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Register Number:

Date & Session

**ST JOSEPH’S UNIVERSITY, BENGALURU -27**

**II SEMESTER OPEN ELECTIVE- BA/BCOM/BSC/BBA/BVOC**

**END SEMESTER EXAMINATION: April 2024**

**(Examination conducted in May/June 2024)**

**OPEN ELECTIVE**

**TSOE 02 - JHATAK MATAK**

**(For current batch students only)**

**Time: 2 Hours Max. Marks: 60**

**Instructions :**

1. **This paper is for students of II Semester who have chosen the Jhatak Matak Open Elective.**
2. **This paper contains THREE printed pages and THREE Parts.**
3. **You may use a dictionary.**

**Part A**

1. **Read the following article “Okay to Dance” by Anupama Katakam that appeared in *The Hindu*:**

In 2005, Maharashtra Deputy Chief Minister and Home Minister R.R. Patil shut down the so-called dance bars at restaurants because they were “damaging the culture of the State and were fronts for prostitution”. Patil’s move was contested by bar owners', bar workers' and bar dancers' unions as well as women’s associations and the Fight for Rights of Bar Owners Association. After a long and tough battle, the Supreme Court, on July 17, lifted the ban on these establishments and slammed the State government for taking an extreme position.

Patil’s decision led to the shutting down of nearly 400 bars and put close to 75,000 dancers and 40,000 workers out of business. Reports at that time said the State would lose Rs.3,000 crore annually if it pulled the shutters down on dance bars. Patil, however, continued with what seemed to have become a personal crusade and even attempted to shut down bars in general.

Patil said the State would seek legal advice on how to keep the dance bars shut. In 2005, it had amended the Bombay Police Act, 1951, to ban dancing in permit rooms, beer bars and eateries. He said the government had the option of amending the Act again so that the ban continued. Even if the law is not amended, Patil can make it difficult for hoteliers/bar owners to renew licences, says Arvind Shetty, president of the Indian Hotel and Restaurant Association (AHAR). Nonetheless, he believes it will take not more than a week’s time for many bars to reconvert themselves. “The more important task is to get back the artistes and the clientele,” says Shetty.

When dance bars shut in 2005, several of them became orchestra bars, some just converted to ordinary bars and some shut down. The dancers, several of whom came from poor backgrounds, were promised rehabilitation, but Patil said only Maharashtrian women would be rehabilitated. That left out about 90 per cent of the dancers.

In its judgment, the Supreme Court said that instead of a complete ban on dance girls in pubs and bars, the State government could consider the alternative suggestions made by a State-appointed committee, such as banning dance girls from exposing their bodies or wearing tight and provocative clothes during performances. And, they could have railings built around the dance floor to prevent any untoward incident.

Chief Justice Altamas Kabir also said, “The State has to provide alternative means of support and shelter to persons engaged in such trades or professions, some of whom are trafficked from different parts of the country and have nowhere to go or earn a living after coming out of their unfortunate circumstances.” The judges said, statistics show that many bar dancers have no other skills through which they can earn a living. Some may do it by choice, but they believe few women will actually want to do it as a profession. They are practically forced into it.

1. **Answer ANY 3 questions in about FIVE sentences. (3x5=15)**

1. What is the understanding of “culture” in this instance? How do you view this charge that dance bars “damage” the “culture” of the state?
2. Katakam writes, “Patil, however, continued with what seemed to have become a personal crusade and even attempted to shut down bars in general.” Why do you think the writer refers to this act as a “personal crusade”?
3. Why do you think the word “dirty” is often prefixed with dancing?
4. Do you think there is a societal perception that dancing as a skill is not economically viable? Why?
5. **Answer the following questions in about 100- 150 words. (3x10=30)**
6. In an interview with film historian Nasreen Kabir, choreographer Saroj Khan said “The song words tell us how to shape the dance. So, I think my work starts from when I first listen to the song.” What do you think is the relationship between lyrics and dance? Do you dance to the words or to the beats of a song? Elaborate.
7. Item songs have long been criticised for their objectification of the female body. Even so, do you think it is possible to see them as sites of liberation for both dancer and/or viewer? Discuss using song and dance numbers you are familiar with.
8. What other regional equivalents for “Jhatak Matak” can you think of? What would be it closest English translation? Explain your choices.
9. The 1980s in Indian cinema were known as the glorious era of Disco. As the Bee Gees topped the charts with their music and John Travolta ushered America into the era of Disco dancing, Indian cinema embraced its characteristic approach: seizing upon a trend and infusing it with its own distinctive flavour. What, in your opinion, do you think accounts for the popularity of the disco number? Discuss your favourite disco number in any regional language. **Your answer should not exceed 200 words. (15 marks)**

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