

1. Record Nr.	UNISA996312639803316
Autore	Kamath Harshita Mruthinti
Titolo	Impersonations : The Artifice of Brahmin Masculinity in South Indian Dance // Harshita Mruthinti Kamath
Pubbl/distr/stampa	Berkeley, CA : , : University of California Press, , [2019] ©2019
ISBN	0-520-30166-8
Descrizione fisica	1 online resource (xv, 225 pages) : illustrations; PDF, digital file(s)
Disciplina	306.4/846081109548
Soggetti	Brahmans - India, South - Social life and customs Female impersonators - India, South - Social life and customs Gender identity in dance - India, South Kuchipudi (Dance) - Social aspects - India, South SOCIAL SCIENCE / Anthropology / General
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Frontmatter -- Contents -- Illustrations -- Acknowledgments -- Note on Transliteration -- Introduction -- 1. Taking Center Stage: The Poet-Saint and the Impersonator of Kuchipudi Dance History -- 2. "I am Satyabhama": Constructing Hegemonic Brahmin Masculinity in the Kuchipudi Village -- 3. Constructing Artifice, Interrogating Impersonation: Madhavi as Vidusaka in Village Bhamakalapam Performance -- 4. Bhamakalapam beyond the Village: Transgressing Norms of Gender and Sexuality in Urban and Transnational Kuchipudi Dance -- 5. Longing to Dance: Stories of Kuchipudi Brahmin Women -- Conclusion: Rewriting the Script for Kuchipudi Dance -- Notes -- Bibliography -- Index
Sommario/riassunto	Learn more at www.luminosoa.org . Impersonations: The Artifice of Brahmin Masculinity in South Indian Dance centers on an insular community of Smarta Brahmin men from the Kuchipudi village in Telugu-speaking South India who are required to don stri-vesam (woman's guise) and impersonate female characters from Hindu religious narratives. Impersonation is not simply a gender performance circumscribed to the Kuchipudi stage, but a practice of power that

enables the construction of hegemonic Brahmin masculinity in everyday village life. However, the power of the Brahmin male body in stri-vesam is highly contingent, particularly on account of the expansion of Kuchipudi in the latter half of the twentieth century from a localized village performance to a transnational Indian dance form. This book analyzes the practice of impersonation across a series of boundaries-village to urban, Brahmin to non-Brahmin, hegemonic to non-normative-to explore the artifice of Brahmin masculinity in contemporary South Indian dance.
