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The space of the studio portrait, in many ways, remains little changed today. While some of the visual signifiers employed in the nineteenth century have vanished, an understanding persists of how the space of the studio operates in creating idealised images of self. This paper explores the legacy of nineteenth century portrait photographs in the construction of contemporary portrait images. It asks how this photographic space has been deployed in the aftermath of colonialism to articulate contemporary Indian subjectivities.

**Sally Gardner: 'Listening and Dancing: Odissi across Cultures'**

I want to take the opportunity afforded by this conference on post-colonial writing to reflect upon the oral aspects of the transmission of knowledge in a research interview. I want to view the interview as a singular event of narration. I want to use the theme or ‘content’ of my interview with a young Bengali-Australian dancer to draw attention to the interview ‘form’. The interview occurred because of my interest in how this dancer had come to learn Odissi dance, how knowledge of Odissi had passed to her. In retrospect, I am trying to see myself as someone to whom, through the face-to-face interview, knowledge was ‘passed’ orally, not textually. I am trying to think about it in terms of some of the principles of orality discussed by Walter Ong (1982), and through the concept of ‘enunciation’ which foregrounds not the content of a statement but the ‘position of the speaking subject in the statement.’

Dance is an oral culture. It is a set of practices transmitted from body to body. You cannot learn dancing from a book. The western researcher however learns a lot about dance of other cultures from books and articles. From my own reading I have been alerted to, and become conversant with, many of the complex negotiations of gendered, historical, national, class and aesthetic meanings at work in Classical Indian Dance practices.

I learned something of the limits of literacy, however, through the experience of interviewing Sunita (not her real name) about her learning and background in Odissi dance. She has had Odissi knowledge passed on to her in a quasi-traditional guru-sisya relationship. Her authority is in her dancing - she now embodies Odissi dance in her person - and her experience is in the oral modes of transmitting dancing knowledge. Through her telling me, through remembering out loud she was reenacting or rehearsing the ‘orality’ of her dance knowledge.

In my conversation with Sunita, then, wasn't it a question not of what she might say about Odissi, of what discourses she might deploy, but of what she as the
subject of her own enunciations might say to me? It was also a question of how I might have listened to her and what I was able to hear.

Peter Goldsworthy: 'The Ocean that Unites Us, The Froth that Divides Us: Thoughts on Biology and Culture'

Literary forms - poetry, lyric, story, metaphor - arose in our evolving, pre-literate brains primarily as methods of remembering and storing knowledge. How these deep biological structures take different surface forms in different cultures will be the subject of this talk, with reference to the Mahabharata and the Bible and Aboriginal Dreamings, to 6th-century BC Northern India and 5th century BC Athens, to Socrates and the Buddha and Ajita Kesakambala, to R.K. Narayan and Les Murray.

Devika Goonewardene: Indian Knowledges of the International

This paper is about the trials and tribulations associated with teaching knowledges of and on India as part of an international relations course in an Australian university. While postcolonial studies establishes as a necessity the ability to read a culturally different text in and against the universals of Western knowledge forms, this is a need and skill that has yet to make its way into the mainstream of the discipline of international relations. Thus despite the production and global circulation of postcolonial forms of knowledge on India and the international through work in literature, history and cultural studies, the reception of such work in the Australian metropolitan university has to contend with both the antipathy of students and the spectre of neoliberalism as the standard by which the value of such knowledge is judged. Faced with such challenges, this paper charts the ways in which students of a postcolonial international relations have been cajoled into appreciating the work of Bengalis such as Ashis Nandy, Partha Chatterjee, Nabaneeta Dev Sen and Amitav Ghosh as windows into nondisciplinary ways of seeing and understanding India and the international.

Peter Groves: 'Post-colonial Prosody: Isosyllabics and Indo-Anglian Poetry'

Despite the long-standing cultural prestige of French poetry, the practice of isosyllabics — of measuring, that is, the line of verse by a simple