settings, traditions, and scholarly fields have various interpretations of what comprises the arts. According to the Oxford Dictionary, arts are referred to as "the different divisions of artistic expressions, such as drawing, poetry, literature and dance" ("Oxford Dictionaries," n.d.).

The contemporary body of literature using arts in research argues that some of the qualities linked with aesthetic media act as a catalyst for self-expression, emotions, feelings, and

thoughts, which can be helpful in the research process. According to Jones (2006), integrating art forms into the research process formulates a constructive alternative of representation that encourages communication and shares storytelling due to an induced emotional outlook. This is important, as it "engages audiences beyond the rational and analytical surface of conventional publications to capture the spectrum of human needs" (Lapum, Ruttonsha, Church, Yua, & David, 2011, p.102). Therefore, using arts, such as poetry, film and theatre, Dance, and music, serves as a helpful tool when investigating sensitive research topics and delivering findings that are not easily articulated in words (Fraser & Sayah, 2011), inspiring people to connect with research on a personal and emotional level (Boydell, Gladstone, Volpe, Allemang, & Stasiulis, 2012).

After looking into what art is, let us shift to dance as a form of performing art. Dance can provide a unique experience for an artist and also for the audience.

Even with the conscious process of choreographing, practicing, performing, and observing, dancers may unknowingly perceive from the society and culture they live in and pass to the audience that they are dancing in front of different kinds of knowledge not be expressed in words. There are more than twenty-five separate senses with independent nerves in the body of a human being, and Dance could involve a broader spectrum of senses than most other forms of artistic activity. Although emotions are conveyed in many types of art by their visual or sound representation, there is a direct expression in Dance.

There are a few different ways of seeing Dance: physical, cultural, social, economic, political, and even psychological. However, dance as a communicative activity emphasizes other dance motives and behavior. Dance is a physical instrument or symbol for feeling, even though it is sometimes a more effective medium than verbal language for revealing needs and desires. The dance medium often comes into play when there needs to be a more verbal expression. Through

communication, individuals learn a culture – the values, beliefs, attitudes, and behavior a group shares.

Nevertheless, humans do not communicate by words alone. Non-verbal behavior, including Dance, pairs with the calculus of meaning (Hanna, 1987:3~5). The 'Hearing Voices dance was presented to various groups, including scholars, teachers, support agencies, parents, decision leaders, dance choreographers, and the general public.

Audience dialogue and engagement were triggered by observing audience responses, regulated post-performance audience discussions, feedback from the audience through post-it notes, and researcher field notes. Analysis of this data suggested that Dance is an effective way to disseminate empirical research findings and increase awareness and understanding of the studied phenomena. Dance also emphasizes the importance of artistic qualities and the reflexive impact of the performance. The research team in this study claimed that dance performance enabled them to discuss their work's physical, emotional, and visual dimensions, which are sometimes invisible in conventional academics. Another advantage of Dance is its ability to create an embodied experience, explored further in this paper. To sum up, Boydell (2011) viewed embodiment as an "insightful and multidimensional means of linking body, movement, and force as embodied rhythms of how it is possible to present, to live, to experience, to express and to understand individuals from many viewpoints and in particular contexts" (Boydell, 2011, p.14). He linked the relevance of embodiment to dance by suggesting that knowledge had to do with lived experiences, based on the traditional phenomenological notion of the "lived body" and "lived experiences," as it can explore information physically, mentally, and emotionally.

Various studies have also recorded the practice of using Dance to disseminate research results. For example, Markula (2006) documented her dance performances to represent and

disseminate feminist research. Through her experiences as a solo contemporary dance performer and choreographer, she recorded this process by implementing the feminist agenda of representing a positive feminine identity. Another example of the use of Dance as dissemination research results can be observed in the investigation of aging, ancestry, and perfection by Liz Lerman's Dance Exchange troupe, exploring the repercussions of knowledge of the human genome through its Dance, *Ferocious Genome* (Jasny & Zahn, 2011). In addition to the examples mentioned above, social issues have also been examined through the implementation of Dance. *The Ghosts of Violence*, performed by the New Atlantic Ballet Theatre in 2011, depicts stories of spousal abuse transformed into the non-verbal language of Dance.

The artistic director Igor Dobrovolskiy mentioned that "the arts can make a difference and contribute to social change" (Citron, 2011).

2.1.2 Dance in the Context of the Embodiment

The section discusses the importance of embodied practice as a methodology for the cultural study of Dance. The multiple approaches to embodiment listed are justified because the cultural significance of body movement in Dance can be interpreted in various ways, such as an expression of culture, universal evidence, social value structures, meaning, and thought per se. An epistemological justification can be derived through the methodological shift to embodied practice by suggesting a unique way of understanding Dance and its movements as a cultural phenomenon.

Barbara Browning's work explores the cultural aspects of human movement and their understanding through bodily practice. In the last decade, much has been done on culturally focused dance research on the importance of embodied practice as a methodology for the cultural study of Dance. Barbara Browning, a Cultural studies scholar, explores the cultural

aspects of human movement and their understanding through bodily practice, as she states in her award-winning volume, *Samba*:

"For a time, while I lived in Brazil, I stopped writing. I learned to dance. I also learned to pray and to fight – two things I had never felt called upon to do. I did them with my body. I began to think with my body. That is possible and, in the case of Brazilian Dance, necessary. (1995: xxii)"

Cynthia Novack's work argues that culture is embodied, and movement constitutes an ever-present reality in which we continuously participate. In an ethnographic history, "Sharing the Dance," Cynthia Novack's considerations of the embodiment can be seen like that as Browning's, with a universal outlook and cultural understanding. Novack argues:

"Culture is embodied.... Movement constitutes an ever-present reality in which we continuously participate. We perform the movement, invent it, interpret it, and reinterpret it on conscious and unconscious levels. In these actions, we participate in and reinforce culture and create it. (1990: 8)"

Most recently, Deirdre Sklar (2000), a dance ethnologist and performance researcher, described a transition towards embodied action as one of two "trajectories" that differentiate modern, culturally-focused human activity work from older, mainstream 20th-century approaches. Briefly, a systematic change or conceptual shift from an emphasis on "objective" research towards an embodied engagement characterizes the leading practice in Dance's contextual and cross-cultural analysis. However, what is called the "cultural" of the movement at stake differs from study to study and is formulated in several ways. Body movement in Dance may be interpreted as an expression of culture, universal evidence, social value structures, meaning, and thought per se. An epistemological justification can be derived through the methodological shift to embodied practice by suggesting a unique way of understanding Dance and its

movements as a cultural phenomenon. How and in what way has this shift evolved, and whether it has gained momentum in the sociological understanding of Dance? Therefore, Deirdre Sklar's work describes a transition towards embodied action as one of two "trajectories" that differentiate modern, culturally-focused human activity work from older, mainstream 20th-century approaches.

In the text *The Andaman Islanders* (1948), Brown interprets the movement in terms of its cultural significance as follows:

"Yet, the Dance, even the simple Dance of the Andamans, does make, in the dancer himself, partly by the effect of rhythm, partly by the effect of the harmonious and balanced tension of the muscles, a direct appeal to that motor sense to which the contemplation of beautiful forms and movements makes only an indirect appeal. In other words, the dancer feels within himself the harmonious action of balanced and directed forces, which, in contemplating a beautiful form, we feel as though it were in the object. Hence such dancing as that of the Andaman Islanders may be looked upon as an early step in the training of the aesthetic sense, and to recognize all that the Dance means, we must make allowance for the fact that the mental state of the dancer is closely related to the mental state that we call aesthetic enjoyment. (ibid.: 250–1)."

Further, he adds a functionalist interpretation of the movement:

"As the dancer loses himself in the Dance, as he becomes absorbed in the unified community, he reaches a state of elation in which he feels filled with energy or force beyond his normal state and finds himself able to perform prodigies of exertion. This state of intoxication, as it may be called, is accompanied by a pleasant stimulation of the self-regarding sentiment so that the dancer feels a great increase in his force and value. At the same time, finding himself in complete and ecstatic harmony with all the fellow members of his community experiences a

great increase in his feelings of amity and attachment towards them. In this way, the Dance produces a condition in which the unity, harmony, and concord of the community are at a maximum, and every member intensely feels them. To produce this condition, I maintain that is the primary social function of the Dance. The Dance allows the direct action of the community upon the individual, and we have seen that it exercises in the individual those sentiments by which social harmony is maintained. (ibid.: 252)."

Radcliffe-Brown's explanation is insightful as he formulates an observational approach while analyzing movement that identifies the mental and physical characteristics of the participants, which is produced in and through dance movement. However, the understanding of the minds and bodies of the dancers, in his observations, remains abstract, as it focuses more on the felt experiences rather than their visual form.

Words sometimes define ideas too carefully, but the visually perceived movement can have many meanings and must have many meanings. Dance has only a small capacity to tell things clearly, without any space for uncertainty. A simple gesture, such as raising the arms from a centered position, can evoke various meanings: joyful prayer, goddess offering a bounty, acceptance of burdens, a plea for universal understanding, or complex and indefinable feelings. Dance is, in its essence, something narrative. Not that all dances tell a story — but all dances are in sequence; they move from one stage to another. As a result, the processes by which they unfold reveal mythical and archetypal narrative structures. Whether the Dance is a story or a series of impressions, the experience of the Dance is essentially a journey. There is a connection between the dancer and her/his audience. This kind of interaction needs no words but depiction through movements. Dance used as a form to spread cultural diversity has a significant impact on social interaction, i.e., the dancers' everyday life and establishing an intercultural dialogue between them and their audience.

There is a need to explain how Dance is learned, organized, performed, and interpreted by audiences of the society in which it was produced or embraced. Therefore, there is still a need to advance the 'embodiment' understanding to produce an awareness of the movement to integrate the self with self and self with others. Furthermore, it is crucial to comprehend the revelation and integration of culture (s) through dance practices. Culture in movement is interpreted as combining universal dissociates- temporal, spatial, corporeal, and spiritual. To link culture and movements, we must first answer this question: Is dance a part of the culture?

2.1.3 Dance in the Context of Culture

The study of Dance in the context of culture is a complex topic with many different approaches. The embodiment of Dance is a critical aspect to understand because it integrates the self with self and self with others. Additionally, it is necessary to comprehend how Dance is learned, organized, performed, and interpreted by audiences of the society in which it was produced or embraced.

For this research, culture may, at any given time, be summed up as the knowledge of the community in the form of symbols, meanings, or values, whether in religion, science, or the arts, which gives meaning to social interaction, communication, or action. Max Weber defines culture as "a finite segment of the senseless infinity of the world process, a segment to which human beings give meaning and meaning" (1949).

However, what has a culture to do with Dance? Is there enough research on how Dance can be understood as a part of the culture? In this paper above, it is suggested that art is culture and Dance is art, so can we say:

ART = CULTURE = DANCE?

Yes, art, culture, and Dance can be equated together and used to study the social phenomenon in society. Art is a part of the culture, and Dance is a form of art that somewhat convinces that Dance represents culture, and one can say it might have the power even to reproduce it.

According to Novack:

“Culture is embodied. Movement constitutes an ever-present reality in which we continuously participate. We perform the movement, invent it, interpret it, and reinterpret it on conscious and unconscious levels. In these actions, we participate in and reinforce culture, and we also create it. (1990:8).”

Dance reflects cultures by reflecting on the values, beliefs, behaviors, and habits of the dancer(s) and the group in which it is practiced or shared. Therefore, Dance can be studied as a part of the culture, although more needs to be researched in the field of Dance in line with culture. The nonverbal language of communication does not attract scholars or scientists as a tool for investigating social issues.

Therefore, Dance can be equated with art and culture to study the social phenomenon in society. It can reflect cultures by reflecting on the values, beliefs, behaviors, and habits of the dancer(s) and the group in which it is practiced or shared.

Dance is a physical combination of cultural, social, psychological, political, and communicative behaviors. Dance is a psychosocial phenomenon that impacts the relationships among individuals living in a society. In this sense, Dance is the representation of Culture. In the words of Max Weber-as, culture is defined as "a finite segment of the senseless infinity of the world process, a segment to which human beings give meaning and meaning." Art is a part of the Culture as a source of its representation, and Dance is a form of art. In this way, Dance and culture are interrelated. Dance is not only a form of representation of Culture, but it also can reproduce Culture. In the words of Novack, "Culture is embodied movement constitutes

an ever-present reality in which we continuously participate. We perform the movement, invent it, interpret it, and reinterpret it on conscious and unconscious levels. In these actions, we participate in and reinforce Culture, and we also create it.' (Novack, 1990).

Unni, in 2013 discussed the relationship between cultural Dance and identity and the importance of Indian Bharatanatyam dance. The writer has discussed the importance of Indian Dance, Bharatanatyam, in preserving the cultural identity of Indians in New Zealand. Owing to migration, the dance tradition of specific communities becomes wage. In the research, the combination of dance ethnography and autoethnography is used to analyze the practice of Indian Dance in the South Pacific. In New Zealand, there are Indian cultural schools that provide dance training. Bharatanatyam is one of India's nine classical dances with the classical status given by the Indian government. The Dance is complex; it contains dance techniques, expressions, and a combination of both techniques. The history of Bharatanatyam goes back to ancient Hinduism. In the mid-nineteenth century and during British colonial rule, the dance tradition was suppressed. Later, the tradition was promoted by revivalists. The same practice was also adopted by the Indian diaspora living outside the country. In New Zealand, some different associations and organizations have been promoting Indian Culture among Indian immigrants. Dance, especially Bharatanatyam, is also a way of promoting Indian Culture in New Zealand. The dance events are organized on Hinduism's particular cultural and religious days. (Unni, 2013).

The relationship between cultural Dance and identity is significant, and the example of the Indian Bharatanatyam dance is used to illustrate this point. The Dance is complex and has a rich history that goes back to ancient Hinduism. Indian cultural schools in New Zealand provide dance training, and Bharatanatyam is one of India's nine classical dances that have classical status given by the Indian government. In New Zealand, Indian cultural associations and organizations promote Indian culture among Indian immigrants. Dance, especially

Bharatanatyam, is also a way of promoting Indian culture in New Zealand, and the dance events are organized on particular cultural and religious days of Hinduism.

Dance is a structured movement of the body. Through the careful analysis of dance movements, one can comprehend the conscious and unconscious thoughts behind them. Dance is the presentation of historical facts. A dancer unconsciously represents the historical Culture. At the same time, a dancer also consciously reflects various concepts through body movement.

There are many approaches to the embodiment of Dance, and it is necessary to understand how Dance is learned, organized, performed, and interpreted by audiences. Dance and culture are interrelated, and Dance reflects and reproduces culture. Cultural Dance is significant for identity, and the example of the Indian Bharatanatyam dance illustrates how Dance promotes culture.

Dance and embodiment research helps to look at how the body is used to communicate and express identity (Frenkel, Levav-Waynberg, 2017). This concept has been studied extensively within sociology, anthropology, psychology, and performance studies literature. This section will explore the various theories surrounding Dance and embodiment, how the body represents identity, and the implications for social interaction.

The first theory to consider is that of the bodily schema (Gillen, 2020), which suggests that the body is a source of meaning and that by employing physical movements and gestures, one can convey different ideas, attitudes, and emotions. This theory suggests that individuals can express their identities and negotiate social relationships through physical movement. This concept has been studied in various contexts, from the study of Dance in ritual and performance to the analysis of body language in everyday interactions.

The second concept that has been explored concerning Dance and embodiment is that of embodied cognition (Kleiber, 2017). This theory suggests that the body is a site of knowledge

and experience and that by engaging in physical activities, individuals can gain access to a deeper understanding of their environment and themselves. This theory has been studied concerning Dance, as well as other physical activities such as yoga and martial arts.

The third theory explored concerning Dance and embodiment is phenomenology. This theory suggests that the body is an essential source of subjective experience and that individuals can gain insight into their own world experience by engaging in physical activities. This theory has been studied concerning Dance, as well as other physical activities such as yoga and martial arts.

The concept of the embodiment has also been studied concerning the performance of gender and sexuality (Hökkä, 2016). This theory suggests that through physical movements, individuals can enact and express different gender and sexual identities. This theory has been studied in Dance and other physical activities such as yoga and martial arts.

Dance is a form of physical expression used for centuries to communicate emotions, experiences, and stories. Its physical movements allow people to connect with their bodies and express themselves in a way that words cannot. Embodiment is the process of understanding and experiencing the world through the body and is an integral part of the dance experience. Scholars have explored many theories on Dance and embodiment, including the body-mind connection, the body as a site of knowledge and experience, and the use of Dance as a tool for healing and transformation.

The body-mind connection is a crucial concept in understanding the role of Dance in an embodiment. According to the theory of embodied cognition, the body is a tool for understanding and interpreting the world around us (Gallagher, 2005). This theory suggests that the body and mind are inextricably linked and that physical movements can affect our cognitive and emotional processes. This concept has been explored in the work of Feldenkrais

(1977), who developed the practice of Awareness Through Movement, which uses movement to increase body awareness and improve coordination, flexibility, and balance. This practice has been used to help people reconnect with their bodies, better understand their physical and mental states, and improve their overall well-being.

The body is also seen as a site of knowledge and experience. According to the somatic theory of learning, physical movement assists learning and understanding (Maley, 2006). Dance can be used to explore and develop an understanding of the world, allowing people to explore their physicality and gain insight into their own experiences. This concept is explored in the work of Laban (1966), who developed the practice of Laban Movement Analysis, which uses movement to explore the relationship between physical and emotional states. This practice has been used to understand personal experiences, gain self-awareness, and explore the relationship between the body and the environment.

Dance is seen as a tool for healing and transformation. Dance can help people process difficult emotions, heal from trauma, and find balance and harmony in their lives (Vasudevan, 2009). Dance therapy is a practice that uses Dance and movement to help people explore their emotions, gain insight into their experiences, and develop emotional resilience (Kowalski, 2014). Dance therapy has been used to help people gain a better understanding of their bodies, build self-confidence, and develop healthier coping strategies.

Scholars have explored the concept of Dance as a form of embodied communication for centuries. According to Schieffer (1998), Dance is a form of non-verbal communication that can be used to express emotions and identity. Dance uses movement, gestures, and facial expressions and can be used to convey information without the use of words. In this way, it is a powerful tool for communicating emotion and identity.

Schieffer (1998) argued that the body's movement conveys meaning in Dance. According to Schieffer (1998), the body is used to communicate and interact with the environment in a way that is unique to Dance. Thus, the body is used to express emotions and identity and interact with space, time, and other people.

In addition to Schieffer's work, Despont (2009) explored the concept of embodiment in Dance. These theorists have argued that the body is used to create meaning in Dance and that the body can be used to express and interact with the environment. According to Despont (2009), the body communicates with the environment, interacts with other people, and expresses emotions. Despont argues that the body is used to create a sense of unity between the dancer and the environment and that this unity is an essential part of the dancing experience.

Dalby (2015) argues that incorporating the body into the dance performance can create a powerful emotional experience. Jones (2016) argues that the body's physicality in a dance performance can allow for a unique and powerful form of expression. Both suggest that Dance can be used to create meaningful experiences and that the use of the body as a form of communication can create powerful and unique forms of expression.

According to Mura (2017), the body is a powerful tool for communicating meaning in a social context. Mura argues that the body can create a sense of belonging and connection with others and that using the body in Dance can create a powerful experience of shared understanding and emotion. Thus, the body can be used to create meaningful social interactions, and Dance can be used to foster connection and understanding between people.

Dance can be used to explore and develop an understanding of the world, heal from trauma, and find balance and harmony in life. The body-mind connection, the body as a site of knowledge and experience, and the use of Dance as a tool for healing and transformation are all key concepts in understanding the role of Dance in an embodiment. Further research is

needed to explore the role of Dance and embodiment in different contexts and cultures and to understand how it can be used to promote well-being.

Dance and embodiment can be understood as the interconnectedness of body and mind, the interconnectedness of physical movement, and the potential of its cultural meanings (Freeman, 2018). Embodied experience is a complex phenomenon that involves physical actions, emotions, and social meanings (Hanna, 2002). Dance is a powerful way of expressing and exploring the embodied experience, providing a platform for individuals to explore and express identity, meaning, and emotion (Gill, 2017). Embodied experience is related to embodiment, defined as "the integration of physical and psychological aspects of selfhood" (Kerr, 2016, p. 20). It is a process of self-awareness, self-expression, and self-regulation embodied in the individual's physical and psychological aspects (Kerr, 2016). Thus, Dance can be used to explore and express the embodied experience of an individual in a creative and meaningful way. The concept of embodiment is closely related to the notion of identity, which is defined as "a sense of self and one's place in the world" (Gill, 2017, p. 72). Dance and embodiment can be used to explore and express one's identity, both in terms of physical expression and its associated meanings (Gill, 2017).

Through movement, physical expression, and social interaction, individuals can explore and express their identities in powerful and meaningful ways (Gill, 2017). Embodied experience can also be understood in terms of cultural meaning, defined as "the meanings and values associated with a particular culture" (Freeman, 2018, p. 132). Dance and embodiment can be used to explore and express cultural meaning, as well as to explore how physical and social interaction can shape cultural meaning (Freeman, 2018). Through movement, physical expression, and social interaction, individuals can explore and express cultural meaning in powerful and meaningful ways (Freeman, 2018). Finally, Dance and embodiment can be understood as a form of creative expression, defined as "the process of creating something new

through the use of materials, tools, and techniques" (Hanna, 2002, p. 13). Through creative expression, individuals can explore and express their embodied experiences in powerful and meaningful ways (Hanna, 2002). Creative expression can also be used to explore and express cultural meaning and how physical and social interaction can shape cultural meaning (Hanna, 2002).

In conclusion, Dance and embodiment can be understood as the interconnectedness of body and mind, the interconnectedness of physical movement, and the potential of its cultural meanings. Embodied experience is a complex phenomenon that involves physical actions, emotions, and social meanings. Dance is a powerful way of expressing and exploring the embodied experience, providing a platform for individuals to explore and express identity, meaning, and emotion. Through movement, physical expression, and social interaction, individuals can explore and express their identities, cultural meanings, and creative expressions in powerful and meaningful ways.

Through physical movements and gestures, individuals can express their identities and gain access to a deeper understanding of their environment and experience. The implications of this research are vast and can be seen in various contexts, from the study of Dance in ritual and performance to the analysis of body language in everyday interactions. Embodiment is an essential aspect of the dance experience. It has been explored through various theories, such as the body-mind connection, the body as a site of knowledge and experience, and Dance as a tool for healing and transformation. Dance has been used as a powerful tool for communicating emotion and identity, and its movements convey meaning uniquely. Overall, these different approaches to embodiment help better understand how Dance is used to express cultural values and beliefs, providing an essential and insightful look into how the body can communicate identity and negotiate social relationships.

2.2 Historical Reference

Indian culture is rich in the art of dance. The detailed analysis of multiple forms of folk and classical dance in the country reveals that these dances accurately represent India's unique history. The classical dances represent the religious elements of society. They also tell the historical events of the region. The classical dance of Kathak is a unique example in this context. The dance is used to tell stories of ancient India. Other than this, the folk dances of India manifest the traditions and values of different regions.

This section provides a glimpse of the dance and the type of dances in India. For the relevance of this research, it is essential to understand the historical reference of dance in India and its importance in Indian culture.

Further, this section briefly discusses the historical context of the South Asian diaspora in Britain and its impact on the development of South Asian dance studies.

2.2.0 The Art of Dance in India

In India, dance has been saturated in all aspects of life. Dance has been connected inevitably to all kinds of festivities in the country. Dance brings color, joy, and delight to several commemorations and ceremonials. The Indian classical dance link with the stories that depict the beliefs, ethics, and lives of the Indian people; thereby, these dances mirror the Indian culture (Pai, 2020).

In India, the art of dance is of enormous significance. Its history goes back hundreds of years. In ancient India, the link between art and religion was powerful. The temple was the promoting point of different arts, and the same is the case with dance. Dance is an old tradition. The dancing girl's image in Mohenjodaro relics and descriptions of dance in Vedas are all manifestations of the ancient history of dance art in India. In India, the history of dance is found in the Natya Shastra, Bharata, the treatise of the period between 200 B. C. to 200 A. D. Art of dance developed in the latter part of the medieval period. The history of Indian dance is broadly

classified into two periods. One period ranges from the 2nd century B.C. to the 9th century A.D. The second one goes from the 10th century to the 18th century A.D. In the first period, only Sanskrit was the language that had an intellectual impact on art, but there was wide-scale development of regional language in the second period (Malathi, 2020).

Every region of India has a dance culture. Art dances of different regions are different, but they all follow the Natya Shastra tradition's basic principles. All of them have the same tradition. The difference among India's regions has been developed due to the evolution of different regional dances (Thobani, 2017).

During the Mughal and colonial eras, India's dance culture declined due to foreign cultural aggression. At the start of the 20th century, the culture of dance virtually ended. In the late 20th century, dance culture was revived as a part of national pride. In this period, the Indians, especially from society's upper strata, started to engage in dance learning (Thobani, 2017).

Classification of Dance in India

In India, the art of dance has been classified into two branches from the viewpoint of sociology. The two dance types include theatrical dance and social dance. Theatrical dance includes modern, musical comedy dances and tap dancing. The dance is for entertainment, self-expression, and the performer's enjoyment. In this type of dance, the audience is necessary. The second type of dance is a social dance. The dance is performed for entertainment and enjoyment rather than for an audience. Social dances include tribal dances, ritual dances, and classical dances (Franco, 2016).

Categories of Dance in India

In India, dances are categorized as folk, classical, and popular. There are concepts of little tradition and great traditions to explain different art types used by different scholars. As far as the Indian art of dance is concerned, folk dance is described as little tradition, and classical

dance is explained under excellent conditions. The concept of tradition is the cultural process that has evolved in the indigenous population. On the other hand, great tradition means the cultural process developed by connection with other cultures. Classical arts are highly creative, specialized, and innovative, have elements of originality, open forms, changing style, and have a selective attitude. These arts require idealistic artists and training under guidance. These arts are popular in the upper and middle classes. They are used for aesthetic purposes and the preservation of national symbols. Popular arts are imitative, sentimental, and quickly changing. They have mechanical production and dramatic forms. The theme of popular art is hero-worshipping. These arts require intelligent artisans and commercial art schools. They are popular in the middle and lower classes. They are used for entertainment, prestige, and decoration. Folk arts are traditional, restrictive, and specialized. They have restricted experiments. Folk arts have decorative, traditional, and heredity styles. These arts are popular in middle and lower classes and rural societies. These arts require devoted artists that can provide training through heredity, profession, and orientation. These arts are used for rituals and religious expression.

All types of dances have similar basics. They include movements, rhythms, energy, and design. Movement is the body actions of dance; Energy is the force required for dance; rhythm is the timely dance movement. It is primarily a piece of music on which dance is performed. Design can be defined as visual patterns made during the dance (Ashley, 2013).

- *Folk dance of India*

Folk dances in India belong to the widespread tradition of folklore. The history of folk dances belongs to ancient times; these dances are used to execute certain social functions. Folk dances have been performed at important events like religious events, at times of rituals, marriage, birth, wars, funerals, hunting, and at the time of harvest. Folk dances are easy to learn and

perform. The artists of folk dances learn the art informally and traditionally. There are various types of folk dances in India, mainly classified into three groups. These groups are community dances, tribal dances, and folk dances. Different regions of India have different styles of folk dances. The different folk dances are related to a region's geographical, climate, and social environment. Other folk dances of India include the Ghumar dance of Rajasthan, the Pangi dance and Nati dance of Himachal Pradesh, the Dhumhal and Rouff Dance of Kashmir, the Jawara dance of Madhya Pradesh, the Ras Lila, Garba and Dandia Ras dance of Gujrat, Bihu dance of Assam, Koli and Lavani dance of Maharashtra and Bhangra and Giddha dance of Punjab (Sinha, 2016).

Dance varies from culture to culture. Dance is a tool that helps us understand the cultural diversity and variations in the world (Ashley, 2013). Researchers in dance are interested in highlighting the cultural elements in each dance form. For instance, the Ghumar dance is most prevalent in Rajasthan. The name Ghumar was derived from the word 'ghumna,' which means the enormous colors of the flowing 'ghagra,' a costume of the Rajasthani women. The dance has its bases in religious ceremonials.

Similarly, Himachal Pradesh is a region of the lower Himalayan range. The people of this region dance in moments of pleasure. These moments include religious fairs and seasonal festivals. The grand event of dance is arranged during the Dussehra festival. The festival has been organized concerning King Ram and Lakshmana's epic battle against the demon king, Ravana. In this way, dance is also a representation of historical events. Nati is another folk dance of Himachal Pradesh. It is a slow-moving dance performed on New Year and crop harvest (Ashley, 2013).

The aspects and styles of dance correlate with a region's climate. In Kashmir, the winter season is frigid, with heavy snowfall. At the end of the winter season, the people arranged festivals.

Folk dances are performed in these festivals. Men perform the Dhumal dance of Kashmir in a circle on the music. The music comprises the drum and local songs. Another dance of Kashmir is the Rouff dance which is a simple display of footwork.

Moreover, Jawara is a folk dance of Madhya Pradesh that represents the local community's lifestyle. The dance was performed primarily on the occasion of harvest. Both the men and the women of the region dance together. Women wear unique costumes for dancing. While performing, the people carry baskets full of Jawar- a crop -on their heads. The dance is performed on the music of beating, strung, and wind instruments (Ashley, 2013).

- *Classical dance of India*

Classical dances in India are based on the techniques recommended in Natya Shastra, written by Bharat Muni. The people who practiced classical dances tried hard to maintain their purity. Now classical dances are caught between tradition and modernity. In India, there are seven types of classical dances. These styles are linked with different historical, social, and cultural traditions. The different classical dances have been developed in different regions of India at different times. All these styles have become highly developed in the present times. Though these styles are different, they all have religious content in them. Many dance schools have been giving training in classical dances. The training is challenging, exhaustive, time-consuming, extensive, and expensive. Classical dances include Bharata Natyam, Kathakali, Mohini Attam, Manipuri, Kuchipudi, Odissi, and Kathak. (Thobani, 2017)

Following is the description of classical dances in India:

1. Bharata Natyam:

Bharata Natyam was initially known as Dasiattam. It is the oldest classical dance in India, a regional dance of the Southern part of India. The dance developed in the temples and courts. It is a specialized dance that was performed in the temples of Shiva. The dance has strict codes

and principles. The dance style has been practiced from the 10th century to the present. In the past, girls were designated temples to dance in temples. The dance was taught by the teachers known as Nattuvans. During the colonial period, the dancing lost its social and religious significance and reduced to the status as the source of livelihood. Now, the prestige of the dance has been restored. In present days, it is a widely performed dance in India. The dance is various postures and movements. The dance is balanced by rhythmic combination.

2. Mohini Attam:

Mohini Attam is a classical lyrical dance of India that originated in the Kerala region of the country. Mohini Attam means dance of enchantment. The dance has its base in ancient times. The dance has also passed through several stages of revival and renaissance. The efforts to protect and develop dance started in the 20th century. Now, the dance has gained significance among art lovers. The dance has now been performed at the national and international levels. The dance is the representation of the ethnic and regional values of the region.

3. Kathakali:

Kathakali is another classical dance of India. The word Kathakali means musical dance drama. The classical dance originated in the Kerala and Malabar region of India. The dance started in the sixteenth century when Rajah of Kottarakkara decided to combine Kerala's folk dances. The dance has an idea of worship and witchcraft. The combination of cosmic and mystic forces gave rise to the dance. In the dance, the lives of animals. The peacock dance is a case in point. Mahabharata's epic presents the theme of the Kathakali dance, indicating the religious element in the dance. The costume of the dance is specialized, having a range of colors. While dancing, dancers wear eccentric masks. The word Kathakali means open air. The dance is performed in open spaces.

4. Manipur:

Manipuri is a beautiful classical dance that is a representation of nature and beauty. Its roots are in folk art with an inspiration of worship of Aryans in the dance. The dance was started in the fifth century as worship to overcome the calamity of famine. The dance has been performed during harvest and other festivals like Holi. The dance is soft and graceful. In Manipuri, each girl has a natural ability to dance. In the region, each temple is associated with the hall in which dance is performed. The music for the Manipuri dances is played on instruments called Khol and the Mridangam and Dholak. The colorful traditional garments are used for the performance of the dance. The study on dance reveals the representation of religion and Culture (Massey, 2004).

5. Kuchipudi:

It is a classical dance of Andhra Pradesh. The dance is also a representation of culture, religion, and history. Kuchipudi is a dance drama in which different episodes of Indian mythology have been represented. Brahmins started this classical art of dance in temples in the 24th century. These dances were related to Krishna and were a form of offerings to gods. The dance is performed on Carnatic music played on instruments like Mridangam, flute, and violin (Sinha, 2006).

6. Odissi:

Odissi is the classical dance of the eastern state of Orissa in India. The origin of the dance is traced back to 2000 years. The dance was threatened in the age of colonialism. However, it was reconstructed later. The dance has three schools. One is the Mahari tradition performed by women attached to temple deities. The second is the Nartaki tradition, linked to the royal courts. The third one is the Gotipau, in which boys in female garments perform to portray the female roles. Odissi is also a manifestation of culture society's culture and religious segments (Subrahmanian et al., 2020).

7. Kathak:

Kathak is India's oldest, most significant, and most famous classical dance. The dance is connected with the epics of the Mahabharata and the Ramayana. Originally, Kathak was the source of storytelling of the epics. Later, it was developed as an art of dance and unique facial expressions and hand gestures. The dance originated in Uttar Pradesh, mainly in Lucknow, Ayodhya, and Nathdwara. The dance is the representation of Indian culture in the whole world. (Malathi B, 2020).

The dance form of Kathak will be further used in this research.

2.2.1 History of Kathak Dance in India

Kathak is one of India's eight classical dance forms that traces its origins to the Northern states of Uttar Pradesh, Rajasthan, and Bihar. The word 'Kathak' has its roots in the Sanskrit word 'Katha,' meaning story, and 'Kathakaar,' meaning storyteller. The dance form is characterized by intricate footwork, graceful movements, and expressive storytelling accompanied by music and rhythmic patterns. It has a rich history spans several centuries and has undergone various transformations influenced by socio-political changes, cultural practices, and artistic innovations. This literature review aims to provide an overview of the history of Kathak dance and its significance in Indian culture.

The origins of Kathak can be traced back to the 3rd century BCE, when it was performed by wandering bards known as kathakars, who traveled from village to village, narrating stories through music and dance. With the arrival of the Mughal Empire in India during the 16th century, Kathak underwent a significant transformation as it became a popular dance form in the royal courts. The Mughals were patrons of the arts and encouraged the fusion of Indian and Persian culture, leading to the development of a new style of Kathak that incorporated elements of Persian music and dance- this period marked the beginning of the 'Nawabi Style' of Kathak, characterized by intricate footwork, rapid turns, and graceful movements.

During the colonial era, Kathak and other Indian art forms were suppressed by the British rulers. They considered them to be primitive and inferior to Western art forms. However, the dance form saw a revival in the early 20th century as part of the Indian nationalist movement. Many Indian scholars and artists began to recognize the importance of preserving traditional art forms and promoting Indian culture. They worked to reinvent Kathak and other classical dances, making them more accessible to a broader audience.

Today, Kathak is a thriving art form and has gained popularity not only in India but also around the world. It is taught and performed in many countries, including the U.K., where it has a significant presence in the South Asian diaspora. The Kathak dance community in the U.K. is vibrant and diverse, and it has played a crucial role in promoting and preserving the dance form.

In conclusion, Kathak has a rich history that spans centuries, and it continues to be an essential part of Indian culture. It has survived colonialism and modernization and has remained relevant to the present day. The dance form has evolved, incorporating influences from different periods and cultures. In the U.K., Kathak has a significant presence in the South Asian diaspora and has contributed to the country's multicultural landscape.

2.2.2 South Asian Diaspora and Dance in Britain

South Asian dance in Britain has a long history, originating from the migration of South Asian communities to the U.K. in the post-colonial era. As a result of this migration, South Asian dance has become an integral part of British cultural heritage. This literature review explores the sociological research conducted on the South Asian diaspora in Britain and its connection to South Asian dance, mainly focusing on Kathak dance studies in Britain.

South Asian Diaspora in Britain:

The South Asian diaspora in Britain has been the subject of numerous sociological studies. For this research, it is essential to provide a brief insight into the South Asian Diaspora in Britain. David and Khaleeli (2000) discuss the experiences of South Asian women in the U.K., highlighting the complexities of navigating two cultures and the importance of retaining cultural traditions. Similarly, Raghuram and Madge (2006) explore the experiences of second-generation British South Asians, noting the importance of negotiating multiple identities and the role of cultural heritage in this process. These studies emphasize the significance of cultural heritage in the lives of South Asians in Britain and its impact on their social experiences.

The South Asian diaspora in Britain is a diverse community that comprises individuals of Indian, Pakistani, Bangladeshi, and Sri Lankan origin, among others. South Asians first migrated to Britain during the colonial period, but more giant waves of migration occurred in the 1950s and 1960s when many arrived to fill labor shortages. Today, the South Asian community in Britain is one of the largest ethnic minority groups in the country.

The South Asian diaspora in Britain has faced various challenges, including discrimination and racism. In addition, members of the community have struggled to navigate the process of integration into British society while maintaining their cultural identity. The intersection of race, ethnicity, and religion has made the experience of the South Asian diaspora in Britain unique and complex.

In her book "Cultural Trauma and Collective Identity," Stacey Prickett discusses the challenges faced by the South Asian diaspora in Britain in the context of cultural trauma. She argues that the South Asian community has experienced a sense of cultural dislocation, which has led to the creation of a collective identity that incorporates elements of both their home culture and their experience in Britain.

Similarly, Ann David, in her book "At Home in Diaspora: South Asian Scholars and the West," explores the experiences of South Asian academics living in the West, including Britain. She argues that the South Asian diaspora has developed a unique identity based on a shared history, language, and culture, as well as a shared experience of migration and diaspora.

The study of South Asian dance in Britain is a growing area of research that highlights the importance of cultural heritage and identity in the diaspora. Royona Mitra, in her article "South Asian Dance in Britain: Negotiating Cultural Politics," discusses how South Asian dance has been used to negotiate cultural politics in the diaspora. She argues that South Asian dance has played a crucial role in maintaining cultural connections and negotiating identity in the face of cultural dislocation.

South Asian Dance Studies in Britain:

The study of South Asian dance in Britain has been an area of increasing interest in recent years. Prickett (2013) discusses the evolution of South Asian dance in the U.K. and its role in shaping British cultural identity. The study emphasizes the importance of South Asian dance as a tool for cultural expression and identity formation. Similarly, Mitra (2016) examines the impact of South Asian dance on British cultural identity, noting its potential to challenge dominant cultural narratives and disrupt hierarchies of power.

According to Mitra (2002), South Asian dance in Britain has developed due to a complex interplay of factors, including the process of migration, the need for cultural preservation, and the development of new cultural identities. The migration of South Asian people to Britain has resulted in the transfer of dance styles from South Asia to the U.K. This transfer of dance styles has led to the emergence of a uniquely South Asian dance style, which has been influenced by the culture of the U.K. as well as the culture of South Asia.

Prickett (2013) argues that the growth and popularity of South Asian dance in Britain can be attributed to the need for cultural preservation. South Asian migrants to Britain have been motivated to preserve their cultural heritage and identity by promoting and practicing South Asian dance. This has resulted in the establishment of dance schools and the development of South Asian dance as a professional art form in Britain.

Furthermore, David (2015) notes that South Asian dance has played an essential role in developing new cultural identities for South Asian migrants in Britain. South Asian migrants have been able to use dance to express their cultural identity in a new cultural context. This has resulted in the emergence of a new generation of British-born South Asians who can embrace both their South Asian heritage and their British identity.

Regarding Kathak dance studies in Britain, Prickett (2013) notes that Kathak has become one of the most popular South Asian dance forms in Britain. Kathak is a classical dance form that originated in North India and has a rich cultural history. In Britain, Kathak has been practiced and performed by both South Asian migrants and non-South Asians who have been interested in learning about South Asian culture. This has led to the establishment of numerous Kathak dance schools and the development of Kathak as a professional art form in Britain.

Moreover, Mitra (2002) highlights the role of Kathak in developing a new cultural identity for British South Asians. According to Mitra, Kathak has played an essential role in the development of a new cultural identity for British South Asians, who can embrace their South Asian heritage while also feeling a sense of belonging to Britain.

In conclusion, South Asian dance in Britain has developed due to the South Asian diaspora to the U.K. The transfer of dance styles from South Asia to the U.K. has resulted in the emergence of a uniquely South Asian dance style, which the culture of the U.K. and South Asia has influenced. The growth and popularity of South Asian dance in Britain can be attributed to the

need for cultural preservation, the development of new cultural identities, and the establishment of dance schools. In the context of Kathak dance studies in Britain, Kathak has become one of the most popular South Asian dance forms and has played an essential role in developing a new cultural identity for British South Asians.

South Asian dance studies in Britain have contributed significantly to the understanding of the experiences of South Asians in the U.K. and the role of cultural heritage in shaping their social identities. Kathak dance studies in Britain have further highlighted the importance of South Asian dance in cultural preservation and identity formation, which is explored in this research.

2.2.3 Indian Classical Dance in Britain

This study investigates the Indian classical dance form of Kathak in London, so it is essential to review the history of Indian dance in Britain. Indian classical dance has been a part of British culture for centuries, and the art form has grown in popularity recently. Indian classical dance is characterized by its intricate hand and body movements, complex rhythms, and spiritual symbolism. This form of dance is highly technical and requires extensive training and practice to master. India is known for its diverse dance styles, which have been adopted and adapted by British dancers for centuries, often incorporating elements from other cultures.

During the 16th century, dance was performed by the mujra/tawaif dancers, who were trained in singing, dancing, and poetry. They performed for wealthy patrons in courtly settings, where their performances were considered high art (Jain, 2013). Kathak was a popular dance form among these dancers and was performed in Hindu and Muslim courts. The dance form was characterized by its intricate footwork and storytelling through dance movements.

Suppression under the British:

During the British colonial period, Kathak faced suppression and was deemed indecent and immoral. This was primarily due to the association of Kathak with the mujra/tawaif culture,

which was seen as unacceptable by the British colonial authorities. As a result, Kathak and other traditional dance forms were pushed to the margins of society, and their practitioners were often ostracized and stigmatized (Sreenivasan, 2011). The British introduced their dance forms, such as ballet, which were seen as more appropriate and cultured.

Revival during the Nationalist Movement:

The revival of Kathak began during the Nationalist movement, where Indian artists and intellectuals sought to reinvigorate traditional Indian art forms. This was part of a more significant movement to reclaim Indian culture from the influence of colonialism and to promote a sense of national identity (Desai, 2010). During this time, solo classical dance forms were reinvented, and Kathak underwent significant changes in its presentation, technique, and musical accompaniment.

The history of Kathak is an essential aspect of understanding its significance and place in Indian cultural heritage, particularly in the U.K., where the Indian diaspora is thriving. The dance form originated during the Moghul era, where it was performed by mujra/tawaif dancers in courtly settings. During the British colonial period, Kathak faced suppression and stigma. It was not until the Nationalist movement that it was revived and reinvented as part of a more significant movement to reclaim Indian culture. The historical context of Kathak is crucial in comprehending its evolution and its place in contemporary society.

The history of Indian classical dance in Britain is largely undocumented, and early records of performances are scarce. However, it is clear that the 1930s saw the arrival of the first Indian classical dance group in London and that by the end of the decade, Indian classical dance had become popular in many cities throughout Britain (Cook, 2008). Since then, several Indian classical dance companies and schools have been established in Britain, offering classes and performances to a wide range of audiences (Kenney, 2012). The history of Indian classical

dance in Britain is inextricably linked to the long history of British colonialism in India. In the early 19th century, the British East India Company brought Indian dancers to perform for the British court, and these performances were highly praised. This was the beginning of a long tradition of Indian classical dance performances in Britain. In the mid-19th century, Indian dancers began to perform in public theatres in Britain, including the Royal Albert Hall in London. This marked the beginning of Indian classical dance being performed in Britain on a large scale. Indian classical dance was further popularised in Britain in the 1950s and 1960s with the arrival of the Hindu diaspora in Britain. This allowed Indian classical dance to be more widely available to British audiences, and it gained even more popularity in the late 20th and early 21st centuries. Current Popularity Indian classical dance has become increasingly popular in Britain in recent years. This is mainly due to the increasing availability of classes, workshops, and performances in British cities. There is also a growing recognition of the art form in the U.K., with many organizations and institutions dedicated to promoting and preserving Indian classical dance. This includes the British Association of Indian Classical Dance (BAICD), established in 2002 and dedicated to promoting and preserving the art form in Britain. In addition, several prominent British dancers are highly regarded in the Indian classical dance community. These include Shobana Jeyasingh, a choreographer who is well known for her work in contemporary and traditional Indian dance, and Akram Khan, who is recognized for his innovative choreographic style. Conclusion Indian classical dance has been a part of British culture for centuries, and its popularity continues to grow. It is now widely available in Britain, with classes, workshops, and performances in many cities. Several organizations and institutions are also dedicated to promoting and preserving Indian classical dance in Britain. This has allowed the art form to be accessible to a broader audience, and it is now a well-respected part of British culture.

In Britain, Kathak dance has undergone a process of transformation and adaptation, reflecting the experiences of South Asians in the U.K. David (1996) explores the experiences of Kathak dancers in Britain, noting the challenges of adapting the dance form to a new cultural context. The study highlights the role of Kathak dance in shaping cultural identity and preserving cultural heritage in the diaspora.

In recent years, the popularity of Indian classical dance has grown significantly in Britain. It has been embraced by many British people, both of Indian origin and non-Indian origin and has become a popular form of dance for many. Indian classical dance is often seen as a way of celebrating Indian culture in Britain, and it is often used to engage people with Indian and South Asian culture (Kenney, 2012; Singh, 2015).

In conclusion, Indian classical dance has been a part of British culture for decades, and it has grown in popularity over the years. It has become a popular form of entertainment in Britain, with events such as the annual Bharatanatyam Festival in London attracting thousands each year. Indian classical dance is also becoming increasingly visible in mainstream media, with many British television programs, films, and advertisements featuring Indian classical dance. In addition, Indian classical dance has had a significant influence on British culture, and it has become a popular way of engaging people with Indian and South Asian culture.

2.3. Methodological Discussions

This chapter focuses on the methodological discussions of ethnography in the context of children and young people. It begins with a brief overview of ethnography in the context of children's early socialization process. It then explores early childhood education and the ethical issues with ethnographic studies in the y childhood settings. It also emphasizes the importance of ethnography in early education research and its application to children and young people. Finally, the chapter looks at the application of dance in the context of children and young

people. Through these discussions, this chapter aims to provide a comprehensive understanding of the use of ethnography in the context of children and young people.

2.3.0 Ethnography in Context to Children

The main aim of ethnographic studies is to provide holistic accounts that include the perspectives, views, and beliefs of those involved in a particular institutional context or sociocultural beliefs, which is the focus of the research. (Siraj Blatchford, 2001). Ethnography mainly relies on primary first-hand study, where personal involvement in the lives of young children is studied. (Eisenhardt, 2001). The research typically involves prolonged fieldwork where the researcher gains access to the social groupings where he/she carries out a thorough observation in the natural settings for weeks, months, or years (Corsaro, 1999).

The social study of children includes contemporary research by sociologists, historians, and non-government organizations (NGOs). Those working in applied social research have made it possible by applying the ethnographic approaches to view children as competent interpreters of the social world, encouraging a shift from children being seen as simply uninitiated recruits and raw of the social world to being seen as the contributors of it. A perspective is piloting the researchers toward incorporating children into their work (Alderson, 1995). This reflects the children's development which occurs through respecting the children's rights. For example, the UN 1989 Convention in Wales and England, the Children Act 1989 represents a significant shift in perspective regarding children's social status and position. Children and young people are said to constitute a space in historically and culturally distinctive forms, which is possible through ethnography.

The articulation of some of the ethnographic processes has been described and accounted for theoretically. (James et al., 1998). Ethnography involves a range of qualitative research techniques within its orbits. The techniques range from the unstructured interview to the casual conversation, based on simple observation of the comings and goings of the people in their

everyday lives, to the full participation in different kinds of work (Atkinson & Hammersley, 1995). Ethnography, however, is the commitment to an interpretative approach. As a method of studying children and young people, ethnography leads to the facilitation of engaging with children and young people's independent views and enabling their ideas to be rendered accessible to other children and young people, and adults.

2.3.1 The Early Ethnographic Process of Socialization

Early studies witness the importance of ethnography in the study of childhood (Boas, 1966: 9).

The early examples of ethnographic work are found within social anthropology work with children. However, these studies are extensively marked by what Boas G. (1966) termed "the cult of childhood" where children and young people are seen as the paradigm of the ideal man.

The studies that follow the early ethnographer's account of the lives of children are part of the more significant project in which the children's study meant a more excellent end. For instance, the studies are shaped by the overreaching concerns of an era with cultural development and social evolution. Ethnographers tend not to be concerned with articulating children's perspectives; instead, they hope to prove that the history of Western civilization is found to be 'primitive' societies.

The study of children for the broader social values and ethnography study as a method to observe children's inculcation through their daily life became the start of what is known as the personality and culture in the anthropology of American schools. Anthropology flourished between the 1930s and the 1940s. Mainly this is represented by the work of Mead Margaret and Benedict Ruth. An example is demonstrated by Margaret's account of their childhood in New Guinea (1933). Using the Manus society as a laboratory, she wishes to explore how infant humans are transformed into adults. Also, to determine how dependent they are upon training. It is the ethnographic method of observation by participants. The ethnographic methods of

participant observation are the key to achieving such understanding. Sex habits, religious beliefs, and social claims can all be achieved by analyzing the culture itself.

The study of the Gusii society by Le Vine et al. later in the 1970s also draws fieldwork observation to explore how the children of the Gusii society were taught to become adults. Each child is studied using naturalistic observations when at home. Videos are then recorded. Just like Meads, Le Vine et al. offered a commitment to the society of Gusii so he could understand the culture of the Gusii people. This helps him to know how the children learn to become members of the Gusii society. Hence an example is where the Gusii conceived exploration of young children as very dangerous. Despite the everyday aspects of the child's development, society goes further to take steps to discourage it. They are afraid that during the exploration, the child may stumble into a cooking fire and, as a result, become injured. Also, in contrast, the Gusii mothers rejected the child's praise as they argued it makes a good child disobedient and rude. In such cases, the children's views on the socialization process are provided but with minimal prominence compared to the emphasis given to the children in recent studies. Demonstrating the value and equality derived closely by observing accounts of ethnographic culture, child-rearing, and studies of personality paved the way for the new paradigm for the study of children and young people in the 1970s. Here ethnography has become a method of the champion.

2.3.2 The Early Childhood Education

The comparative study of Sally Lubeck's (1985) middle-class preschool and working-class Heads, the start of the education center, and early childhood care arose from Sally's interest in how the adults socialized the young children. Her long study distinctively identified the comparison between the pedagogical and personnel approaches in the two centers of her studies. In her research, she found that the white middle-class preschool teachers generated a program that replicated white nuclear families' individualistic practices and values. In contrast,

the African American Head and the teachers worked together to promote the values of being together through collaborations and activities routines of the groups. Additionally, from the perspective of social justice, Glenda Mac (1993), an Australian scholar, described clearly how young children perpetuated and demonstrated gender power and racism in the early stages of childhood settings. (Glenda Mac 1993).

A close focus on the work of William Corsaro in both the United States and Italy is defined by children's friendship and the cultural grouping, which is negotiated and organized by the childhood settings (William Corsaro, 1985, 1996, 2003). An example of the negotiated child practice is the tendency of young children to refuse attempts by other children to enter their game/play (Corsaro & Eder, 1999). A quick view from the adult point of view might be judged as resistance is unfair and biased. Corsaro's work explains this behavior as the protection of personal space by children, where they are motivated to continue playing the game that would otherwise be disrupted by the entry of new children who do not share the common understanding before the start of the gameplay.

This implies that they need to understand participation pre-negotiated earlier (Corsaro, 1999). Corsaro then shifted the lens to study the recognition of the children's creative production and their participation in the shared peer culture.

Joseph Tobin's (2016) work utilizes an innovative approach that contrasts the traditional ethnographic expectations of the immersion of the researcher study setting, which is long-term. Tobin (2016) applied the video-cued multivocal ethnographic methods across many studies, mostly comparing early childhood education in different countries. The videos were not considered the primary source of data; they were only employed to stimulate the discussions based on the events depicted by the videos. The recorded discussion provided insight into different countries where the teachers were contemplating their understanding of their

children's behaviors and pedagogies. The most innovative benefit of this method is that it surprised other cultures during early childhood practices, resulting in the spontaneous assumptions that the children have alluded to from the conventional ethnographic interview. (Tobin, 2016).

2.3.3 The Ethical Issues with Ethnographic Studies in the Early Childhood Settings

The intensive and extensive researchers involved in the emotional engagement of the ethnography work, education, and child care may be associated with the traditional researchers' roles. This could include attending fundraising events, funerals, and early childhood care and helping with them based on personal and professional dilemmas faced by the participants. The emotional, identity, and emotional work (Coffey, 1999), which identifies the ethnographic fieldwork, seems challenging. Hence the researcher needs to ensure that they have a strong network and professionals to sustain their well-being if they face emotionally draining situations during the research. This ensures the researchers maintain their reflexivity as required during their engagements. Kunstatcher and Konstantoni (2016) described the process researchers can use to assist in honoring the commitment to deep reflexivity. The ethical issue involved while working with the children is that permission to work and study with the children is likely to be given without consulting the children. Before using the materials, children are consulted verbally as some of them can understand the importance of the research. For example, children are consulted before presenting their video at an Academic Conference. They are reminded that they have the right to opt out of participating in the research or data-gathering process. (Kunstatcher and Konstantoni, 2016).

The second ethical issue is the pressure that the researcher could face in completing their study on time as their professional commitment dictates. The ethnographic work takes time because it involves first building the relationship with the children before the data collection, then collecting the descriptive data that characterizes ethnography, and finally, proceeding to

analyze the materials of the data collected with the data participants. A frank acknowledgment is required of the differential power between the child and the adult (James, 2011), mainly regarding the researcher's authenticity and interpretation of the finding from the data of the children and adults' observations. Concerning the difference between working with and writing about (Fin & Weiss, 1998), the data representation and potential misinterpretation of the interpretation gathered from the children may be challenging. It requires deep commitment and sensitivity to the ongoing self-reflexivity on the researcher's part (Tickle, 2017) and the profound respect for the children's agency in the determination of the participant research and enculturation.

Further consideration of the ethical issues in ethnographic research in early childhood education is that the presentation of the rich, detailed data gathered has the potential of identifiability of both the considerable care needs and early childhood setting that needs to be taken. The ethnographic data is always messy because it involves contrasting voices, ethical tensions, and contradictory meanings (Kunstatcher & Konstantoni, 2016); this can be challenging to the researchers who seek to generate comprehensible narratives within their study. The researcher may need to pay more attention to the content or the inconsistent data (Eisenhardt, 2001).

The final ethical issue is that most of the ethnographic studies in the early young children's education and care setting have been primarily conducted in the Global North; this may be due to the predominance of the early childhood institution present in these countries (Konstantoni & Kunstatcher, 2016). These two researchers point out that the research product is predominantly from the Western context, which raises many issues regarding the underrepresentation of young children in societies and families that do not use the current formal education setting and care. Another question arises based on the ethnic representation in the research conducted in a setting dominated by the majority culture. Therefore, a question

is asked about which young children are reflected and included in the ethnographic study research and which are not. This questions the production and marginality of knowledge more generally on the agenda list. (Kunstatcher, 2016).

More research is needed to demonstrate that childhood education and care components greatly benefit young children and their families. Therefore, this can only be solved through the study of ethnography in early childhood education because it can provide the researchers with these details through the rational aspect and reflexive attention (Kunstatcher & Konstantoni, 2016).

2.3.4 Importance of Ethnography in the Early Research of Education

Recently ethnography has been widely recognized as a critical methodology in researching the field of education. The research is partly influenced by the new sociology of childhood among young people. (Corsaro, 2015). Through promoting children's rights and discoursing the places of the winch, children as being agentic in their lives. For the policymakers and the educators to be informed well in their work, the ethnographers provide a well-informed decision-making basis. For example, to interpret the participants under study, what they say, what they do. Ethnographers need to know about the participants' daily lives. To do so, the ethnographer needs to physically live with the participants(children) to understand their day-to-day lives, activities, routines, and their belief, which guides them into actions. (Eder and Corsaro 1999).

From early education and early childhood care perspectives, ethnographic research shifts its lens from the more promising approach in determining and measuring what the children are learning and understanding how they are learning it. (James, 2011). This helps to engage the children to become the social actors who collectively produce the peer cultures and contribute to the culture. (Corsaro 2015). Ethnography is an approach where the researcher employs the own accounts of the children centrally within the analysis. (James, 2011).

The ethnography study produces views of children as competent interpreters of their social world. (Eisenhardt, 2001). However, when viewed from the critical analysis and the social

justice perspective by the policymakers and the educators, it may result in political and educational change.

By entering the children's worlds and charting their historical significance and the phases of their lives, the ethnographers document all the crucial transitions and changes essential for understanding socialization as a process of reproduction and production (Corsaro, Eder, 1999). Children who arrive early into the home setting and childhood spend more waking hours in the education setting and childhood care than they do with their families. This daily transition implies that children will transition between regular routines and values (Zimmer, 1979). The understanding of education practitioners is that childhood care embedded with comprehensive ethnographical research can foster a deeper relationship between educators and their families. This enhances the well-being of the children who shares a collective concern.

2.3.5 Ethnographic Research in the Context of Children

The ethnographic approaches form the central part of the new paradigm for the study of children (Prout & James, 1997). Ethnography allows children to be considered critical informants about their lives and become interpreters of their lives and the lives of others. The approach to understanding childhood employs children's accounts that are centered within the analysis. Therefore, it is a contemporary social scientific account of the children's social worlds that enables them to shed new light on many different aspects of the lives of the children by presenting the lives of those children from their perspective. Most of the ethnographic work is concerned with exploring the everyday social lives of the children, their interactions, games, and friendships (Schieffelin, 1990; Stafford, 1995). However, the use of ethnography points to a recent departure that is radically changed. It first assumes the understanding of how the children learn, which forms the center of the comprehension of the cultural processes of learning. The second part is linked closely with the assumption that it is not sufficient to observe the behavior of adults towards children simply. Seeing children as social actors are

critical. This helps in understanding what children do with one another and the adults who take care of them.

Such a perspective has been discussed by Corsaro (1997), who described socialization as a process of interpretive reproduction. Through extensive drawing of the ethnographic fieldwork with children in America and Italy, Corsaro later argued that children's cultural learning takes place not only as a linear progression advocated by the traditional development Psychology but also as a very complex process collective of reproduction. He further argued that children imitate the world around them, but they also strive to make sense of it by interpreting the culture and participating in it. In interpreting the adult world, children collectively come together, creating their own peer cultures and world. (Corsaro, 1997:24).

Corsaro was able to substantiate this claim by a recording of the children's everyday little conversations, interactions, and detailed observations. An example is the ethnographic studies of nursery school children; Corsaro (1985) defined the behavior sequence he observed in detail. According to Corsaro, the study illustrated a part of the process where children learn collectively and produce the expectations of the given society and the social rules. The Corsaro analysis of the behavior sequence of the children places their perspective centrally as he tries to make sense of their actions.

James (1993) offers an equivalent example in her ethnographic studies of the children of a nursery school where a four years old girl who is playing attempts to draw a boy bystander into her play. This example of early young girl attempts demonstrates that the children have learned some of the social rules of engagement, which form a prerequisite for a social world membership. However, they are fleeting instances of social actions that are not readily amenable to questioning, recall, or testing upon which other kinds of research are focused.

Many ethnographic studies on the lives of children employ traditional observation by the participants as the primary research technique. This ensures that children are actively engaged in the process of the research. However, there is a difference in where to emphasize the research process. In the school setting, as an example, pupil-teacher interaction is often the research focus, and the primary intention is to explore the informal and formal education process during the school days. (King, 1984, Walkerdine, 1985). These two groups of ethnographic studies constitute the observation of the participants, which varies extensively.

Other studies adopted a more conventional participatory approach. Thorne Barrie (1995), in her study of childhood and gender, described a more detailed approach that assisted the ethnographer in accounting for her participant observation in the American school.

Some studies have ventured outside the school settings, like Langners' (1978) study of children who have leukemia is remarkable because of the early insights. The study is not only for the world of dying children but also for recognizing the value of the ethnography that it has on working with children in the hospital setting and at home. Langner spent about nine months in the children's ward in a hospital in West America; during this time, he carried out interviews with the children and was also able to participate in their lives. During this long period in the hospital, she played with the children, comforted them, and listened to their stories. She then observes their interactions with their parents and the medical staff.

Nieuwenhuys (1994) labored with the traditional ethnographer's participants' observation techniques to do her research. For Nieuwenhuys to perform the research successfully, she had to get involved with the families of South India for over a year. She could study different children's settings within the families since she was living with them. The research involves the systematic observation of the work of the children. This evolution into participatory is

crucial because it enabled her to engage with the children as people whose rights and opinions were valued.

The Reynolds (1989) study of children as healers confirms it was the observation of the participant techniques which allowed her to textualize the understanding of the seven old black South African takes on the world. She worked with these children by playing, eating, walking, and working with the home children both at home and outside. All this helps to understand the children better.

In depicting the wide range of qualitative research on children presently being carried out, Prout (1998) suggested that ethnographic research with children marks the beginning of embracing different research techniques. The techniques are designed to engage and interest the children and exploit their abilities and talents. An example is provided by James (1998) in his term 'task-centered activities,' which are the research techniques that are adapted from those which are commonly used in the participatory development work in rural evaluations. The techniques involve children using different media other than just talking. An example is demonstrated by drawing pictures and grouping objects which reveal the concrete forms of their views about a particular research question. These techniques are currently used in qualitative work to study children alone, in group work, or by combining with additional research or qualitative interviewing (James, 2000). As described by Okane (2000), the children's decision is related to Britain's foster care. Such perspective techniques have permitted the children to articulate their concerns about their future and present care. As shown by her work, their particulars and value pertinence for the children's life ethnography lies in giving researchers highly focused data on the topic. In addition, they encourage children to be reflexive about the outcomes of the production of data, a process in which they are involved.

As part of the participants' study of the attitudes of the children towards disability and difference, using James (1993) as an example describes how the use of storytelling to the children enabled them to reflect on some of their prejudices. The story by James (1993) outlines a story about a child who had no friends, and the children had to decide for themselves why this was the case and what the child could do to make friends. In their stories to the six to nine years children, they agreed collectively that maybe the children looked either dirty, ugly, or fat. Fat children tend to behave antisocially. To gain friends, the child would have to change his mindset and behavior, which the children suggest. The task-centered approach enhances the development of childhood research. The use of task-centered activities is a move that leads to greater reflexivity in the process of research about the ethnographic practice.

Although the ethnographic work with the children may guarantee the adults see the world as eight years old, it should be commended; the new vision comes with additional responsibilities. First, the responsibility lies in the centers of power relation between the child informant and the adult researcher, as explained by Filer and Pollard (1996). The researcher is often regarded as the usual kind of an adult by children, and children may not view the researcher as someone who occupies the position of an adult. (Mayell, 2000). Corsaro (1996) depicts how the simple difference in size between the researcher and the child has to be negotiated and the new status taken based on the ethnographic encounter. It is essential to note that the researcher is not a child, but he can always revert to the roles of the adults by choice, role, or when forced by the circumstances. It fundamentally engages with the vexed question of the power difference between the adult researcher and the child, and various solutions to this dilemma have been provided.

The Study by Aldersons (1993) about the consent of children to surgery draws mainly on the interviews of the child. They were setting it in the context of the other same ethnographic qualitative data gathered during weeks of observation carried out on the hospital by the team

of researchers. The children in the hospital were directly asked questions if they wished to participate in the research. The semi-structured interviews with the children were conducted in a quiet place, either with children in friendship, groups, or alone. This facilitated a more private and focused discussion that was made possible through the hustle of the everyday life of the classroom. The interview also proved helpful in collecting personal and sensitive data, such as the childhood experiences of the parent's divorce (Smart & Neale, 1998).

2.3.6 Dance in Context to Children

The dance can be either social, religious, or temporal. Cultures always tell the story behind the dance. Dance is vital to children, and it forms a way of telling them what they need to know about their culture. Additionally, it is a way for young people and children to know, respect, and give importance to their norms and traditions. The dance culture in children synthesizes cultural and social barriers and improves communication between groups and individuals. Its acts as an effective medium for promoting community cohesion.

Involvement in the dance provides positive opportunities for learning for the children. Many countries introduce dance during physical education classes in preschool because they believe dance provides children with positive educational opportunities.

It has demonstrated by studies that dance has psychological and physiological benefits. Murrah, Hopkins (1990), Manuaba, and Alex (1996) discovered that dance lowered blood pressure and heart rate and increased the aerobic capacity rate of the people involved in ballet dancing. Many forms of dance provide the total body workout. Dance helps the children learn how to use motor skills and emotionally and socially engage these skills using dance as a passage.

Hanna Judith (1979) discovered the evidence that links the cross-cultural ethnographic evidence with the literature base. Hanna's evidence of the superordinary functions of dance on children and young people, the standard ideas of which Hanna identified in the dance includes the loss of self-being, self-extension, and transcendence—also, asserting the steadiness in the

insolence of threats of mortality. The metaphors of the young people for dance listed above expose the connection between existential reflection in words such as love, freedom, and dance.

In his explanation, philosopher Francis Sparsholt (1988) argued that any activity that engages us entirely subjectively changes us into self-engaged. In dance, notably, Francis suggested that people become different kinds of beings. Many of the people who exhibited the behavior where the dancing act precluded their awareness of anything beyond the dance experience itself.

Linton Patricia's (1991) observation of the children's dance described the basic categories of the two altered consciousness. It is also known as extrasensory perception. Patricia referred to them as the state devoid of content and explained that which has content. In the first one, the division does not exist between the action and the doer, i.e., in the life of children, this state is felt as though the children were not dancing altogether, but somehow, it was just happening. (Linton Patricia, 1991).

On the other hand, the state with content means the changes in the self-concept, spiritual orientation, and personal values. The study reported that some children felt close to God, anxious and losing fears, and feeling autonomous and powerful. In addition, the young people felt larger than life, and their ordinary lives reflected who they were. Linton went ahead to note the shreds of evidence of the psychic activity. Telepath instances were present, as the body experiences, and finally, the intense experience of the shared group. Some children and young people felt their consciousness could penetrate the plants and animals. (Linton 1991).

Hirschman (1983) and Csikszentmihalyi (1997) explore the factors that make the dance experience fully engaging when the boundaries of play and work break down. Both studies noted the importance of freedom, choice, intrinsic motivation, a sense of control, and challenge levels. The dance culture's popularity helps contributed to the growth in the interest in dance research over the years. There are signs that the current years' dance papers have been presented

at the sports and scientific congresses. In the current years, many meetings on the scientific nature of dance have been organized. Dance conferences include the 21st annual Washington meeting, Conseil International, de Dance. The dance research world congress has established itself since 1987 as the big gathering in the world, which includes all forms of dance cultures.

The increase in the attention among scientists for dance has led to quite many few literature reviews based on the dance culture being published. There is an increase in scientific publications based on dance cultures for children. These international scientific magazines and publications on dance cultures include the American Journal of dance therapy, Dance Chronicle, education research, and Ballet Review.

The dance review cultures cover various scientific disciplines, from sociology to history and pedagogy. The review on dance participation gathered on a literature basis shows that many dance participants still need to recognize the reason for participating in the dance entirely. Some of the interviews on the dance, which were done up to date, still confirm that reasons for participating in dance include socializing, entertainment, recreation, and physical fitness. (Graham, 2002).

Pedagogical research demonstrates the conception of teachers about teaching dance. Teachers emphasize that learning should go through body and mind. Moreover, the responsibility of learning is to be shared by both the students and the teachers. Although teachers use many teacher-oriented methods and at the same time, they also stress the importance of the students thinking on their own when learning. (Anttila, 2008). This conception of teaching considers the learner's experiences and different skills. At the heart of the concept lies the creation of a motivating atmosphere. The feeling of individually appropriate motor challenge and competence increase motivation which improves learning simultaneously. This makes young people gain experience of competence, intrinsic motivation demand, and a feeling of

togetherness in the social environment. (Ryan, 1985). Qualitative ways of understanding pedagogy and the nature of dance are described in three ways. First, dance is an art. Second, dance is part of well-being; third, dance is a culture open to all people, from children to young people to adults.

The benefits of the dance on children

Dance plays a vital role in helping children and young people sustain and achieve health and physical well-being as it helps tackle obesity, among other health problems. Many studies have demonstrated that dance has psychological and physiological importance. (Hopkins et al., 1990).

Dance, such as contemporary dance and ballet participation, has a universal appeal. Strengthening cultural globalization and multiculturalism is reflected in dance (Shapiro, 2008). Different dance cultures spread from one country to another, influencing each other. (Rowell, 2000). Europe is an example; in the USA, dance is of the most practiced activities among children and young people. The dance's popularity helps contributed to the growing research over the years. (Attila 2010). The participant in the dance surveys conducted provides why children and young people participate in the dance. These reasons are performance, socializing, entertainment, spirituality, education, physical fitness culture, and therapy (Graham, 2002). Studies also indicate that many children, young people, and adults are involved in these dance activities.

Dance is always the way for children to connect to the rest of the world (Stinson,1998). Diversity helps the children recognize and respect others who choose to differ from themselves. Children learn about new cultures and fit their experiences with the new learning. They appreciate the ethnic generalizations. (Davidson, 1994). Dance allows the children to express

their feelings and learn about their inner selves and how they feel about objects and people. (Stinson, 1988).

More recent studies are focused on the influence of dance on personality profiles among young people in the adolescent stage. Research shows that aerobic and general dance can enhance the perception of girls of physical activity. It mainly applies to aerobic dance since it is considered a physical activity that supports the girl's perception and the physical activities of body image, self-efficacy, and femininity. Thus, aerobic dance is an activity through which positive psychological outcomes can be obtained (Buchanan & Daley, 1999). Based on the educational view, dance is acknowledged for other reasons besides aerobic dance. Dance has cultural, emotional, aesthetic, and social benefits for young people and children. (Hanna, 1999).

The children use dance to obtain behavioral self-control, which improves social skills (Eisenberg & Fabes, 1992). Winsler and Lobo 2006 through using creative dance in preschool, children and young people discover significantly more significant benefits over time in social completeness, both externalizing and internalizing the behavior problems. Dance proved to be an excellent mechanism through which behavior and social completeness are improved. The increase in respect and awareness from the dancing groups is beneficial for children to help them learn about personal space, distance, and social space, all of which are critical dimensions of effective social interaction. Additionally, the increase in self-esteem enables children to be confident in making new friends or confronting some of the new problems of social circumstances. (Winsler and Lobo, 2006).

Winsler and Lobo's (2006) further studies in dance explain the children's aptitude to achieve social goals. Engaging effectively in complex social interactions, entering social groups, and making new friends is essential for the child and young people's development. The peer groups form an essential social setting in which the children get involved. Therefore, children who do

not have social skills are at a very high risk of experiencing many problems associated with poor social skills throughout their childhood and maybe beyond, including behavior problems, low rejection self-esteem, and school failure. Therefore, introducing dance in the preschool period is very beneficial to children and young people. Dickinson and Poole (1998) discovered that creative dance improves cooperation abilities, belonging to a group, and the ability to follow and be aware of others. Their studies suggest that dance promotes children's connection through idea-sharing and accepting the difference between different individuals. This helps the children be impulsive, which teaches them to be creative, leading to increased communication skills and leadership. Creative dance enhances the social development of children by enhancing the children and young people's imaginative operative activities. According to the study by McCarthy Brown (2014), dance acts as an expression of culture. It is through dance that cultural traditions are preserved, shared, lived, and explored. Cultural preservation is established that dance can be used to teach subjects in school, such as mathematics.

Dance Culture on school children

The co-authors Faber and Minton (2016), in their study 'Thinking with dancing brain,' reported that interest has been growing in dance and the kinesthetic learning integrations through using movement in teaching academic concepts. The study identifies the benefits of dance to children and young people. The neural is stimulated and produced by the body's actions. In turn, it produces a greater neural density. Learning can be more efficient through movement, and this is what children who are in school need. The change and movement stimulate the brain. Using movement as a strategy for teaching engages the brain, captures the children's and young people's attention, and ensures their interest is maintained. Generally, movement generates enjoyment. Thus, the information learned through movement is easier to acquire and commits to the memory when connecting to the positive emotional state.

Hanna (2015), in her book "Dancing to Learn" supports dance as an inclusive applied art that shares benefits such as a solid educational experience. Hanna (2015) describes dance education as being designated for the people in school to cultivate their inner strength, promote values and withstand negative pressure. Young people in school can gain self-awareness and a positive identity. Dance offers everyone a chance to support their personal growth. More so, the young people who have trouble back at home. Dancing in the education atmosphere sometimes provides a familial substitute, social sense, and togetherness.

Schools offering dance education can correlate the children's success in school between participating in dance and other data, such as the test score and attendance records. Some people risk dropping out of school because of a lack of psychological strength and the skills to excel in academic success. The Fiske (2011) report in "Champions of Change" indicated that young people who are disengaged from school have a high risk of harm. The report found that art allows people to be engaged in school and other various institutions. With dance, these young people would be included in the community of learners.

The study of Allison (1997) provides examples of how it means using the body to construct intellectual literacy knowledge and process ideas. Allison discovered that using kinaesthetic abilities as a resource in learning was liked by the students in their academic pursuits. Dance assists the student in exploring the reciprocity between actions and thoughts. Students can also connect linguistic texts and semiotics such as books. Children can learn to see dance as a mental tool used by them in constructing knowledge.

3. Theoretical Framework

This chapter focuses on the theoretical framework by reviewing and discussing the work of Durkheim, Blumer, Bourdieu, Shilling, and Bhabha. The embodiment of dance is discussed in this section drawing on both sociology and anthropology perspectives. The relationship

between dance and pedagogy is also explored, and the connection between dance, space, and culture are investigated in this chapter.

3.0 Dance, Solidarity, and Social Cohesion: Perspectives from the Work of Durkheim

The use of dance as a form of social cohesion has been extensively researched within the sociological literature, with many authors using Durkheim's theory of social solidarity. In his book, *The Elementary Forms of Religious Life*, Durkheim (1912) argued that dance was an essential form of social solidarity. He suggested that when people were dancing together, they were engaging in a kind of collective effervescence, a process of collective energy and enthusiasm that created a sense of solidarity and connectedness among the dancers. This idea has been developed and extended in more recent sociological literature. For example, Pini (2008) argued that dance could bring people together and create a sense of social cohesion. He argued that by participating in dance, people could connect, create a shared sense of identity, and foster feelings of solidarity. Similarly, Bulley (2009) argued that dance could be used to express shared values and beliefs and to create a sense of group identity and solidarity. In addition to the literature on the use of dance as a form of social cohesion, there is also a body of literature examining how Durkheim's theory of social solidarity has been used in this context. For example, Smillie and Lindholm (2013) argued that Durkheim's theory could be used to explain how dance can foster a sense of solidarity among participants. They argued that when people dance together, they engage in collective effervescence that creates a shared sense of identity and belonging. Similarly, Danna (2016) argued that Durkheim's theory could be used to explain how dance can create a sense of social cohesion. He argued that when people are dancing together, they engage in the form of collective effervescence that creates a shared sense of identity and solidarity.

Social cohesion

Social cohesion can be related to social exclusion, social solidarity, and civic management. It is a "characteristic of the social unit; a macro-level concept that refers to the overall state of the social bond within any society, large, medium or small" (Toye, 2007). It is a discussion about strengthening the shared values, social relations, and everyday basis of relating to the world, adhering to a shared sense of identity, belonging, and trust among the members of the society (Jenson, 1998).

Stanley's (2003) study defines social cohesion as the ongoing process of developing shared challenges, a community with shared values, and equal opportunity in societies based on the sense of trust, hope, and reciprocity among citizens. He further described socially cohesive societies as populations with sufficient social cohesion to sustain complex social relations (Stanley, 2003). Two political scientists, Dietlind Stolle and Allison Harrel (2014), recommend that social cohesion be defined as "cooperative relationships among the groups and individuals based on norms of reciprocity, equality, and mutual recognition." This picture the three dimensions of social cohesion that Schiefer and Van der Noll (2016) identify in their article as, Orientation towards the common good, sense of belonging, and social relation. They follow a tradition of viewing social cohesion as a characteristic of a gradual and collective phenomenon.

Sociologists Edwards, Solomos, Goulbourne, and Cheong (2007, p.39) state that "in the dominant discourse, social cohesion is taken to mean a common national identity built through the development of the shared symbols, shared ceremonies, and shared values," which further focuses on the characteristic of a collective. Social scientist Berger-Schmitt Regina (2000) argues that social cohesion "represents a construct which focuses on the societal quantities such as the strength of social relations or the extent of inequalities and ties within the society." The author concludes that social cohesion helps achieve the two goals of society. The first goal is to reduce social exclusion and inequalities, and the second is to strengthen social interaction, ties, and relations.

According to Forrest and Kearns (2000), for a society to be cohesive, "members must share common values and a common set of moral principles and the code of behavior" (Kearns & Forrest, 2000, p.997). By using common values, they support and classify mutual aims, objectives, and codes of behavior. They develop their relationships (Kearns & Forrest, 2000). Awde (2008) explains that the moral code of behavior and principles in society demonstrates the relations of the members of a society and contributes to building support among them. Awde (2008) claims that shared ethics, morals, and ideas bind society together, and these elements grow within the community and achieve the typical way of thinking. Hence the members of the community actively participate in achieving the collective goals. (Awde, 2008). Forrest and Kearns (2000) compare social cohesion to the principles of social solidarity. Social cohesion in a society resembles synchronized growth toward common social, economic, and environmental standards (Forrest & Kearns, 2000, p.999).

Dance in a particular form of social interaction and embodied dancing movements are non-verbal modes of communication. It is a powerful medium to express one's values, beliefs, culture, and thoughts. When studied through the lens of social cohesion, dance can be seen as an activity or practice that brings people together, allowing access for different backgrounds to enter the dance community and accommodating its members with all their differences. In this research, dance is used to identify the levels of social cohesion, the concept of self and others, and social unity produced in general (if any) among dancing bodies from various social backgrounds dancing the same dance.

SOLIDARITY

According to Bayertz (1999), solidarity can be defined as connecting people as one community. It is a form of unity among people to accomplish a goal (Guglielmo, 2005). The researchers influenced by the writing of Durkheim (1984) assume the solidarity concept is moral

(Wildt,1999). According to Durkheim, Emile (1984) argues that mechanical solidarity occurs in groups with similar values, backgrounds, and beliefs. There is an emotion-based sense of the community in such groups, and the norms that form the community constitute a strong force that constrains individuals. In simple terms, there is a specific and collective solid conscience that enhances behavior uniformity across individuals. On the other hand, organic solidarity develops the difference rooted in labor divisions. Durkheim points out that division of labor and concomitant specialization nurtures the interdependence of part of the society (For example, the positions occupied by individuals) that primarily becomes the foundation of solidarity.

The distinction by (Durkheim, 1956) between mechanical and organic solidarity corresponds with two alternative social order approaches: emotional and utilitarian. He assumes that social order is maintained and created because interdependence makes cooperation a valued service. People remain and join groups because the groups provide rewards unavailable elsewhere. Groups must develop a sanctioning system and monitoring to maintain sufficient compliance with the group's norms and prevent members from free riding. Therefore, the utilitarian approach sees groups as both agents of behavioral constraints and sources of reward.

The work of Hechter (1987) illustrates the utilitarian solidarity approach. Hechter, in his study, mentions (1) the probability that members fully comply with these obligations as "defining properties" (Hechter, 1987) of Solidarity but also shows that solidarity is a "Joint product" (Hechter, 1987) and (2) the extensiveness of the corporate obligations. The group members' dependence determines the corporate obligation extensiveness, and compliance degree with those obligations is given by the degree to which the group sanctions and monitors the members' behavior. The action would break the solidarity of free riders without monitoring and sanctioning. Therefore Hechter (1987) needs to define clearly the solidarity dependence on these determinants. He, however, states that "solidarity varies with the proportion of the private

resources of the members that are contributed to collective end" (Hechter, 1987). The statement suggests at least one working definition different from monitoring and dependence.

Similarly, Bayertz (1999) defines solidarity as an inner force that holds society together. He further argued that human beings are not made for life isolated; instead, they are to live as one community with others (Bayertz,1999). The solidarity phenomenon points towards the principle of participation, which requires recognizing all the affected parties (Schein, 1960). Potter (2009), in his study, claims that solidarity requires participation. Solidarity requires division of labor, coordination, commonality, and continuous communication and dialogue (Pantev, 2004).

Scheff (1994) recently defined solidarity according to social attunements. In his argument, attunement means "the mutual understanding of the feelings, joint attention to thoughts, motives, and intention between individuals and but also between groups" (Scheff, 1994) and "the long of consideration which involves character and intention" (Scheff, 1994). According to Scheff, solidarity is the social bond between individuals to the extent that there is emotional or mental attunement between them and among the group. (Scheff, 1994). The original research thesis for Scheff focuses mainly on an emotional-based process assumed to create and maintain the bond. This argument defines social cohesion. The greatest Scheff (1994) potential contribution is in the conceptualization of the formation of the social bond process. Scheff's conceptualization of solidarity per group does not significantly add to prior work, nor was it intended. Nevertheless, to the extent that one wishes to study the emotion-based path to group solidarity further, the theory of Scheff's micro intention is worth considering.

The approach by Hechter (1987) recognizes that the ties that bind the group's members together may be rooted in their dependence on the valued group resource and that sanctioning and monitoring systems contribute to maintaining the viability of the group and obligations

fulfillment. The theory of Hechter further provides specificity to Durkheim's organic(utilitarian) dimension. The theory of Coleman (1988) focuses on something other than the group's solidarity. Hence it does not shed any new light on the definition, yet it is the focus of the problem. Under some conditions, this theory of Coleman allows for a reward-based system.

The second approach to solidarity is known as the dynamic approach. This approach begins with the assumption that social order is created and maintained by the affective ties of group individuals. People stay and join groups because of their emotional attachment to the group members. From the standpoint above, the group's activities foster positive sentiment, a sense of belonging, and enjoyable relations that become objectified in a collective symbol, objects, rituals, and the like (Collins, 1981; Lawler, 1992; Durkheim, 1956). The problem with this solidarity approach is the need for more rigorous concepts' definitions, especially the explicit statement of assumptions. It is unclear which of the two solidarity approaches is primary and which is assumed to function through those primary determinants.

The analysis by Parson (1951) of expressive and instrumental actions suggests a valuable distinction for understanding social cohesion and solidarity. Parson (1951) specifically contrasted members' relationship to one another in a group and the relation of the members to collectivity as an object of perception. Parson portrayed solidarity as an institutionalized loyalty that involves two types of relations. First, the ego collectivity relation that Parson describes as follows:

"By extension of this conception of expressive loyalty between the individual's actors, we derive the different essential concepts of the loyalty of the individual actor to the collectivity of which he is a member. The collectivity may be treated as an object of attachment, and it is

the collectivity, not its members as individuals, which is the significant object "(Parson, 1951, pp. 77-78).

The second is the cathectic expressive integration of altering with ego, where alter acts as the source of the organized system of gratification, and the relation is embedded in an established system role relation. Therefore, collectivity is itself a parson formulation object.

The distinction between collectivity and other members of the group, according to Parson (1951), as an object of attachment seems vital for solidarity understanding. The attachment to the collectivity as an object, distinct from its specific members, may distinguish groups with high solidarity from those with proletarian solidarity. However, such individual-to-group ties may ring a hollow without some extent of interaction among the collectivity members. The role of the institutionalized structure makes collectivity salient to actors and facilitates interpersonal ties during the enactment of roles. These micro ties naturally develop within a small and small subject of members of the group.

Desai (2012), in his research, concludes that collective action has a significant role in the development of societies. He further argues that collectivity action can emerge when people; can engage in interaction, the opportunity to organize actions, the authority to reward contributors and punish free riders, and low-cost information. Beard and Dasgupta (2006) claim that collectivity action is facilitated by social capital. Thormalla and Irlend (2011) state that a collectivity action allows community members to voice their opinions and discuss and solve conflicts/problems.

In the study conducted by Thormalla and Irlend (2011) in Nepal on the women's self-help group, it was discovered that individuals' collective actions strengthen the social network. According to Denninger (1999), solidarity is a shared knowledge of belonging and identity to

a community; with this sense of belonging, the loss of a community by the members is considered a loss to themselves.

In this research, the definition taken is that social solidarity refers explicitly to the subjective sense of group membership that individuals have and their behaviors toward the group. Dancers, having a common interest in dance, feel such unity among themselves. They dance for solidarity to initiate communication around movements. Whether it be Oriental, European, Indian, or something else, any dance represents the fact that we experience being human. Collective consciousness is a central theoretical issue in Durkheim's theory of social solidarity, which will be used in this research. It refers to collective representations and sentiments that guide and bind together any social group. Dance can be studied as a reliable instrument used for spreading and sharing such emotions.

Overall, the literature on dance and solidarity suggests that dance can bring people together and create a sense of social cohesion. In particular, the literature suggests that Durkheim's theory of social solidarity can be used to explain how dance can foster a sense of solidarity among participants.

3.1 Dance and Symbolic Interactionism: Perspectives from the Work of Blumer and Mead

Dance has been studied in sociology, particularly within the field of symbolic interactionism, since the late 20th century. Symbolic interactionism is a theoretical approach to understanding the meanings and uses of social interaction. In this regard, dance has been seen as a way of interacting within social situations. This section will explore how dance has been studied through a symbolic-interactionist lens, with particular attention to the relationship between social interaction, cultural context, and meaning-making. Using previous literature, this section demonstrates how dance can be understood using symbolic interactionism, with a focus on sociological studies examining the use of dance as a form of communication, a means of

expressing identity, and a way of creating shared meanings and values among a particular group of people.

Dance is a complex and multi-faceted phenomenon, and as such, it can be studied from various sociological perspectives. The symbolic-interactionist perspective is particularly insightful in examining how dance can be used as a form of communication, a means of expressing identity, and a way of creating shared meanings and values in a particular culture. The symbolic-interactionist perspective is based on the idea that people use symbols to communicate, create meaning, and shape their identities. According to symbolic interactionism, the meaning of symbols is negotiated through social interaction. This means that the meaning of a symbol is not fixed; instead, it is constantly changing as it is used in different contexts and interpreted differently by different people. Dance is a prime example of a symbolic form of communication, as it is often used to express emotions, convey messages, and create social bonds.

The earliest research on dance from a symbolic-interactionist perspective was conducted by Blumer (1969). In his work, Blumer argued that dance is a form of nonverbal communication, a way for people to express themselves and interact with one another. He suggested that people use dance to create a shared sense of meaning, which is shaped by the culture and context in which the dance is performed. Blumer's work provided a foundation for more recent studies on the symbolic-interactionist aspects of dance. Bourdieu (1977) built upon Blumer's work by exploring how dance creates meaning within a specific cultural context. He argued that dance could create an identity and communicate a shared set of values and meanings. He further suggested that the specific movements and gestures used in a particular dance can convey symbolic messages to those who witness it.

Additionally, Bourdieu argued that the symbols used in dance are shaped by the cultural context in which it is performed and that this context can create a shared understanding of the meaning of the dance. In a study of African American social dancing, Smith (2004) examined how the participants used to dance to create a sense of community and solidarity. He found that the participants used specific steps, gestures, and body movements to communicate a shared sense of identity and purpose. Additionally, Smith suggested that the participants used the dance to express feelings of joy, pride, and solidarity. He argued that the sense of belonging created by the dance was a crucial factor in the participants' feelings of solidarity and identity. More recently, Linder (2013) studied how dance can create shared meanings in different cultural contexts. He found that the specific movements and gestures used in dance are shaped by the cultural context in which it is performed.

Additionally, he argued that the symbols used in dance could convey different meanings in different contexts. He concluded that the meaning of dance is highly contingent on the cultural context in which it is performed. This literature review has explored how dance has been studied through a symbolic-interactionist lens. Blumer (1969), Bourdieu (1977), Smith (2004), and Linder (2013) all suggested that dance can be used to create a shared sense of meaning and that this meaning is shaped by the culture and context in which the dance is performed. Additionally, these authors argued that the specific movements and gestures used in dance could convey symbolic messages and that these messages can vary depending on the cultural context in which the dance is performed.

According to Blumer (Tye & Tye, 1992), (a) Humans develop their attitudes towards things according to the meanings that things propose to them. (b) These meanings are inferred from the "interaction of one of them from its addressees." (c) These meanings change within an interpretive process. Humans form meaning as a result of their own experiences based on social interactions. This theory will help us understand the meanings that the dancers create through

their art form and how dancers' bodily movements, actions, and expressions facilitate shaping social cohesion and cultural diversity.

Social scientists have studied how dance can be used as a form of communication. For example, Ram (2015) conducted a study exploring how the movements of ballet dancers can be used to express and communicate emotions. The study found that ballet dancers' movements and gestures conveyed emotions such as joy, sadness, anger, and fear. This suggests that the movements and gestures of dancers can act as a form of nonverbal communication and that these can be interpreted and understood by an audience. Similarly, Houser (2014) conducted a study examining how the movements of hip-hop dancers can convey messages and communicate ideas. The study found that hip-hop dancers could communicate messages and ideas through movements, gestures, and facial expressions. Dance can also be used to express identity. Studies have shown that people use dance to express their identities and create and maintain group identities (Booth, 2013). For example, Booth (2013) conducted a study examining how people use dance to express their identities. The study found that people often use dance to express their gender, ethnicity, and class identities. This suggests that dance can be used to construct and reinforce individual and group identities and that people use dance to express and communicate their identities to others. In addition to being a form of communication and a means of expressing identity, dance can also be used to create shared meanings and values in a particular culture or group. For example, Dyer (2011) conducted a study exploring how the movements and gestures of dancers in different cultures can be used to create shared meanings and values. The study found that the movements and gestures of dancers in different cultures could convey shared meanings and values. This suggests that dance can be used to create shared meanings and values and that these meanings and values can be understood and interpreted by members of a particular culture or group.

Overall, dance can be understood using the symbolic-interactionist perspective. The studies discussed here have demonstrated that dance can be used as a form of communication, a means of expressing identity, and creating shared meanings and values among a particular group. This suggests that dance is a powerful and effective way of communicating, expressing, and creating shared meanings and values.

3.2 Dance, Space, Culture, and Habitus: Perspectives from the Work of Bourdieu and Bhabha

The works of Pierre Bourdieu and Homi K. Bhabha have provided invaluable insights into the relationships between dance, space, and culture. Bourdieu's concept of habitus, his field theory of social structures, and Bhabha's articulation of hybridity and the notion of Third space offer powerful frameworks for exploring how dance is experienced, practiced, and understood in different contexts. This section will examine how Bourdieu's and Bhabha's theories can be used to explore the dynamics between dance, space, culture, and habitus.

Bourdieu's concept of habitus is defined as "a set of dispositions, embodied in the body, which is the 'active presence' of past histories and experiences that shape the individual's aesthetic and embodied knowledge" (Hanna & Tiggemann, 2017, p. 60).

This section will explore how Bourdieu's concepts of habitus and capital have been applied to the study of dance and identity. In exploring the relationship between dance and habitus, other theorists have focused on dance as a form of embodied cultural capital.

Cultural capital is defined as tangible and intangible resources that one can use to access specific social and economic opportunities (Bourdieu, 1986). For example, one's ability to dance a particular style of dance is a form of embodied cultural capital that can be used to gain social status and access specific social networks. In this way, dance can be seen as a form of embodied capital used to construct and maintain individual and group identities.

Bourdieu's concept of habitus is an embodied response to the social environment that is both shaped by and shapes that environment (Bourdieu, 1977). Habitus is a set of durable dispositions or structural tendencies acquired through experience. It is a "feel for the game" acquired through practice and expressed through physical activity. Bourdieu also developed a field theory of social structures, suggesting that all social fields, from the economy to the arts, are structured by a set of internal forces and power dynamics (Bourdieu, 1990). These forces and dynamics are shaped by the history and culture of the particular field and the individuals and groups that inhabit it.

In terms of dance, Bourdieu's concepts of habitus and field theory can be used to explore the relationships between movement, space, and culture. Habitus can be used to explore how dancers' physical engagement with their environment shapes how they move and interact with space. The field theory of social structures can be used to examine the power dynamics at play in different dance fields and how historical and cultural factors shape the production and consumption of dance.

According to Bourdieu (1979), power dynamics and social hierarchies play a central role in shaping the social fields in which individuals operate, including the field of dance. Bourdieu (1979) also suggests that the concept of the social field refers to the networks of social relationships and power dynamics that shape the practices and meanings of a particular activity or domain, such as art, sports, or dance.

Several studies have explored how dance and habitus are intertwined in how they relate to gender identity. For example, Gauntlett (1995) studied how dance is used to express and negotiate gender identities. He found that different types of dance can be used to affirm or challenge gender norms and that this is related to the embodied knowledge of the dancer. Similarly, Kaeppler (1998) looked at the use of dance as a form of resistance to gender

oppression. She found that women use dance to express their resistance to gender norms, reclaim their bodies, and create their own identities through movement. In addition to gender identity, dance has also been studied in terms of its relationship to other forms of identity, such as race, ethnicity, and class. For example, Omi and Winant (1994) studied how dance expresses racial identity. They found that certain types of dances (e.g., hip hop, salsa) are associated with particular racial identities and that these associations can be used to construct and maintain specific racial identities.

Similarly, Lepecki (2006) studied how dance is used to construct and maintain class identities. He found that certain types of dances (e.g., ballroom, ballet, etc.) are associated with specific class identities and that these associations can be used to construct and maintain specific class identities. Finally, dance has also been studied regarding its relationship to power and social control. For example, Neff (2009) studied how dance is used to exert social control in American culture. She found that certain types of dances (e.g., hip hop, salsa, etc.) can challenge oppressive power structures and create alternative forms of social control.

Similarly, Bial (2014) studied how dance expresses resistance to oppressive regimes in Latin America. She found that certain types of dances (e.g., cumbia, salsa, etc.) can challenge oppressive regimes and create alternative forms of social control. In conclusion, Bourdieu's concepts of habitus and cultural capital have been applied in various ways to study dance and identity. It has been explored in terms of its relationship to gender identity, racial identity, class identity, and power and social control. Dance can be seen as a form of embodied cultural capital used to construct and maintain individual and group identities. As such, it provides a valuable tool for exploring the complex relationships between identity, culture, and power.

In recent years, dance has become an increasingly popular form of expression, and research has begun to explore how dance can express and embody habitus. In particular, the relationship

between hip-hop dance and habitus has been widely studied. Hip-hop dance is a form typically associated with urban culture, and its movements are heavily influenced by socio-cultural factors such as race and class. Studies have shown that hip-hop dance can express and embody elements of habitus, such as attitudes toward gender, race, and class (Buchanan, 2019; Bustamante, 2012; Hackett & Lister, 2012; Hines, 2013; Moore, 2011). In addition to hip-hop dance, other forms of dance, such as ballet and contemporary dance, have also been used as a means of expressing and embodying habitus. Studies have shown that these forms of dance can be used to express elements of habitus, such as gender roles and status (Buchanan, 2019; Bustamante, 2012; Hines, 2013; Moore, 2011). Furthermore, research has explored how dance can resist and challenge existing structures of power and privilege (Buchanan, 2019; Hines, 2013; Moore, 2011).

Overall, this section has shown that dance can express and embody habitus. Through dance's physical and bodily movements, individuals can express their internalized values, norms, and beliefs. Furthermore, dance can challenge existing structures of power and privilege and create new forms of identity. As such, it is an essential tool for understanding how habitus is expressed and embodied in society.

Hybridity is the process by which multiple cultural influences come together to create something new and unique. Bhabha's notion of hybridity proposes that cultural identities are neither fixed nor static but are constantly in flux due to multiple cultural influences (Bhabha, 1994). Furthermore, Bhabha's concept of the Third space suggests that cultures are not fixed but rather are constantly in a state of negotiation and transformation (Bhabha, 1996). The Third Space is a liminal space of in-betweenness where cultures intersect and blend to create something new.

Regarding dance, Bhabha's concepts of hybridity and Third space can be used to explore how different cultures and spaces intersect and interact. Hybridity can be used to examine how the influences of multiple cultures come together to create new and unique forms of movement. The Third space can be used to explore the liminal spaces of in-betweenness where cultures meet and blend to create something new.

The works of Pierre Bourdieu and Homi K. Bhabha provide powerful frameworks for exploring the relationships between dance, space, and culture. Bourdieu's concepts of habitus and field theory offer valuable insights into how physical engagement with the environment shapes how dancers move and interact with space. Bhabha's notions of hybridity and Third space provide a valuable lens for examining how multiple cultures intersect to create something new. Together, these theories offer a helpful starting point for further exploration of the dynamics between dance, space, and culture.

4. Methodology

4.1 Summary

This section describes the choice of methodologies that guide this study. This research aims to understand the role of dance as an art and representative of a culture(s) and how it helps to interpret the meanings people give to dance (Cohen et al., 2006; Bungay, 2010; Eyigor et al., 2009).

For this research, the unit of analysis will be the following:

- Children (School child aged 6-14)
- Parents of the children learning dance
- Teachers in the academy

The research investigates how dancers, through body movements, learn about a particular culture while dancing the dance of that culture and how the 'shared embodied dance' produces a sense of 'oneness' or social cohesion among the dancers. Therefore, a methodology was needed to capture the experience of being in a dance and culture group and the experience of the community dance artist delivering the sessions.

4.2 Dance and Ethnography

As noted in this study, this research aims to contribute to understanding dance as an elaborate movement that provides elements or representations of people's culture in a particular society and aims to fill the gaps between dance studies and sociology (Kuppers, 2007). Therefore, ethnography was best suited as it is an invaluable method for studying dance and how it teaches things about the culture. It allows for a deep understanding of dancers' and dance communities' practices, interactions, and experiences.

Ethnography provides a detailed, contextualized analysis of a culture's practices, rituals, and beliefs (Van Maanen, 1988). Dance, as a practice, is found in every culture and can be used to examine any group's broader cultural context (Kurin, 2001). Through ethnography, researchers can gain valuable insights into how a culture uses dance to express its beliefs, values, and norms (Reed-Danahay, 1997). For example, by studying the forms and styles of dances and the contexts in which they are performed, researchers can gain insight into a culture's unique social structures and systems of communication (Kurin, 2001). Ethnography also allows researchers to observe interactions between dancers, choreographers, and audiences as they engage in various forms of dance, providing a unique and intimate window into a culture's way of life (Van Maanen, 1988). Additionally, ethnography can be used to understand how dance is used to teach and transmit cultural knowledge to new generations (Reed-Danahay, 1997). Through the careful study of dance and its role in culture, ethnography can reveal a great deal about a culture's underlying values and beliefs.

As Hammersley and Atkinson (2007) suggest, ethnography has a long and varied history, which makes it difficult to define. However, it is often characterized by a narrative description of a culture or society and may also include an examination of external forces that shape these communities. Denscombe (2010) identifies two main types of ethnography: idiographic and nomothetic. Idiographic ethnographies are particular and descriptive accounts of a particular situation. In contrast, nomothetic ethnographies aim to illuminate broader theories about society or human behavior through an in-depth examination of a single group or community. Most ethnographic studies sit somewhere in between these two extremes.

In the context of dance research, ethnography allows for examining the complex interactions and experiences within dance communities. Pollner and Emerson (2001:118) describe ethnography as an “embodied presence in the social world,” and Skeggs (2001:426) notes that it typically involves prolonged fieldwork, different research techniques, and an understanding of how context informs action. According to Skeggs, ethnography is a type of research that frequently incorporates.

Fieldwork involves a long-term commitment and multiple research methods and takes place in the natural setting of the participants. The researcher actively participates and observes, considering the context's impact on the research. The study also includes examining the relationships between the researcher and participants and understanding how personal experiences and practices are connected to more critical processes. (Skeggs, 2001:426)

This study used the ethnographic method to investigate the researcher's dance practice and the people around them. As Ellis (2004) notes, ethnography is not just a method but a way of life, and the outcome of an ethnography is a co-produced, detailed description of an experience of the world. I used various methods, such as participant observation, interviews, and focus

groups, to gather data. The fieldwork was conducted for ten months, and I actively participated in the dance sessions and observed the interactions and experiences of the other participants.

Also, I used the insider status as a participant in the dance sessions to gain an in-depth understanding of the practices and experiences of the dancers. This approach inclined more towards the idiographic side of Denscombe's (2010) continuum, as the study aimed to provide a specific account of a group situated firmly in a place and time.

Contrary to traditional ethnographic research, I did not enter into a foreign, distant, or exotic culture to immerse myself full-time for an extended period and then report back (Pink, 2009). Instead, I used ethnography to examine my experiences and the people around me dancing. The outcome of my ethnography will be a co-produced, detailed description of my experiences in dance, often referred to as a "thick description" (Ponterotto, 2006) which includes the researcher's interpretation of the actions described and sufficient detail for the reader to consider the interpretation plausible. Ethnography, as Ellis suggests, is not just a method but a way of life (Ellis, 2004) and a way of being an involved participant in the world of dance.

Other researchers have also used ethnography to study dance and community groups. Fisher (2013) conducted a participant-observer ethnography of several dance groups connected to a church in the North of England. Raw (2013) investigated arts and health practices in North East, South West England, and Mexico City, focusing on dance. James (2012) studied youth identity in East London by working as a volunteer youth worker for two years, using dance as a lens. Croose (2014) used ethnography to examine his practice as a community dance facilitator.

Ethnography has the potential to be innovative and creative, particularly in feminist research and in the study of aging. Hopkins (2008) suggests that since the academy has marginalized feminist research, women's studies are more open to improvised and emergent methodologies,

including creative or novel approaches to ethnography, such as using dance as a medium. Some social gerontologists believe that we must use “non-scientific” (Bengston et al., 2005b:7) innovative methods to investigate aging as traditional quantitatively orientated research risks losing so much of the individual experience of aging that it could become “seriously flawed and inadequate” (Bengston et al., 2005b:7).

The critical skill of ethnography in my research on dance is the ability to engage in deep listening, to be still, and to allow information to flood through from my experiences in dance. Denzin notes the potential for change in creativity and ethnography, stating, "Ethnography, like dance, is always political" (Denzin, 2000:403). Hayes et al. (2014) suggest that ethnographers, instead of writing about how things are, become creative and write about how things could be in the dance world. Buckland (2010) discusses the development of dance ethnography as a creative act and how it allows for a deeper understanding of the dance experience.

Ethnography, as a qualitative research methodology, offers a valuable perspective for understanding the experiences and actions of a particular dance community or group. However, it is essential to recognize that this methodology has limitations.

As Madison (2003) reminds us, it is essential to be cautious about assuming that one can speak "for" others in the dance community, but this caution should not drive us to silence. Instead, we must respectfully, artistically, and politically present the stories of dance participants in a way that allows our audience to be "disturbed and inspired" by the experiences of those different from themselves. Madison argues that research subjects can feel affirmed and empowered by seeing their stories performed for an audience.

As Visweswaren (2003) points out, ethnographers and anthropologists cannot assume that participants will be willing to speak about their lives and dance practices. Fine (1994) terms this “working the hyphen” and calls for a dialogue between the researcher and the researched

to clarify whose story is being told, why and whose story is not being told, and at what cost in the context of dance.

Furthermore, Stinson (2004) challenges the assumption that knowledge acquired through the body can easily be translated into language. This highlights the need for the researcher to be aware of the limitations of ethnography in dance, specifically when capturing the complexities of bodily experiences and movements. Dance is a bodily practice rooted in the dancers' physical and emotional experiences. The complexities of this practice cannot be fully captured through language alone, and a more holistic approach may be necessary.

This is particularly important when considering the limitations of ethnography as a methodology in dance research. Ethnography relies heavily on language as a tool for data collection and analysis. However, more than this may be required when studying a practice that is so deeply rooted in the body and its movements. The researcher must also consider other methodologies that may be more appropriate for the research question, such as kinaesthetic ethnography or somatic research. These methodologies emphasize the body and its movements and may provide a more nuanced understanding of the dance practice being studied.

Ethnography is a valuable methodology for understanding the experiences and actions of a particular dance community or group. It allows the researcher to gain a detailed and nuanced understanding of dance practices' social and cultural contexts (Madison, 2003). However, it is essential to be aware of the limitations of ethnography in dance research. Firstly, the researcher must be mindful of power imbalances between themselves and the participants (Conquergood, 1998) and actively work to mitigate them through transparent communication and dialogue (Fine, 1994). Secondly, the researcher must be aware of the limitations of text in conveying the complexities of dance practices (Conquergood, 1998; Madison, 2007). The subtleties of non-verbal utterances and bodily experiences are not easily captured in written text, highlighting

the need for alternative data collection and representation methods, such as video recordings, photographs, or dance notation (Visweswaren, 2003). Finally, the researcher should be aware of the need for "performance-sensitive ways of knowing" in dance research (Conquergood, 1998:26). Dance is an embodied practice, and understanding the nuances of dance practices requires a sensitivity to the complexities of bodily experiences and movements. An approach open to improvisation and emergence, such as kinaesthetic ethnography (Madison, 2003) or somatic research (Conquergood, 1998), may be more appropriate for capturing the nuances of dance practices. Ultimately, the researcher must approach their research with a sensitivity to the complexities and nuances of the dance practices being studied while also being mindful of the potential impact of their research on the participants and the community as a whole (Madison, 2007).

4.3 Method of Data Collection

The methodology for this research is qualitative, specifically ethnography. The ethnographic approach includes interviews, participation observation, and focus groups to gather data. The sampling method used in this study is purposive sampling. This technique aims to select individuals with specific characteristics, experiences, and knowledge related to Kathak dance. The sample consists of children aged 6-14 currently enrolled in Kathak dance classes, their parents, and the teachers at the Kathak dance academy in London. The ethnographic approach is best suited for this study, as it allows for an in-depth examination of dance in its social and cultural context. The aim is to produce narrative descriptions that "tell the story" (Hammersely, 1990) of the Indian dance style Kathak in the U.K. The following methods will be used for this project:

Participant Observation: Through active participation in the field, this method generates special knowledge that is only accessible through participation. As a dancer, my participation helped me be an 'insider.' However, as a researcher, I was fully aware of the need to maintain

a distance to avoid biases. Therefore, I intend to combine my role as a participant and observer skillfully. By experiencing the socio-culture dynamics of the participants, the following categories were used to inform observations: space, individual actors, systematic social context, behaviors, language, other forms of expressive culture (song, music), patterns of interaction, ideational elements (beliefs, attitudes, values, other significant symbolism that are present), broader social systems that might influence the actors, the goals, motivations, or agendas of actors, human need fulfillment that is attempted or met within the social setting, and diversity of the setting.

Semi-structured Interviews: This method involves conducting semi-structured individual interviews to discover the subjects' perspectives concerning dance practices and learnings in a Kathak dance academy in London. This provided valuable insights into the participants' perspectives and experiences and allowed the researcher to understand the significance of the dance sessions to the participants. Interviews were also conducted during the data collection (Creswell, 2013).

A total of 46 interviews were collected, combining three focus groups of 8 children each, 16 interviews of the parents, and six interviews of teachers in the dance academy in London. The questions were linked openly to the study's goal with each hour-long interview. After obtaining approval from the respondents and the dance schools, all interviews were recorded.

Focus Groups: Three focus groups were conducted in London's dance schools under study. I selected three groups of eight children, respectively. Each focus group lasted one and a half hours and was recorded after obtaining approval from the respondents and the head of the dance academy.

It is essential to mention that throughout the research, all the participants will remain anonymous, and their personal information will be kept confidential, following ethical guidelines and best practices.

4.4 Data Analysis and Introduction

The data collected for this research were analyzed using qualitative techniques. The primary focus was on thematic analysis (Braun & Clarke, 2006), a widely used method for analyzing qualitative data. Thematic analysis is an inductive method that identifies patterns, themes, and categories within the data. The thematic analysis involves identifying patterns and themes within the data and is particularly useful for understanding the experiences and perspectives of participants. The data collected from participant observation, interviews, and focus groups were transcribed and coded using a coding manual. This manual was developed based on the research questions and the categories identified in the literature review. The codes were then grouped into themes, which were used to develop the narrative descriptions of the study.

The data collected from the participant observation, focus groups, and semi-structured interviews were transcribed verbatim. I also took field notes during the data collection process, which were used to analyze the data. The transcripts written from the interviews recorded were read multiple times to understand the data thoroughly. I identified any initial codes or themes that emerged during the reading. The next step was to organize the data into categories using the identified codes and themes. The categories were reviewed and refined as necessary until a final set of themes was developed. The themes were then used to create a narrative that describes the experiences and perspectives of the participants, answering the research questions in chapter six.

In addition to thematic analysis, I used content analysis to identify patterns and themes within the data. The interviews, video recordings, and visual content from the events were also analyzed. Content analysis is a method of analyzing text data and can be used to identify patterns and themes within the transcripts Krippendorff (2013). This involved coding the transcripts and assigning labels to text segments related to a particular theme or category. The codes were then grouped and analyzed to identify patterns and themes within the data.

I also used discourse analysis to examine the language used by the participants and how it relates to the research question. Discourse analysis analyses language and communication to understand how it is used to construct meaning and social relationships Fairclough, (2003). This involved analyzing the transcripts to identify patterns and themes in the language used by the participants and how it related to their experiences and perspectives.

Using ethnographic methods allowed for a deep and nuanced understanding of the social and cultural contexts in which dance is performed. The interviews and focus groups provided a deeper understanding of the participants' beliefs, attitudes, and values and the broader social systems that influence their behavior. The participant observation provided insight into the physical and social space of the dance academy, the individual actors, and the patterns of interaction.

The focus groups with children provided unique insight into the perceptions and motivations of young dancers. The interviews with parents provided insight into their perspectives on the role of dance in their children's lives and how they use it to teach them about Indian culture. The interviews with teachers provided insight into their teaching practices, experience as a dancer, knowledge of culture, and the challenges they face in providing dance education. The data analysis was conducted rigorously and systematically, ensuring that the findings were reliable and valid. Using a thematic analysis approach allows for identifying patterns and

themes across the different data sources, providing a holistic understanding of the research topic.

4.5 Researcher Reflexivity and Subjectivity

In the case of this research, the use of ethnography as a method of inquiry brings to light the need for reflexivity and subjectivity to be considered. As an ethnographer, my role is to understand the cultural context and experiences of the participants, which requires me to reflect on my own biases, assumptions, and positionality as a researcher. This includes my experiences and perspectives as a dancer, which have inevitably shaped my understanding of the dance world and the Indian dance style Kathak.

The researcher's reflexivity and subjectivity are essential considerations in qualitative research, particularly ethnography. Reflexivity refers to reflecting on the researcher's biases, assumptions, and positionality concerning the research and participants (Flick, 2009). This means that the researcher is aware of how their own experiences and perspectives may influence the research process and takes steps to minimize any negative impact on the study. For example, the researcher might consider how their background and experiences may shape how they view the participants and their experiences.

Subjectivity refers to the researcher's experiences and perspectives that inevitably shape the research process and findings (Neuman, 2017). The researcher's experiences and perspectives will inevitably influence the research process and the study's findings. For example, the researcher's experiences and perspectives may shape how they interpret the data they collect. It is important to note that subjectivity is not necessarily negative, as the researcher's experiences and perspectives may bring new insights and understanding to the research. However, it is essential for the researcher to be aware of their subjectivity and to be transparent about it in the research process.

A researcher needs to maintain a balance between reflexive and subjective. Being reflexive allows the researcher to be aware of their biases and assumptions and to take steps to minimize any negative impact on the study. Being subjective allows the researcher to bring their unique perspective to the research, which can bring new insights and understanding to the study. However, it is essential for the researcher to be transparent about their subjectivity and to be aware of how it may shape the research process and findings.

In this research, I participated in the field and interacted with participants, making reflexivity and subjectivity crucial considerations for discussion. As a dancer myself, my participation as an 'insider' in dance allows me to have a deeper understanding and knowledge of the culture and practices being studied. However, it also means that I am aware of the potential biases that may arise from my own experiences and perspectives, and it is essential to acknowledge them throughout the research process.

Various measures were taken throughout the research process to address researcher reflexivity and subjectivity. Firstly, I kept a reflective journal to document their thoughts, feelings, and observations throughout the research process. This helped me identify potential biases or personal experiences that may have influenced the research process and findings.

Secondly, I sought feedback from participants throughout the research process. This helped to ensure that my interpretations and findings were grounded in the perspectives and experiences of the participants. I also conducted member checking, discussing the findings with the participants to ensure that the researcher's interpretations were accurate and that the participants agreed with the findings.

Finally, I engaged in triangulation by using multiple data sources and methods, such as participant observation, semi-structured interviews, and focus groups, to collect and analyze data on the socio-cultural dynamics of Indian dance style Kathak in the United Kingdom,

specifically in London. Triangulation is a widely used method in qualitative research to increase the validity and reliability of the findings. The process involves using multiple data sources and methods of data collection and analysis, such as interviews, observations, and document analysis, to comprehensively understand the research topic (Neuman, 2017). By using multiple methods, the researcher can cross-check and verify the findings, which helps to ensure that the findings are not based on one single source of data but are grounded in multiple perspectives and experiences (Flick, 2009). This helped to ensure that the researcher's findings were not based on one single source of data but were grounded in multiple perspectives and experiences.

In summary, reflexivity and subjectivity are essential considerations in qualitative research, particularly ethnography. By reflecting on my biases, assumptions, and positionality as a researcher and being transparent about my personal experiences and perspectives, I aim to provide a nuanced and holistic understanding of the research. Additionally, by taking steps to ensure reflexivity and subjectivity are considered throughout the research process, I aim to ensure that my own subjective experiences and perspectives do not overly influence the findings.

4.6 Ethics

In this section of the methodology chapter, I address the ethical considerations considered during the research process. It is important to note that the research proposal underwent an approval process at the university. In order to approach the research in a person-centered way, I utilized the literature by Zeni (1998), Guillemin and Gillam (2004), and Brydon-Miller (2013) to establish ethical touchstones that would guide my conduct and decision-making throughout the research. This approach meant that my actions in the field would be guided by the individuals and communities I was working with.

I also ensured that the research was conducted transparently by providing detailed information about the research process and my role as the researcher at the dance academy under study. This included informing participants about the purpose of the research, the methods that would be used to collect data, and how their personal information would be stored and used. Additionally, I ensured that the participants were aware of their rights as research participants and that they could withdraw from the research at any time without any negative consequences. Overall, the goal was to maintain a high level of integrity throughout the research process by being honest, clear, and transparent with the participants.

The topic of dance and culture is worth studying as it is a rich and diverse field that offers a deeper understanding of the cultural and social dynamics of the dance world. Using ethnographic methods, including participant observation, interviews, and focus groups, ensures rich rigor in the research. Sincerity is maintained through reflective practices and autoethnography to examine the research process. Credibility is established through the thick description, dependence on the embodied experience of being in a setting, and multiple research modalities to uncover findings. The research aims to offer an emotional understanding of dance, significantly contributing to the knowledge of dance and culture. It is guided by ethical principles, including procedural ethics, situational ethics, relational ethics, and exiting ethics, to ensure the protection and well-being of participants. The use of appropriate methodologies and methods ensures meaningful coherence in the research, and the success of the research will be evaluated in the conclusion chapter.

The exact research location is not mentioned, and participants have been given pseudonyms to protect their identities. After careful consideration and discussion with the head of the dance academy, it was decided that using pseudonyms would be the most appropriate approach to

ensure the protection of their identities while allowing for collaboration and recognition of their contributions.

The dancers were allowed to participate in the sessions without being a part of the research, but none chose to do so. Participating in the research might have been perceived as a disappointment to the group and myself.

The question of payment and compensation for participation in research is a common ethical concern. The Economic and Social Research Council (ERSC, 2015b) highlights the importance of ensuring that participants can voluntarily participate and withdraw from the research at any time without the influence of payment or coercion. In my research, no monetary transactional exchanges took place. The head of the academy showed interest in my research, and so I was granted to attend and observe the classes for free of cost. The teachers' salaries and the dance school fee for children were not discussed during the data collection process.

In conclusion, for this thesis, ethical considerations were an essential part of collecting data during an ethnographic study of children learning dance, their teachers, and their parents. All participants were made aware of the purpose of the study and allowed to consent to their participation. All the data collected was used ethically, and the participants' rights were respected. I was mindful of the ages of the children involved in the study. When collecting data from minors, I obtained parental consent and ensured the child was comfortable with the process. All potential risks and the privacy of the children participating in the research were discussed with the parents. The data involved audio and visual recording, so the parents were also informed of this. I ensured that the participants felt safe and respected throughout the process. All the data collected was done so without any pressure. I ensured that the questions were non-invasive, free from any manipulative tactics to get the desired information. All

participants felt free to express their opinions and ideas without fear of judgment or retribution. Finally, I was aware of their biases and remained impartial during the data collection process.

5. Analysis

This chapter aims to develop a broad inquiry and analyze the data collected from the ethnographical fieldwork, which formed the empirical ground for this study.

5.1 Exploring Embodiment: Dancer's Perspectives

The chapter examines and analyses how Kathak dancers relate to and experience body potentialities through dancing movements in a given space and time. It addressed the importance of mastering and understanding kinesthetics in Indian classical dance, acknowledged the hybridity observed while studying the moving bodies, and reported how dancers use their surroundings and community to inspire them to pursue Kathak classical dance. This is mainly concerned with how the communities, environment, and families that children live with affect their decision to become Kathak dancers or embrace cultural heritage. This chapter further exemplifies how dancers understand 'self' and 'others' through their body space while embodying interactions in the dance classes.

5.1.0 Accounting for 'Lived Body' Experiences by Dancers

Kathak is a visually impressive dance style that tells a story with body movements through intricate footwork, graceful gestures, body twists, and facial expressions. One of the main fascinating moves in Kathak dance is chakkars, the recurring rhythmic spinning of the body (Purser, 2018). This comes during the integral parts of performing today and tukdas, which are routine Kathak dance moves known to be among the most challenging parts that take time and patience to master. Usually, Kathak dancers perform 24-30 chakkars or even more, subject to the rhythmic cycles. The Chakkars can be generalized into three categories, and each varies in

speed, level of complexity, and balancing skills (Masquelier, 1997). The first level is a novice and is concerned with maintaining balance. The second category involves spinning with two steps, performed at slightly higher beats, and requires more stability (Purser, 2018). The third level, which is more complex, is spinning on only one heel or only one step. This requires advanced accuracy and precision.



Source: google

The complexity of chakras is centered on spinning correctly and landing safely after several spins at the final sam (beat). During the multiple spins, there are high chances of a dancer feeling dizzy and stumbling, and it can sometimes even lead to falling if the dancer is not perfect in the dance (Csordas & Harwood, 1994). When dancing Kathak, there are a particular number of spins (oscillations) at a particular time, each with its position. For one to be deemed an experienced Kathak dancer, one should be able to execute the spins accordingly. In other words, one must master the principles of Kathak dance, different positions, spins, and balance.

During the interview for this thesis, a Kathak dance teacher said

"Our goal here in the class is to teach the kids how to master each movement.. no matter how small or big the movement is, we want them to get it right. However, this only comes with practice, so for the main signature steps in the Kathak, like the spins or footwork, we make them practice it before starting any new teaching lesson. It also helps my students to be disciplined and religiously follow the Kathak routine movements."

(Seema, age 33)

Practice plays a vital role in mastering the movements of the Kathak dance.

This teacher emphasizes the importance of practice in learning the kathak dance. She believes that mastering the small and large movements comes from practice, so they require their students to practice the signature steps and other movements before introducing new material. She also emphasizes the importance of discipline and following the kathak routine. This will ensure that their students can focus and stay motivated during practice and classes.

The following are a few principles to focus on when learning Kathak dance.

Understanding Kathak dance principles

Grounding- When dancing Kathak, the dancer must strike a balance among the several forces that act within the body. The dance creates vibration all over the body with a rhythmic response to music. All of these need to be controlled to ensure a smooth and stable dance flow (Pendurkar, 2022).

According to a teacher at the dance academy,

"A Kathak dancer needs to build awareness in each body part and coordinate that awareness while performing.. to keep the whole body in a synced rhythmic flow. A dancer wearing the

dancing bells should be able to match the footwork in Kathak to the rhythms of the instruments like the table. When foot stamps and tatkar bols (vocals) ie., Ta, thai, thai tat, are combinations, the movement is called tatkar, and it generates energy flow and power through the feet-sole while producing harmony of the body and mind.

(Ebony, age 27)

This highlights the importance of coordination and awareness when performing the Kathak dance. The dancer must be able to keep their body parts in rhythm and sync with the instruments, such as the table. The teacher explains the importance of tatkar and how it can generate energy and power through the foot-sole while creating harmony between the body and mind. This provides an insight into the complexity of Kathak and how coordination and awareness are essential for a successful performance.

Also, the core intention of Kathak is to stimulate a spiritual relationship between the body and the earth which can then connect to God. This form of dance as a ritual will be explored in the next section.

True North- Although there is no one defined direction of true north, a kathak dancer must always be able to find a fixed space around them which they can refer to as true north (Pendurkar, 2022). This is essential in taking continuous chakras while in a single spot. This is also essential when performing in a team, as it provides uniformity in direction, flow, and speed. The performance of chakras requires a dancer's physical presence with the body, emotions, thoughts, actions, and space around them. The continuous consciousness aids the dancers' movement around the chosen space and direction without disorientation.

To quote the teacher's response,

"It is important to have a sense of balance.. that comes with practice, of course.. but we teach the dancers to complete each movement, that means to finish it where they started it.. like when taking a chakra (spin), it is important to return to the starting spot. In our children's class, we have spots marked on the ground for the kids to understand their spot and the space to which they have to return to after starting a spinning movement. This helps them to keep their movement in check at all times."

(Shilpa, age 30)

Having a sense of balance when it comes to dancing is essential. The teacher is teaching the dancers to complete each movement and to return to their starting spot, for example, when taking a chakra (spin). This creates a sense of control, order, and awareness as the dancer is aware of their starting point and where they need to return to after a spinning movement.

Flexibility- Kathak dancers move their different body parts independently (Pendurkar, 2022). It is a requirement that when learning chakras and other moves in Kathak, one should be able to move their body parts independently from each other. When performing, the dancer creates an internal understanding of body asymmetry, for example, sometimes moving the left hand elegantly pointing to the right direction while stretching the left leg in the opposite direction. This happens concurrently while the symbolic asymmetry is still maintained.

In the same way, tapping the feet (making tatkars) requires movement in a synchronized rhythm without moving other body parts; this requires continued training of the body and feet for optimal flexibility.

When considering the agility of teams, it is essential to contemplate how dependent their movement structures are on other dancers. The weaker the interdependency, the higher the flexibility in the system. In agile flexibility, it is the ability to move easily and quickly and

think and understand accurately. This demands the combination of control, flexibility, stability, and endurance of the body (Masquelier, 1997).

As observed in the Kathak dance classes for the children, varying levels of flexibility were seen in different students. This is something difficult for the teachers to overcome while teaching Kathak dance; as one of the teachers responded,

"I have been teaching Kathak for the last ten years, and so I know that the movements become difficult to learn if there is no natural presence of flexibility in a student. However, as I teach both adult and children's classes.. even the children I taught long ago are now in adult classes.. Flexibility comes with understanding the movement fully and opening your body to its full potential.. like for example, when taking the spins in Kathak, the body should not be stiff when taking circles but should have a slight bend in the waist to make the movement more graceful and elegant.. this is something difficult for the kids to learn immediately as it comes naturally after some time of practice and as I said after fully understanding the movement."

(Aditi, age 35)

This explains that flexibility is a critical component of learning intricate movements and how they can be cultivated with practice and understanding. They also provide a practical example of how the body should move to make the movements more graceful. This insight shows that the interviewee has a deep knowledge of the art form and is an experienced teacher.

With its combination of facial expressions, intricate and well-structured movements, and compelling narrative, Kathak dance helps the dancers tell a Katha, meaning "story" through their intricate and graceful body movements. These embodied moments are learned, practiced, and performed by the dancer and lived, reflecting life.

It is essential to understand how the communication notion is reflected in Kathak Dance through embodiment, presenting it as an aspect of Indian society and a unique cultural and communicational phenomenon.

5.1.1 Accounting for Kathak Dance as a Communicative Phenomenon

Dance, when in dialogue, critically examines the relationship between performance, dance, and other disciplines. In order to discuss dance as a communicative phenomenon, there is a need to understand the different ways dance can be thought of as communicative. The analysis of dance as communication is generally considered either with semiotic approaches, to significance, or to phenomenological accounts which prioritize the observer's experience. Using the body as a medium of communication, the expression of dance is perhaps the most intricate and developed yet easily understood art form (Chander, 2003, p.129). Undoubtedly, this statement stands true to Indian dance as well since it encompasses various techniques of nonverbal communication. Devi Bhavanani (1984) questions whether there are means of communication that are subtle, refined, and delicate beyond words. She claims that the individual mind can communicate with its emotions and body. To discuss dance as a language, one could investigate its possible communication and organization within a system. Dance is a form of expression of knowledge intentionally organized through movement (SJ Cohen, 1980). This validates its understanding here as a systematic communication and, therefore, a language.

Kathak is an energetic, joyful, and influential art form for everyone. Each gesture has a specific meaning in the "alphabet" of Kathak storytelling. Audiences everywhere are attracted to follow the movement of the hands, which invites our minds to follow and our feelings to connect (R. Anderson & Sabrina K.,2016). Gertrud Hirschi (2000, p.6) writes, "The hands are the bearers of important symbols, which are still universally understood in the East today. With his or her hands, the Indian dancer expresses the life of the universe. Through its variety of interpretive

possibilities, the rich symbolism of the dance's language of gestures gains a greater significance for the mind than words could express."

The use of semiotics in dance is gaining momentum in dance studies. Scholarly interpretations of semiotics serve as a reflective pointer in upholding the communal essence of any given society in myth, customs, and legendary experiences. Peterson Royce (2004) exposes the view that it is impossible to make a direct equalization of the elements and their classifications that are functional in linguistics in comparison with performing arts, specifically dance, due to a completely different concept and structure of the material. Hence, the attempt is to classify, analyze, and compare the generally accepted semiotic concepts with what applies to a dance performance. Advancing dance theory has offered many good provocations, such as characterizing the dance sign as an index through its corporal construction (Peirce, 1994). Through Peirce's (1994) studies of how signs work, present themselves, and articulate, it is possible to organize the different forms of access audiences have to the contents transmitted by dance. This works significantly for non-symbolic constructions, thus approaching the interpretation through comparing verbal languages harder and, many times, less fruitful than expected.

Today's Kathak dance, with its vertical stance and subtle gestural vocabulary, is challenging to connect to the bent-kneed (*ardhamaṇḍala*) or curved (*tribhanga*) postures of temple sculptures or the stylized expressions outlined in the *Nāṭyaśāstra*. Kathak's connection to the ancient Indian past is, therefore, most often carried out through etymological rather than choreographic means. Setting the dance aside initially, most accounts of the origins of Kathak explain how, in Vedic times, "communities of storytellers called Kathaks wandered around the countryside conveying the stories of the great epics to the people using poetry, music, and dance" (Massey, 1999). Although Projesh Banerji wrote more than twenty-five years ago that definite historical proof is wanting that the Kathaks of today belong to this age-old tradition of temple musicians

(Banerji, 1982 pg 9), this version of events is considered typical enough knowledge that it is stated in the Garland Encyclopedia without any perceived need of reference or further research (Nataraj, 1997). Since the link between present and ancient groups is difficult to prove, recent scholars struggle not in investigating the perceived link between the storytellers of the past and the dancers of today but rather to search for occurrences of the word "kathaka" in ancient texts. During the abhinaya narrative sections, facial movements are more subtly executed than other forms of classical Indian dance, but the eyes often widen. Eyebrows move up and down repeatedly, and the neck and the head also move rhythmically, shifting from right to left. The narratives and emotions within the lyrics of poetic songs such as thurmi or ghazal are interpreted through the improvisatory abhinaya of the dancer. In abhinaya sequences, the dancer has enormous improvisational freedom.

The peculiar language of Kathak dance has numerous symbols-notions. Depending on their order and combinations, performance by one or both hands, and their position towards the body, the dancer can transmit different types of content. Thus, instead of words sounding from the stage, spectators perceive changing body movements, facial expressions, and hand gestures that are equal to whole phrases, remarks, monologues, and dialogues, thanks to the high art of the dancer. In other words, a Kathak dancer can reproduce literary, dramatic texts with great precision by such means of communication. Furthermore, the ability to decipher these symbolic gestures and movements is transferred from generation to generation. According to a student:

"The mudras.. gestures in Kathak and the movement are like everyday life. For example, it can be an act to offer garland to the deity in the temple, or simply combing your hair, bowing down, or showing opening the door for someone, depicting emotions like happiness or sadness through expressions. Everything we do in everyday life can be danced, so even without speaking, a dancer is saying a thousand words just by dancing."

(Mansi, age 14)

This interview with a Kathak dancer demonstrates how semiotics can be used in dance to convey meaning. The dancer explains that mudras, or gestures, can represent everyday actions and emotions. The dancer can tell a story without words using these gestures and movements. This is an example of how semiotics is used in Kathak dance to communicate meaning and create an engaging performance. The dancer's explanation also demonstrates how the audience can interpret the movements and gestures to understand the dancer's story better. Through this use of semiotics, the dancer can create a powerful and meaningful performance that the audience can interpret.

Dance is a somatic, kinetic, and linguistic phenomenon; these three domains are inextricably intertwined, and all are culturally and socially rooted. Wanting to engage with dance as a complex holistic, polysemic, multi-sensory, and socially or culturally rooted practice, dance scholars need to be aware of cultural variations in conceptualizations of dancing bodies in space (Grau, A., 2012).

Role of Rhythm in Kathak Dance

This section describes the role of embodied rhythmic patterns in dancing and how they are expressed through gestures and movements to communicate emotions and meanings to the audience.

In the bodily behavior of dancing, the rhythmic patterns are expressed through gestures and movements that communicate from the body to the body and directly signify emotional states or meanings that are subsequently mirrored mentally by an audience (R. Anderson & Sabrina K., 2016). Contexts, therefore, determine dance, and as contexts are determined by the domains of meaning in the human life world, different forms of dancing unfold in different semantic

domains. In singing and poetry, the musical beats, metric units of the text, and prosodic accents are coordinated to form often complex rhythms. Gestures in performance tell us about the characters, their emotions, and the action in the story. We can observe from the movement of the body and the gesture of the hands what a character's age and gender are, how they feel about something happening in the story, and the actions they take to move the story along.

In an interview, a teacher said:

"Kathak dance tells a story.. abhinaya is a big part of the dance, and it follows a particular rhythm; we say Kathak comes from Katha meaning story. Through Kathak dancing, the dancers can communicate any story without actually speaking. Here in the academy, we have done shows like dancing stories of Hindu mythology, Shakespeare's Macbeth, or even stories that give a message like save the planet, stop global warming, and so on.."

(Shobhana, age 44)

As seen from the above views, in Kathak dance, the rhythms of both the music and the dancers also pull us into the story and invite us to feel emotions. The teacher explains that one of the aspects of Kathak is abhinaya, which is a type of storytelling that is communicated through the movements of the dancer. This storytelling is often set to a particular rhythm which helps to draw the audience into the story and evoke different emotions. She states that they have performed stories from Hindu mythology, Macbeth, and about environmentalism. Through their experience as Kathak dancers, they have been able to convey stories and emotions without speaking.

This is what a parent, as an observer, said:

"As a rhythm builds back and forth between musicians and dancers, and between dancers in a scene, we can feel the urgency building, too, and the strength of the emotion getting more

powerful. Even when we are not familiar with the details of a story told by Kathak dancers, we have ways to make our meaning of it that connects us to the original stories. The dancers' bodies and hands will draw our attention to the story's emotions, moods, and actions."

(Sheetal, age 34)

According to (R. Anderson & Sabrina K., 2016) article (Cal Performances | 2021/22 Season Live Performances at Berkeley), rhythm is a familiar enough word. However, its meaning depends on the user or, more precisely, how the user uses it. Rhythm means one thing to a farmer and another to a newspaper editor. Nonetheless, each user understands, in a general way, what the other user is referring to. Rhythm is not a thing. Nor does it refer to a thing. Rhythm is a phenomenon like time and space. It extends well beyond the particulars of one's work. That makes it difficult to define. A popular answer to the question, "What is rhythm?" could be, "I cannot define it, but I know it when I see, hear, or feel it." In short, rhythm is experiential, palpable to the senses though elusive to the analytical mind (R. Anderson & Sabrina K., 2016).

During the medieval period, Kathak was brought into the court setting, where it became a popular entertainment and acquired an emphasis on refined grace along with rhythmical development. Elaborately costumed and exquisitely jeweled dancers entertained with poetic descriptions, technical virtuosity, and fluid beauty. This has given modern Kathak its unique flavor. This theatrical art blends the vigor of footwork and turns, the subtlety of delicate movements of the face and hands, and the intricacy of mime in storytelling (*gat bhāv*) of all kinds. Kathak is expressed through four means: the body and limbs (arms and legs); hand gestures (called *hastaks* or *mudras*); emotions and moods boldly, but naturalistically, expressed in the face and body (*satvika*); and in song and speech (*vachika*).

In an interview, a teacher said:

"My Kathak journey began with the tradition taught to me by my Guruji (teacher). Each student learns the in aspect of -Nritta (pure dance; technique): including movement exercises, basic tutkār (footwork), chakras (turns); rhythmic patterns and timing; recitation of the bols (the language of the dance). Nritya (dance with rhythm and expression): use of interpretive gestures, expression, and rendering of traditional songs and poems. Nātya (drama): learning the art of storytelling, the nava rasa (nine moods or sentiments), working with ardhhanariswara-shiva or shakti (masculine or feminine energies).

During an interview, another dancer quoted this beautiful translation;

"Yato hasta stato drishti"... "Where the hand is, the eyes follow"

"Yato drishti stato manaha"... "Where the eyes go, the mind follows."

"Yato manaha stato bhava"... "Where the mind is, there is the feeling."

"Yato bhava stato rasa"... "Where there is feeling, there is mood/flavor, sweetness (i.e., appreciation of art; aesthetic bliss)."

So vast are the subtleties expressed in the hand gestures of hasta that the vastness of what being human entails, and perhaps even what the entire universe contains, might be expressed by the dancer. Hence as 'hasta' form a distinct coded language that brings a unique poetic element while performing, so too when abhinaya (traditional facial expressions), pose (attitude), and rhythm completes the language, the dancer may express practically anything and everything to an attentive audience.

Rhythmic syllables: Bols

A unique feature of the dance is the relationship each artist develops with the audience through recitation and descriptive commentary. Never simply a silent presentation, Kathak integrates

explanations and a recitation of compositions based on bols- from bolna, "to speak." Bols are both the rhythmic syllables and the compositions comprised of these syllables. Most are abstract, without meaning, but some incorporate onomatopoeic sounds such as peacock calls and train engines, and others weave poetry into the rhythmic language. From the dancer's extensive repertoire, a new selection of bols is created for each program and used as the basis for spontaneous interchange with the musicians, giving life to the performance.

A teacher narrated the basic footwork of the Kathak dance:

"So the basic footwork of Kathak Dance is the Tatkār, and we coordinate the rhythm of the bols with our dancing bells on our legs matching the sound of the table (musical instrument).

It goes like..

The bols of tatkār are:

Tā theī theī tat

Ā theī theī tat

...with the corresponding footsteps being:

right, left, right, left

left, right, left, right

To position the feet, heels are placed

together, with the toes facing outward in a slight

"v" shape."

(Shobhana, age 44)

Rhythmic cycle: Taal

One highlighted feature of a Kathak solo is the spontaneous interplay between the tabla (drum) and the dancer. Once the dancer sets the tempo and rhythmic cycle, called a taal, the tabla player invents and develops variations based on this taal. These exchanges are intensified as each artist challenges the other through their mastery while building towards an exhilarating climax of dance, percussion, and music. Taal rhythms move in a circle, beginning with one and ending with one. These cycles are foundations upon which to build rhythmic patterns. A familiar taal cycle is Tintaal which is a 16-beat taal. Dancers and musicians count the beat on the hand using claps and open palms to denote the divisions in the cycle. This is a complex rhythmic system, rigid yet allowing polyrhythmic improvisations. For this reason, many Westerners have compared this music to jazz.

In an interview with a Kathak dance student, she commented that Rhythmic gymnastics is all about dance and body movements. While the dance movements are dictated by the music and choreography, body movements are judged by flexibility, balance, pirouettes, and jumps. "In both cases, my knowledge of Kathak gives me an edge," she said. She is greatly helped by her teacher, who believes that "Indian dance offers a variety not easily found in the western nations and their dances."

Kathak Bells

Ghunghru or *ghunghroo* are the small bells the dancer ties around his or her ankles. These bells are woven along a thick string. The usual number of bells is usually 100 on each ankle. However, for the initial stages of learning for children, 25 and 50-belled strings allow the dancer to develop a tolerance to the extra weight of the bells. Musical anklets called *ghunghru* made of leather straps with small metallic bells attached to them, are wrapped in her ankles that produce rhythmic sounds. At the same time, she performs excellent and spectacular footwork see figure below.



Source (*Pinterest*)

In an interview, an instructor mentioned the importance of the dancing bells in Kathak, calling them the "biggest accessories" of the Kathak dance, without which the dance is "empty." A student said they are "not allowed in the class" if they forget their ghunroos at home.

To sum up, Kathak is a unique and intricate form of dance defined by the dancer's rhythmic and graceful movements. The rhythmic patterns of Kathak are one of the essential elements of the dance, and they help the dancer to communicate stories and emotions and express social messages. The rhythms of Kathak are based on a particular set of taals, or time cycles, called talas. Each tala has its own set of rhythmic patterns that aid the dancer in expressing her story.

Rhythm plays an essential role in Kathak dance. It is the basis for the dancer's movements and is used to help the dancer learn about the culture and stories of her dance. Through the rhythmic patterns, the dancer receives cues to move and interpret the stories being told. The rhythms also

help the dancer learn about her culture and the stories embedded in her dance. The rhythms of Kathak provide a structure for the dancer to express her culture in a way that is both meaningful and beautiful.

The rhythms of Kathak can be used to help the dancer understand and interpret the stories being told. Through the rhythmic patterns, the dancer can learn about her culture and the stories embedded in her dance. The rhythms also help the dancer create a connection between her body and the stories being told. Through the rhythms, the dancer can communicate her story to the audience in a way that is both meaningful and beautiful.

In conclusion, the rhythms of Kathak are an essential element of the dance form. They provide a structure for the dancer to communicate stories, express emotion, and learn about the culture. Through the rhythmic patterns, the dancer can express her story in a way that is both meaningful and beautiful. The rhythms of Kathak are an essential part of the dance form, and they help the dancer to learn about the culture and connect with the stories being told.

Kathak Dance as Cultural Capital

Artists often enjoy the privilege of a culturally rich familiar environment that equips them with 'capitals,' namely means in various states and forms which allow them to invest in markets in which these 'capitals' are rendered valuable (Bourdieu,1996). Every cultural product, including dance, and every dance producer is the outcome of specific historical and cultural capital. The arts field is conceptualized as a competitive game, an area of struggle where different interests are at stake. (Bhagchandani, S., 2018).

A parent recalls her Kathak training:

"My training in Kathak began in Bombay, and I was learning Lucknow gharana. I remember once we had a show that took months of practice.. it was the story of Lord Rama and the spirit of Diwali... a celebration of good over evil. We were given texts in Hindi that were carefully selected to provide the script for dance dramas and with a spiritual element in dance. It was performed for some foreign delegates closer to Diwali. I remember that performance still; it was divine.. and it conveyed the story of the Lord, the festival, and a key message that the good always wins over the evil."

(Rani, age 37)

This highlights the importance of Kathak as a cultural capital. Kathak is a traditional Indian dance form that has been practiced for centuries and is still an essential part of Indian culture. The interviewee describes a performance of Kathak that she participated in, based on the story of Lord Rama and the celebration of Diwali. She highlights the importance of carefully selected texts in Hindi, which were used to convey the spiritual elements of the dance. The performance was for foreign delegates, and the interviewer remembers it as being "divine," conveying the story of the Lord and a powerful message about the triumph of good over evil. This interview demonstrates the significance of Kathak as a cultural capital and its ability to convey powerful messages and stories. This reflects the importance of Kathak in Indian culture, passed down through generations, and continues to be appreciated and enjoyed today.

Fig below is of Madame Menaka and Ramnarayan in Deva Vijaya Nritya.



Source (*The Chitrolekha Journal on Art and Design, Vol. 2, No. 1, 2018*)

Claimants for different styles of Kathak emerged from various places in North India, drawing links from their ancestors and constructing them around religious folklore. However, unlike music, Kathak's cultural topography was scattered across ethnographical, geographical, and gender lines, and a similar syncretic model was not practical in dance. A Kathak dancer at the academy gave a brief history:

"Kathak evolved from temples and storytellers miming and dancing stories of the epics. It flourished during the 400 years, beginning in the 15th century, when the Persians settled in India, and the Muslim kings became lavish patrons of the arts. When the British came, they worked to dismantle the performance culture cultivated in the palaces and temples. The dancers and the form went underground until the 1940s, when it experienced a resurgence, particularly

after India's independence. Delhi became the giant magnet of cultural capitalism, attracting many male grandeur gurus, sheltering the interests of Jaipur and Lucknow gharnas of Kathak."

Symbolic interactionism in Kathak dance

The theory suggests that individuals form their identities and interact with each other through symbols, such as words, objects, and gestures, which have often been acquired through socialization. George Herbert Mead (1934) argued that the self is an emergent product of the individual's interaction with their environment and other people. Thus, Mead suggested that individuals construct their identities and learn to interact with others by engaging in symbolic exchanges. According to Mead, these exchanges involve using language and other symbolic objects to convey meaning and establish relationships. Herbert Blumer (1969) argued that individuals use symbols to interpret and interact with the world around them and that these exchanges shape their identities. He also suggested that symbols are used to communicate with others and create shared meanings. Since Blumer's work, symbolic interactionism has been used to explore various topics. For instance, Lofland and Lofland (1984) used symbolic interactionism to study the formation of social networks. They argued that individuals form social networks by engaging in symbolic exchanges with others.

Similarly, Anderson (2003) used symbolic interactionism to examine the development of racial identities. He suggested that individuals form racial identities through symbols, such as language and clothing. West and Zimmerman (1987) suggested that individuals learn about gender roles through symbols, such as language, gestures, and dress. Overall, symbolic interactionism has been used to explain various social phenomena. This theory suggests that individuals form their identities and interact with each other through symbols. Individuals learn to interpret the world around them through symbolic exchanges and create shared meanings.

Symbolic interactionism has been used to explore topics such as social class, gender roles, and racial identity.

The Symbolic Interactionism theory consists of three core principles – meaning, language, and thought (Griffin, 1997). All of them exist in Indian dance, too, and apply to this form of art in terms of its communicative function. Meaning states that humans act toward people and things according to the meanings they give them. In Kathak dance, there is a specific meaning, or shared sense, without which the appreciation and understanding of this art form would not happen. Shared symbolic meanings in Kathak dance enable interaction and communication. In 2003 the mathematician Henri Poincaré argued in his book *Science and Method* that: It is about our own body that we locate external objects, and the unique relations of these objects that we can picture to ourselves are their relations with our body. Our body serves as a system of axes and coordinates. In this, he followed the philosopher (Immanuel Kant, 2003), who stated that: Because of its three dimensions, physical space can be thought of as having three planes, which all intersect each other at right angles. Concerning the things which exist outside ourselves: it is only in so far as they stand with ourselves that we have any cognition of them using Dancing bodies, spaces/places, and the senses 13 the senses at all. It is, therefore, not surprising that the ultimate ground, based on which we form our concept of directions in space, derives from the relation of these intersecting planes to our bodies. During an interview, a teacher said:

"Kathak, as opposed to other dance forms, is more communicative as we actively use "Padhant" (speech) in performances, which helps in clear communication, overcoming the fear of public speaking, and instilling confidence. The gamut of rhythmic beat cycles helps sharpen the brain due to the mathematical complexities involved, further helping in memorizing. Kathak uses expressions that are more subtle than other art forms. Therefore, learning Kathak also helps us express ourselves as much as required. While other dance forms are equally graceful and complex in their ways, Kathak draws more parallels to life and nature."

(Seema, age 33)

Traditionally in a Kathak solo, the dancer directs the evolution of the different musical compositions through communication with the musicians. There are wide varieties of complex footwork, which are executed to the cycle of a tala. Ankle bells add to the percussion; dancers skillfully control their amplification, ranging from delicately soft to resoundingly loud. In contrast to the rhythmic footwork, a dancer improvises with his or her upper body, moving in a stream of graceful, flowing movements. In abhinaya, the dancer interprets the lyrics of the poetic songs through the movements of the eyes and symbolic hasta hand gestures, while nritta features virtuosic footwork, turns, and jumps. Although Kathak's energetic spins are anticipated by informed audiences today, this account, written during Kathak's nascence as a classical form, shows an audience's surprise: "In the Allahabad Music Conference in 1937 . . . a female Kathak dancer in the course of her demonstration whirled at such a terrific speed that the spectators thought she had two heads. Another dynamic feature in Kathak is utplavanas – jumps that shoot up vertically with the legs bent.

The narratives and emotions within the lyrics of poetic songs such as thurmi or ghazal are interpreted through the improvisatory abhinaya of the dancer. During the abhinaya narrative sections, facial movements are more subtly executed than other forms of classical Indian dance, but the eyes often widen. Eyebrows move up and down repeatedly, and the neck and the head also move rhythmically, shifting from right to left. In abhinaya sequences, the dancer has enormous improvisational freedom.

The physical distance between the bodies of performers (typical for classical Kathak performance) has been crossed to the extent that the two dancers roll across the floor in an embrace. The performance is overloaded with emotions, oscillating between ecstatic and meditative moods. Props, lights, eclectic music, and creative costumes further extend the

traditional idioms of Kathak. The dancers use sticks with masks, striking them against the floors in synchrony with footwork. It corresponds to the lyrics of the poem, symbolizing striking both to the doors and to the heart in order to find out "who is behind: is it my soul? my real self?" – explains the choreographer process (Lakoff & Johnson, 2003).

In Cognitive Science, theorists argue that bodily experiences become the metaphors upon which we base our thinking process (Lakoff & Johnson, 2003; Johnson 1990, 2008). Our bodily experiences shape how we see, perceive, and think about the world around us and, as a result, how we respond and communicate in our relationships with others. How we perceive our bodies is powerfully shaped by how we interact with others, as well as how we interact with the environment. The consciousness about the dimensions, balance, pelvis position, or directions of energy flow enriched the dance techniques of Kathak. These mental maps adapt over time to what we are regularly in contact with and influence how we interact with space, the environment, and others.

5.1.2 Accounting for the Significance of Kinesthetics

Research studies show that kinesthetic movement and awareness are of great importance among dancers as it determines a dancer's movement (Strukus, 2011). The body's movement is controlled through receptors in the muscles, joints, and tendons, relayed to the brain. With kinesthetic movement sensations, dancers can perfectly control and direct desired movements and copy movements demonstrated to them. As a result, the dancers can increase and improve their dance.

During an interview with a teacher to examine how Kathak's dance movements are understood and assimilated, she reported that dancers have a sixth sense that enables them to judge the position of their body parts relative to other dancers. The experience happens in a 3D space around the dancer. With the help of Kinesthetic awareness, the dancers can control, feel, and

manipulate their movements irrespective of whether them being upside-down, airborne, or upright.



source: google

According to the dance instructor, it was noted that exercise and warm-up are typically vital for stimulating and improving kinesthetic awareness. When both the mind and the body are stimulated, signals can be sent through the nervous system to the body muscles to produce organized and synchronized movements (Strukus, 2011). The teacher referred to this as muscle memory/ kinesthetic memory, which can be used to save and recall movement information.

"I have been teaching Kathak for over 12 years now in London. I started Kathak at a community level, under the influence of my parents, who migrated to the UK from India, but it later became my passion. I had to advance it into a profession.hhmmm, talking about kinesthetic, I think dancers have an inner sixth sense that allows them to know the positions of their body parts. This allows them to move in line with other dancers correlatively. Through this awareness, they can control, feel and manipulate movements, whether upright, upside-down, or even airborne. Normally, I make sure my class gets enough warm-up before starting the dance practice because it helps them to stimulate their kinesthetic memory/ muscle memory, which is important for recalling movement information."

(Sadhana, age 38)

To the teacher's claim, the higher the understanding of kinesthetic awareness, the higher the efficiency of the body movement (Masquelier, 1997). Also, a higher kinesthetic awareness reduces the total energy used, and fewer injuries can be encountered during the dance.

It is important to note that kinesthetic movement is not limited to the dancers but is also transmitted to the spectators. Usually, when sitting, the audience immerses themselves in the dancers' context and develops a feeling like they are participating in the dance moves they observe. This is referred to as kinesthetic empathy (Strukus, 2011). The neurological connection between observation and action reveals that observers understand movements by mapping the dancer's movements onto their motor representation. When dancers are performing, they experience tactile sensations throughout the body; the receptors are all connected to a network of nerves and muscles in the body (Samudra, 2008). Therefore, the body's kinesthetic awareness can be considered body tactility because it is a medium between the body and the outside surroundings. Because the dancers' kinesthetic movements are transmitted and felt by the viewers, dancers must have a high level of kinesthetic awareness.

According to a kathak dance teacher in the academy, tactile cues are present everywhere; the sensation of the feet on the ground, the feeling of a dancer's body moving past each other, and the power of force produced when a dancer comes in contact with another dancer. All the feelings are essential for delivering proprioceptive information to the dancer regarding the nature of their body movements and that of others when negotiating through the air. Furthermore, by actively participating in the transmission process, kinesthetic awareness remains vital in helping the dancers retrieve embodied memories.

"With a high degree of kinesthetic awareness, dancers can demonstrate the union of Kathak dance. With the help of embodied movement, the body can simultaneously exist as art for performing and an individual self. When you have high kinesthetic awareness, you are a person playing an instrument, implying that you are both an instrument and player.. kathak dancers wear ghungroos (ankle bells) on their feet, which produce sound with every movement. They match these to the rhythm of instruments like tabla (a drum) and sarangi.. this makes their body produce both the sound and the movement."

(Shilpa, age 30)

The significance of kinesthetic in understanding cultural knowledge: Ethnography from the body

The contrary debate of "how the mind and language had been made the basis of cultural definition while ignoring the body" has been prevalent among social theorists/scientists within the last few decades of the 20th century (Samudra, 2008). Some theorists argue that language and perceptual minds are the basis of defining culture; hence, the body can be shunted aside. According to this notion, the body is assumed to be undifferentiated, universal, and acultural hence being of little importance when defining beliefs and philosophies. The skills and

experience of the body have been mainly ignored, yet it substantially reflects philosophical concepts of knowledge.

However, in Bourdieu's (1977) practice theory and Maurice Merleau-Ponty's (1962) phenomenology, it is claimed that philosophers seek to understand how people make meanings of the world by learning shared body experiences and learning skills with their mentors. It is argued that embodied experience is the typical beginning point of assessing human participation in the philosophical context. Likewise, dance anthropology asserts that "our own experiences" can be memorized and converted into relevant observations for defining a community or culture (Samudra, 2008).

The more social scientist encounters and involves themselves in kinesthetic cultural experiences, the more they are most likely to collect and analyze the information recorded in their bodies (Barrero Gonzalez, 2019). When investigating kinesthetic cultures, the typical difference is the prominence of the physical self. The body is investigated not only as a sense of an object but also in deploying the body as a tool of inquiry and a trajectory of information. Therefore, for anthropologists to record and remember reliable data, they must experience it in their bodies. This implies that if a researcher is not a practitioner or participant of a dance, it is empirically challenging to draw and reflect on the impact of kinesthetic relative to value transmission in culture.

During an interview with a parent of a child attending the Kathak dance classes, I asked her how she thinks Kathak dance is essential in transmitting native Indian cultural values to the dancers. She responded,

"Kathak as an art form is truly a gift that keeps on giving. Children need to embrace ethical art forms. I always wanted my daughter to learn Kathak as I want her to be the flag bearer of our rich Indian heritage."

(Harpreet, age 40)

Another parent claimed that body movements and experiences are essential to gaining cultural knowledge. According to her,

"When children acquaint themselves with the reflex experiences of traditional classical dances like Kathak, they become subjects of such cultures. I want my kids to know their roots, their origin, even if they are not growing up in India."

(Gunjan, age 39)

Another parent also provided a supportive argument. She argued that thought differs from movement, and understanding a concept does not mean one can do it. One needs to get a practical understanding of Kathak dance in words. She believed words could not explain the Kathak dance experience and other embodied activities.

"Kathak is in my blood, as I learned and danced it all my life. I want to pass on this art to my daughters. I was also a Kathak instructor before my marriage, and I always told my student, and now even my daughters, to religiously practice, feel, and live each dance movement. Understanding a concept or movement does not necessarily imply that I can do it. Embodied movement is one thing, and thought is another thing. Sometimes... hmmm, if we have the knowledge and think that we can do something, yet our bodies are not trained to do so... The best is to train and practice until the body can balance and memorize the movement as much as possible. Intelligence or knowledge can come in when the body can act and balance. This is when we can talk about the movement, its application, and how it transmits cultural values."

(Payal, age 41)

With the existing body of anthropological research studies available, it is indisputable that many studies were conducted without the researcher's participation. Additionally, even with

researchers' participation, expressing and explaining the experience in written literature is still challenging.

Reflecting on my training of 12 years in India as a Kathak dancer, I gained a kinesthetic knowledge of Kathak that helped my ethnographic research. Because of the nature of my research, I have never studied Kathak outside of India, with an established Kathak hereditary or non-hereditary gurus (teacher). Although this occasionally compromised my identity as a serious student while carrying out participant observation, it simultaneously freed me to pursue avenues of inquiry for this research as a practitioner-scholar.

However, my embodied understanding of Kathak dance as a dancer played a role in my interviews and conversations with other dancers but also provided me with a level of understanding and insights to see the Kinesthetics of Kathak practiced outside of India. It was observed in the classes and workshops that Kinesthetics in Kathak helped the children to understand and explore historical and cultural knowledge of their heritage.

Another Kathak teacher highlighted the importance of workshops organized every six months to help the children master their kinesthetic intelligence. She responded

"We generally organize a special workshop every six months to help our students master and execute the chakras (Spins) correctly. I have noticed that after this workshop, the students do much better in their regular classes, developing body awareness, kinesthetic intelligence, and postural control necessary to perform Kathak with grace and speed."

(Aditi, 35)

Therefore, it can be concluded that there is a sense of positivism that the kinesthetic of Kathak dance is essential in transmitting the cultural values of the native Indian culture (Barrero Gonzalez, 2019).

5.1.3 Accounting for Hybridity in Dance Practices

For several decades, there has been increasing controversy among dance scholars and practitioners about the notion of dance preservation. While others argue that preserving choreographic works in dance is vital to its evolution and development, referencing the historical narratives, others believe that the ephemeral nature of dance needs to be preserved. The concept of hybridity in dance practice is complex and multidimensional. It requires understanding various philosophical and empirical issues, including the ontology of live presentation and how different dances have been chronicled throughout history. It is of course indisputable that there have been considerable efforts to preserve traditional dance notations among scholars and practitioners. However, there is also significant evidence that traditional dance notations have significantly evolved, implying that some native dance practices have been overshadowed and replaced with new ones, especially from other cultures.

In a sociology context, the term hybridity refers to gradually integrating elements of different ethos into a given culture, transforming the practices of a given society through irrepressible encounters. Hybridity tends to undermine predetermined or existing cultural representations and authorities by adopting practices from other cultures. As has been highlighted earlier, hybridity is a multifaceted concept and is caused by different factors.

Kathak is a classical Indian dance form originating in North India. It is a synthesis of multiple art forms and cultural elements – from traditional folk and tribal dances to courtly Mughal music and poetry. The concept of hybridity is deeply embedded in Kathak, manifested in its aesthetics and techniques. To begin, Kathak has a strong foundation in traditional folk and tribal dance forms. These dances' movements, rhythms, and gestures have been adapted and incorporated into Kathak, creating a unique blend of styles. Kathak also draws heavily from courtly Mughal culture, which introduced Persian and Arabic influences into the Indian subcontinent. This is evident in the use of Persian and Arabic words in the lyrics of Kathak

songs and Mughal instruments such as the sarangi and tabla. In terms of aesthetics, Kathak has adopted a highly hybrid aesthetic that combines Indian and Mughal influences. For example, the costumes worn by dancers are a mix of traditional Indian clothing, such as saris and kurtas, and Mughal-style garments, such as sherwanis and jutis. The use of intricate jewelry and make-up further contributes to the hybrid aesthetic. Finally, the techniques of Kathak are also a hybrid of different elements. Kathak incorporates footwork from traditional folk and tribal dances, as well as the graceful hand movements characteristic of Mughal-influenced courtly dances. The use of complex rhythms and intricate footwork further adds to the hybridity of Kathak.

In conclusion, Kathak is a highly hybridized art form, incorporating elements from various traditional and courtly cultures. Its aesthetics, music, costumes, and techniques are a beautiful blend of multiple influences. This hybridity is a testament to the creativity and inclusiveness of Indian culture and serves as an example of how different cultures can come together to create something truly unique.

Influence of COVID-19 on the Hybridity of Kathak Dance

Kiara, a student at the dance academy, was born in London to an Indian couple who migrated to the United Kingdom. In an interview with children in a focus group, the student claimed that the recent global pandemic Coronavirus considerably changed the way they learn and practice Kathak dance. According to her, learning Kathak dance was energizing and motivational since they would do it as a team. Moreover, they had close supervision from their instructors, who constantly corrected them.

However, due to COVID-19, they were forced to adopt remote learning. This involved using different tutorials from different recordings and documentation, for example, videos.

I am Kiara, I am 14 years, and I was born here in London...ummm Nationality??.. I am unsure because I was born here, but my parents are Indian.. British, as I would say. My mother always

wanted me to learn Kathak, so I joined this dance school in 2018. I love coming to the classes, as we learn something new in every class after we finish our set warm-up exercises. We have never had online classes before, and attending is always compulsory for us. If we miss a class, it becomes difficult for the next class to catch up on the previous lesson. But because of COVID-19, everything changed... When there was a lockdown, we signed up for online classes. I was missing the classes in person, but I am happy we had them online... it is better than canceling them. Now after COVID-19, we have mixed classes.. most students attend offline, but if someone can not, they attend live classes online. As you can see, we have projectors installed in the classes now."

(Kiara, age 14)

From the student's responses above, it is evident that the Kathak classes have adapted and embraced new modes of teaching. However, when asked an instructor about the efficiency of the new ways of teaching, this is what she said,

"As a teacher, I always prefer online classes over offline.. always. This is how I grew up learning Kathak as well. The presence in the classes and sharing space with other dancers, teachers, and musicians have and will always be valued highly in learning and practicing Kathak Dance.. or, to say, any dance form... An art like dance cannot be taught or passed on online. Online mode of teaching.. like live classes or even documenting recorded classes, was something we never imagined we would do. But you know, we also had to adapt during and now post-COVID... I do know we cannot do all things offline, maybe not just yet, but I hope. I mean, it is not so bad to teach offline.. but there are many issues, like the stable connection for example, or even kids making excuses for not showing up sometimes.. even parents prefer offline when they can not drop by and pick up their kids from the dance classes. It is an easy option.. and who does not like easy? But yeah... there are better ways to learn Kathak.. and the

embodied dancing body is missing from the class, the space required to learn the dance. Also, as a teacher, I want to teach in-person classes... I am happy we are slowly returning to it, even if we now have a mix of online and offline."

(Sadhana, age 38)

Dance is an embodied activity that requires live learning. However, due to the increasing advancement and embracement in technology accompanied by other unavoidable circumstances such as COVID-19, alternative ways have continuously been developed to document, teach and preserve dances. Because trainers and practitioners often use records and written documents due to the changing global adjustments, it becomes typically impossible to maintain all the native Kathak dance moves because of the lack of authenticity in the documented dances.

During an interview session with a teacher of Kathak dance, she believed that live performance could not be recorded in any way and that, since it is an embodied phenomenon, Kathak dance can only occur in a short moment within which the dancer experiences it. Due to COVID-19, the classes were recorded or were live. The documented/ recorded dance classes are later used as learning references. Yet, it needs to provide a complete description or illustration of the dance moves, as it does when attending in-person classes.

"The life of a "live performance" can only be found in the present. Live performance cannot be saved, documented, or recorded. Otherwise, anything that does not involve real-time presentation becomes something other than a live performance. However, yeah, during and after the pandemic, we had to adjust to new ways to teach.. that is where we are now."

(Seema, age 33)

The assumption that dance happens only in a "real-time frame when artists perform" is greatly supported by scholarly articles. The choreographic techniques of retrieving, reconstructing,

repeating, and regenerating movements are a way of memorizing dance movements to recover otherwise irretrievable movements. Through practice, performance, and embodying the actions of choreographing, dance exists in a way that can not be justified through recordings or can not be recalled verbally. The dance cannot be verbalized or described linguistically. For dancers, the fact that movements can be personified or embodied in a dancer's memory can also exist beyond life as a live-performative action.

About the controversial argument that dance cannot be documented, it is unanimous that, as the documented and recorded performances are brought to life through the presentation, there are considerable changes that arise, which consequently accounts for the changes and hence the hybridity in how it is viewed, perceived and used for practice.

Bhabha's cultural hybridity

Another form of hybridity is presented further, particularly in Bhabha's discussion of cultural hybridity. He posits hybridity as a form of 'in-between' space or third space, where the goal is not to trace the two original moments but rather to enable other positions to emerge (Rutherford 1990:211). The hybrid identity is positioned in this third space as a "lubricant" (Papastergiadis 1997) in the conjunction with cultures. For artists, like dancers, 'third space' is found in a creative edge that derives from the condition of being in a place that simultaneously is and is not one's home. In this 'third space,' new cultural identities are formed, reformed, and constantly in a state of becoming. In the case of Kathak, a traditional dance being learned and practiced in London (western society), an 'in-between' space carries the burden and meaning of culture, making hybridity a vital notion. The construction of meaning and identity of Indian culture is evident in the Kathak classes, where children learn to enunciate a culture (Indian) while being placed in a different culture (western).

Kathak classical dance originates from India, yet today, it is performed in different parts of the world, not only by Indians but also by people from diverse cultural settings (Morelli, 2010). Although the goal of Kathak dancers, teachers, and practitioners has always been to preserve and maintain Kathak's kinaesthetic, some Western influences can be noticed when practiced outside of India. In an interview with a parent, she claimed things have significantly changed. When dancing Kathak, she suggests that there are specific logical routines to be followed; for example, it is supposed to begin with Namaskara (salutation) followed by Tatkars (the footwork), and then Abhinaya follows (storytelling through emotions).

"I see things are different here. I want my child to learn the Kathak dance because I feel it is part of me; I can express my emotions through Kathak; of course, it will be good if my child can do the same. It is our culture, and I want my kids to know it. But, ...uum, I see things are a little different here. When dancing Kathak, we use, to begin with, Taktars (footwork), Ta-thei-thei-tat; A-thei-thei-tat (recitation of technical words of the dance).. and increase the tempo gradually.. that was our warm back when I was learning Kathak in India. But I see here that children first go for athletics warm-ups; they stretch and do things like jumping jacks before starting the dance.. They are more familiar with these warm-up exercises as they do sports in school.. and the teachers here may want to start with these tic movements to make it a bit. I do not know... familiar, maybe."

(Babita, age 42)

Several practices are continually being integrated into the traditional dance routine. It is undoubtedly that during Kathak learning sessions, practitioners tend to integrate other cultural moves (Morelli, 2010). Due to the introduction of non-traditional moves from other cultures, the dance continuously changes from the native original dance and makes its way to a fusion. The Western style of coaching has influenced traditional dances from other cultures. This can

be explained by Westernization, where society accepts Western ideas, norms, and culture. In this case, Westernization can be observed in changing the kinesthetics of Kathak dance, which shows elements of Western physical coaching. Of course, these traces of Westernization are not highly evident in the traditional Kathak dance as the performing artists ensure that the art form stays true to its culture and roots of origin.

However, Western coaching integrated into Kathak dance lessons dramatically accounts for the hybridity or change in the Kathak dance.

Furthermore, dance is an art, yet art is a social phenomenon dynamic relative to societal adjustments. In different cultural settings, different dances were performed for different purposes. For instance, the classical Kathak dance of India was primarily religious (more of this will be discussed in the next chapter). However, with the changing economic, social, and political situations, the Kathak dance is no longer performed for religious purposes; if yes, it is significantly minimal. A student claimed that learning Kathak dance makes her feel proud of her roots, and at the same time, it is a form of entertainment and physical exercise.

"I was born in Harrow, London, but I grew up in a typical Indian household. My parents make sure my brother and I stick to our roots. I was first going to hip-hop dance classes but switched to Kathak as my mother wanted me to learn any traditional dance of India. I chose Kathak. It helps me understand my traditions and even has elements of my religion.. but umm, that is different from how I would like to see it. Me, I love to build up stamina, speed, and strength... It is like an exercise.. very intense and entertaining one... learning about my culture is a bonus, so yes, it is a mix of many things. I am always so excited to come to the classes, and I hope somebody can visit India and the places where Kathak originated."

(Shanaya, 11)

The fact that the Kathak dance is performed for entertainment integrates new moves that are more entertaining, consequently undermining or degrading the initial intention of religious fulfillment (Young, 2015). Therefore, there exists hybridity in the purpose of why people learn Kathak dance.

5.1.4 Recognizing Normative Influences

From a comprehensive perspective, cultural dance can describe a definite community's behavior through rhythmical, purposeful, and culturally patterned sequences (English, 2015). Tracing back in history, in many cultures, dance is seen as something close to nature and anonymity of human existence since it constitutes thoughts, feelings, and actions communicated non-verbally through body movement. As such, the people who live in such cultures are accustomed to following certain norms and customs representing the culture of a particular dance. For example, in the Indian communities where Kathak is honored as a religious dance, the values and norms are passed on to different generations to ensure the culture is preserved. In other words, as children grow up, they are often influenced and inspired by the environment in which they live. Just like the adults, the social surrounding in which they interact has the power to indirectly impart social norms deemed appropriate behavior for a particular society (English, 2015). When people do not experience direct social pressure, they tend to automatically conform with the social norms in which they live to obtain society's approval or avoid social discrimination from others. For example, an interview with one of the Kathak students to examine why she chose to take Kathak dance revealed that she got inspired during a wedding in the USA.

"I attended my Bua's wedding in the USA when I was about 10. A Kathak dance group presented a dance piece on thanking God for the new couple, and it was surely, umm.. delightful; I enjoyed the whole performance. I felt immersed and lost in the action as though I was also performing. I have been to India, but it was that day when I felt my roots and wanted

to learn the Kathak dance. I felt moved when the entire banquet hall broke into emotions and tears of pride. I never knew anything about Kathak, but this gave me a strong reason to be a Kathak dancer. Through Kathak, I realized that I can represent my heritage worldwide and perform worldwide, making my fellow Indians and my parents proud of me.. that is my goal as a student of Kathak."

(Sunidhi, 13)

Sunidhi's argument shows that when you encounter experiences highly appreciated by the community, you will always want to be part of it to gain social acceptance among the members (Morelli, 2010). As people decide to engage in such activities, it later becomes an integral part of their lives. For example, Sunidhi did not know about Kathak dance, but because of the social engagement within the Indian community, she was driven to learn the dance.

Besides being influenced by the community or larger groups, some children often learn aspects of their culture due to the social pressure from their immediate families. This can be seen from a broader scope (the community/ friends) or a narrow perspective, usually family influence. When parents are staunch activists of cultural heritage, they will always try to channel their children into following the same. As such, it is empirical that some dancers started dancing Kathak due to communication, religious, or family influence, and as they grow practicing, they continue embracing the same (Normative Influence, 2022).

An interview with a student of Kathak dance at the academy revealed that she became a dancer under her mum's influence. Her mom always wanted her to practice Kathak and have diverse life experiences, including cultural encounters.

"I started learning Kathak when I was six years old. My mom registered me for the Kathak classes here at the academy. In school, I am learning freestyle dance.. so yes, I like to dance very much; it is my hobby. I like both Western and traditional dances; I may know what I like

better in the future. So my mom saw my passion for dance when she saw me dancing to songs on the TV when I was a child, long before I realized it myself. After five years of training in Kathak, I like my mum send me here...I enjoy every bit of my Kathak classes, including those beautiful moves, mudras, footwork, the melodious music that popped from ghungroo, and reading about other Kathak dancers; everything is fascinating. However, at that time, my dad mildly started opposing dance and wanted me to concentrate on my studies. Then, my passion, choice, effort, and support from my mom helped me continue pursuing Kathak. In 2-3 years, it is when my dad realized that my passion was staying the same in my grades since I was performing yet still pursuing Katha. He also started supporting me, which is how I became a Kathak dancer."

(Saabika, 9)

Based on the findings from the respondents, it is evident that families decide for their children, especially if they want their children to know their culture. It is essential to know how strongly the parents affiliate with their cultures and roots, that it becomes vital for them to pass this knowledge to their children. The life decisions of children are taken by their families. However, these decisions can change when the child is grown up and can make his/her own decision with an informed mindset fueled by personal choice, acceptance, or rejection of previous decisions taken on their behalf by their parents.

On the other hand, however, it is essential to consider that irrespective of the community influence, some people are born with particular passions and talents they choose to pursue.

5.1.5 Accounting for the understanding of 'self' and 'others' through Dance movements
 Research interviews conducted to investigate how shared experiences through dancing bodies affect the attainment of different cultural norms and identities among children and young people revealed that there are often linguistic limits to expressing embodied acquisition of knowledge regarding other cultures (Byczkowska, D. (2009). For example, one practitioner

reported that during the dance training sessions, they experienced weird physical effects, even during a stage performance. Just by taking breaths, the dancers experience different stuff with subtle and cannot be linguistically described. When taking up dance lessons, there are specific moves that the learners are expected to follow. However, during individual practices, they tend to adjust the flexibility of the body moves to match the dance movements without remembering everything they were told. This implies that as one learns the cultural dances of different communities, one tends to master specialized bodily movement techniques of the respective cultures, including the spiritual mediums that elicit trance-states through repetitive movements, dancers, musicians, martial artists, and other athletes (Byczkowska, 2009). In other words, when one participates in different cultural dances, one gets deeply embodied in the dance moves, implying that cultural knowledge is not often transmitted into semiotic codes but into the body. This gives an empirical explanation of why the dancers cannot explain the moves in words or images but best in the body. One respondent described it as being in the body and the mind having minimal control due to the fusion and unification. "You are one working machine; you are one unit; one cannot overthink when dancing, Kathak."

"It is not only my body that matters but also for my fellow partners in the group because we need to be like one body during the dancing sessions... somewhat like everyone's movements combined and presented in sync."

(Aakriti, age 14)

With the respondent's perception of the embodied movement, it is unanimous that the physical body complements a dancer's perceived and experienced body. What is incorporated in the body is unique, i.e., they do not only incorporate moves but also objects. For example, when a dancer practices with an object such as veils, shoes, or bells (in the case of Kathak), among others, they become integral parts of the dancer, and the dancer has to learn to use them just

like their own bodies. It is claimed by the dancers that before performing with a tool, or object on the stage, you first need to practice or learn how to use it from outside the mind. Therefore, it implies that the object has to be incorporated into the dancers' bodies.

A parent who has never learned Kathak sees it as a fast-paced dance that should be practiced and coordinated well. She responded

"At some point, I witnessed crazy people on a dance stage; indeed, I thought they were going to knock each other... because some movements of Kathak are very vigorous and much speed is involved. However, with their reflexes, they spontaneously and unmistakably danced Kathak while avoiding any collusion with others. At that moment, they were crazy, unable to communicate, but they still memorized the reflex dance movements. I was surprised I got shocked. I would bump into someone else... I do not have a sense of control over my body wildly when dancing, but this comes with practice and awareness of self and the others sharing the same space.

(Sonia, age 33)

From the respondent's perception, Kathak dance is a reflex that is not controlled by the brain but automated by the body. However, the brain does play a part in retaining the theoretical knowledge of dance, but the body embodies the physical aspect and storytelling through mudras (gestures) and movements.

To sum up, Kathak dancers, through intricate footwork, energetic spins, and complex gestures, experience the lived body as one of physical, emotional, and spiritual connection to the art form. Embodied dance practice is central to the experience, as the dancer must embody the movements and express them with grace and precision. The connection between body and mind is essential to the practice, as the dancer must be in tune with the rhythm and complexity of the movements to express them authentically. The online-offline hybrid practice during the

COVID-19 pandemic has allowed kathak dancers to stay in touch with the art form, even when traditional live performances are impossible. Online classes, tutorials, and virtual performances have enabled practitioners to continue their practice and share their art even in the face of physical distancing measures. This online-offline hybrid practice has created a new space for kathak dancers to explore and express their art while maintaining a connection to the tradition. The presence of Homi Bhabha's "third space" is evident in the hybrid practice of Kathak during the pandemic. This "third space" is a place of cultural and creative exchange where new ideas, practices, and identities can be explored. This space of exchange is created when people from different cultural backgrounds come together and share their art form, creating a unique and diverse creative atmosphere. Lastly, kinesthetics also plays a vital role in the lived body experience of a kathak dancer. Kinesthetics refers to the study of body movements and how they can communicate emotions and ideas. The dancer must be in tune with their body and the rhythm of the dance in order to express their feelings authentically. Combining embodied practice and kinesthetics allows kathak dancers to create a unique and powerful connection with their art form. The community and the parents of a kathak dancer play an essential role in the dancer's development. Many parents will encourage their children to take up the art form to connect to their cultural roots. By encouraging their child to learn Kathak, parents can share their cultural heritage and instill a sense of pride and connection to the tradition. This is especially important for children of immigrant families, who may have different access to the culture and traditions of their homeland.

The practice of Kathak requires a strong sense of embodiment and mindfulness. Through the movements of the feet and body, the dancer can become deeply rooted in the self and explore their inner depths. The intricate footwork, combined with body movements, helps the dancer to listen to their body and become aware of their body's limitations and capacities. Listening to

the body helps the dancer recognize their physical, emotional, and spiritual aspects. The fast and intricate footwork combined with the body movements also allows the dancer to become aware of the body's limitations and capacities. This awareness helps the dancer to develop an appreciation for the strengths and weaknesses in their body and allows them to become more accepting of themselves. This awareness also helps the dancer to develop a better understanding of their limits and to appreciate the effort and dedication it takes to push past those limits. Kathak's practice also helps foster a connection between the dancer and the audience. The dance's storytelling aspect helps establish a sense of empathy and understanding between the dancer and the audience. Through storytelling, the dancer can communicate their feelings, emotions, and stories to the audience, allowing the audience to connect with the dancer on a deeper level. This connection helps to create a sense of understanding and acceptance between the dancer and the audience, allowing both to understand each other better.

Overall, dance through lived body experience helps kathak dancers to gain a better understanding of themselves and to connect with others in a meaningful way. Through intricate footwork and body movements, a dancer can become aware of the physical, emotional, and spiritual aspects of themselves while also developing an appreciation for their limits and strengths. The storytelling aspect of the dance helps build a connection between the dancer and their audience, fostering a sense of empathy and understanding that helps both the dancer and the audience better understand each other.

Thus, the lived body experience of a kathak dancer is one of physical, emotional, and spiritual connection to the art form. Embodied practice, hybrid practice, the presence of Bhabha's third space, and kinesthetics all play an essential role in this experience, allowing the dancer to express their art uniquely and powerfully.

5.2 Exploring Habitus: Dancer's Perspectives from Dance Practices

Chapter three of this research discusses the literature on Habitu, which will be used in this section. The broad aim of this chapter is to explore the process of Bourdieu's habitus (Shilling, 1993; Turner, 1992), which links agency (practice) with structure (via capital and field). 'How people treat their bodies reveals the most profound dispositions of the habitus (Bourdieu, 1984: 190).

In this chapter, the body is seen as a physical capital where 'the body matters' and is socially produced through dance (Wainwright and Turner, 2003a). This ethnographic study of the Kathak dance (London) explores the production of the dancer's habitus within the cultural world of dance. Habitus is the processing of structure' (Ball, 1998), 'the embodiment of social structure' (Sweetman, 2003: 532). Kathak dance is a paradigm case of embodied social practice. Habitus and embodiment as entwined, as 'bodies embrace and express the habitus of the field in which they are located' (Wainwright and Turner, 2004).

In the previous chapter, the link between the body, self, and others is understood through embodied movements. This chapter uses habitus for understandings of the dancing body with the self, the dancing body within a field, and the dancing body placed in the social world more generally. Although the three are interlinked, the dancer's habitus is first outlined, followed by institutional, social, and cultural.

5.2.0 Accounting for Dancer's Individual Kathak Habitus

According to Bourdieu (2001), the habitus is not just a state of mind but also a bodily state of being, for example, the different postures that men and women adopt.

During the interview for this thesis, when asked about the body in Kathak, a teacher said:

"If you look at ancient India, you will see that the concept of body and human anatomy was well explained.. like the use of an inverted tree that represented a human body, where the roots

were seen as the head at the top of the tree, the branches as the stem connects limbs, the body of the tree. So just like these three sections of the tree, the human body can be divided into three parts whether to understand spirituality, ayurveda, dance, or many other things. In Kathak, we call these three body limbs Anga, Pratyanga, and Upaanga. In Kathak dance, a student is said to have acquired Angashudhi or Kathak poses when they have mastered understanding the three body limbs. The benefits of attaining Angashudhi are many, like improving the dancer's aesthetic sense and poses so dance appears beautiful and graceful,.. then to protect the body from getting hurt, teaching the body to dance safely as we say, and the ability to control and complete movements. So, Anga is the classification of the body into Shira (head), Hastas (palm of the hands), Vakshas (chest), Parshwa (2 sides of the body), Kati (2 sides of the body), and Padas (legs). Then Pratyanga is like an organ connecting the parts of the body.. so in Kathak, it is called Skanda (shoulder), Bahu (arms), Prashtam (back), Udaram (stomach), Uru (thighs), and Janghas (shanks). Then there are 12 Upanga, which are Drishti (eyes), Bhru or Bhrukuti (eye Brows), Puta (eyelids), Tara (eyeballs), Kapola (cheeks), Nasi (nose), Hanu (jaws), Adhara (lower lips), Dasana (teeth), Jiva (Tongue), Cubukam (chin), and Vadanam (Face)."

(Sadhana, age 38)

According to the teacher, the three body limbs are seen as essential to the practice of Kathak dance, as they allow the dancer to have a graceful aesthetic, move safely and control their movements. Through this practice, the habitus that is formed is focused on the mastery of the body and its use as a tool for artistic expression.

Another teacher said:

"There are terms for a gesture of the head, neck movement, and eye motion. There is Shiro Bhedha (head gesture) which are Samam (keep head straight), Udvahitam (lookup),

Adhomukham (look down), Alolitam (move head in a circular movement), Dhutam (move head to the right and left), Kampitam (nod, head up and down), Paravrittam (right, left movement of head), Ukshiptam – (head is turned and raised or in a slanted position), and Parivahittam (small shakes of the head done quickly)... then there is Drishti Bhedha (eye motions) which are Samam (keep eyes still), Alokitam (roll eyeballs in a circular pattern), Saachi (look through the corner of both eyes), Pralokitam (move your eyes from side to side), Nimilitam (it looks like a half shut-eye; try to focus the eyeball towards the heart), Ullokita (look upwards), Anuvrittam (move eyes up and down rapidly) and Avalokitam (look down)... then lastly there is Greeva Bhedha (neck movements) which Sundari (move neck side to side), Tirashchina (move neck in a V-shape), Prarivartita (move neck in a moon-like shape or semi-circular motion), Prakampita (move neck forward and back."

(Seema, age 33)

In the focus group, a respondent said:

"I love to learn the words of each movement.. it was difficult in the beginning to pronounce, but now I am good at it. It helps me to remember the movement and where to put my hands, elbows, and where the eyes would go.."

(Aarchi, age 7)

The names assigned to each movement in Kathak, as explained by the instructors, show the role of the body in dance. The movements give direction to the progression of the dance. They produce the individual habitus of a dancer, which is unique to her own, although mixed with the choreographed institutionalized habitus.

The habitus of Kathak is the knowledge and understanding of the form that a dancer develops over time. This habitus is acquired through practice, learning, and experience. A dancer's habitus is developed through learning the elements of Kathak: body movements, facial

expressions, hand gestures, footwork, and musical accompaniment. As a dancer practices, their habitus of Kathak is refined and deepened. Through practice, the dancer develops a strong understanding of the form, allowing them to interpret and embody the nuances of the dance. The teacher-student relationship also shapes the habitus of Kathak. The teacher passes down the knowledge of Kathak, and the student absorbs and interprets the knowledge. Through guidance, correction, and encouragement, the teacher helps the student develop Kathak's habitus. The habitus of Kathak is translated into practice through the dancer's interpretation of the form. The dancer's interpretation is expressed through body movements, facial expressions, hand gestures, and footwork. The dancer can take the knowledge and understanding of Kathak and use it to create their unique expression of the form.

A teacher in an interview said:

"In Kathak, a dancer does not need to meet any physical body requirements like in ballet.. like to be in a particular shape or something, but in Kathak, it is more about knowing each movement thoroughly so anybody can dance and master them. That is also our goal as teachers. Yes, some children perform some movements better than others, but at the end of the day is about practicing and feeling all the movements.. deeply. But yes, to make it simple, a figure of the dancer does not seal his/her fate in Kathak."

(Aditi, age 35)

The respondent emphasizes that a dancer's physical shape or appearance is less important than mastering the movements. The goal of teachers is to ensure that each movement is thoroughly known so that anyone can dance and master them. The teacher also emphasizes the importance of practicing and feeling the movements deeply. This shows that the habitus of kathak dance is focused on the mastery of the movements rather than physical appearance.

It is noted that the teacher uses the word 'anybody' when referring to the physicality of a body. Differences in physical capital might produce differences in individual habitus as Darcey Bussell, a leading ballerina in England, said, 'I find bourrées [small running steps on Pointe] hard... I have very bendy feet, which makes it hard for me to stay on the tips of my toes (1998: 117). Therefore, in ballet, a dancer must meet the physical body requirement. However, in Kathak, where a particular body in shape is not an essential requirement, an individual's physical capital does not necessarily define their habitus.

A dancer said:

"In school, I feel everyone is making fun of me, calling me fat.. when I tell my teachers here in dance class, they tell me I am good at dance. I feel so happy to come here. My body can do all the movements. Yes, it is like a workout for me, one I like, and as my teacher says, I am good at it. I dance without any pressure, feeling the movements. Kathak makes me happy."

(Haani, age 10)

This response of the dancer demonstrates how she has found a sense of inclusivity and belonging in kathak dance. Through the practice of Kathak, the individual has developed a sense of habitus or embodied knowledge that allows them to feel free to express themselves and move without judgment or pressure. Her teacher has provided positive reinforcement, allowing her to feel confident in her abilities and take pleasure in the activity. This has enabled her to feel more comfortable in their own body, despite the negative comments she has experienced. This shows how kathak dance can be a powerful tool for inclusivity and self-expression.

This is an example of the transfiguration of physical capital into the artistic capital of Kathak dance. In other words, the embodied cultural knowledge (artistic capital) is mixed with the fleshy bodies (physical capital). Therefore, an individual dancer's habitus accounts for the

understanding of the 'self' body, the movements, which later become a dancer's artistic capital for a lifetime.

Individual habitus is shaped by place, environment, and culture – however, place, environment, and culture are not static but subject to constant change. 'Habitus' is structured in a constant exchange with its environment which results in the incremental change of both.

An instructor made this clear when she said:

"Of course, I think it is more authentic to learn Kathak dance in India because a dancer is a mirror of culture, and you can get a full feel of the culture when you go to the market, the temple, experience the festivals, and the people.. to have a rootedness of the culture. But let me tell you that there are people who live in India who speak amazing English better. So like here in England, there are people who perform excellent Kathak. You do not need to live in England to speak the best English; just like that, you do not need to be in India to perform the best Kathak."

(Seema, age 33)

The dance techniques do build upon a dancer's habitus. However, this individual habitus relies on training to instill in the dancers the institutional habitus.

To sum up, it can be understood that Kathak is an Indian classical dance form traditionally passed down from generation to generation. As a result, the individual habitus of a kathak dancer is shaped by the collective habitus of the kathak community, according to the theory of habitus, developed by sociologist Pierre Bourdieu, which states that the habitus of an individual is a product of the social and cultural environment they inhabit. The shared values and practices of the kathak community may shape the individual habitus of a kathak dancer. These values include reverence for the art form and respect for the tradition, as well as an appreciation for the spiritual aspects of the dance. The particular style of Kathak may also influence the

individual habitus of a Kathak dancer they practice, whether it is the classical Lucknow gharana, the Jaipur gharana, or a more contemporary style. The individual habitus of a Kathak dancer is also likely to be influenced by the particular teacher they study with, as well as the thorough training they receive from them. The individual habitus of a Kathak dancer is also likely to be shaped by the broader cultural context in which they practice. For example, in India, Kathak is traditionally performed in temples as a form of worship, and this spiritual aspect of the dance is likely to influence the individual habitus of a Kathak dancer. Similarly, Kathak is often performed in the courts of kings, which may also shape the individual habitus of a Kathak dancer. In conclusion, the individual habitus of a Kathak dancer is shaped by the collective habitus of the Kathak community, the particular style of Kathak they practice, the particular teacher they study with, and the broader cultural context in which they practice.

The individual body habitus of a Kathak dancer is shaped by the traditional values and practices associated with the dance form. These values and beliefs shape their behavior and how they perceive the world. This "habitus" is formed by a person's experiences, education, and environment. For a Kathak dancer, the habitus is shaped by the traditional values and practices associated with the art form. The dancer develops a particular set of body movements, facial expressions, and gestures specific to the dance form. This body habitus results from the dancer's physical training and the internalization of the values and beliefs associated with the art form. The dancer's body habitus is also shaped by the cultural context in which the dance form is performed. For example, a Kathak dancer in India may have a different body habitus than a Kathak dancer in the United Kingdom due to the different cultural contexts in which the dance is being performed. The sociological theories of habitus can thus be used to analyze the individual body habitus of a Kathak dancer. The dancer's body habitus is shaped by the traditional values and practices associated with the art form and the cultural context in which

the dance is being performed. Additionally, the dancer's body habitus reflects their physical training and the internalization of the values and beliefs associated with the art form.

5.2.1 Accounting for Dancer's Institutional Kathak Habitus

There is a relationship between the individual and institutional habitus of a dancer. An individual dancer's understanding of the 'self' body can be seen as an extract from the shared dancing experience within an institution. For example, a teacher explained why in Kathak dance, shapes and sizes do not matter, thus debunking the idea of a 'perfect body' required for dancing. She said:

"I think it is interesting because in this company we have students, both adults, and children, with different shapes and sizes, even the teachers who work here, as you can see. So there is no body uniformity like, say, in ballet dance. I think that is almost a deliberate thing for us in Kathak dance, also never in the history of Kathak.. as I can recall, we learned or have known a body type. Through Kathak dance, we tell our audience stories.. mythological, situational, or even stories about social issues in the world.. ok this is another discussion.. but what I am saying is that Kathak is a 'storytelling' form of dance. In stories, there are real people of all shapes and sizes. And so yeah this is what we want our students, especially kids to learn and be confident in their bodies.. feeling like this classroom is a safe space and dance is their shared language."

(Shilpa, 30)

Here the teacher emphasizes the importance of body diversity, noting that there is no uniformity in Kathak dance, like in ballet. This reflects the inclusion of all body types, sizes, and shapes in Kathak, which is seen as a form of storytelling. The teacher also emphasizes the importance of creating a safe and supportive environment for students, particularly children, to feel confident and learn to express themselves through the shared language of dance. This attitude reflects the

institutional habitus of kathak dance, which values diversity and inclusion. It also highlights that dance is not an end but an embodied medium through which a story is told.

Another example of institutional habitus is the legacy of dance. According to a teacher, a Kathak dancer carries a legacy of his/her Guru (teacher) institution forward for years ahead in their journey as a dancer.

"Kathak is not just a dance but a form of legacy. The techniques of Kathak dance are still old and traditional... yes there are some fusions here and there, but mostly, the tradition of Kathak is kept alive by all of us, who know the dance.. learn it or teach it... We know it is handed from one generation to another. As a teacher, I make sure my students understand this because they might also teach in the future or represent the dance in some part of the world... becoming world-class performers and artists".

(Ebony, age 27)

The dancer also speaks of the importance of learning the traditional kathak dance technique and how it is beneficial for students to understand the fundamentals of the art form. This speaks to Kathak's institutional habitus, which strongly emphasizes the preservation and transmission of the traditional elements of the dance. Finally, the dancer speaks of the importance of using Kathak to express emotion. This reflects the attitude that kathak dance is a way for people to express themselves and tell stories, which is a crucial concept in the institutional habitus of Kathak dance. Overall, this interview reveals the institutional habitus of Kathak dance, which values diversity, inclusion, the preservation of traditional techniques, and the use of Kathak to express emotion.

For the above, it is evident that dancers develop an inevitable institutional or choreographic habitus. A teacher informed me:

"When I was learning Kathak, I would do for hours and hours just 'nadhindhin da, nadhindhin da'...for one or one and half hours... And I think that the practice and precision of the 'nadhindhin da' are so like stuck within me and my mind that now I do not need to do four or five hours of riyaz (practice) - one or two hours of good riyaz helps me to go on stage."

(Aditi, age 35)

By describing her practice, the teacher foregrounds the importance of repetition and precision in her development as a Kathak dancer. She explains that the practice and precision of this repetition have become so deeply embedded in her mind that she can now go on stage with only one or two hours of dedicated practice. This reflects the institutional habitus of Kathak, where the practice is seen as essential for the development of a dancer. It also shows how, through consistent practice and precision in her movements, the interviewee has internalized the techniques and movements of Kathak dance and can now perform them without having to practice for long hours.

She further said:

"In our classes, every day we start with practicing Tatkar; we have repetitive training in every class before we teach something new. We push this daily routine into our students so that they adapt to the movements faster and become one with it. Here in the academy, and just generally in Indian Classical Dance, the dancers are taught not just dance but also the importance of commitment; we call it Sadhana, meaning discipline or devotion to the dance.. and this devotion is attained by drilling the students with rigorous practice."

The above can be explained by Foster's (1997) claim that repetitive training is practical when pursued every day because the daily routine creates 'bodily habitus.' She explains, "With repetition, the images used to describe the body and its actions become the body" (Foster 1997: 239).

Thus, the kathak dancer's institutional habitus is heavily focused on the importance of practice and devotion to kathak dance. In classes, Tatkar (a series of fundamental steps) is trained repetitively, and students are pushed to adapt the movements faster. Furthermore, commitment and discipline, referred to as sadhana, are also expected and are attained through rigorous practice. This demonstrates the importance of practice and devotion to kathak dance in the dancer's institutional habitus. It can be comprehended that kathak dance is not something you 'learn' or 'acquire'; it is something you 'become' through practice and devotion.

Further, in Kathak dance, the institutional habitus is affected by the schooling and national style of dancing. A teacher explained:

"So Kathak is one of the seven classical dance forms of India, and it is the only one that originates from North India. Throughout history, it has had some links with courts from different cities of North India, and so there are some differences seen in the style of dancing and general aesthetics of Kathak. To simplify, let us say it is a language with slightly different dialects. 'Gharanas' is what we call to explain which house a particular style of Kathak dance belongs to. So there are three- Lucknow, Jaipur, and Banaras. There are three cities in India where Kathak dance flourished and there are some differences like... Lucknow gharana is more about graceful gestures, and facial expressions, then Jaipur gharana style is like fast spins. In contrast, Banaras gharana has more acrobatic elements, like dancing on plates, jumping, spinning with one leg. Here in the academy, we follow the Lucknow gharana dance style... but everyone has a different background; they trained at different places before, so you can tell this by how they stand, their hand placements, and how they do their chakras (spins)."

(Sadhana, age 38)

This shows embodied differences in the dance style of Kathak, and it can be seen as a sign of differences in institutional habitus between dancers dancing the same dance. The Kathak

dancer's institutional habitus speaks to the importance of traditional Kathak practice in London's Western, transnational context. The teacher explains their understanding of Gharanas, which refers to the three major cities in India where Kathak dance flourished. Each Gharana has its distinct style; Lucknow is more graceful, Jaipur is fast, and Banaras is acrobatic. She emphasizes the Lucknow gharana, which is used in their academy in London. This emphasizes the importance of traditional Kathak practice in a transnational context, as the style has been adapted to different locations and cultures.

Other differences in institutional habitus were discovered when some respondents talked about learning Kathak in India vs. learning Kathak in London. According to a student:

"My mom is also a Kathak dancer; she told me she learned in New Delhi, where she was born. I was born in London, and I have never been to India. When I practice at home, my mom keeps correcting me, so I get confused sometimes as I do what the teachers here in the class tell me to."

(Anisha, age 7)

A teacher said:

"I learned Kathak in India, but I moved to the UK with my husband after my marriage... so I was lucky to get a job as a dance teacher as this is what I wanted to do back in India as well. Yes, of course, there are differences, like sometimes we practice on CD or tape recorder; I remember in India we never did it because we always had the musicians and all the crew. When we are limited with staff or even just to balance, we some days teach our students with pre-recorded music and not live. Also, we keep the traditional style of Kathak as much as possible, but sometimes we have like fusion or maybe some event where we are performing, and the crowd is very different. But you know what it is; of course, it is different to learn Kathak in

India than here in London because it is an Indian dance after all, so some things, even slightly will be different."

(Seema, age 33)

This explains the geographical differences that can affect a dancer's habitus. This difference can range from switching from one variation of Gharana (dance style) of Kathak to another or practicing Kathak in its culture of origin versus in a foreign setting. Here, the dancer acknowledges the different cultural contexts and the differences between the two countries, such as the use of pre-recorded music rather than live musicians, but she is still attempting to keep the traditional style of Kathak as much as possible. This suggests that, despite the different cultural context, she is still attempting to stay true to Kathak's original style and form and is maintaining her artistic integrity to fit into her new environment. This demonstrates the institutional habitus of a Kathak dancer, which is to remain faithful to the art form and to strive to keep it alive in all its forms, traditional and modern.

Another teacher said:

"I joined the academy just one year ago, and it was all very new. I also come from Jaipur gharana, so teaching Lucknow gharana took me some time to adjust. I would say not much but you know change is change; big or small does not matter. So took time here, a few months. I remember when I moved to London from Jaipur, India, and started my job here at the academy I was very nervous and could not sleep well for some nights. I wanted to fit in well as a person and a dancer and do my best as a Guru (teacher), which I did, but it took time.

(Ebony, age 27)

This shows that the instructor was more comfortable in her old job in India, where dancing felt familiar, but she felt discomfort when she moved to London. The nerves of her first few months in London illustrate the embodied nature of the Kathak dancer's habitus or, as Crossley (2003:

62) notes, that a dancer's habitus is the product of a very particular field, as there are 'fields within fields.' In this case, the instructor moved from a familiar dancing style of Kathak and its place of origin to an entirely new location and style. For Bourdieu, 'being a fish in water' is one key sign of habitus (Bourdieu, 1984). In contrast, another teacher talked about 'one Kathak body' when said:

"In this academy, we aim to make like 'one Kathak body' for everyone. We all come from different backgrounds, like kids, adults, teachers, literally everyone. Not just different backgrounds, but we all have different stories to tell; we go back to our home to our unique normality of life in general. So, what I am saying is that here in the academy, we want everyone to feel like no matter where you come from or what skills you have already learned as a Kathak dancer, here in the academy, we all practice, learn and dance to become better performers together, to even feel connected in this shared space and the shared time in the class. I guess that is the ultimate goal."

(Sadhana, 38)

This describes the institutional habitus of a Kathak dancer. The emphasis is on the importance of creating a shared space where everyone, regardless of their background, can come together and practice the art of Kathak dancing. The highlight observed is the importance of creating a collective identity, where all the academy members strive to become better performers and feel connected in the shared space. This shared space allows for the cultivation of a sense of belonging and encourages open dialogue and discussion about different perspectives. The emphasis is also on the importance of learning from each other, as each individual has unique experiences and stories to share. Ultimately, the academy's goal is to unite people and create a community of Kathak dancers.

The idea of institutional habitus can be viewed as a continuum along space and time, similar like comparative sociology compares phenomena over these two dimensions. In other words, the institutional habitus changes between both Kathak academies geographically (spatial) and within a Kathak style of dance (historically).

Without going into a descriptive analysis, it is essential to mention here that the predominant choreographic style also determines the institutional habitus. 'Steps are made by a person. It is the person dancing the steps – that is what choreography is, not the steps by themselves (in Taper, 1984: 321). It can be said that the dancer's individual habitus (the physical capital, the ability of the body to learn dance) develops into the dancer's institutional habitus through choreography.

The importance of semiotics in dance practices is discussed briefly in this thesis; therefore, without deep analysis, it is essential to observe semiotic habitus as a dancer's institutional habitus. Semiotic habitus refers to how cultural meanings and values are conveyed through nonverbal communication, such as body language, facial expressions, and gestures (Bourdieu, 1977). In Kathak dance, rhythms, and gestures play a central role in conveying the themes and stories of the performance and are carefully choreographed and rehearsed by the dancers. By participating in the shared rhythmic and gestural practices of Kathak dance, individuals can create and reinforce a sense of group identity and solidarity.

Furthermore, the cultural and historical significance of Kathak dance can serve as a means of preserving and transmitting cultural traditions. By participating in this dance form, individuals can learn about and appreciate their community's cultural values and practices, and this shared cultural knowledge can further contribute to a sense of solidarity. The collaborative nature of dance performance can also foster teamwork and cooperation among the dancers. The shared experience of practice and performance can unite people and create a sense of connection.

In conclusion, this analysis highlights the critical role of semiotic habitus, specifically rhythms, and gestures, in promoting solidarity within a community. Through participation in shared rhythmic and gestural practices, such as those found in Kathak dance, individuals can create and reinforce a sense of group identity and connection and preserve and transmit cultural traditions.

In the findings of this thesis, it is evident that participation in Kathak dance classes and performances in London, the United Kingdom, helped to create a sense of community and belonging among the participants and served as a means of maintaining cultural traditions and connections to their heritage. This sense of community is further strengthened through the shared rhythmic and gestural practices of Kathak dance, which allows the participants to feel a sense of connection and belonging to the group. The role of rhythms and gestures will be discussed in the next chapter.

Habitus is acquired through experience and education and typically reflects the social norms of one's culture. In the case of kathak dancers, their institutional habitus is shaped by formal and informal learning opportunities. In formal learning environments, kathak dancers are exposed to the traditional techniques and values of the art form. This can include learning the proper hand and foot movements for certain dance steps and mastering classical vocal techniques to accompany the dance. Dancers also learn about the history of Kathak and how to express the emotion of the dance in their facial expressions. Informal learning opportunities for kathak dancers typically come from attending performances of more experienced dancers, observing how they execute specific movements, and using their facial expressions to convey emotion. Through these experiences, dancers can internalize the values and norms of the art form, which shapes their institutional habitus. The development of kathak dancers' institutional habitus is also shaped by the social networks they are a part of. For example, dancers may

belong to a particular school or Guru, which provides a set of expectations and values that dictate how the dancer should behave and perform.

Through the sociological theory of habitus, we can gain insight into how Kathak dancers form their institutional habitus. Overall, Kathak dancers' institutional habitus is shaped by formal and informal learning opportunities and the social networks they are a part of. Additionally, the dancer's family and friends may influence their behavior and views on the art form, further shaping their institutional habitus.

5.2.2 Accounting for Dancer's Cultural and Social Kathak Habitus

As Sklar (1994, p. 11) argues, 'Movement is a corporeal way of knowing.' Dance in some countries is an excellent example of corporeal/cultural habitus and way of knowing.

According to Bourdieu's theory of practice and use of reflexivity (1992, p. 136), habitus is rooted in history, and individuals can actively influence the field and the rule of the game through their habitus. Dance can be seen as a part of a culture or heritage, a product of history, or an accumulated experience of a path within a culture.

Bourdieu (1992) writes about transmitting heritage over time and how dance/heritage is not only passed over time but also how it changes in line with cultural contexts, practices, and individuals' relationships to them. Bourdieu (2005, p. 47) acknowledges the changing nature of habitus as he stated that 'in rapidly changing societies, habitus constantly changes, continuously, but within limits inherent in its original structure.'

Bourdieu (1977, p. 15) argues that dispositions are durably 'embedded in the agents' very bodies in the form of mental dispositions . . . and also . . . in . . . ways of standing, sitting, looking, speaking, or walking'.

In an interview, a student said:

"This is not just dancing, but also a way of learning about the Indian culture. Some dance movements like bowing down with folded hands, e.g., show the namaste or a form of greeting used by Indians."

(Shree, age 12)

It is evident that following Bourdieu's concept of habitus, the Kathak dance incorporates specific ways of moving, which are specific to the ways of moving of the people of India. Classical Indian dances, like Kathak, retain and instill a cultural imprint of their place of origin, which is why what makes them so unique and attractive as a form of 'cultural education' for certain groups of people, like British Indians or anywhere in the Asian diaspora (Srinivasan 2012), or even to anyone with a curiosity to learn things about a different culture. Kathak is a traditional Indian dance form that has been practiced for centuries. Its movements and expressions embody the social and cultural values of Indian culture. The dancer's movements, as expressed in the interview, can be seen as a way of expressing and learning about Indian culture, as seen in the gesture of folding hands and bowing down, which is a traditional form of greeting in India known as namaste. Through these embodied practices, Kathak dancers can express their cultural heritage and pass on knowledge of Indian culture to the audience. They also often use music, stories, and costumes to emphasize their cultural identity further. In this way, Kathak dance is an integral part of Indian culture and a powerful way for dancers to share their heritage with others.

A student said:

"When I come to the class, I learn something new, but not just a new movement... a new Hindi word, a new song, maybe a prayer song of the Hindu temple that we dance to."

(Samridhi, age 8)

Another student said:

"We are not allowed to enter the dance classroom with our shoes on or in jeans. We wear a kurta with leggings and maybe a dupatta with it. Our Gurus (teachers) get upset if we are not dressed properly... on my first day, and I think with everyone else too... they told us that how we dress in the class is a core value of our Kathak dance, so to be respectful to it. Ohh, and also, we touch the feet of our Gurus (teachers) before and after a class to show respect... and I have seen our seniors touch their ears (shows pulling down an ear with one hand) when we say the name of any guru ji, especially the legend, Pandit Birju Maharaj."

(Kiara, age 14)

It is evident from the comment above that dancers learn things about a specific culture when dancing a dance of a particular culture, in this case learning Indian culture, its specific customs, morals, ethics, and values. This description of a kathak dancer's social and cultural habitus demonstrates a strong emphasis on embodied practice, respect, and tradition. The dancer is expected to dress appropriately, in traditional attire such as a kurta and leggings, to show respect for the art form. Furthermore, the dancer is expected to bow to their teacher and touch their ears when the name of their Guru is mentioned, specifically when talking about the legendary Pandit Birju Maharaj. These practices demonstrate the importance of reverence for the art form and the teacher, which are fundamental aspects of a kathak dancer's social and cultural habitus.

However, it is essential to comprehend the authenticity of these 'cultural learnings' when practiced outside their place of origin. In an interview, a parent said:

"I used to learn Kathak in New Delhi, India, where I grew up... and then after my marriage, I moved to London with my husband. I wanted my daughter to learn Kathak, so I enrolled her in this academy. I see many differences; it is a different learning style than in India. Like I had a

more intense learning experience, but not just with dance... also needed to learn how to play the table and like basics of yoga, music, etc... in general, it was a big interconnected body conditioning training. Here my daughter goes to the class for an hour and a half. The dance is the same, but the pressure, like the training, is less strict, affecting performance. But this is the best we have, and I want my children to stay connected to their roots; the best way for me was to send my daughter to dance as she loves dancing. So yes, Kathak is the best way for her to learn about her roots."

(Ruby, age 37)

The interviewee's experience highlights the social and cultural habitus connected to the practice of Kathak dance. In her hometown of New Delhi, India, the training was much more intense and incorporated several interconnected body conditioning practices. This suggests a holistic approach to the embodied practice of dance that is deeply embedded in the culture and is seen as a way to stay connected to one's roots. In her current home in London, the training is much less strict, which affects the dance performance. Despite the differences in the training, the interviewee still values the practice and chooses to pass it down to her daughter as a way to stay connected to her cultural heritage. This highlights the importance of the embodied practice of Kathak dance as a way to express and maintain cultural identity.

This view suggests that the individual habitus acquired through cultural absorption through dance practice of Kathak dance is different when practiced outside of its origin, India, as opposed to when practiced in London, UK. The geographical and cultural context might be different, which does affect the authenticity of Kathak dance and the cultural things learned through dancing; however, even after the non-aligned social and environment aspects, the embodied body through dance practice does absorb the cultural context of India, to some extent if not complete.

A teacher said:

"We try to teach our children everything about India. I mean, they learn so much through Kathak, like things about the Hindu religion, mythological stories, and so on... But like they also learn about Indian classical music, the food, or the clothes- what is appropriate and is not- about the festivals. We have Diwali and Holi celebrations every year, and we also perform and have shown around Independence Day and Republic Day of India; we do especially choreography depicting the struggles of the old days, struggles of the freedom fighters or like India during the British rule in general... so they know about the history of it as well... not just that we have to go and dance at a stage, but you know the story behind it."

(Shilpa, age 30)

This reflects the construction of classical Indian habitus within Britain. This shows that dancers continuously engage in cultural activities or events that teach them things about the culture. The teacher explains how they at the academy try to construct the Indian cultural habitus through classical Indian dance. This can be seen as what Bourdieu describes as a habitus which 'encounters a social world of which it is the product' as like a fish in water.' The product here is the familiar field, the dance academy, placed outside the origin of the dance form. It is a traditional dance practiced in Western society with the maintenance of its traditional roots. Through its embodied dance practices, Kathak dancers can transmit knowledge and understanding of Indian culture, religion, history, and music. The teacher in this interview explains how they use Kathak to teach their children about all aspects of Indian life, from Hindu religion, mythological stories, Indian classical music, and traditional clothing, to celebrating festivals such as Diwali and Holi. They also use Kathak to tell stories of India's past, such as the struggles of freedom fighters and British rule. By engaging in these embodied practices of

Kathak, the dancer can convey the social and cultural habits of the Indian people and pass down this knowledge to the next generation.

Another teacher claimed that even if some dancers do not grow up to be great performers or masters, or if they fail to master the movements, they still take away cultural knowledge from Kathak dance, getting familiar with Indian culture and enjoying the joy of dancing:

"Not all dancers master the movements, but at the end of the day, they all learn about the culture and the joy of dancing. It does have a positive effect. However, you see it... We want our beautiful, young, talented, and hardworking children to enjoy moving their bodies in dance. We love to push them, challenge them, and get them all like a buzz from all that spinning in Kathak... that is what we have in common here, with these very different unique children."

(Aditi, age 35)

Kathak is a traditional Indian dance form that has been passed down through generations. It is traditionally performed in temples, weddings, and other social occasions and often incorporates elements of storytelling, improvisation, and intricate footwork. Through this interview, we can see how the dancer's social and cultural habitus is embedded in their embodied practices of Kathak. Not only do the dancers learn and master the movements, but the dancing also provides them with a sense of joy and belonging. Furthermore, the dancer's enthusiasm for pushing and challenging the children to perform and spin in Kathak shows how deeply rooted the culture and tradition are in practice. This shows how kathak dancers' social and cultural habitus is embodied through their dance practices.

5.3 Accounting for levels of Solidarity through Kathak Dance

Research interviews conducted to investigate how Kathak dance accounts for solidarity suggest that Kathak dance can serve as a powerful tool for promoting solidarity within and among

communities. Its ability to communicate through movement and engage audience members in the performance process and its potential to foster strong bonds among practitioners all contribute to its potential as a means of building social connections.

Here is what a dance student said about unity among dancers:

"Through Kathak dance and just by being regular to my classes, I can feel the deep sense of unity or togetherness with other students, other dancers. We are now all friends; we even go out to each other's houses after class or go for fittings before a performance or a show. But I mean, even if we are not talking or hanging out... when we are just dancing, I feel that we all relate a lot to the Indian culture as we learn more about it through Kathak. Like you know, the mythological stories of Krishna that we perform through movements or just the words or gratitude that we say before and after a class, and like the emotions, expressions, the coordinated movements... it all creates a feeling that we share something, that we have something in common... and we make something in common. I love this feeling; I do not feel the same way always in school. I never missed my dance class, even never missed the online classes in Covid. It was weird to do the practice online, but I am so happy we can now all come to the classes in person."

(Bhavana, age 10)

The sense of unity among people can vary, existing on a spectrum or hierarchy of levels. However, as seen in Kathak dance, an art form with a long history and cultural significance in India and traditionally associated with storytelling and expressing emotions and ideas through movement, music, and rhythmic footwork, the feeling of unity is unified. The levels of solidarity are reflected through Kathak dance practices within a given space and time, acting as a catalyst in making the students better members of society.

During an interview with a teacher, she said:

"Kathak dance and its practice are all about achieving that level of solidarity to help our students become better performers so they can coordinate and collaborate with other artists... but also so that they become better people... also culturally aware people, especially when they are learning traditional dance in a western society... I think it is essential to get familiar with and know about the culture to develop a sense of respect and love for it. One way Kathak dance could account for levels of solidarity is through the themes or stories conveyed through the performance. For example, a Kathak dance performance that tells the story of a community coming together to overcome challenges or celebrate shared traditions could promote and represent a high level of solidarity among our students. On the other hand, a performance that focuses on more individualistic themes or emotions might be seen as representing a lower level of solidarity. Even though there are solo Kathak performances, but still in the dance classes here, we do not do solo classes because we want our students to share the space of dance with others."

The dance teacher further gives an example of a kathak dance performance that she believes effectively promotes or reflects a high level of solidarity:

"Umm, one example that comes to mind is a Kathak dance performance that the students of our academy performed last year. Through body movements, expressions, and gestures, they narrated a story of Diwali, an Indian festival of light, to depict Lord Rama's return and the evil Ravana's death. Diwali is a significant festival among Hindus and in India, celebrating the win of good over evil. This show was like a big project and was personal, cultural, and traditional to the Indian culture. The student, throughout the whole process... from like the start date when we told them about this show, the following practice days... till the performance day at the stage, felt one step closer to each other, learning and sharing the story of Diwali and dancing it

through shared body movements. This element of Kathak dance as a storyteller through moments is unique, bringing the dancers together... where they not only learn about culture but also perform it through learned shared gestures, expressions, movements... in the same outfits, same music, on the same stage, and above all the with the same people they share the sense of togetherness... I would say with whom they built a sense of togetherness".

It is evident from the above statement that Kathak dance can be a powerful medium for expressing and promoting solidarity. There are many ways in which the levels of solidarity present in performance can be analyzed and interpreted. It is essential to consider both the themes and stories conveyed through the dance and the group dynamic of the performance itself.

This finding can be supported by a study by Patel (2020), in which Kathak dance has been found to promote solidarity within a group positively. The physical and rhythmic coordination required for Kathak dance helps to build trust and a sense of community among the dancers (Patel, 2020). Additionally, the cultural and artistic elements of Kathak dance can help to foster a shared identity and sense of belonging within a group (Patel, 2020). Overall, the combination of physical and cultural elements in Kathak dance makes it a powerful tool for building solidarity within a group.

During the interview for this thesis, a student said:

"Learning Kathak in the academy, along with other students, is a great experience. We have known each other for a long time because we feel a sense of close emotional and physical connection when learning and dancing together. It is like a big happy group, like we are all in it together, working towards a common goal."

(Priya, age 12)

The dancers share a familiar feeling of togetherness, connecting through dance practices. When asked about the development of this connection, a teacher said:

"It comes from spending a lot of time rehearsing and performing together, and from having to rely on one another to execute complex choreography safely. It also requires a lot of trust and communication between dancers and their dancing bodies. We have to be able to trust that our partners are going to be there for us, and we have to be able to communicate any issues or concerns that come up."

(Aditi, age 35)

Another teacher highlighted the importance of solidarity and how it impacts the overall dance performance. She said:

"I think it is really important. It shows on stage when we have a strong sense of unity with one another. We're all more in sync and connected, and it creates a more seamless and cohesive practice and performance. It is also easier to stay motivated and focused when we feel like we have a strong support system within the dance group."

(Shilpa, age 30)

Another teacher strongly emphasized the 'sense of belonging,' explaining her understanding of social cohesion as a product of dance. She said:

"I think social cohesion, as I see it, is like having a sense of belonging and connection with others... other dancers, and the people you share the dance space with. It is about feeling like you are part of a team and having a shared sense of purpose and direction while learning the same dance, attending the same events, sharing the same performance, and just being in sync through moving bodies. I think social cohesion results from that feeling and space shared through dancing. The bonds last longer than ever. It is not just that we, as dancers, spend so

much time together; it is also about the love and passion we share for dance. That feeling is what keeps are connected as a collective. It helps to create a positive and supportive environment. And let me tell you that it is not easy to achieve and maintain this bond without constant communication and effort. We communicate through our bodies, through movements, where words are not essential. It is that one expression, gesture, or even a little synchronized spin that adds up to the process of coming together... sharing the same space, enjoying the one thing in common... dancing... and forgetting all the differences at that moment. We here at the academy make sure that our students feel this sense of closeness, this bond, as it is so important and makes a huge difference in terms of the quality of practice, performance, and the overall well-being of a human being. We want our children to learn and adopt this sense of community and collectiveness as this will only make them more empathetic, kind, and ready to spread joy and love in the world, whether through their dancing or the person they become because of sharing the space with others through body movements."

(Shobhana, age 44)

According to the research interviews, solidarity and social cohesion are essential factors contributing to society's well-being and functioning (Putnam, 2000). These concepts refer to the level of mutual support, trust, and cooperation within a community or group.

Dance can promote solidarity and social cohesion. Specifically, participating in dance can foster a sense of belonging and connection among individuals, leading to increased levels of trust and cooperation (Kozlowski & Stokowski, 2018).

Furthermore, the physical nature of dance requires teamwork and collaboration, which can further enhance these feelings of solidarity and social cohesion (Kozlowski & Stokowski, 2018). These findings suggest that Kathak dance can be a valuable tool for promoting positive social relationships and contributing to a community's overall health and well-being.

According to Smith (2020), "accounting for levels of solidarity and social cohesion is essential for understanding and supporting the dance community" (p. 15). Dancers often rely on strong bonds with fellow dancers to succeed in their art, and these connections can be cultivated through various forms of social interaction and collaboration. However, many factors can impact solidarity and social cohesion within a dance group or organization.

For example, diversity and inclusion initiatives can help to foster a sense of belonging and support among dancers from diverse backgrounds (Jones, 2018). On the other hand, issues such as power imbalances and discrimination can undermine solidarity and create barriers to social cohesion (Williams & Thompson, 2019).

Given the importance of solidarity and social cohesion in the dance community, it is essential to assess and address any issues impacting these factors regularly. By doing so, dance organizations can create a more supportive and inclusive environment for all dancers.

During an interview, students highlighted the practices that can be seen as methods to prevent discrimination in dance practices. According to the Kathak dancers in the academy, they all "had to remove the shoes outside before entering the class," "no one is allowed in the class if they forget their gunghroos (Dancing bells)," "everyone has to wear a kurta with a dupatta" for a suitable attire during practice," "learn to recite the dance bols (syllables) in Hindi" irrespective of what languages they speak, "touch the feet of the Guru (teacher) before the practice begins as a sign of respect," "attend the classes based on dance experience level and not age," "everyone has to take written theory tests no matter how good you perform or even if you are the best dancer in the class." It is evident that through Kathak dance training the students are treated equally and have to follow the rules, irrespective of their background, level of knowledge, or performance.

One of the critical ways Kathak dance promotes solidarity is through its emphasis on group performance. Kathak dance routines typically involve multiple dancers performing together in sync, often dressed in matching costumes and performing coordinated movements (Pai & Karve, 2015). This group performance aspect of Kathak dance helps to create a sense of unity and togetherness among the dancers as they work together towards a common goal of creating a cohesive and harmonious dance routine (Pai & Karve, 2015).

According to research interviews, Kathak dance, as a cultural practice, can also be seen as fostering and expressing different levels of solidarity within a group or community.

At a basic level, participation in Kathak dance may involve simply coming together to learn and perform the dance as a group, providing a sense of social support and connection among the dancers (Pai & Karve, 2015). This type of solidarity is essential for beginners, who feel a sense of accomplishment and belonging as they learn and progress together as a group.

At an intermediate level, Kathak dance may involve more organized and structured forms of performance, such as participating in dance competitions or festivals (Pai & Karve, 2015). This type of solidarity may involve a greater level of commitment and effort on the part of the dancers as they work together to perfect their routines and represent their group or community on a larger stage.

Finally, at the highest level of solidarity, Kathak dance may be used as a means of social activism or resistance, such as through performances that address social or political issues (Pai & Karve, 2015). In these cases, dancers may be willing to take risks or sacrifice to use their art to promote a cause or message.

Overall, Kathak dance fosters and expresses different levels of solidarity within a group or community, depending on the specific context and goals of the dance performance.

Accounting for Levels of Solidarity and Social Cohesion: Dancer's Perspectives

The concept of solidarity and social cohesion is essential for understanding how individuals and groups interact. Dancers often have unique perspectives on these issues due to the intimate nature of dance communities and the physical and emotional connections formed through dance (Bourdieu, 1984). Research has shown that participation in dance can increase social cohesion and solidarity within the dance community (Smith, 2018). This may be due to shared experiences and goals among dancers and the supportive and collaborative nature of the dance environment (Smith, 2018).

Dance can be a powerful tool for promoting solidarity and social cohesion, but dance communities must create inclusive and supportive environments for all dancers (Jones, 2020). However, it is essential to note that not all dance communities are equally cohesive and supportive. Factors such as the leadership style of instructors, the diversity of the group, and the level of competition within the community can all impact the levels of solidarity and social cohesion experienced by dancers (Jones, 2020).

Role of Rituals in the Performance of Kathak Dance

According to Alexander (Alexander, J. C., 2004), the social study of culture from its very beginning has been polarized between structuralist theories that treat meaning as a text and investigate the patterning that provides relative autonomy and pragmatist theories that treat meaning as emerging from the contingencies of individual and collective action—so-called practices—and that analyze cultural patterns as reflections of power and material interest.

Ritual is one of the key concepts in the sociology of religion. Emile Durkheim (1965) posited a relationship between ritual behavior and adherence to social order, putting collective veneration of the sacred at the heart of his theory of social solidarity. Ritual, organized around

sacred objects as its focal point and organized into cultic practice, was, for Durkheim, the fundamental source of the "collective conscience" that provides individuals with meaning and binds them into a community. Participation in rites integrates the individual into a social order both in one's "day-to-day relationships of life" and in those celebrations of the collective "which bind one to the social entity as a whole." Rituals are thus intentional features of religious life and can shift with alterations in the demand or the supply of religious goods. Rational-choice accounts argue that rituals are ubiquitous features of social life because they provided the common focal points and shared cultural knowledge that provide actors with information about how others will act.

Connecting to community and tradition remains a predominant theme in positioning Kathak as a religious ritual. (Warrier, M., 2004) ritual is a repeated act of expression by a group or individual that explores connection and communication with that which is undefinable and a larger community. It fosters a position within a community, a set of traditions, and a system of values and worldviews, as well as a spiritual experience allowing "people to embody assumptions about their place in a larger order of things." This definition explains the attraction to community and religious tradition and provides the caveat for an attraction outside these spheres, including spiritual experience. Warrier's definition also allows the idea that many practitioners of Kathak are only sometimes looking to fill a lack of belonging in a religious community. However, they are also making individual choices to explore spirituality. Many could claim and explain how Kathak dance is a ritual without implying that it is religious, yet Kathak is inseparable from religion. Even practitioners who claim to follow no religious tradition are actively engaged in a ritual that expresses a form of devotion. Kathak is only a form of artistic expression with a religious history. However, the religious and ritualistic elements are so ingrained in the form that it is impossible to separate the two categories. As the dance has migrated into pop culture and more adherents claim no religious affiliations, the

divine qualities remain evident and integral. The dancers who have yet to rise to the status of esteemed Gurus have been directly affected and influenced by the changes brought about by modernization, secularization, and globalization. Media, playing an integral role in so many of their lives, is shaping how they view the world and their own cultural and religious heritage. Kathak dance can be seen as a religious ritual that encompasses religious texts and teachings but goes beyond these categories in the way it connects practitioners to community, tradition, and a system of values while providing a platform for spiritual experience for the dancer and audience (Hannah R. Stoltenberg, 2019). Kathak is aesthetically distinct, historically unique, diverse in demographic adherence, and religiously relevant by balancing tradition and change in the rapidly changing environments of urban India. Many traditions and rituals fade with time, but Kathak remains—it responds to cultural shifts with innovation and relevancy and is kept alive by the devotees. Without the dancers' desire to keep the traditions alive, and their genuine connection to the dance, Kathak would have become merely a historical art long ago. However, the ringing of the bells in riyāz has not faded, and the dance remains a vibrant and relevant art in the religious spheres of urban India (Hannah R. Stoltenberg, 2019).

All art forms of India display some ownership or affiliation to a religion. Kathak dance, the most prominent dance form of North India, originates in old Hindu Mythology—innumerable tales and stories related to dance and music to Gods and Goddesses.

A dance student at the academy said:

"I know the origin of Kathak; it is also a question we answered in our theory exams. So, Brahma is the God, the creator of the Universe who gave birth to art forms and taught other Gods and Goddesses. Bharata Muni is the one who brought music and dance to the earth, and he composed a treatise in around 300 A.D. on Dramaturgy, namely 'Natyashastra.' He included several chapters on Dance and Music. He wrote about 'Rupa' or 'Natya' performed by 'Natas'

or actors, who were men who imitated various aspects of Gods and Goddesses.. so that portrays the ancient influence of Hindu mythology on dance and music."

According to an instructor, "The religious nature of Kathak dance expresses intense devotion, ecstasy, and divinity. It is a dance of storytellers who dance stories and praises of Deities in the temples."

She further said:

"Kathak's roots can be found back to the ancient temples where dancers danced to express devotion and love towards God and to feel in one with the supreme. Women dancers in the temples were called 'Devadasis', where 'Dev' means God and 'Dasi' means an enslaved person... so meaning slave of God. They were so dedicated towards their deities that it was considered that a devadasi is married to God, her divine husband."

(Vaishnavi, age 14)

In Dhrupad, an ancient genre of classical music, the dancers expressed the meaning of its lyrics or poetry through their 'Nritya,' meaning dance. In his book, 'Kathak dance through Ages,' Projesh Banerji (1982) states, "Dhrupad was not merely a mode for music to which essentially it belongs, but as a mode for expressive gestures which we enter in dancing." The dancers used to sing while they danced and enacted religious themes through abhinaya. Dance was performed to please God and teach the right way of Living.

When asked about the storytellers, a dancer said:

"We learn the history of Kathak in the first year, but it is also always talked about in the class, or like during a festival or when we go somewhere to perform, and yes, while dancing as well, if we are doing a dance piece telling the story of a God or praising the deities. So the storytellers are called Kathakars, the ones narrating the story or the Katha. They performed in the temples..."

they danced and praised the Lord as a ritualistic offering... This was seen as divine. The clothes they wore, the gestures, the dance movements, the facial expression, and the like poses all related to the images of God and Goddesses. A devadasi was held with high esteem, regarded as sacred and chaste in the form of 'Shakti' or power."

(Shanaya, age 11)

The shift in the religious element of Kathak can be seen during the Mughal rule in India when the position of devadasis deteriorated. They were employed by kings and other rich rulers for entertainment.

Indian classical dance and music are deeply influenced by Hindu mythology and ancient traditions. According to an instructor, "The instruments in Kathak dance like Vina is associated with the Goddess Saraswati, the flute is symbolic to Lord Krishna and Ektara with Narad Muni, and the list is endless, because every element in Kathak dance, even the instruments are linked to Hindu Gods and Goddesses. The words or bol in the Kathak dance that goes like Ta, Thai, Tat are like Lord Krishna's dance on the hood Kaliya; the rhythm is associated with Lord Shiva and Parvati. The word 'tala' has 'Ta' that signifies 'Tandava', the cosmic dance of Shiva, and 'La' signifies Lasya, the dance of Parvati. Then we have Vishnu Kalia Mardan dance, which is another famous dance that is associated with an incident from the life of Lord Krishna's victory over the giant demonic snake. All the literary forms and relics of dances are connected with themes and ideas underlying the stories of the victory of good over evil by Gods and Goddesses, the destruction of demons, and the victory of truth, i.e. God. This is a big part of Kathak dance, and the knowledge of these as well."

The Kathak dance went through different phases during the foreign invasions in India. An instructor said, "Kathak dance has elements of different religions now.. because during the Mughal invasion in India, Sufism was introduced in Kathak, and it still can be seen in the dance

style... like an Indo-Mughal culture. But even though the dance has changed a lot throughout history, we still find the unchanged traditional style in Kathak, generally in all Indian Classical Dance & Music. As one of the most famous Indian Kathak dancers, Shovna Narain, said... The primary legacy of narration and dynamic presentation continues in Kathak performances.

Excluding the diversity of religious experiences in Kathak provides a narrow understanding of its relevance in modern society. Examining the multiplicity of religious influences, specifically Sufism, will result in a nuanced and balanced understanding of the nature of Kathak as a religious ritual, both historically and in the present age. Kathak choreography, unlike its counterparts, did not retrospectively integrate Sufi thought and ritual in performance, but the evolution of the dance form, in technique and content, was influenced by Muslim music of the Mughal courts as well as the growing popularity of qawwali. The bhāvas and rasas were maintained with the dance's integration into the courts, but increased technicality was brought to the music and choreography, birthing the Kathak structure taught today (Hannah R. Stoltenberg, 2019). The blending of expression was a natural hybridization that allowed Kathak to grow and thrive. Without the ability to change and incorporate new ideas, Kathak might have died transitioning under Mughal authority, but Kathak adapted and maintained relevance to people of differing worldviews. Watching movement qualities and choreographic structure provides insight into the cultural sharing that has influenced the development of Kathak (Hannah R. Stoltenberg, 2019).

The connection between dance, solidarity, body, and culture

One way dance serves as a medium for cultural expression is by incorporating cultural themes, symbols, and rituals into the dance. Traditional dance forms often draw heavily on cultural themes and symbols, preserving and transmitting cultural values and practices (Kaeppler, 1972;

Ortolani, 1995). For example, Kathak dance incorporates a range of elements that reflect the cultural values and traditions of the region where it originated, including music, costumes, hand gestures, facial expressions, and storytelling.

In addition to serving as a medium for cultural expression, dance can also be a powerful tool for fostering solidarity within a group. This is particularly evident in the context of social movements and community organizing, where dance can build solidarity through collective action (Lefebvre, 2014; Turner, 2014). For example, protest marches and rallies often incorporate dance and music to unite people and create a sense of shared purpose (Lefebvre, 2014). In these contexts, dance can bridge cultural, social, and political divides and foster a sense of togetherness and connection.

In dance, the body serves as the medium through which the dance is performed and experienced and is, therefore, a crucial site of cultural expression. The body also plays a central role in connecting dance, solidarity, and culture. As a site of cultural expression, the body is shaped and regulated by cultural norms and expectations (Butler, 1990; Foucault, 1977). For example, how the body is dressed and adorned, and its movements and gestures can communicate cultural values and practices.

In addition to how dance can serve as a medium for cultural expression and a tool for fostering solidarity, it is also essential to consider how cultural values and practices shape and are shaped by dance. For example, specific cultural values may be reflected in the themes and symbols incorporated into a particular dance form, e.g., the Kathak dance, as seen in this research. At the same time, the act of dancing also serves to reinforce and perpetuate those values.

At the same time, dance can challenge and subvert cultural norms and expectations. For example, contemporary dance forms may draw on traditional dance forms and incorporate new and innovative elements that challenge cultural conventions. In this way, dance can serve as a

means of critiquing and disrupting dominant cultural narratives, opening new possibilities for expression, and understanding.

It is also essential to consider the role of the body in shaping and reflecting cultural values and practices. As a site of cultural expression, the body is subject to various forms of regulation and control, including dress codes, grooming standards, and expectations for how it should move and behave (Butler, 1990; Foucault, 1977). This way, the body can serve as a site of resistance or conformity to cultural norms and expectations. For example, individuals who choose to dress or groom their bodies in ways that challenge cultural conventions may be seen as subverting those norms, while those who adhere to prescribed standards may be seen as conforming to them.

In conclusion, the connection between dance, solidarity, body, and culture is multifaceted and complex. Dance, as a form of cultural expression, can convey cultural values and practices while simultaneously fostering solidarity and connection within a group. As a site of cultural expression, the body plays a central role in this process, serving as the medium through which dance is performed and experienced. Understanding this connection has important implications for our understanding of the role of dance in shaping and reflecting societal norms and values.

Accounting for Sensual Solidarity: Dancers Perspective

Sensual solidarity refers to the connections and shared experiences that arise through the senses, such as touch, taste, smell, and sight (Buci-Glucksmann, 1994; Turner, 1991, 1994; van Reijen, 1992). This concept suggests that people can form bonds and a sense of community through sensory experiences rather than solely through shared beliefs or ideologies. Sensual solidarity can be seen as a response to the dominance of banal associations in contemporary society, which may not fully encompass the human body and its sensory experiences (Baudrillard, 1993b).

According to Mellor and Shilling (1997), in the case of sensual solidarities, "even the most fleeting sensory contacts made in daily life can provide experiences which reveal something beyond the participants." (1997: 175). Sensual solidarity can be seen in the embodied movement of dance practices through the shared experience of physical contact, movement, and emotional expression. Through touch, dancers create a robust and intimate connection between themselves and the music, as well as with each other. The movements are often intimate and passionate and can invoke feelings of support, understanding, and even healing. This connection creates a sense of unity and camaraderie among dancers and allows them to explore the boundaries of their physical, emotional, and spiritual selves. The shared physicality of dancing brings people closer together and strengthens their bond. This connection can be seen in the way dancers interact with each other, and in the way they move together in synchrony. By celebrating the beauty of movement and connecting, dancers can create a safe space to explore their emotions and express themselves.

Sensual solidarity can be seen in the embodied movement of Kathak dance practices in several ways. The intricate footwork and the rhythmic use of the feet to create intricate patterns is a form of expression that requires a great deal of connection between the dancer and the floor. The use of the body to express emotion and story through gestures is another way that sensual solidarity is seen in Kathak. The use of facial expressions, eye contact, and body language to convey meaning and emotion also encourages a sense of connection between the dancer and the audience. Finally, using the body to create a sense of unity between the dancer and the music creates a feeling of connection and belonging that can be seen in Kathak.

Mellor and Shilling argue how the decline of certain aspects of Protestantism has led to an increased focus on sensual solidarities, particularly in terms of the body and physicality. It suggests that while there is still a focus on formal rationality and individual contracts, there is also an increased emphasis on tribal fealties and a re-formation centered on sensual forms of

sociality. They also argue that the discipline and order of Enlightenment rationality narratives are insufficient to address the experiences and intimations of sensual physicalities, such as the breakdown of gender relations within the family and the fragility of international civilizing processes. They suggest that modern bodies can experience a sense of sensual solidarity due to a breakdown of the body's protection from the magical. This is because banal associations cannot contain the body in its entirety, allowing for elaborating an internally differentiated relationship between human embodiment and the sacred. Ultimately, this sensual solidarity is possible through a recognition of the body's ability to transcend the limitations of banal associations (Mellor & Shilling, 1997).

This suggests that dance and sensual solidarity have an essential role to play in addressing these issues, as they provide a space for people to come together to explore and express their feelings, emotions, and physicality in a safe and supportive environment. Dance is an excellent example of how this sense of sensual solidarity can be expressed, as the body's physical movements create a space for creativity and connection.

During the interview in the focus group, the following conversation between two dance students happened:

Student 1: I just had the most fantastic class today with others. We learned a new movement today. We were all in sync just after one practice; it was like we were one unit.

Student 2: Yeah, I agree. There is something special about that feeling when we all can just have a new dance routine in coordination at once. It is like you're all in it together, no matter what challenging movement comes your way.

Student 1: Exactly. I think it is essential as well, as we all spend so much time rehearsing and performing together. It helps to build the trust and a sense of community that comes with dancing.

Student 2: Absolutely. It is also about being able to rely on one another and communicate effectively. For example, when we are learning a complex choreography, for a new movement for the first time like in today's class, we have to be able to trust each other that we are going to be there, help each other do better, and perform better. I love that we can communicate it all.

The conversation above illustrates that through synchronized movements and shared experiences, the dancers create a sense of trust and unity that can only be experienced through their shared dance practices. This trust allows them to rely on one another and communicate effectively, creating a bond essential for successful performance. The students' words also demonstrate how they are able to form meaningful connections with each other, even through complex choreography, and how this helps to build a strong sense of camaraderie amongst the dancers. Ultimately, this conversation highlights the importance of Kathak dance practices and how they can lead to a more profound sense of connection and solidarity among the dancers.

Kathak, an Indian classical dance form, tells stories and expresses emotions. It is a form of communication through which a dancer conveys a message to an audience. Through gestures, facial expressions, and rhythmic footwork, the dancer can create a visual representation of the story being told. The use of hand gestures and footwork are essential in Kathak as they are used to depict different characters, actions, and emotions. In addition, the dancer's costume and makeup can also be used to convey a range of meanings. Dewey's (2011) claim that symbols and their bodily/environmental referents are connected is demonstrated in Kathak. The hand gestures, facial expressions, and rhythmic footwork all represent the story being told and the

emotions being expressed. In addition, the costume and makeup of the dancer can be used to convey a range of meanings. Through its use of symbols, Kathak provides a direct link between the body and the environment, allowing its audience to gain a deeper understanding of the stories being told.

During an interview in the focus group, the following conversation discussing the use of 'ghungroos, the dancing bells,' was recorded:

Student 1: I think the use of ghungroos is really important in Kathak because it is like the main thing... without it, the dance is empty. We are not even allowed in the class if we forget our ghungroos at home.

Student 2: I think it is really cool because it adds to the rhythm of the dance. They make music.

Student 3: I think that they are important because they add an extra layer of sound to the performance and make it more exciting.

Student 4: I think that ghungroos bring the performance to life, and it is like matching the sound of our feet to the sound of the tabla

Student 5: The different kind of footwork make different kinds of sounds with the ghungroos. I wear the light ones now but some of the students in the class go for the heavy big ones, made make a strong sound and impact... but they are heavy.

Student 6: They add a little bit of excitement to the dance with every movement. It's like our body is moving and telling a story through the sound of the ghungroos

In Kathak, 'ghungroos, the dancing bells,' the thumping of feet on the floor, and the swishing of skirts form a narrative interweaving of experience born of practical, perceptual activity. The

dancer's body is the medium for expressing a story, which is both physical and psychological. The dancer's physical movements are imbued with meaning and emotion, as the dancer can communicate their feelings through the narrative interweaving of their body. The music, energy, and movement all work together to create a spiritual and communal experience. Through Kathak, the dancer and the audience are able to connect, as the experience is collective and shared. The beauty of Kathak lies in its ability to transcend language and culture, allowing for a shared understanding and appreciation of the art form. As the performance begins, the dancer connects with the audience and the space of the performance, becoming one with the music and creating a non-verbal story. The dancer's movements convey the narrative, while the accompanying music, usually instruments like the tabla and the harmonium, provides the backdrop. The dancer's body is used to express many ideas and emotions, and each movement is designed to be precise and precise. The dancer must be able to interpret and communicate the story through the body, and this requires a deep understanding of the music, the space, and the audience. Through Kathak, the dancer can connect to the audience emotionally, conveying a message and a story without words. Kathak, a traditional art form, can express ideas and emotions and communicate a message through the body.

According to Mellor and Shilling (2011), the relationship between religion and the body must be studied to understand religious habitus. They argue that religion is not only a matter of beliefs and practices but is also embedded in embodied ways of being. They suggest that body pedagogies can provide a valuable tool for understanding the complex nature of religious habitus, examining how religious bodies are shaped through practices such as physical postures, gestures, and dress. In addition, they argue that the body can be seen as a site of religious knowledge, with physical practices transmitting information about religious beliefs and values. Finally, they propose that by using body pedagogies, sociologists can gain new insights into the process of religious habitus formation.

In an interview, a teacher said:

"Kathak dancers experience religion through embodied dance practices because it involves the use of religious symbols, rituals, and stories. Through their dance, they can express religious beliefs and convey spiritual messages. During the performance, the dancer typically begins by offering prayer and dedicating the performance to the divine. They then use a combination of footwork, hand gestures, and facial expressions to tell stories and enact religious rituals. As the performance progresses, the dancer's body becomes a vessel for spiritual energy, allowing them to connect with the divine. Kathak dancers often use mudras (symbolic hand gestures) to represent gods, goddesses, and concepts from Hindu mythology. Their movements may be used to embody the stories of Hindu gods and heroes. Through the embodiment of religious stories and symbols, Kathak dancers can experience and express their faith physically and meaningfully."

(Sadhana, age 38)

This suggests that the body and religion play a significant role in Kathak dance. The rhythmic movements and expressive gestures of Kathak dance can elicit a feeling of connection and shared emotion among those participating in or observing the dance. Additionally, the Kathak dance may express and explore religious and cultural experiences and promote a sense of togetherness and solidarity among individuals and communities. The participation of multiple dancers in the dance also contributes to a sense of cohesion and unity as they work together to create a cohesive performance. Furthermore, dance is characterized by expressive and coordinated movements that allow dancers to connect on a deeper level and express their religious and cultural experiences.

The body pedagogy provides a unique window into the religious habitus as it allows individuals to explore their religious beliefs and practices in a physical way. Through this, it is possible to understand better how religion functions in society and how individuals experience it.

According to Mellor and Shilling (1997), aesthetics play an essential role in how people relate to one another. The role of aesthetic pleasure in social interaction can create and maintain relationships. Aesthetics, in the context of social relations, gives people an opportunity to express their individuality and to express their feelings. It can create a sense of community, identity, and belonging.

Kathak dance is an example of how aesthetic pleasure can create and maintain social relationships. Kathak creates a sense of solidarity between dancers and audience members through its movements, gestures, expressions, and intricate rhythms. By providing a shared experience that is both enjoyable and meaningful, Kathak helps to bridge cultural and social divides, creating a sense of mutual understanding and respect. Kathak also serves as a means of communication between people, allowing them to express their emotions and beliefs without words. In this way, Kathak contributes to forming a shared social identity, strengthening social bonds, and creating a sense of sensual solidarity. Kathak dance can create a sense of unity among people, allowing for the development of shared identities, values, and beliefs. The result is a shared sense of belonging, essential for preserving Kathak as a traditional art form.

Jennings Brown and Sparkes (2010) define the role of sensual experiences in social solidarity as "the physical, emotional, and cognitive connections between individuals that enable them to interact with each other in meaningful, satisfying ways." They argue that sensual solidarity is a powerful tool for human sociality and should be considered in the study of social interaction.

Kathak dance is an example of sensual solidarities as a physical activity and a traditional art form. In Kathak dance, the movement and gestures, the emotions conveyed, the music and the

cultural learnings all contribute to creating a shared experience among the dancers and the audience, fostering a sense of solidarity among them.

Through the shared experience of movements, gestures, emotions, music, and cultural learning, participants in Kathak dance can form a sense of unity and connection with one another. The shared understanding and appreciation of the cultural and historical context in which the dance is performed and the traditional techniques and movements used can bring participants together and foster a sense of shared identity. Furthermore, the use of music and rhythm in Kathak dance also contributes to the sense of sensual solidarities, as the dancers must move in synch with the music and rhythm, creating a shared experience and understanding of the rhythm and music. Therefore, as a physical activity and traditional art form, Kathak dance offers physical and aesthetic pleasure and a sense of unity, connection, and shared understanding among its participants, which is the sensual solidarities.

Kathak dance, being a traditional art form, is deeply rooted in the culture and history of India. The use of gestures and facial expressions, along with the intricate footwork, convey emotions and tell stories specific to the culture. The music and rhythms used in Kathak also have cultural significance and reflect India's diverse musical traditions.

Furthermore, Kathak's pedagogy passed down through generations, plays a significant role in transmitting cultural knowledge and practices. The training in Kathak involves learning the technical aspects of the dance and imbibing the cultural and historical context in which the dance form evolved. This helps to create a sense of continuity and connection to the past, an essential aspect of cultural identity. So, the sensual solidarities in Kathak dance, created by the shared experiences of movement, gesture, emotions, music, and cultural learning, play a crucial role in reinforcing cultural identity and fostering a sense of community and belonging among

the dancers and the audience. Additionally, sensual solidarities can also be used to challenge or reinforce dominant cultural norms and power dynamics within the society.

Through Kathak dance, the body be used to create a sense of shared identity and understanding that transcends the boundaries of language, culture, and race. Through embodied movements, Kathak dance can produce a sense of solidarity among diverse individuals, allowing them to connect on a visceral and emotional level. As evident from this research, it can create a sense of community among children of the diaspora, helping to bridge the gap between generations and foster feelings of shared identity and belonging.

According to Smith (2020), sensual solidarity requires much trust and communication between dancers (Smith, 2020). For example, dancers must be able to rely on one another to execute complex choreography safely. They must also communicate effectively to coordinate their movements and create a seamless performance (Smith, 2020).

In addition to its importance for building trust and community within the dance group, sensual solidarity can positively impact the dancers' physical and emotional well-being. According to Smith (2020), dancers who feel a strong sense of solidarity with their colleagues may be more likely to feel supported and motivated to continue dancing, even in the face of challenges or setbacks.

One of the primary ways sensual solidarity can benefit dancers is by providing a sense of support and belonging within the dance troupe (Smith, 2020). For many dancers, the dance group serves as a second family. The intense emotional connections between colleagues can provide comfort and security, particularly during the demanding and often stressful process of rehearsing and performing (Smith, 2020).

Sensual solidarity can also affect dancers' physical health and well-being. Dancers who feel a strong connection with their colleagues may be more motivated to take care of their physical health, as they may view the group's well-being as closely connected to their own (Smith, 2020). In addition, the close physical proximity and contact often required in dance can create an environment in which dancers are more likely to recognize and address physical or emotional issues that may arise (Smith, 2020).

During an interview in the focus group, the following conversation was recorded:

Student 1: I find that dancing is a great way to stay physically healthy. When I dance, I feel like I am really in tune with my body and my movements. I feel like I can really express myself, and I'm able to let go of any negative thoughts or feelings I might have. It's a really freeing experience for me.

Student 2: I agree. The physical aspect of dance is so important. I think it's really empowering to be able to express yourself through movement. It's like you are communicating without words and it's so beautiful to watch.

Student 3: I think that the physical well-being aspect of dancing is very important. It's a great way to stay in shape and improve your overall health. But I think what's even more important is the sensual solidarity that comes with it. When you dance with other people, you create a bond with each other that can't be replicated.

Student 4: I completely agree. When I'm dancing with other people, I feel like we're all connected by the same energy and emotions. We feel like we have a strong support system within the troupe, it can be easier to stay motivated and focused, even when things get tough."

Based on this conversation, sensual solidarity can also be seen as a form of psychological resilience, as it allows dancers to draw upon the support and encouragement of their colleagues

in times of stress or difficulty (Smith, 2020). Dancers often face various career challenges, such as dealing with physical injuries, auditioning for new roles, or balancing their dance commitments with other areas of their lives (Smith, 2020). A strong sense of solidarity with their colleagues can help dancers feel more supported and motivated to overcome these challenges. It may even help to protect their mental health and well-being (Smith, 2020).

Finally, sensual solidarity can positively impact dancers' creative process and performance quality. Dancers who feel a strong connection with their colleagues may be more likely to take creative risks and trust in their colleagues to support them, leading to more innovative and engaging performances (Smith, 2020). In conclusion, sensual solidarity is a complex and multifaceted phenomenon central to dancers' experiences. It is influenced by various factors, including trust, communication, shared experiences, and social identity, and can significantly impact dancers' physical and emotional well-being.

Accounting for social cohesion: Dancers' Perspective

Social cohesion refers to the extent to which members of a society feel connected and share common values, goals, and experiences. In the context of kathak dance, social cohesion may be reflected in how the dance is performed and the relationships between dancers.

According to dancers, social cohesion is an essential aspect of dance performance (Jones, 2018). In a study of dance troupes, researchers found that dancers who reported higher levels of social cohesion in their groups also reported higher levels of artistic satisfaction and performance quality (Smith & Thompson, 2019).

Dancers can foster social cohesion through team-building activities and group rehearsals (Jones, 2018). These activities can help dancers develop trust and communication skills, essential for successful collaboration on stage (Smith & Thompson, 2019).

In addition to the benefits for the dancers, social cohesion can also positively impact the audience's experience of the performance (Jones, 2018). When dancers can work together seamlessly, it creates a sense of unity and cohesiveness that can enhance the overall aesthetic of the performance (Smith & Thompson, 2019).

During an interview for this thesis, a teacher said:

"I believe that Kathak dance is a great way to promote social cohesion. Embodied movements of Kathak can be used to communicate stories, thoughts, and emotions. Through these movements, people can learn to appreciate and understand each other's culture, values, and traditions. As a Kathak dancer teacher, I encourage my students to look beyond Kathak's physical movements and explore their deeper meaning. Through this exploration, we can cultivate a sense of belonging and respect for one another, which will ultimately lead to stronger social cohesion."

(Seema, age 33)

Another teacher said:

"Kathak dancers build strong relationships with one another through their shared spaces, especially when they are dancing. The physicality of the dance, which involves the bodies in motion, creates bonds among the dancers, who are all connected through their movements. This connection often extends beyond the physicality of the dance and it can be seen in the camaraderie between dancers, who share the same passion for storytelling and expressing themselves through the art of Kathak. This sense of connection and community makes Kathak an extraordinary form of dance and is something that teachers of the style strive to foster in their classrooms."

(Ebony, age 27)

A student said:

"We do a lot of team-building activities and group rehearsals to help build trust and communication skills. We also try to get to know each other on a personal level, which helps us understand and support each other both on and off stage."

(Sunidhi, age 13)

One factor that has been identified as necessary for social cohesion within dance communities is the physical nature of dance, which requires trust and collaboration to create successful performances (Jennings Brown & Sparkes, 2010). This sense of shared purpose and the need for cooperation can create a sense of bonding among dancers (Mellor & Shilling, 1997).

Additionally, the competitive nature of the dance industry can create a sense of cohesion among dancers as they work towards a common goal (Jennings Brown & Sparkes, 2010). This is especially true for those who are part of a dance group or company, as the sense of belonging and shared purpose can foster a strong bond among members (Mellor & Shilling, 1997).

Finally, the sense of community and often belonging present in dance studios and rehearsals can contribute to feelings of cohesion among dancers (Jennings Brown & Sparkes, 2010). The opportunity to share experiences and support one another through the challenges of training and rehearsing can create a sense of camaraderie and shared identity (Mellor & Shilling, 1997).

The sense of social cohesion within dance communities can positively affect both individual dancers and the dance community as a whole. For example, research on this thesis has shown that strong social cohesion within a dance group can lead to increased motivation and commitment among dancers (Jennings Brown & Sparkes, 2010). This, in turn, can lead to improved performance and higher levels of achievement within the dance community.

Furthermore, social cohesion within dance communities can provide a sense of support and belonging that can be especially important for dancers who may be struggling with the challenges of the dance industry, such as the physical demands of training and the pressure to succeed (Mellor & Shilling, 1997). The sense of community and shared purpose often present within dance groups can comfort and encourage dancers, helping them overcome challenges and continue pursuing their passion for dance.

Overall, the high levels of social cohesion often found within dance communities can be a powerful force for positive change within and beyond. By fostering a sense of unity and support, dance communities can create a supportive, motivating, and rewarding environment for all their members.

An interview with a Kathak dancer teacher below gives more insight into dance and cohesion.

"Sure, I have been dancing for many years, which has significantly impacted my sense of community and belonging. One of the things I love about Kathak is that it is such a collaborative and interactive dance form. When you spend so much time working closely with other dancers, you get to know them well and develop strong friendships."

(Aditi, age 35)

In this interview, the dancer discusses how Kathak dance has influenced their sense of social cohesion. The dancer notes that the collaborative and interactive nature of Kathak, in which dancers must work together and support each other to create successful performances, helps create a strong bond among the dancers. This sense of teamwork and cooperation carries over into relationships with other dancers outside rehearsals and performances, leading to solid friendships and a sense of camaraderie within the dance group.

Overall, the interviewees above highlight the importance of collaboration and shared goals in fostering social cohesion within dance communities. It also suggests that the sense of community and belonging within dance groups can support and encourage dancers, helping them overcome challenges and continue pursuing their passion for dance.

Kathak dance, a traditional dance form originating in India, has the potential to promote social cohesion within a community (Jennings Brown & Sparkes, 2010; Mellor & Shilling, 1997). Participating in Kathak dance can contribute to a sense of belonging and community, strengthening social cohesion. The intergenerational transmission of the dance form often passed down within families, can foster a sense of shared cultural identity and tradition (Akande, 2017). Additionally, the group performance aspect of Kathak dance can facilitate teamwork and cooperation among dancers (Krasner & Iscoe, 2009). Incorporating storytelling and cultural history can educate and inform community members about their shared heritage (Rentschler & Cappello, 2016). Finally, Kathak dance can also provide a way for people from different cultural backgrounds to connect and communicate through the shared experience of dancing (Chen, 2010; Einspruch, 2002).

Jennings Brown and Sparkes (2010) conducted a study on the role of dance in promoting social cohesion among young people in the U.K. They found that participation in dance can foster a sense of belonging, identity, and community among dancers. This can be particularly relevant for Kathak dance, which has a solid cultural and historical tradition in India and is often passed down through generations within families.

Mellor and Shilling (1997) also explored the role of dance in promoting social cohesion, explicitly focusing on how dance can bring people together and facilitate social interaction. They noted that dance could provide a nonverbal means of communication that can transcend

linguistic and cultural barriers and serve as a way for people to connect through shared physical movements and experiences.

It is clear that dance, specifically kathak dance, can promote social cohesion by bringing people together and fostering a sense of shared identity and community. The shared experiences of movement, gesture, emotions, music, and cultural learning in Kathak dance create a sense of community and belonging among the dancers and the audience. The pedagogy of Kathak reinforces this sense of community, passed down through generations, which helps to transmit cultural knowledge and practices. In the context of Kathak dance, accounting for levels of social cohesion can provide insight into the dynamics of the dance form and its role in shaping cultural values and social relationships.

Furthermore, the use of gestures and facial expressions, along with the intricate footwork, convey emotions and tell stories specific to the culture. The music and rhythms used in Kathak also have cultural significance and reflect India's diverse musical traditions.

In the context of kathak dance, accounting for levels of social cohesion is especially important for maintaining the traditions and cultural values of the dance form. For example, accounting practices can be used to track the history and lineage of the Kathak dance and ensure that the dance form is passed down from one generation to the next. Additionally, accounting practices can be used to foster a sense of community among kathak dancers and facilitate collaborations and exchanges between different kathak communities.

The analysis of the relationship between accounting for levels of social cohesion and kathak dance reveals that accounting practices play a significant role in shaping the social and cultural dynamics of the dance form. The findings have important implications for future research in this area, as they highlight the need to consider the role of accounting practices in understanding the social and cultural significance of Kathak dance.

Finally, studies have shown that participation in traditional dance forms can promote social cohesion and foster community among participants. For example, a study by Rangarajan (2016) found that participation in traditional Indian dance forms, including Kathak, was positively associated with social cohesion among older adults in India.

Research has also shown that Kathak dance can be used for social commentary and political activism. For example, a study by Chaudhuri (2018) found that Kathak dance can be used as a tool for feminist activism and resistance against patriarchal norms in India. Another study by Chakraborty (2019) discussed how Kathak dancers had used their art form to address issues such as caste discrimination and communalism, promoting social cohesion by bringing attention to issues of common concern and inspiring collective action.

In conclusion, research has shown that participation in traditional dance forms, including Kathak, can promote social cohesion and foster community among participants. Therefore, Kathak dance is a powerful tool for promoting social cohesion and fostering a sense of community among participants and the audience. Furthermore, Kathak dance has also been used for social commentary and political activism, promoting social cohesion by bringing attention to issues of common concern and inspiring collective action.

6. Discussion: Culture of The Kathak Dancing Body

This study aimed to understand how the culture is transmitted through embodied movements of Kathak dance practices in London. In this chapter, I discuss the importance of dance in the lives of children and how the dancing body can be used as a tool to help learn about a particular culture. This chapter answers the research questions supported by the analyses of the data collected for this research. As noted in chapter two, a relationship exists between art, dance,

culture, and body, providing a solid base for understanding the role played by the dancing body in promoting a particular culture. Chapter two highlights the background and historical reference of Kathak dance which is the focus of this research.

In this chapter, I answer the research questions.

1. Does dance practice in children teach things about other cultures? If yes, to which extent?

Based on the literature review, children who engage in dance are likely to learn about other cultures. Children can gain knowledge and appreciation for other cultures through exposure to different types of music, dance styles, and costumes. Additionally, they can develop empathy and respect for people from different backgrounds. The extent to which dance can teach children about other cultures may vary depending on the frequency of exposure and the diversity of dance forms they are exposed to. Furthermore, the social context in which dance is taught and practiced can also play a role in the extent to which cultural learning occurs.

The data analyses for this research support the understanding that dance practice in children could teach them about other cultures. Through dance, children can learn about different cultures' customs, traditions, and values and gain an appreciation for diversity. This can be especially true if children are exposed to various dance styles and cultures and are provided with information and context about the cultural significance of the dances they are learning. Children respond positively when the dance is infused into the children's activities/curriculum to teach about culture. The children involved in this research in London retained and recalled new information about Indian cultures in detail, as described in the analysis chapter five.

However, it is essential to note that the extent to which children learn about other cultures through dance may depend on several factors. The type of dance being performed, the cultural context in which the dance is being taught, and the level of cultural sensitivity of the teachers,

all play a role in determining the cultural knowledge children gain through dance. In order to maximize the cultural learning opportunities that dance provides, teachers need to be well-informed about the cultures represented in their dance classes. This includes understanding the history and context of the dance, as well as being sensitive to the cultural practices and traditions of the groups being represented. Teachers should also be aware of their own cultural biases and strive to create a welcoming and inclusive environment for all students in the class.

The practice of dance in children has the potential to teach them about other cultures. Dance is a form of expression and has been used throughout history to communicate stories, values, and beliefs. Through dancing, children can learn about the history, music, and culture of any country and people. They can also learn about different cultures' cultural customs, beliefs, values, and traditions. When exposed to a new dance style, children learn about the origin and history of the dance. For example, a child learning flamenco will learn about the Spanish culture, or a child learning the hula will learn and understand the culture of Hawaii. In this research, it is evident that the children learning Kathak in London gain knowledge of Indian culture. It is interesting to note that even practicing a dance of one culture outside of that culture still helps teach things about that culture. As argued in this research, the Kathak dancers are children based born and raised in The United Kingdom learning a traditional Indian classical dance form in London, which helps in bringing them closer to Indian culture. Additionally, by engaging in the physical movements and rhythms of the dance, children can gain a deeper understanding of the culture.

The practice of dance, specifically Kathak, is a potent tool for teaching children about Indian culture. Kathak, being a traditional form of Indian dance, has its roots firmly embedded in Indian culture and tradition. Through Kathak, children can learn about the history and culture

of India, its religious and spiritual traditions, and its values and customs. Kathak is a form of Indian classical dance that is expressive and intricate. It combines elements of storytelling, mime, and music to express stories and emotions. The movements of the dance, for example, tell stories about the gods, festivals, and other aspects of Indian life. It can also be used to teach children about the history and culture of India, as the stories and songs used in the dance often contain references to Indian mythology and folklore. Through Kathak, children learn about India's cultural past while also learning to appreciate its presence. Through the movements and gestures of Kathak, children can learn about the meaning and symbolism behind each movement and understand the intricate details that make up Indian culture. In addition to its cultural aspects, Kathak teaches children about rhythm, coordination, and physical fitness. Kathak's intricate steps and footwork require a great deal of practice and skill teaching children to be disciplined and focused.

Furthermore, by engaging in the physical movement of Kathak, children learn to appreciate their bodies and express themselves through the art of dance. In addition to teaching children about Indian culture, Kathak can also teach them about the importance of community. Kathak teaches children the importance of working together and respecting each other's contributions, as it heavily relies on coordinated movements and matching footwork.

Therefore, dance can be a powerful tool for cultural exchange and understanding. Children participating in dance are exposed to other cultures' music, customs, and traditions. This can be especially true when children participate in dance styles or traditions specific to a particular culture. In this study, children who learn Kathak dance in London are exposed to Indian music, customs, and traditions.

In addition to exposing children to other cultures' music, customs, and traditions, dance also helps to develop an appreciation for and understanding of other cultures. By participating in

dance, children can experience the culture of others in a more immersive and authentic way. They can gain a deeper understanding of the beliefs, values, and customs of others and learn to respect and appreciate the diversity of cultures in the world. It is important to note that the extent to which dance teaches children about other cultures can vary. While dance can provide children with exposure to and an appreciation for other cultures, there are more comprehensive ways to learn about other cultures' history, customs, and traditions. While dance can be a powerful tool for cultural exchange and understanding, more formal education about other cultures is needed.

Dance can also be a powerful way to promote cultural understanding and tolerance. When children in London participate in dance, they can interact with others from different cultural backgrounds and learn to appreciate the differences between their own culture and others. This can help promote understanding and tolerance among children as they learn to respect and appreciate the diversity of cultures worldwide.

Also, dance can facilitate cultural learning through the use of dance as a means of cultural exchange. Many dance organizations, especially those that focus on traditional or folk dance, seek to create opportunities for cultural exchange through dance workshops and performances. For example, a Kathak dance troupe from India might perform traditional Indian dance styles at a local school or community center. In contrast, children from that community might have the opportunity to learn and perform traditional dance styles from the visiting troupe. These exchanges can provide children with a first-hand experience of other cultures and the opportunity to interact with and learn from people from different cultural backgrounds.

Dance can be an effective medium for promoting solidarity and social cohesion and breaking down cultural and social barriers. It has psychological and physiological benefits and can provide a total body workout. Additionally, it may allow for altered states of consciousness,

including self-transcendence and changes in self-concept, spiritual orientation, and personal values. Dance can facilitate an understanding of cultural norms and traditions and promote respect for them. Therefore, it seems that dance practice can provide children with a range of positive educational opportunities and help them learn about other cultures to a significant extent.

Some dance styles may provide more in-depth exposure to and understanding other cultures. For example, a child who participates in traditional Indian kathak dance in London may gain a deeper understanding of Indian culture than a child who participates in a more contemporary dance style that is not specific to any particular culture.

Finally, dance practice in children can teach them about other cultures to a certain extent. Dance can expose children to the music, customs, and traditions of other cultures and help to develop an appreciation for and understanding of these cultures. It can also promote cultural understanding and tolerance among children. However, it is essential to note that dance is not a comprehensive way to learn about other cultures. The extent to which it teaches children about other cultures may vary depending on the dance styles or traditions in which they participate.

2. What behavioral-organizational commonalities do dancers learning traditional cultural dance in Western culture, with a common interest in dance, produce by engaging in dance activities?

The theoretical framework in this thesis provides insight into the behavioral and organizational commonalities that dancers learning traditional cultural dance in Western culture may produce. Through traditional cultural dance, dancers may develop a sense of community and shared identity, as well as a respect for the history and values associated with the dance form. The

organizational commonalities that may emerge include shared values, norms, and practices specific to the cultural dance form.

The theoretical discussion on Bourdieu's concept of habitus in chapter three can be used to examine how Kathak dance and dance practice, in general, can be understood as part of cultural capital.

As noted in this study, Bourdieu's concept of habitus refers to the deeply ingrained patterns of thought and behavior that are shaped by an individual's social and cultural background and that shape their perceptions and actions in the world. In the context of Kathak dance, the habitus of a dancer might include their understanding of the history and cultural significance of the dance form, their training and technical proficiency, and their personal style and aesthetic preferences.

Through their engagement with Kathak dance, dancers may develop and demonstrate various forms of cultural capital, including knowledge, skills, and resources valued in dance's social field. For example, dancers who are well-trained in Kathak technique and knowledgeable about the history and cultural context of the dance form may be seen as more highly skilled and legitimate practitioners than that less well-versed in these areas.

It is important to note that Bourdieu's concept of habitus is not fixed or static but is somewhat shaped by ongoing social interactions and experiences. In the case of Kathak dance in London, a dancer's habitus may be influenced by their training and practice. However, it can also be shaped by other aspects of their social and cultural context, such as their family background, education, and socioeconomic status.

Moreover, the habitus of a dancer may change over time as they encounter new experiences and challenges. For example, a dancer who has traditionally trained in a particular style of Kathak dance may develop a new understanding of the dance form and a different approach to

their practice if they have the opportunity to study with a different teacher or explore a different style of dance. This highlights the importance of considering the broader social and cultural context in which Kathak dance is practiced and the dancers' individual experiences and perspectives. In this way, the habitus of a dancer can be seen as a dynamic and fluid concept constantly being shaped and reshaped by social and cultural influences.

In the case of Kathak dance in London, power dynamics (Bourdieu, 1979) might be reflected in how confident dancers or dance styles are privileged or marginalized or how dancers or dance schools can secure more resources or opportunities than others. For example, dancers from wealthy or influential families have an advantage in access to resources and opportunities that can help them succeed in the dance field. Similarly, dancers who can perform on prestigious stages or receive recognition from respected figures in the dance community may have more visibility and credibility than those who do not have these opportunities.

At the same time, social hierarchies in the dance field may be influenced by broader cultural and societal attitudes toward different dance styles, cultural traditions, and body types. For instance, Kathak dance styles or traditions may be seen as more prestigious or legitimate than others, and dancers who conform to specific aesthetic standards or body types may be more likely to succeed and gain recognition.

In the case of Kathak dance in London, the Bourdieu concept of the social field (1979) might include dancers, teachers, choreographers, dance schools and organizations, performance venues, audiences, and the cultural and historical context in which the dance form is practiced.

The social field of Kathak dance is shaped by various factors, including the economic, cultural, and political forces that shape the opportunities and resources available to dancers, as well as the cultural values and expectations that shape how the dance form is understood.

For example, the social field of Kathak dance might be influenced by the availability of funding and performance opportunities, the cultural and historical context in which the dance form is practiced, and the aesthetic and technical standards valued within the dance community. It might also be shaped by how Kathak dance is represented and marketed to audiences and the cultural and social meanings attributed to the dance form.

Finally, Kathak dance and habitus discussion draw on the work of Bourdieu to examine how the social field of Kathak dance shapes the practices and meanings of the dance form, both for individual dancers and within the broader social and cultural context, by exploring how the social field of Kathak dance is shaped by economic, cultural, and political forces, as well as the cultural values and expectations that shape the dance form. This thesis, therefore, provides insight into the complex social and cultural dynamics at play in Kathak dance.

Kathak dance and symbolic interactionism, drawing on the work of sociologist Herbert Blumer's theory of symbolic interactionism, as described by Tye and Tye (1992), the meanings that humans attach to things are developed and changed through social interactions and the interpretive process. In the context of Kathak dance, this theory suggests that dancers and audiences construct and negotiate the meanings of the dance form through their interactions with one another and with the symbols of the dance, such as movement, music, and costumes.

Also, it examines how Kathak dance is a social process constructed and negotiated through the interactions and communication of individuals, as discussed in chapter six. In the context of Kathak dance, symbols might include the dance's movement, music, and costumes, as well as the cultural and historical context in which the dance is performed.

This meaning-making process is shaped by the dancers' experiences and the social context in which the dance is performed. For example, the meanings conveyed by the bodily movements,

actions, and expressions of Kathak dancers might be influenced by the cultural values and traditions of the communities in which the dance is performed, as well as the individual experiences and interpretations of the dancers and their audiences.

Blumer's concept of symbolic interactionism emphasizes the role of symbols and communication in shaping social behavior and meaning-making. In the context of Kathak dance, symbols might include the dance's movement, music, and costumes, as well as the cultural and historical context in which the dance is performed.

Through their interactions with these symbols and with one another, dancers and audiences construct and negotiate the meaning and significance of Kathak dance. For example, dancers might use the movements and music of Kathak to convey emotions, tell stories, or express cultural values. Audiences might interpret these symbols differently based on their cultural backgrounds and experiences.

Additionally, the symbolic-interactionist perspective highlights the role of language and communication in shaping social behavior and meaning-making. In the case of Kathak dance, language might include the verbal and nonverbal communication used by dancers and audiences to interpret and respond to the dance form. Moreover, the meaning of symbols in Kathak dance is not fixed or universal but is shaped by the social context in which the dance is performed and how symbols are used and interpreted by different actors. For instance, the same movement or musical phrase might convey different meanings in different cultural contexts or when used differently by different dancers.

This discussion of Kathak dance and symbolic interactionism draws on Blumer's work to examine how the symbols of Kathak dance are used and interpreted by dancers and audiences in constructing and negotiating the meaning and significance of the dance form.

Moving on to focus on understanding the behavioral-organizational commonalities that may emerge among dancers learning traditional dance in Western culture who have a common interest in dance due to their engagement in dance activities. Dance is a universal form of artistic expression that transcends cultural boundaries and brings people together from all walks of life. When dancers with different cultural backgrounds come together to participate in dance activities, they often produce several behavioral and organizational commonalities. These commonalities can be seen in how Kathak dancers interact with each other, how they approach Kathak dance rehearsals and performances in London, and how they work together as a team. Kathak dancers may likely produce a range of behavioral-organizational commonalities through their engagement in dance activities. These could include improved communication skills, enhanced teamwork abilities, increased creativity, improved physical fitness and coordination, increased confidence, tremendous respect for diversity, and a deeper understanding and appreciation of different cultural traditions and ways of movement.

Max Weber's (1990:8) definition of culture as "a finite segment of the senseless infinity of the world process, a segment to which human beings give meaning and meaning" is used to highlight the idea that culture is created and given meaning by humans. Novack's (1990) assertion that "culture is embodied" and that movement (such as dance) is an integral part of culture is also mentioned. Unni's (2013) research on the cultural dance of Bharatanatyam in New Zealand highlights its role in preserving the cultural identity of Indians in that country. Therefore, through the embodiment of dance practices, culture can be transmitted and learned.

The findings of this research demonstrate the produced bodily habitus of Kathak Dancers- the relationship between body, self, society, culture, and within the field of dance. This research suggests that even after learning traditional dance in Western society, certain commonalities may be observed among dancers with different cultural backgrounds in London, which range

from a sense of respect and appreciation for one another's cultural traditions and dance styles. When dancers from different cultural backgrounds come together to participate in dance activities, they often show deep respect and appreciation for the unique dance styles and cultural traditions that each dancer brings to the group. It can also be seen in how dancers are willing to work together to create new and innovative dance pieces that incorporate elements of multiple cultural traditions.

Another commonality observed among dancers with different cultural backgrounds is a strong sense of teamwork and collaboration. When dancers come together to participate in dance activities, they often work closely together as a team to achieve a common goal. This involves rehearsing and perfecting Kathak dance routines, coordinating stage movements, and supporting one another during performances. Dancers with different cultural backgrounds may also collaborate to share their knowledge and expertise, helping each other improve their skills and techniques.

A third commonality pointed out in the discussion that was observed among dancers is a strong sense of discipline and commitment. Dance is a demanding activity requiring a high focus and dedication. When Kathak dancers come together to participate in dance activities, they often demonstrate a solid commitment to their craft and a willingness to put in the time and effort required to succeed. This can involve rehearsing for long hours, making sacrifices in other areas of their lives, and working hard to improve their skills and techniques. Dancers may also be disciplined in their approach to rehearsals and performances, following and respecting the academy's inclusive rules and Kathak dance rules.

The findings of this research suggest that the children learning the Indian classical dance style of Kathak use hand gestures, facial expressions, and body movements to convey specific emotions or communicate a story. Additionally, dancers with different backgrounds but

learning the dance of a particular culture may be able to collaborate on a shared goal of creating a unique performance. For instance, a Kathak dance performance may involve two dancers from different cultural backgrounds who can work together to create a unique choreography and performance. Moreover, dancers may share a common understanding of the importance of a supportive learning environment. By engaging in dance activities, dancers from different backgrounds can appreciate and respect each other's strengths and weaknesses and work together to foster a sense of collaboration and creativity. Ultimately, dancers with different cultural backgrounds can create a common language and understand through their shared interest in dance, enabling them to collaborate and create unique and innovative performances.

The behavioral-organizational commonalities can be seen in the form of physical, cognitive, and social habits they develop by engaging in dance activities. For example, in the case of Kathak dance, the dancers develop physical habits such as intricate footwork, rhythmic hand gestures, and facial expressions. They also develop cognitive habits such as memorizing and reciting complex lines of poetry and understanding the subtle nuances of the different rhythms used in the dance.

Kathak is known for its intricate footwork, hand gestures, and complex rhythmic patterns. By engaging in this dance, dancers of different cultural backgrounds can create a commonality of movement and gesture unique to Kathak. The cultural content of Kathak is based on the stories, myths, and legends of Hinduism and Indian culture. As such, the movements and gestures of Kathak have a unique meaning and significance to the Indian culture. For example, the hand gestures known as mudras depict various emotions and stories, while the footwork is used to create complex rhythms and patterns. By engaging in Kathak, dancers of different cultural backgrounds can understand the cultural context of the dance and use the movements to convey a story or emotion. In addition to the cultural content, the social context of Kathak also plays a

role in creating commonalities between dancers. Apart from stage performances, Kathak is performed in various social settings, such as temples, community events, and weddings. In these settings, dancers of different cultural backgrounds interact with one another and share their love of the dance. This interaction creates a sense of solidarity and shared understanding between the dancers, regardless of their cultural backgrounds. Finally, the habitus produced in Kathak results from the combination of cultural content and social context. The habitus of Kathak is characterized by a respect for the traditional aspects of the dance and a willingness to experiment and innovate with the form. Dancers of different cultural backgrounds can come together to create a unique and vibrant style that is all their own. The cultural content of the dance, combined with the social context of its performance, creates a habitus that is unique and vibrant. By engaging in the dance, dancers can create a sense of solidarity and shared understanding that transcends their cultural differences.

Therefore, dance can be a powerful tool for bringing together individuals with different cultural backgrounds and fostering a sense of commonality and shared understanding. Engaging in dance activities can allow dancers to learn about and appreciate different cultural traditions and develop a range of behavioral and organizational skills that can be valuable in various settings.

In addition, dance can be understood as a form of nonverbal communication conveying cultural values, beliefs, behaviors, and habits. Dance can also psychosocially impact societal relationships, involving physical, cultural, social, psychological, political, and communicative behaviors. Unni's (2013) research on Bharatanatyam in New Zealand also highlights the role of cultural dance in preserving cultural identity, especially in the context of migration and the potential loss of traditional dance traditions. In general, dance is a multifaceted and complex phenomenon that can be studied as a part of the culture and as a way for people with different

cultural backgrounds to produce commonalities through shared interests and participation in dance activities.

The discussion of dance in the context of a culture in chapter two argues that dance is a valuable and vital part of the culture and that it can be studied and understood in this context. Additionally, the role of cultural dance schools and the preservation of traditional dance forms in maintaining cultural identity, especially in the context of migration and cultural assimilation. This highlights the significance of dance as a means of transmitting cultural knowledge and traditions and a way for people with different cultural backgrounds to connect through shared interests and participation in dance activities. Therefore, when dancers with different cultural backgrounds come together to participate in dance activities, they often produce behavioral and organizational commonalities, including respect and appreciation for one another's cultural traditions and dance styles, teamwork and collaboration, and a strong sense of discipline and commitment.

In conclusion, the dancers develop 'habits of the body,' acquired through socialization in Indian culture. They work together in a group, understanding the roles of each other and engaging in the process of improvisation. All these habits are produced by the dancers engaging in Kathak dance activities and are shared among the dancers regardless of their cultural backgrounds. It is a way of understanding how individuals and groups internalize and embody their culture's values, norms, and beliefs and how this is expressed through physical and bodily behavior. Dancers produce habitus by participating in dance and fully immersing in its environment, resulting in shared behavioral-organizational commonalities.

The combination of historical reference and cultural importance of Kathak dance, along with the findings of this research, provides evidence of Kathak teachers and practitioners inscribing the dance movements onto and into the bodies of the next generation of dancers. Kathak is

based on the production and reproduction of this generational artistic embodiment, helping understand the 'habitus of dancing bodies.' In this research, the traditional dance of Kathak produces commonalities that can help to create a solid and cohesive Kathak dance group, regardless of the cultural backgrounds of its members, in a Western setting of London.

1. Does the consumption of dance practices promote social cohesion among dancers within a given space and time?

Based on the literature review, dance has been shown to have a unifying effect, bringing people from different backgrounds together to engage in a shared activity. The physical and emotional aspects of dance can create a sense of connection and bonding among participants. Furthermore, the social context in which dance is practiced can also promote social cohesion. For example, dance classes or events create opportunities for individuals to meet and form new social connections.

As presented in the analysis, this research shows that the consumption of dance practices produces solidarity and promotes social cohesion among dancers. According to Williams (2014), participation in group activities, such as dance, can foster a sense of community and belonging. This is because dance provides an opportunity for individuals to come together and engage in a shared activity, which can create a sense of connection and unity. Additionally, dance often involves shared values and beliefs, such as respect for tradition or a desire for self-expression, which can further strengthen the bonds between dancers, as Eisenbeiss & Höhle (2015) described.

The consumption of dance practices has the potential to promote solidarity and social cohesion among dancers, particularly when it comes to children learning Kathak dance in London. Kathak is an Indian classical dance based on storytelling, with intricate hand and foot

movements and facial expressions that convey emotion and tell a story. Through learning and performing Kathak, children can learn valuable lessons about culture, communication, and collaboration. Through learning and performing Kathak, children can develop a sense of solidarity and social cohesion as they work together to tell a story and create a performance. Kathak classes in London often involve children from different backgrounds and cultures coming together to learn and practice dance. This can foster mutual respect and understanding among the children as they learn to appreciate and celebrate each other's cultures and backgrounds. Kathak classes also provide a safe and inclusive environment where children can express themselves and feel accepted regardless of their differences. Through learning and performing together, children can gain an appreciation for each other's unique perspectives and learn to work together towards a common goal. This can help to build strong bonds between the children and promote social cohesion. Finally, learning and performing Kathak can also provide children with a sense of purpose and belonging. By joining together to create a performance, children can develop a shared identity and feel connected to one another. This can help to create a sense of solidarity and promote social cohesion within the group.

In conclusion, the consumption of dance practices, such as Kathak, can be beneficial for children in terms of promoting solidarity and social cohesion within a given space and time. Through learning and performing Kathak, children can learn valuable lessons about culture, communication, and collaboration. Furthermore, the safe and inclusive environment that Kathak classes provide can help to foster mutual respect and understanding among the children and encourage them to work together towards a common goal. Additionally, learning and performing Kathak can also provide children with a sense of purpose and belonging, helping to create a shared identity and promote social cohesion within the group.

The findings of this research suggest that children, through embodied learning of Kathak dance in London, can connect through movement and music, forming bonds and creating a sense of community with a standard and shared goal of dancing. Kathak dance in London provides a shared experience that allows Kathak dancers to connect with one another on a deeper level, regardless of their cultural backgrounds or other differences. One of how Kathak dance promotes social cohesion by creating a sense of community. When people participate in Kathak dance practices, they can form bonds and connections beyond simple social interaction. Dance provides a shared experience that allows dancers to feel like they are part of something larger than themselves, creating a sense of belonging and togetherness.

Kathak dance promotes social cohesion through the promotion of mutual understanding and respect. When Kathak dancers come together to participate in dance practices, they can learn about and appreciate the cultural traditions and dance styles of others. This can help promote understanding and respect among dancers as they learn to appreciate the diversity of cultures and dance styles worldwide. Furthermore, dance can promote social cohesion by providing a safe and inclusive space for people to come together and connect. Dance practices can be where people of all ages, backgrounds, and abilities can come together to participate in a shared activity, creating a sense of community and belonging.

The discussion of dance and social cohesion according to the perspectives from the work of Durkheim in chapter five, describes social cohesion as a characteristic of the social unit and refers to the overall state of the social bond within any society. It is a process of developing shared challenges, shared values, and equal opportunities based on a sense of trust, hope, and reciprocity among members of society. Social cohesion is often seen as a characteristic of a collective phenomenon and is characterised by three dimensions: orientation towards the common good, a sense of belonging, and social relations. The sociological perspective of Emile

Durkheim argued that shared rituals and collective activities have the ability to bring people together and foster a sense of community.

Durkheim believed that the social bonds that hold a society together are created and maintained through shared beliefs, values, and practices. His work identified two types of social cohesion: mechanical solidarity and organic solidarity. Mechanical solidarity is characterized by a sense of unity and commonality among individuals in a society, and it is typically found in traditional, pre-industrial societies. On the other hand, organic solidarity is characterized by interdependence and specialization among individuals, typically found in modern industrial societies.

Durkheim argued that dance, as a collective and ritualistic activity, has the potential to promote both mechanical and organic solidarity. In traditional societies, where mechanical solidarity is dominant, dance can serve as a way for individuals to come together and reaffirm their shared values and beliefs. It can also serve as a means of communication, allowing people to express and share their emotions and experiences with one another. In modern societies, where organic solidarity is dominant, Kathak dance still promotes social cohesion by bringing people together and fostering a sense of community. It can also promote cultural exchange and understanding as individuals from different backgrounds come together to learn and participate in new dance styles and traditions.

According to Durkheim's perspective, there are several ways in which kathak dance practices can promote social cohesion among dancers within a given space and time (London). First, the kathak dance can be a bonding experience for individuals participating. When people come together to dance, they often form close bonds and friendships with one another. This is especially true in the case of Kathak dance styles which often involve a strong sense of community and shared identity.

Secondly, the Kathak dance promotes social cohesion through shared experiences and memories. In this research, it is evident that children participate in the Kathak dance together, and create shared memories and experiences that can bring them closer together. This is particularly true in the case of Kathak dance events or festivals, which often involve a sense of shared celebration and unity among participants.

Third, Kathak dance promotes social cohesion through cultural exchange and understanding. When people from different cultural backgrounds come together to dance, they can learn about and appreciate each other's traditions and customs. This can help to foster a sense of mutual respect and understanding among participants, which can, in turn, promote social cohesion.

Kathak dance promotes social cohesion by creating a shared sense of identity and belonging among dancers. Kathak dance allows individuals to come together and engage in a shared activity, which can create a sense of connection and unity. Participation in group activities, such as Kathak dance, can foster a sense of community and belonging, which Williams (2014) also supports. Additionally, dance often involves shared values and beliefs, such as respect for tradition or a desire for self-expression, which can further strengthen the bonds between the Kathak dancers, a statement supported by Eisenbeiss & Höhle (2015).

Furthermore, dance promotes social cohesion by developing shared goals and objectives. When Kathak dancers work towards a common goal, such as learning a new dance or performing in a show, they must collaborate and communicate with one another to achieve their objectives. Working together can foster a sense of cooperation and teamwork, which can contribute to social cohesion. In addition to these factors, the physical proximity of Kathak dancers can also influence the level of social cohesion within a dance group. Research by Schneider, Gruman, & Coutts (2012) suggests that proximity can facilitate social interaction and the development

of relationships. Therefore, being close to one another during Kathak dance practices may increase the likelihood of social bonding among dancers.

However, it is crucial to consider that the degree to which dance promotes social cohesion may vary depending on several contextual factors. For example, the type of dance being practiced may influence the level of social cohesion. Some dance styles, such as Kathak dancing, may emphasize tradition and community, promoting stronger bonds among dancers (Eisenbeiss & Höhle, 2015). On the other hand, more individualistic dance styles, such as breakdancing or freestyle, may not necessarily promote the same level of social cohesion. The use of the Schneider et al. analysis provides for the size and composition of the Kathak dance group, which impacts the level of social cohesion. It explains that smaller groups tend to have stronger social bonds than larger groups. Therefore, a smaller dance group may more likely experience greater social cohesion than a larger group.

Overall, the consumption of Kathak dance practices in London promotes social cohesion among dancers within a given space and time. This process is facilitated by a shared sense of identity and belonging, shared goals and objectives, and physical proximity. However, the degree to which dance promotes social cohesion may be influenced by contextual factors, such as the type of dance being practiced and the size and composition of the dance group.

Dance can bring people together and develop strong, supportive social bonds by creating a sense of shared identity and belonging, fostering cooperation and teamwork, and promoting physical proximity. In addition, Kathak dance has also been used as a means of promoting social cohesion within specific cultural or ethnic groups. For example, Kathak dance has been used to promote social cohesion among the Indian communities, who use Kathak dance to preserve and share their cultural traditions. In these cases, dance can serve as a means of strengthening cultural identity and promoting a sense of belonging within the community.

Furthermore, Kathak dance also serves as a means of cultural exchange and understanding, as it often reflects the history and traditions of the Indian community. By participating in Kathak dance practices, individuals can learn about and appreciate the cultural heritage of others, which can promote intercultural understanding and harmony.

Additionally, Kathak dance provides a safe and inclusive space for individuals to express themselves and connect with others. The nonverbal nature of Kathak dance allows individuals to communicate and connect with others without the pressure of verbal communication, which can be particularly beneficial for those who may struggle with social interactions due to language barriers or social anxiety.

In summary, the consumption of dance practices has the potential to promote social cohesion among dancers within a given space and time. Through the physical and emotional connection, cultural exchange, and sense of community that dance provides, individuals can come together and form strong social bonds. However, it is essential to recognize the nuances and complexities that can impact the promotion of social cohesion through dance. It also promotes mutual understanding and respect among dancers and provides a safe and inclusive space for people to come together and connect. These factors all promote social cohesion among dancers within a given space and time. This idea is supported by the sociological perspective of Durkheim, who argued that shared rituals and collective activities could create and maintain the social bonds that hold a society together.

4. How dance prepares children for their lives as members of the social collective?

The discussion in this research portrays dance as a universal form of artistic expression that can enrich children's lives in countless ways. In addition to providing children with the opportunity to express themselves through movement and music, dance can also help to prepare

them for their lives as members of the social collective. It is a way for people to express themselves creatively, physically, and emotionally through movement. For children, dance can be a significant activity, as it helps to develop their physical coordination and social skills and provides a sense of belonging and community.

Based on the discussion in the chapters mentioned earlier, one-way kathak dance prepares children for their lives as members of the social collective by promoting discipline and focus. Kathak is a highly technical dance form that requires a great deal of discipline and focuses to master. When children participate in kathak dance, they learn to develop these important qualities, which will serve them well as they navigate their lives as members of the social collective. Discipline and focus are essential for success in many areas of life, and kathak dance provides an excellent opportunity for children to develop these skills in a fun and engaging way.

Secondly, the kathak dance prepares children for their lives as members of the social collective by promoting cultural understanding and appreciation. Kathak is a dance form that is deeply rooted in Indian culture, and participating in kathak dance allows children to learn about and appreciate Indian culture in a more immersive and authentic way. By participating in kathak dance, children are exposed to Indian music, customs, and traditions, which can help to broaden their understanding and appreciation of the world around them. This is an essential skill for children as they grow up and become members of the social collective, as it allows them to navigate the complex and diverse world they live in with understanding and empathy.

Then finally, the kathak dance prepares children for their lives as members of the social collective by promoting physical health and fitness. Like all forms of dance, Kathak is a physical activity that requires the use of the whole body, and participating in kathak dance can help to improve children's physical health and fitness in numerous ways. Kathak dance can

help to strengthen children's muscles, improve their coordination and balance, and increase their cardiovascular endurance. These physical benefits are essential for children as they grow and develop and will serve them well as they become members of the social collective.

In addition, kathak dance can also prepare children for their lives as members of the social collective by providing a sense of accomplishment and self-esteem. Children participating in kathak dance and learning new skills can develop a sense of accomplishment and pride in their achievements. This can help to boost their self-esteem and confidence, which are important qualities for children as they navigate their lives as members of the social collective.

Kathak dance helps to develop children's physical coordination and body awareness. As they learn and practice different dance movements, children are challenged to use their bodies in new ways, which helps to improve their balance, coordination, and strength. This physical development is important for children's overall health and well-being, as it allows them to participate in a wide range of physical activities and sports, which can help to improve their physical fitness and prevent obesity.

Finally, the kathak dance helps children develop a sense of cultural awareness and appreciation. Kathak dance styles are rooted in specific cultures and traditions, and learning about the kathak styles can help children to understand and appreciate the diversity of the world around them. Also, dance is an important activity for children, as it helps to develop their physical coordination, emotional well-being, social skills, and cultural awareness. These skills and experiences are essential for children as they grow and develop into responsible and engaged members of the social collective. Whether through participation in dance classes, school programs, or community events, dance provides children with a rich and rewarding experience that helps prepare them for life's challenges and opportunities.

Participating in kathak dance can help improve children's physical health and fitness in numerous ways. Kathak dance can help to strengthen children's muscles, improve their coordination and balance, and increase their cardiovascular endurance. These physical benefits are important for children as they grow and develop and will serve them well as they become members of the social collective. Finally, kathak dance can prepare children for their lives as members of the social collective by promoting cultural understanding and appreciation. Kathak dance is a dance form that is deeply rooted in Indian culture, and participating in kathak dance allows children to learn about and appreciate Indian culture in a more immersive and authentic way.

Kathak dance requires dancers to remember and execute complex dance routines, which can help to improve children's memory and concentration. Additionally, kathak dance often involves problem-solving, as dancers must work together to coordinate stage movements and resolve any issues that may arise during rehearsals or performances. These cognitive skills are essential for children as they grow and develop and will serve them well as they become members of the social collective. Kathak dance requires dancers to work closely together as a team, and participating in kathak dance can help children learn how to communicate, cooperate, and work together effectively. These social skills are essential for children as they navigate their lives as members of the social collective. The kathak dance provides an excellent opportunity for them to develop these skills.

In conclusion, the results of this study conducted in London suggest that the consumption of dance practices does promote a sense of solidarity and social cohesion among children learning the Kathak dance. This study found that children exposed to Kathak dance practices reported feeling more connected to their peers and the greater dance community. They also reported feeling more accepted and appreciated by their peers and teachers, which increased their sense

of belonging and self-worth. Additionally, the participants reported feeling more confident in their dancing abilities and were more likely to take risks, explore new ideas, and collaborate with others. Overall, this study suggests that the consumption of dance practices can effectively promote social cohesion and solidarity among children learning Kathak dance.

5. What impact did COVID-19 have on the habit of experiencing dance in a dancer's life?

Although it is not the focus of this research, but it is vital to discuss the impact of a global pandemic on the lives of the dancers briefly. As noted in chapter four, this study was impacted by the events of a global pandemic, COVID-19. With the world being on lockdown, the widespread closure of dance studios, performance venues, and other spaces where dance is typically experienced has disrupted the daily routines and regular opportunities for dance practice and performance that many dancers rely on. This has had various effects on dancers, including financial strain, loss of community and social support, and reduced opportunities for creative expression and personal fulfillment. Therefore, it is essential to discuss the role of the COVID-19 pandemic in shifting habits of experiencing dance in a dancer's life.

The COVID-19 pandemic has significantly impacted how kathak dancers experience their craft, disrupting the dance industry and causing many dancers to change how they approach their art. Discussion on chapter five explores the impact of COVID-19 on the habit of experiencing dance in a kathak dancer's life. According to the data collected for this study, the children reported a shift in dance classes from offline to online learning, which has been a new and challenging experience for many dancers. The respondents note that while online classes are better than no classes at all, in-person classes are less effective than in-person classes for learning and practicing kathak dance.

The COVID-19 pandemic presented dancers with a unique set of challenges, but it has also allowed them to innovate and find new ways of experiencing dance. Many dancers in London turned to virtual platforms as a way to connect with others and share their work. These platforms can reach a wider audience than traditional in-person performances. An instructor of kathak dance also weighed in on the shift to online learning, stating that while online classes have benefits, such as reaching a wider audience and not having to worry about transportation, they are not the best way to learn kathak dance. The instructor notes that the embodied nature of dance is lost in online classes and that the presence of other dancers, teachers, and musicians is essential for learning and practicing Kathak dance.

In addition to the shift to online learning, the COVID-19 pandemic has also caused the cancellation of live performances, negatively impacting kathak dancers' livelihoods and opportunities to perform. The pandemic has also caused economic disruption and additional stressors and challenges for many kathak dancers in their personal lives. In addition, the cancellation of live performances has forced dancers to get creative with their practice and find new ways to dance, whether using outdoor spaces or experimenting with different styles and techniques.

Based on the discussion in chapter five, one of the most significant impacts of COVID-19 on the habit of experiencing dance for kathak dancers has been the disruption of classes and rehearsals. Many kathak dancers rely on regular classes and rehearsals to maintain their skills and stay in shape, and the pandemic caused these opportunities to be canceled or postponed. This forced kathak dancers in London to find alternative ways to practice and stay engaged with their craft, such as taking online classes or rehearsing at home. According to the Kathak dance instructors interviewed for this study, the embodied nature of dance is lost in online classes, and the presence of other dancers, teachers, and musicians is essential for learning and

practicing Kathak dance. This shift to online learning has also caused challenges for some dancers, such as difficulties with technology or unstable connections, and for instructors, who have had to adapt to new teaching methods and technology.

Another impact of the COVID-19 pandemic on the habit of experiencing dance for Kathak dancers has been the cancellation of live performances. Many Kathak dancers rely on live performances as a source of income and an opportunity to showcase their skills and talent. The pandemic has caused many live performances to be canceled or postponed, negatively impacting Kathak dancers' livelihoods in London and opportunities to perform. This has also had a financial impact on dance companies and organizations that depend on ticket sales and other revenue from live performances.

In addition to these impacts, the COVID-19 pandemic also caused many Kathak dancers to face additional challenges and stressors in their personal lives. The pandemic caused widespread economic disruption, and many Kathak dancers have struggled to make ends meet and support themselves financially. It has also caused social isolation and mental health challenges for many Kathak dancers, as they have been unable to interact with their colleagues and communities in the same way they did before the pandemic. These challenges have added stress and pressure to Kathak dancers' lives, making it more difficult for them to focus on their craft and experience dance the way they did before the pandemic.

Despite the challenges posed by the COVID-19 pandemic, many Kathak dancers in London have found ways to adapt and continue to experience dance in meaningful ways. Some dancers have turned to online platforms to teach and share their craft with others, while others have used the time to delve deeper into their practice and explore new ways of expressing themselves through dance. Developing new modes of teaching and preserving Kathak dance, such as

recorded classes and documentation, has also provided new opportunities for dancers to learn and grow in their craft.

The impact of the COVID-19 pandemic on the habit of experiencing dance in a dancer's life is likely to be long-lasting, and it is difficult to predict exactly how the landscape of dance will change. However, it is clear that dancers are resilient and adaptable and will continue to find ways to experience and share their passion for dance, even in the face of challenges and setbacks. Amid all the uncertainty and disruption caused by the COVID-19 pandemic, dancers need to stay connected to their practice and the dance community. Whether through virtual classes and workshops, social media, or outdoor dance sessions, dancers can find ways to continue experiencing dance and staying connected to the art form they love. This can provide stability and support during a difficult time and serve as a source of inspiration and motivation to keep moving forward.

The impact of COVID-19 on the habit of experiencing dance in a kathak dancer's life has been significant, with both challenges and opportunities for adaptation and growth. While the shift to online learning and the cancellation of live performances have disrupted the dance industry and caused difficulties for many Kathak dancers, they have also opened up new possibilities for how dance is experienced and shared. As the pandemic continues to evolve, it will be necessary for kathak dancers to continue to adapt and find ways to experience dance in meaningful and fulfilling ways.

6. What is the role of the body in learning things about self and others through dancing?

The theoretical framework of embodiment in this thesis provides insight into the role of the body in learning things about self and others through dancing. Embodiment refers to the process by which individuals use their bodies to interact with the world around them. Through

dance, individuals can use their bodies to express themselves creatively, explore different emotions and experiences, and connect with others physically and emotionally.

As discussed in chapter five, dance has long been seen as an embodiment of culture, offering insight into a particular society's values, beliefs, and practices. As a form of movement, it reflects the physicality of its participants and their inner lives. Dance can be seen as an expression of identity and a reflection of a group's collective and individual experiences. The concept of embodiment is central to understanding the role of dance in society. Embodiment is the process by which an individual's body, mind, and spirit become intertwined with their environment, their emotions, and their relationships. Through physical movement, dance allows individuals to express and experience their innermost feelings and beliefs. This expression conveys a sense of belonging and a shared understanding between performers and audience members. Kathak is a traditional form of Indian dance deeply embedded in Indian culture and values. It is a highly expressive form of dance that combines intricate footwork, facial expressions, and hand gestures to tell stories, express emotions, and convey messages. Kathak is considered an embodiment of Indian culture because it incorporates literature, dance, music, and ritual aspects into its performance. Kathak is an example of how dance can express emotion, identity, and culture. The movements of the dance often reflect the values of the culture they come from, as well as the individual's journey through life. Through Kathak, dancers can express their innermost feelings, aspirations, and connection to the world. By embodying their society's collective and individual experiences, they can create a powerful form of expression that speaks to both the performer and the audience.

In conclusion, dance is a powerful form of expression that can embody culture and values, as well as individual and collective experiences. Through physical movement, dancers can create

a powerful form of expression that speaks to both the performer and the audience. Kathak is an example of how this form of movement can convey messages, emotions, and identity.

As discussed in previous chapters, Kathak dance, a classical Indian dance form associated with North India, is renowned for its dynamic footwork, intricate rhythms, and elaborate hand gestures. It is closely associated with the Hindu religion and reflects the culture of North India. As a result, Kathak is deeply embedded in the cultural knowledge of India, and its performance is often seen as a form of embodied cultural knowledge. Kathak is generally performed by a solo dancer, who communicates a story through their movements. Its choreography is heavily influenced by Hindu mythology and religious rituals, as well as by Sufi and Persian poetry. This makes Kathak a powerful cultural expression and an essential part of India's cultural heritage. The body is the primary vehicle for conveying the story, and the dancer's movements are a metaphor for the narrative. Kathak dancers use a range of techniques, such as rhythmic footwork, gestures, facial expressions, and elaborate hand movements, to convey their stories. This use of the body to communicate meaning is central to the Kathak form and allows dancer to express their culture and heritage in an embodied way. Kathak is also a form of social commentary used to discuss social and political issues. Dancers often use their performance to comment on contemporary issues, such as gender inequality and caste discrimination.

Additionally, Kathak can be used to celebrate and commemorate important events in Indian history, such as the freedom struggle. Kathak is a powerful form of cultural expression, and its performance embodies cultural knowledge. Its stories, movements, and expressions are deeply rooted in Indian culture and heritage, and it is a powerful tool for conveying cultural messages. Kathak is a powerful medium for preserving and celebrating Indian culture, and its performance is an integral part of India's cultural heritage.

From exploring embodiment in Kathak dance through the dancers' perspectives, this study has examined how dancers relate to and experience their bodies through the practice of Kathak dance. As noted, embodiment refers to how the body is involved in the experience of self and the world. In the case of Kathak dance, embodiment refers to how dancers use their bodies to convey meaning, express emotion, and navigate the social and cultural dynamics of the dance form. Through the analysis of data collected from ethnographical fieldwork, the study has shown that dancers use their bodies to convey meaning and emotion and that the mastery of kinesthetics and control of the body is an integral aspect of Kathak dance.

This study in London has also acknowledged the hybridity of Kathak dance, as it incorporates elements from both Indian and Western dance traditions. It has also explored how dancers use their surroundings and communities as inspiration for their dance practice. Additionally, the study has examined how dancers understand and embody their relationships with others through their body space in the dance class.

The discussions in this study have demonstrated the importance of kinesthetics in Kathak dance, as it enables dancers to control and direct their movements and to improve their dance through muscle memory and kinesthetic awareness. The study also highlighted the role of kinesthetic empathy in transmitting dancers' kinesthetic movements to audiences and creating a sense of participation and immersion in the dance.

Moreover, the study has shown that kinesthetic awareness is essential for reducing the risk of injury and increasing the efficiency and effectiveness of body movement in Kathak dance. Additionally, the study has examined the role of touch and tactile cues in providing proprioceptive information to dancers and shaping their body movements and interactions with others.

The study examined the significance of kinesthetics in Kathak dance through interviews with dancers and observations of dance classes in London. Results showed that kinesthetic awareness and muscle memory are crucial for executing Kathak dance movements and techniques and that practice is necessary for building these skills. Kinesthetic empathy, the process by which audiences map dancers' movements onto their motor representation and experience a sense of immersion in the dance, was also identified as necessary. The role of touch and tactile cues in shaping body movement was explored, as well as the importance of kinesthetics in reducing the risk of injury and increasing the efficiency of body movement. These themes were all significant in the context of Kathak dance. This discussion has provided insight into the complex and multifaceted nature of kinesthetics in Kathak dance, highlighting how dancers use their bodies to convey meaning, express emotion, and navigate the social and cultural dynamics of the dance form.

Further, normative influences shape individuals' decisions to engage in Kathak dance. This chapter discusses how Kathak dancers may be influenced by various factors, including their community's cultural norms and values, the influence of family and friends, and their interests and passions. Normative influences refer to the cultural norms, values, and expectations that shape the behavior and decisions of individuals in a given society. In the context of Kathak dance, normative influences may play a significant role in shaping the decision of individuals to engage in this dance form, as well as their experiences and identities as dancers.

During the discussion, it is argued that normative influences play a significant role in the decisions and experiences of Kathak dancers. Cultural norms and values, the influence of family and friends, and personal interests and passions were all identified as essential factors shaping dancers' experiences. This suggests that normative influences may have a significant impact on the way that Kathak dance is performed and experienced.

The research suggests that the embodiment of cultural knowledge through dance can be important for dancers to understand and connect with different cultural norms and identities. What has been argued in this thesis in the analysis chapter on an understanding of the self and others through dance suggests that the acquisition of cultural knowledge through dance is often embodied in the physical movements of the dancer rather than being transmitted through language or semiotic codes. The dancer's body becomes deeply embodied in the dance moves, and the dancer experiences their body as an interactive partner and a tool to entertain the audience. The dancer's body also incorporates objects used in the dance, such as ghunghroos (dancing bells), as integral parts of the dancer's body. This incorporation of objects is a way of creating a complete understanding of a culture and its traditions. The research also suggests that the embodiment of cultural knowledge through dance can lead to altered states of consciousness, which can be seen as a form of artistic expression or a way to connect with spiritual traditions.

This research emphasizes the importance of the body and embodied experiences in acquiring and expressing cultural knowledge, mainly through dance. The arguments on Kathak dancers highlight the body's role in acquiring and expressing cultural knowledge. The dancers' physical movements and embodiment of cultural practices can be seen as a way of understanding and connecting with different cultural norms and identities.

The research suggests that dance can be an essential way for individuals to understand and connect with different cultures and traditions and that the body plays a central role in this process. Also, it emphasizes the importance of shared experiences in acquiring cultural knowledge through dance. The dancers' interactions with each other and their shared physical movements help to create a sense of unity and shared understanding. The research suggests that these shared experiences can be meaningful for dancers to learn and understand different

cultural norms and identities. The research also highlights the body's role in transmitting cultural knowledge and how the body can be used as a tool for artistic expression and connection with spiritual traditions.

Dance is a universal medium of artistic expression that can bring people together and facilitate the sharing of cultural knowledge and understanding. Through the body's physical movements and the shared experiences of dance, individuals can learn about and connect with different cultural norms, identities, and traditions. This embodied learning and understanding process is particularly evident in the traditional dance forms of various cultures, such as Kathak, which have a long history of being passed down from generation to generation.

In recent years, researchers have begun to explore how dance can facilitate the understanding of the 'self' and 'others' through the embodied experiences of the dancer. Through interviews with Kathak dancers, for example, this study found that the acquisition of cultural knowledge through dance is often embodied in the physical movements of the dancer. As the dancer becomes deeply embodied in the dance moves, they may experience their body as an interactive partner and a tool to entertain the audience.

The embodiment of cultural knowledge through dance can also lead to altered states of consciousness, which can be seen as a form of artistic expression or a way to connect with spiritual traditions. For some dancers, these altered states can provide a sense of transcendence or a deeper connection to the cultural traditions being expressed through the dance. At the same time, the altered states experienced by dancers may be viewed as strange or even cognitively impaired by outsiders, leading to misunderstandings or negative perceptions of the dance form. This highlights the importance of understanding the cultural context and significance of different dance forms to appreciate and truly and genuinely understand the dancer's embodied experiences.

In addition to the personal experiences of the dancer, the shared experiences of dance can also facilitate the understanding of 'the self' and 'others.' As dancers interact with each other and share physical movements, they can create a sense of unity and shared understanding. This can be particularly evident in group dance forms, where the dancers must work together and coordinate their movements to create a cohesive performance. Through the shared experiences of dance, individuals can learn about and connect with the cultural norms and identities of others, fostering a sense of cultural understanding and respect.

Overall, the research on the role of dance in facilitating the understanding of 'self' and 'others' suggests that the body and embodied experiences play a central role in the acquisition and expression of cultural knowledge. Through dance, individuals can learn about and connect with different cultural norms and traditions and use the body as a tool for artistic expression and connection with spiritual traditions. Whether through the personal experiences of the dancer or the shared experiences of dance, the body, and embodied experiences are crucial to understanding and appreciating the cultural significance of different dance forms.

1. Conclusion

This study successfully explored embodiment's unique contribution to transmitting culture through dance practices. Specifically, the research focused on how Kathak dance, a traditional Indian dance, promotes cultural understanding and social cohesion among children. The study analyzed the different categories of space, individual actors, systematic social context, behaviors, language, other forms of expressive culture, patterns of interaction, ideational elements, broader social systems, goals, motivations, or agendas of actors, human need fulfillment, and diversity, all of which play a crucial role in the cultural transmission of dance practices.

This thesis explored embodiment's role in learning about a culture through dance practices. The transmission of culture can be studied through various perspectives. However, the role of the body in promoting culture provides valuable knowledge to dance and cultural studies in sociology. This research will explore the impact of cultural transmission through dance practices to better understand how these practices shape individuals' cultural capital and relationship with self and others. This study helps in understanding how embodied movements of dance practices promote solidarity and social cohesion among the dancers, preparing them for better social collectives.

Kathak dance has been a part of Indian culture for centuries, and it has evolved over time to become a unique form of expression. Through its embodied movement and practice, kathak dance teaches children about Indian culture in various ways. As participant observation, using the following categories, the study recorded the following observations:

Space: Historically, kathak dance is typically performed within a traditional Indian space, such as a temple or a community gathering place. This physical space emphasizes the cultural significance of Kathak and provides an immersive environment for children to learn about Indian culture. This researcher recorded two spaces. The geographical dance shared by the dancers learning Kathak dance school in London and the 'third space' or the 'space in between' as discussed in the analysis.

Individual Actors: The individuals who practice kathak dance are usually part of an established dance troupe trained in traditional techniques. In this research, there were no individual actors as the children were learning and practicing Kathak as a group which allows for a structured learning experience in which the children learn about the culture through movement and example. However, the experiences of teachers and parents can make them individual actors, as many recorded to learn or dance solo.

Social Systematic Context: Kathak dance is traditionally performed within a group, allowing the children to learn about the importance of collaboration and teamwork. The dancers demonstrate the importance of community and the value of collective behavior in Indian culture.

Behaviors: Kathak is a form of storytelling that relies heavily on facial expressions and gestures to convey the story. Through these behaviors, the children learn about the nuances of Indian culture and how to communicate effectively.

Language: Kathak is a form of musical storytelling, and the language used is a combination of Hindi and Sanskrit. This introduces the children to the various languages used in Indian culture and helps them to understand the intricacies of communication. However, the communication language in the dance classes was observed to be English.

Other Forms of Expressive Culture: Kathak traditionally accompanies Indian music, often featuring classical instruments such as the sitar, harmonium, and tabla. This allows the children to deepen their understanding of Indian music and appreciate its complex rhythms and melodies.

Patterns of Interaction: Kathak is typically performed in a group setting, allowing the children to learn about the importance of working together and respecting each other's contributions. The group interactions also emphasize the importance of collaboration and respect for the group's collective goals.

Ideational Elements: Kathak is a form of storytelling, and the stories often feature traditional Indian themes such as honor, courage, and loyalty. These ideational elements provide a strong foundation for the children to understand the values and beliefs of Indian culture.

Broader Social Systems: Kathak is a form of folk art that is rooted in Indian culture and is strongly influenced by Hinduism. The children learn about the broader social systems that have shaped Indian culture and how they continue to shape the way it is practiced today.

Goals, Motivations, or Agendas of Actors: The goal of kathak dance is to tell stories and express the emotions of the performers. The children learn about the importance of expression and how it is used to communicate with others.

Human Need Fulfillment: Kathak dance allows the children to explore their creativity and express themselves in a safe and supportive environment. This helps to foster a sense of self-confidence and encourages the children to take risks and explore their own ideas.

Diversity: The diversity of Indian culture is reflected in kathak dance and its practitioners. The children learn about the various cultural influences that have shaped Indian culture and the importance of respecting and celebrating these differences.

Therefore, by engaging in Kathak, children gain a deeper understanding of their culture and the richness of the Indian experience through embodied movements of dance practices. Kathak can help children develop a sense of identity and belonging. The art form traces its roots to the ancient Hindu traditions deeply embedded in Indian culture. Through Kathak, children can learn about the values, beliefs, and practices of this rich tradition. The art form allows them to explore different emotions and experiences through their body movements. It can help children to appreciate India's culture and history, which can be passed down to future generations. Kathak can also help children develop physical skills such as strength, balance, coordination, and flexibility. Through repetitive practice and training, children can improve their physical abilities and become more adept at performing the movements of Kathak.

Additionally, Kathak can help children develop self-discipline and perseverance, as mastering intricate footwork and hand movements require dedication and focus. Kathak is also an excellent way for children to express themselves creatively. It can help children better understand their own emotions and how to express them in a positive and meaningful way. Overall, engaging in Kathak offers children a wealth of benefits. From developing a deeper understanding of their culture to gaining physical and emotional skills, Kathak can help children to grow and develop in meaningful ways.

This research argues that children can learn and adapt to culture through embodied movements of dance practices. By learning an Indian classical dance form, the children embody Indian culture through bodily movement.

As a Kathak dancer, my insider-outsider position significantly impacted my research of the embodied transmission of culture in Kathak dance. On the one hand, being an insider allowed me to access the culture and community with ease and comfort, as I was already familiar with the language, music, and dance techniques. This allowed me to develop a deeper understanding of the cultural context and the meanings behind the dance movements.

On the other hand, being an insider also posed some challenges for me. I had to be reflexive and aware of my biases and assumptions, which could have influenced my interpretations and analysis of the data.

Overall, my insider-outsider position allowed me to bring a unique perspective to the research and navigate the complexities of studying a cultural practice deeply rooted in tradition and history. By being reflexive and critical of my biases and assumptions, I made a meaningful

contribution to the knowledge and understanding of the embodied transmission of culture in Kathak dance in London.

This study limits its discussion of gender in dance practices as all the respondents identified as females. Secondly, because the research was primarily ethnographic, the researcher was the primary research instrument; events of COVID-19 caused a lot of delay and restrictions, making it initially difficult to enter the field. Exploring the dancing body through the gender lens can be exciting research for the future.

The study's findings have significant implications for sociology and cultural studies as they provide a deeper understanding of the role of embodiment in cultural transmission. This research highlights the importance of dance practices as a medium for promoting cultural understanding and social cohesion among individuals. The study also points out that dance practices like Kathak can help develop a sense of identity and belonging among children. It provides an avenue for exploring creativity, self-expression, and personal growth.

Furthermore, the study's significance extends beyond sociology and cultural studies. The research findings can also be relevant to the education system. Incorporating dance practices like Kathak into the curriculum can provide a unique and valuable way of promoting cultural understanding and social cohesion among children. The findings of this study could be used to develop educational programs that focus on embodied learning, promoting cultural awareness, and encouraging teamwork and collaboration.

In conclusion, this study provides valuable insights into the cultural transmission of dance practices and the role of embodiment in promoting cultural understanding and social cohesion. It highlights the importance of dance practices like Kathak in promoting cultural awareness, identity, and personal growth. The research can be relevant not only to sociology and cultural

studies but also to the education system. Overall, this study has significant implications for promoting cultural understanding and social cohesion, and its findings can be used to develop educational programs that incorporate dance practices as a means of embodied learning.

This research highlights the importance of studying dance through the lens of Sociology to provide a unique perspective on social interaction and cultural expression. By studying dance, sociologists can gain insights into how social norms and cultural values are transmitted and reinforced. Through the lens of dance, researchers can examine how individuals and groups express themselves, negotiate power dynamics, and create meaning through movement.

The research findings on dance in Sociology significantly affect our understanding of culture, identity, and society. For example, studies on the role of dance in the formation of national identity have shown how dance can be used to reinforce and celebrate shared cultural heritage. On the other hand, research on dance as a form of resistance has revealed how marginalized communities have used dance to challenge dominant social norms and assert their cultural identities.

Furthermore, the study of dance in academia helps to contribute to our understanding of how artistic practices and cultural traditions are transmitted across generations. It highlights the importance of dance as a form of cultural heritage that can connect individuals to their cultural roots and strengthen community bonds.

In addition to its contributions to Sociology and academia, the study of dance has broader implications for cultural understanding. It can foster empathy and cross-cultural communication by providing a window into the cultural practices and values of different

communities. It can also help us appreciate the diversity of human expression and recognize the universal human desire for creative expression and connection.

The study of dance is a valuable and unique field that contributes to our understanding of culture, identity, and society. Its findings have important implications for the broader field of Sociology and cross-cultural understanding and appreciation.

8. References

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