



# REVIEW OF RESEARCH

ISSN: 2249-894X

IMPACT FACTOR : 5.7631 (UIF)

VOLUME - 10 | ISSUE - 9 | JUNE - 2021



---

---

## INDIAN DANCE ADAPTATION INTO DIGITAL REALM: A NEW AGE OF FREEDOM

Nancy Abraham<sup>1</sup> and Dr. Sheela Shridhar<sup>2</sup>

<sup>1</sup>Assistant professor, Kristujayanti College, Bangalore.

Research scholar, University College of fine arts Mysore.

<sup>2</sup> Supervisor, Professor of dance, University College of fine arts Mysore

### ABSTRACT

Technological transition has made Performing arts possible to reach a wider diversity of audience in terms of learning, practicing and performing. Dance, music and theater in current scenario started utilizing wider range technical materials. It's observed that the deeper relationships between performing arts and technology developed in recent past due the pandemic scenario. Indian performing arts are considered to be 1000s of years old and it's preserved and transferred mostly in oral tradition. Guru or a teacher directly train and mentor the disciples with personal touch. Disciples learn and contemplate followed with recreating the art form. Data was mostly left unrecorded or not documented. Hence we lost many things during the transition. However Digitalization in the field of performing arts brought wider audience, on the other end live performances and its audience start diminishing comparatively from the olden days. At the same time it was enough challenging with its technical issues pertained during the shift of teaching and learning pedagogy from Gurukula (ancient Indian education system where you live and learn with teacher) to online platforms.



**KEYWORDS:** Performing arts, Indian performing arts, Indian art education, art education in covid- 19, Technology in art education.

### INTRODUCTION

In Digital Realm are we facing a new age of freedom in the field of performing arts?

Whatever the era, at our best we humans are storytellers, and as the tools change around us we retain a perennial desire to transform impression and information into narrative. For example Indian classical dances are considered to be 1000s of years old and it's preserved and transferred mostly in oral tradition and rest of them can be traced from inscriptions and manuscripts. Some can be traced from sculptures and paintings. Over the period we must be lost many aspects of performing arts which were not chronologically recorded. Digital inversion has made it possible in recording and preserving the art form in a better manner. For example durable plastic video disc 'read' by laser beam that will not deteriorate for a period of the order of 100 years and that can store approximately 145,000 images is now being produced. It is foreseen that this type of video disc will be a substitute for books and a superior means for storing information.

*How technology would relate to the performing arts, however, is a subject that frightens me? The dehumanization of so much contemporary music and the spreading blanket of television depress me. So I not only have no opinion, but I'm rather frightened. – Artist*

### **Dance and Music in 21<sup>st</sup> Century**

1) Access - Wide range of access in term of audience – You tube/ Face book and other visual media. a decade's back audience were remained as your near and dear once. But now we have audience around the globe. Way back classical arts remained as a group of people 'rights. For example Kathakali was allowed to watch only by a particular cast. But now the distance is all about tip of your finger and mobile. Everything could make it possible by a single click. We live in a most comfortable external environment.

2) Dance and Music moved from Temple to theater. Modification in the structure of stage and its technology which have bought a predominant change in the choreography. Initially we have audience seated at the all direction and we keeps repeating a single step all the sides and now stage was set in single angle audience and yet to keep up the tradition alive certain school of dance follow the same system. It's time to evolve.

3) From last couple of decades in the field of Music there is a drastic change. We could see barely any live recording. Technology has fixed its space right from voice, instruments, editing and compositions. Music became more contemporary with advanced instruments and its editing.

4) Lights, costume, Photography and stage set up have paved a path altogether a different stream of Art education. In each vertical Technology have so advance that there is a serious learning required for the better support or mutual benefits of Technology and performing arts

5) Intellectual Property. Having the wide framework of technology, and given potential access, how can artists protect their legal and commercial interests on the production or creation that have made? Copy rights and plagiarism have another fruit of advanced technology.

6) Art education made possible through advanced technology. The Gurukula sampradaya started fading away. Dance and Music education have come out from Temple to class rooms and then it has become more institutionalized. Post Independent India has noticed more dance Institutions. Dance Music Academics have accepted as other subjects.

### **Role of Guru in Digital Realm**

*In his mono- graph on the Natyashastra, P.S.R. Appa Rao (1967, 41) explains that, according to Bharata, the author of this scripture of performance, "an acharya or a teacher should have an intrinsic knowledge of vocal and instrumental music, dance, rhythm and movement. He should further have imagination, intelligence, creative faculty, memory, sharpness and capacity to shape the taught. The shishyas, or the taught, on the other hand should be intelligent, retentive, appreciative, devoted, and enthusiastic and must have an innate desire to excel." Again, Appa Rao (1967, 9) writes that Bharata taught the dictum of the Natyashastra to his disciples "who were intelligent, sharp, bold, industrious, steadfast, and were endowed with the faculties of grahana or reception, dhaa- rana or retention, jnaana or absorption, and prayoga or expression."*

Dance and music have always learned from the feet on an Acharya. Indian tradion is much famous for its Srvana, Manana and Nidhityasana concept. New interventions like Skype, You tube and other social medias and communicating tools made aspirants to learn the art form from anywhere in the globe.

*Each race contributes something essential to the world's civilisation in the course of its own self-expression and self-realisation. The character built up in solving its own problems, in the experience of its own misfortunes, is itself a gift which each offers to the world. The essential contribution of India then, is simply her Indian-ness. Her great humiliation would be to substitute or to have substituted for this own character (svabhava) a cosmopolitan veneer, for then indeed she must come before the world empty-handed. (Ananda K. Coomaraswamy, 'The Dance of Shiva', in Fourteen Indian Essay.*

### Contemporary verses Classical-

In each Indian classical dance it has its own styles and traditions followed by region and Gurus influence. Over a period it evolved as styles or Bhanis. We often heard the term called 'contemporary', creative or modern verses tradition. If there is a comparison in pre and post independent India's Classical dance and music we could see a new definition of classical. The contemporary or creative at the time of pre Independent India could be classical much later 10 years. It has metamorphosed into another expression in each decade.

The famous dancer Leela Samson says Musical instruments, for instance, that we have adopted as our own, like the violin, the French harmonium, the saxophone, the mandolin, the guitar, the clarinet and the piano - the last has several avatars in keyboards, synthesisers, harmoniums, etc. - these all have roots in foreign lands. Yet they have a life in India that goes back several centuries. Practitioners of these do not acknowledge these to be anything but indigenous. They should be eligible to get national awards as classical Indian instrumentalists. Yet the piano and an Indian who plays classical music on it is denied one because the instrument is deemed 'foreign'. I am not sure, but does the violin or mandolin or guitar look more Indian or less Western to you, than the piano? Is it the size of the instrument what we are prejudiced against? Or are we still heckled by the name, the looks and, perhaps, the color. It is not that these nomenclatures are not valid. It is simply a question of what your values in art are and what your philosophy.

### Summery-

Dance has occupied a central place in educational society since the times of the ancient philosophers Plato and Aristotle, who believed that dance can contribute to aesthetic, moral and intellectual values; as well as to enhancing physical adeptness and overall well being. Curtis L carter (pp 293 - 299)

Indian art is known for its oral tradition and Guru Shishya relationship. Over a period though we are losing the same in one hand we do make our Indian art reach around the globe using technology. Of course we left with few live audiences for live stage shows technology have made it possible to show your effort in a wide range of audience. However in stage shows people watch and forget where in at the current scenario performer still lives in phone, you tube and face book for ever and audience watch you more closer than in the stage and there is a rewind button unlike the live shows to watch you better. So beware. Regarding the interrelationship between technology and arts education, further exploration was deemed worthy of pursuit by the group at large or by independent parties. If, for example, video, computers or e-mail can be harnessed successfully for arts education and early exposure to the arts, then technology can truly play a pivotal role in helping to develop new audiences.

### REFERENCES

- 1) Leonardo, (1980) report on the international workshop seminar on the interaction of Arts and technology ,Vol. 15, No. 1, pp. 49-50, 1982 Printed in Great Britain.
- 2) Nesi, Paol, Information technologies for performing arts, Media access and entertainment. -ISBN 978-3-642-40050-6 (page no 192)
- 3) Leonardo, The Performing and Visual Arts and New Technologies Seminars Vol. 28, No. 2 (1995), pp. 149-154 (Presented in The New York International Festival of the Arts)
- 4) Leela, Samson, Classical Dance in Contemporary India, Social Scientist, Vol. 42, No. 5/6 (May-June 2014), pp. 3-18.
- 5) Puranam, Madhavi An Indian Analysis of Aesthetics: The dance , The dancer and the spectator. (page no 162) ISBN 8170175550, New Delhi Publications.
- 6) Chatterjea Ananya, Training in Indian Classical Dance: A Case Study, Source: Asian Theatre Journal, Vol. 13, No. 1 (Spring, 1996), pp. 68-91, Published by: University of Hawai'i Press.



**Nancy Abraham**

Assistant professor, Kristujayanti College, Bangalore.

Research scholar, University College of fine arts Mysore.