

Experimenting with Digital Media in Theatre: A case study based on Urban Performances

A thesis submitted during 2020-21 to the University of Hyderabad in partial fulfilment of the award of a Ph.D. degree in Department of Theatre Arts, S.N. School of Arts and Communications

By

Murali Basa



Department of Theatre Arts

SN School of Arts & Communications

**University of Hyderabad
Hyderabad-500 046
India**



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Name : Murali Basa

Signature of the Student:

Regd. No. 10SNPT01



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University of Hyderabad

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नामांकन

Enrolment No.

10SNPT01

विद्वान का नाम

Name of the Scholar

Murali Basa

पाठ्यक्रम

Course of Study

Doctor of Philosophy

शोध प्रबंध का शीर्षक

Title of the Thesis/dissertation/project

***“Experimenting with Digital Media
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परीक्षक का नाम

Name of the supervisor

Prof. B. Anantha Krishnan

विभाग / स्कूल

Department/School

**Theatre Arts, S.N. School of Arts
and Communications**

दिनांक / Dated

Controller of Examinations

EXPERIMENTING WITH DIGITAL MEDIA IN THEATRE: A CASE STUDY BASED ON URBAN PERFORMANCES

Submitted

by

Murali Basa

(Regd No. 10 SNPT 01)

**A Dissertation Submitted to the University of Hyderabad
for the Degree of Doctor of Philosophy**



**Department of Theatre Arts
SN School of Arts & Communications
University of Hyderabad
Hyderabad-500 046
India**

December, 2021



This is to certify that the thesis entitled “**Experimenting with Digital Media in Theatre: A case study based on Urban Performances**” submitted by **Mr.Murali Basa** bearing registration number **10snpt01** in partial fulfilment of the requirements for award of Doctor of Philosophy in the School of **SN School of Arts & Communications** is a bonafide work carried out by him/her under my supervision and guidance.

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1. **Inheritance and growth of Kuchipudi Dance**, Dogo Rang Sang Research Journal, Volume 11, Issue 1, March 2021, 14-19, ISSN 2347-7180 UGC care group 1 journal
2. **Social impact though polemic street theatre performances of Jana Natya Manch**, MUJHSS, Vol Issue 2 , 2019, 116-122, ISSN 2395-7352, Peer reviewed journal and has made presentations in
 1. “**Media is as an intra and inter image on the stage**”, International seminar, IFTR, Hyderabad, 2011
 2. “**A social networking space for interactive and interpretative sharing of ideas on a pervasive digital technologies :Facebook**”, Dept of Malayalam, University of Chennai 2012

Further, the student has passed the following courses towards fulfilment of coursework requirements for Ph.D.

Course Code	Name	credits	Pass/Fail
TA 801	Research Methodology	4	Pass
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TA 811	Performance Theory and issues in Indian Theatre	4	Pass
TA 812	Mapping the question (exploring the topic with Supervisor)	4	Pass

Supervisor

Head of the Department

Dean of the School

DECLARATION

I hereby declare that the dissertation entitled “*Experimenting with Digital Media in Theatre: A case study based on Urban Performances*” supervised by Prof B. Ananth Krishnan is my original work in the Department of Theatre Arts, University of Hyderabad, and has not been submitted for a degree or diploma or for publication elsewhere.

Date: 8th Dec,2021
Place: Hyderabad

Murali Basa

To

My Lovely Daughter

My Parents

My wife

&

Those performers, Directors and Theatre Community

Acknowledgments

The present research on “*Experimenting with Digital Media in Theatre: A case study based on Urban Performances*” is my own deliberate choice which inspired me because of my freelance work in theatre as a theatre practitioner.

The previous studies in the Social Sciences, Theatre Arts, Cultural Studies and the urban praxis Studies have provided basic information on using the new media and did not appeal greatly to understand the director's work during the emergency of digital technology and its applications.

After my post-graduation at the University of Hyderabad, I worked in school and Bhoomika Creative Dance center, Delhi, as a production Assistant which provided me an excellent opportunity to work with eminent directors and involved in their practices of theatre works. I witnessed many plays at different auditoriums. The spectacles and visual treatment to the text with new technology

I have been impressed to know more about the technology used for interactive performances and different director's work performed at various venues.

However, apparently with a basic idea about the software and technology and without knowing my research objectives, I sincerely tried for a long time to somehow be made to fit in the disciplinary boundary of Performing Arts and individual praxis of theatre Directors. .And since then, I started a journey to understand better the performances being influenced by advanced technology in urban areas, especially in Delhi Capital.

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Chapter I: Introduction

Theatre Technology: History and applications

1.1 Theatre and Technology

Theatre has evolved through different ages to a very complex and ever-evolving form of art. “The term ‘*Theatre*’ comes from the Greek word, ‘*Theatron*’, which means ‘*place of seeing*’”. From that period, people have witnessed billions of plays across the world. In the present innovation age, human existence is affected by innovation; we can't prevent the effect from getting innovative technologies on our every day exercises and its development and in theatre. Theatre performances have been affected by technology. While most of the Indian theatre forms influence the costumes, culture, makeup, and presentation style, the technology had given scope to create visual spectacles during the performances. Indian traditional theatre forms used to happen in front of oil lamps. Kathakali and Krishnaattam from the state Kerala, Nautanki of Up, Bengal's Jatar, Assam's Mobile theatre, Goa's Tiatr, Surabhi Theatre of Telangana are examples of different influenced theatre performances by technology.

It is believed that the rich tradition of practicing Indian theatre, as per the Natyashastra, is based on oral presentation with restricted stage directions without any influence of technology. With the invention of electricity, regional theatres have influenced western scripts, Western theories, and practices under British Rule. Thus the solid oral traditional forms under petromax lights, oil lamps reached the proscenium stages by adopting into the texts. The performances in modern times took lighting techniques, stage techniques, and later on, digital technology engaged the audience to feel the sensorial experience throughout the performances. Spoken and language content have transformed and given scope to visual content. In traditional theatre, the expression of actors

happens with the feeling and emotion while he was performing, but later performances in India, the text is made into visual images. The text in these performances is converted into pictorial representations through computer technologies and mobile applications. The technological inventions deliberate by theatre performance praxis are adopted to combine other dramatic elements, lighting and sound design. These technical experiments in theatre preparation have opened the door to incorporate multimedia in the presentation to convey new artistic opportunities and open up gigantic scenarios for inventiveness.

1.2 Historical overview

The Greek Plays performed for the god Dionysus, the god of wine and fertility. The chorus sings hymns and dithyrambs. These people have developed wearing costumes and masks. In the 6th century BC, Pisistratus organized many public festivals dedicated to Dionysus, the day centered on Music, Dance, and Poetry. During this period, the wealthy people donated *choregia* taxes and sponsored the plays performed by one actor later called thespian. But later, the Greek playwrights started writing extended plays by adding additional characters, prologues. The trilogies had prologue, parados, episode, stasimon, and exodus much closer to modern theatre than poetry recital. The Greek theatres have made amphitheaters, stadiums in comfort and acoustic manner to reach many audiences. The spectator in current times gets the experience of surround sound experience; the Greeks might not have the same kind of technology but have an effective, advanced audio system in their Amphi theatres. The Greek architect deliberately made arrangements in the audience gallery for a better view and the seats to reflect and amplify the sound from the theatre. Thus the spectators can watch the performances and have clear dialogues while they were performing. As a result, people witnessed so many performances during that time.

In Greece, both tragedy and comedy took place from religious ceremonies. The chorus of the Greek plays sits in a semi-circle and renders the hymns praying to the god and indulging the unrehearsed dance. The first movement occurred when one of them separated from the group uttering lines to which the chorus collectively replied. Later, the chorus lost its original function as the protagonist. According to the set, the restricted tragic dramas stories set of legendary themes: the chorus shifted from its position, and the scenes took place. The stone-made raised seats provided to spectators, the space for the chorus became 'orchestra,' and the buildings became the performers' background. All the plays were designed accordingly to the building's design. The actors were given high boots (the cothurnus) and large face masks, not to involve any violent movement, and for practical reasons, their speech had to be stately and majestic.

The Greek theatre was fundamentally different. Performances took place *al fresco*. Even when a permanent auditorium was built, spectators in many seats would enjoy clear sightlines beyond it into the surrounding landscape. Plays are generally set in the open, and characters usually emerged from the stage-building to report interior scenes. There was no pronounced separation between the acting space of the *orchestra* and the *theatron* that encircled it. Those looking down at the scene from the back or occupying seats in the side wedges would have seen the chorus and actors enfolded by the mass of audience members. Not like the proscenium theatre, which is more often than not frontal, the Greek theatron wrapped round extra than 1/2 of the orchestra or overall performance space to see every differing's reactions.

Performances in the Greek period, space played a different role. It substantially affected the kind of plays produced and the association between performers and spectators. David wiles, in his book ***Greek theatre and performance*** (2000:112), expresses that

"Many modern performers feel that performance in a huge space is a constraint upon subtle delivery and the development of an actor-audience relationship..... This is too missing what lent Greek theatre its power. The spectator 100 meters away was part of a single crowd, bonded by a space that created no vertical or horizontal boundaries, and concealed no group from all the rest. If all 15,000 – plus tightly packed people were listening to the same words at the same time and shared the same broad response, the power of emotion generated would have been quite unlike that created today in a studio theatre."

The Greek plays spread through multiple cultures and civilizations due to the conquests and formation of the Roman Empire. Menander's *Dyskolos* proved to be the chief model for Roman Theatre. Medieval theatre developed distinctively through the church. In this period, the church is everything, was rest for the weary, solace for the afflicted, bread for hungry, sustenance for the oppressed, the school, the meeting place, the center of the art, the amusement. This broad religion is profound and mystical but allowed laughter. During the Easter ceremonial, the significant dramatic form 'tropes' was established. The first modern play, 'Quem quaeritis,' is the first modern play in the 10th century is one such example. The development of liturgical plays based on various biblical tales during this time led for identification of 'Scenography' by church based performances. A building structure was raised near the special stepped area in the animated burial chamber: a high position was accommodated the heavenly messenger, in one more piece of the congregation, a seat or a slowdown was given to the dealer. Since the medieval period plays a lack of entertainment, the spectators flocked in to watch these liturgical plays. Thus the performances

carried outside the surroundings of the churches. However, the monks, priests involved in making dramatic pieces more appealing to an unlettered public by introducing the vernacular dialogues, sometimes by reciting lines in Latin immediately followed by translation and sometimes in the tongue familiar to the spectators. This interference of the vernacular dialogues has made efforts to establish new forms and content during this period. The Biblical performances in the medieval period are amply demonstrated by France and Italian societies and created for acting and producing the plays by the willingness of English trade guilds.

The scope of the performers extended to the common folk than the monks and priests. The performance in the medieval period started with a four-line play let with an angel and three Marries as characters. The stories from the Bible were presented during this period. Magical plays, stories from the Bible, the Creation of Adam, and reconstruction, the last judgment, were given a dramatic shape. In this way, during the twelfth, thirteenth, fourteenth, and fifteenth centuries' Miracle Plays' began in England, which embarrassed the concept of both religious ceremonial and unique art, skill, or function. These plays rarely exhibited anywhere except out of doors, and no such theatre was constructed. The actors were utilized in an elaborated form of staging devices used for liturgical plays. This involved setting up locations-often called *sedes*, or seats, *loci* or places, *Domus* or houses. The locations were set up within the church; only the stall is separated. Therefore, the liturgical plays did not merely employ a series of stations visually presented to the spectators through seats or small platforms. Still, they also had available the *platea* or place on which the stations were set. This *platea*¹ sometimes covered with mansions, sometimes decorated with carved and painted scenery.

¹ Common playing area in front of mansions.

During the medieval period, when the church opposed secular dramas, the church was responsible for the reveal of theatre through the dramatized biblical scenes used to convey their lessons and doctrines better. When they became too complicated, they moved outside the church. Later, in the 1930s century, Antonin Artaud urbanized *The Theatre of Cruelty*, which decreased the aloofness between actor and audience using technology with influential dramatic elements like light, sound and gestures. Particularly during the 1960s, a progression of workmanship developments strappingly stressed the thought of participation. The 20th-century art movements like futurism, Dadaism, surrealism have influenced the theatre simultaneously as the earlier periods. During these moments, the audience's passivity decreased and made them active 'participants' in the performance. In addition to these art moments, In the world of theatre, there was a similar emphasis on audience participation. In his essay (1924), Moholy – Nagy focused on another situation in the audience.

"It is time to produce a kind of stage activity which will no longer permit the masses to be silent spectators, which will not only excite them inwardly but will let them take hold and participate-actually allow them to fuse with the action on the stage at the peak of cathartic ecstasy."

Bertolt Brecht, through his practices, laid the foundation for modern theatre by running the lines from expressionism and Naturalism. He sees that Naturalism and naturalistic Theatre has widely influenced socially and economically, but their capacity to arouse aesthetic pleasure is expensive. His acknowledgment of expressionism "Vastly enriched the theatre's means of expression and

brought aesthetic gains that remain to be exploited." It was established, on the other hand, as incapable of shedding as a human activity, resulting in the collapse of the theatre's instructional values. In Piscator's work, Brecht recognized his significant role, allowing him to create a newly developed theatre called 'Epic Theatre'. His Political conviction allowed to find an alternate space for his own theatre form and used it for both instruction and entertainment. Thus, the theatre projected a role rationally and emotionally through artistic means, and the spectators made themselves understand the social environment.

The focal idea of Brecht's program was that of '*Verfremdungseffekt*' ("alienation"). To set up a basic outlook in the watcher, Brecht accepted it was important to forsake the illusionary theater's objective of thoughtful participation with the stage. This has commonly been viewed as a stifling coldness in the creations, yet this perusing depends on an inescapable absence of information on Brecht's deals with the subject. Finally, he advocated, as did Appia, Craig, and the Symbolists before him, that the audience be informed that they were watching a play. By comparison, the stage is a massive automated scenic space where everything is exposed as dramatic and human-made. The province of Brecht's Theater is a contention between the solace of the theater and the study of the stage. The crowd was there to be interested just as to contemplate science.

Brecht's organisational tactics included a large number of improvements of previous work. Jessner is responsible for the use of three-dimensional set pieces in a large volume of space. He thoroughly enjoyed the utilization of hardware and, specifically, the rotating stage that came from Piscator. Meyerhold emphasised the artists' appearance through the body's actual attitude toward what was

happening through their gestures ("demeanour"), whereas Brecht's motions were socially based for each circumstance. The most obvious of his distance devices is the projection of inscriptions in front of the picture so that the audience is aware of what is about to happen. It can then focus on the manner in which it occurs, as specified by Piscator's jotter screens and film inscriptions. Brecht recognised the necessity of the entertainer going through a process of differentiating evidence from the part in his work, and he cited Stanislavsky as the first person to produce a systematic record of the entertainer's practise. Brecht insisted on his performers going beyond Stanislavsky and incorporating a societal inclination or judgement into their portrayals. Brecht considered representation without a basic judgement to be enticing cunning, but social judgement without the portrayal of a balanced human to be arid stubbornness. According to Brecht, who altered the forum of mixed forms, Meyerhold and others evolved to adapt to the aberrant experience of modern life into a political standard. He used a variety of methods and procedures to discover the logical flaws, irregularities, and rationalizations of situations and characters—one of Brecht's most powerful dramatic effects in the work, which he achieved through contrasting opposing viewpoints. The ensembles and properties in Brecht's works were not as spectacular as the settings. Every property and its application were given careful thought to ensure that they were accurate for the time period or character. If a chicken was to be culled in Brecht's Theater, the entertainer did not imitate or generalise the activity—the chicken was culled. The social class of the people wearing the ensembles had to be clarified. Brecht expresses himself directly in accordance with the Meiningen Players, but the gestures are exceptionally friendly rather than genuine.

In the current auditorium, the other critical inclination stems from a search for the theater's distinctiveness and strength. Antonin Artaud, a French writer and artist, became the prophet of this

endeavour with his vision of a collective, genuine auditorium with the force and dread of primitive storytelling. He had a finite number of legal displays, much as Craig and Appia. In any case, his work influenced a number of figures, including Peter Brook in England, Gerald Savory in France, and Jerzy Grotowski, whose Polish Laboratory Theater, a ferociously committed acting troupe, sought to slash through the constraints of the pleasant scholarly tradition in order to rediscover fundamental human drives and clashes.

The Laboratory Theater's actors engage in a range of acts aiming at removing the layers of surface strategies and suppressions. The rectangular lobby theatre is adjusted by the directs of each creation, as each creation is imagined as a unique substance that requires its own performing space and entertainer-crowd relationship. Grotowski uses his dramaturgical skill to freely compose the words, as well as his modeller architect to carve the space in which the custom takes place.

Because of the underlying circumstances in which Grotowski's form of theatre occurs, it is often referred to as helpless theatre. Copeau's concept of "the best conceivable impact from the most un-potential means." is examined in this trademark. The venue's internationalism has now reached such a point that gatherings based on Grotowski's have popped up all over the world. The conceptual condition of these performance venues has been developed under the term third theatre by Eugenio Barba of the Odin Theater in Holstebro, Denmark, a Grotowski understudy.

His work *The Floating Islands* (1979) investigates an autonomous venue that utilises whatever material assets are available nearby. Barba has sought to re-establish the theatre as a way of life, citing the origins of the *Commedia dell'Arte*, the travelling performers, and Molière's organisation as examples. The third venue clusters hold exhibits, but they insist that the connections that their work fosters, both within and outside the organisation, be the criterion by which they evaluate it. Individuals from the Odin Theater have devised a system of bartering in which they swap their

labour for some type of social contribution from the citizens of the areas they visit. Because the third auditorium is a way of life, the performers' "job" is a full-time commitment. Entertainers plan their days in advance. The development of numerous abilities, notably Oriental theatrical methods, benefits the job of the players. The venue became immensely popular in the late twentieth century due to the exorbitant cost of regular Western theatre and the proliferation of these trial gatherings. On the one hand, there are "rich" company ventures that rely significantly on new displays, and on the other, there are little "poor" trial groups that are entirely focused on the entertainer's specialty. As a result, the conventional foci of theatre are vanishing. True dramatic development and interest are today spread around the globe, and one is just as likely to stumble across wonderful art in New Guinea as in New York City or London.

Execution according to, *"Techno-Cultural Perspective philosopher Martin Heidegger's"* viewpoints on innovation is fundamental for shaping live exhibitions from techno-social discernment. He asserts that innovation presents to us conduct to consider as though everything should be coordinated. Since everything introduces itself innovatively, we don't see the particular components of things.

Heidegger accepts that the center of innovation isn't the manner by which we believe innovation to be; he questions the mastery of innovation on humanity. As per him, the issue is the secret idea of innovation's pith. He depicts innovation as a method of delivering, which is generally impractical to appear.

"Because the essence of technology is nothing technological, essential reflection upon technology and decisive confrontation with it must happen in a realm that is, on the one hand, akin to the essence of technology and on the other, fundamentally different from it. Such a realm is art."(Heidegger, 1977, p.19)

John Dewey, a teacher, had a more practical perspective on innovation than Heidegger. He asserts that invention may be a great tool for fostering humanity in all aspects. People are a piece of nature to him, and innovation is human-made and may provide colossally basic freedoms to work on our reality. He did not condemn the creation in the same manner as Hannah Arendt, Martin Heidegger, Gunther Anders, and Herbert Marcuse did. He advocated for a pragmatic approach to innovation. He feels that creativity is essential, particularly in training.

"Consider the bare possibility that tools and works of art give the key to the question at hand...Manufactured articles do not exist without human intervention; they do not come into being without an end in view. But when they exist and operate, they are just as realistic, just as free from dependence upon psychical states."(Dewey, cited in Hickmann, 1990, p.19).

Matthew Causey argues that now that we have reached the post-human period, it is important to retain human discernment as old as it was once on execution. He expresses worry about "the (dis)appearance of theatre in virtual locations." *"He puts stock in the 'metempsychosis' - 'the alleged immigration at the passing of the spirit of an individual or creature into another body of something very similar or an alternate animal groups'"* (Causey, 2006) of execution after the computerized upset. In this day and age, we might even consider a digital playhouse that does not require the presence of a live entertainment, as film and television do. Whether or not using live components in a digital theatre is necessary, he argues that classification is required.

"The advent of the digital worlds of virtual environments, artificial intelligence, and television... have reconfigured our sense of time, space, and subjectivity. Humankind is not what it once was; we have entered a post-human phase..." (Causey, 2006, p.32).

Ihab Hassan's investigation into the difference between innovation and postmodernism was a work of art scholarship. Many notions, he claims, have fallen by the wayside as a result of innovation, and the current scenario has given rise to new ones. As he explains, there is a shift away from the sensation of a finished work or a handcrafted product and toward managing displays and events. He questions the formation of fresh ideas and their relationship to craftsmanship.

"Has innovation started to influence . . . the actual meaning of workmanship? To be sure, is it conceivable that innovation might be changing human awareness itself, to cause craftsmanship as we to have known it slowly obsolete?"(Hassan, referred to in Dixon p.483).

The social revolutions that followed the French Revolution were crucial to the nineteenth century's spectacular improvements, and they stirred them for much of the time. The working class acquired control of the theatres throughout Europe, driving changes in collection, style, and etiquette. Public theatres were created in nations that experienced progressive change or disillusionment in order to communicate the viewpoints and benefits of the working class, whose aims in these circumstances coincided with a greater extension of public freedom. A desire for "authenticity" on stage, which meant a faithful portrayal of the rising class's way of life and homegrown environmental elements in both their appalling and comic aspects, emerged in Western Europe; an aid to this advancement was a desire for increased decency and tidiness in the assembly hall. The English working class, where the Industrial Revolution was more advanced than in other European countries, had to fight for its venues against the established in force of the two patent houses (permitted by the Crown), Drury Lane and Covent Garden, which had participated in nearly complete syndication of emotional performance centres beginning around 1660. Attempts were made as early as 1789 to circumvent the legislative prohibitions on the construction of additional theatres. The Reform Bill

of 1832, which emancipated the property-tied working class and cemented their political influence, fueled the Theaters Act of 1843. The expected inflow of new theatre projects did not materialise, and no important edifice was created for an extended period of time. This is most likely owing to the fact that there were a sufficient number of idle unlawful auditoriums at the time the demonstration was approved. The Parisian alley theatres had an easier job creating a strong basis. Working-class theatres contributed to the death of both London's patent houses and France's public theatre, the Comédie-Française. After a protracted political battle centred on power, the Comédie-Française, unable to compete with the lane theatres, bowed in and began offering new school plays to new audiences.

The venues were cleaned up when the next class entered the cinemas. At the Sadler's Wells Theater, Samuel Phelps instituted crowd control, driving out the old throng and preparing the stage for decorum. The Bancrofts took over the short-lived "Prince of Wales" Theater, straightened out the amphitheatre, and installed antimacassars on the seats as soon as any new development. They also ditched the drama in preference of Tom Robertson's social comedy, which attracted in a large audience and enabled them make a lot of money.

Cities in Europe and North America grew in size throughout the nineteenth century, and contemporary centres drew employees to their plants and factories. The shared rural regions of urbanised villages and contemporary towns sparked their desire in entertainment, which resulted in the development of huge theatres.

The construction of railroads expedited this transformation. The Theater design was upended in England when productions were mounted in London and sent on a tour. The old typical stock organisations collapsed, and theatres became more of a destination than a producing facility. A lot of leaders arose who got money by owning the bricks and mortar property rather than promoting

their inventions. Theatrical Syndicate gained great sums in the United States from New York theatres and the nearly endless visiting circuit that train connections opened up.

The move from large business to industry resulted in the foundations for industrial theatres such as London's West End and New York City's Broadway. From the beginning of the twentieth century, movement development made it conceivable to broaden the connections between the two frameworks, and the exchanging of creations enlarged the potential outcomes of productive double-dealing.

Bertolt Brecht, through his experimental plays *Lehrstücke*, August Boal, Theatre of oppressed working with spectators, has made a different position for the audience where his/her position separated from the actors. In the 1960s and 1970s, further structural changes affected theatre and modified theatre philosophy, resulting in the transformation of theatre from a text-based art form to an open, fun social event. In alternative theatres, the audience began to take on roles, singing and dancing with the players, engaging other spectators in discourse about the play, physical engagement, aiding the performers in carrying their costumes or other stage activities, and interacting with the setting.

From Bauhaus to Futurism, the cornerstones of advanced execution can be seen in Expressionism, Surrealism, and Dada.

“All things considered, particularly futurism, in its way of thinking, tastefulness, and practice, is the predecessor of advanced execution. Futurism states the significance of modern changes and incorporates radio or phones with theater. Generally, futurism concedes the motorization of society and transforms it into a benefit on the stage.”

(Berghaus, 2000).

From 1911 through 1959, we may see the beginnings of digitalized execution in 'Sight and Sound Theater.' The integration of cinema into theatre scenography was the first step in the process.

Currently, the relationship between the actual performer and the media is prevalent in performing expressions. The association between the genuine entertainer and media symbolism is currently sought after in performing expressions, however, it is one of the early sight and sound venue endeavours.

Around 1885, the modern theatre was born out of a youth revolt against society's material betrayals. Those in rebellion established purported autonomous auditoriums to introduce a more fundamental or logical perspective on society's activities, or something similar called craftsmanship dramas to transcend revolting realism with the foundation of tasteful norms. The Meiningen Players are accepted as the opening act in the free auditoriums. Wagner was sought after as a source of inspiration by the craftsmanship theatres.

1.3 Technology in different spaces

Attempts to achieve versatility in the design of a multifunctional lobby that might be utilised for theatre, music, presentations, and sports have seldom proven successful. This is due to the fact that the acoustic needs of theatre and music are typically diverse, and acoustic safeguards (suspended or unattached boards employed to change the acoustic qualities of the area) are the most efficient restorative remedies. However, financial factors have frequently indicated that this is the only feasible approach by which more modest networks may be offered execution spaces, and the design of such areas is growing more current and competent.

Due to the unfavourable financial conditions of Broadway, the variety of productions that may be offered in such theatres has been severely limited. The risks are huge, and the threat of losing

everything has forced a strategy that favours mass-demand productions such as the musical, which can effectively give a high film industry return. Exploratory inventions have a slim possibility of reaching an audience. Since the 1950s, the sterility of Broadway has been compensated by the growth of little Off-Broadway theatres, and therefore the mythical Off-Off-Broadway. Throughout the Northeast, bistros, carpools, fire stations, chapels, lofts, and stores have been pressed into duty. Other nations have followed in the footsteps of New York City's switching performance centres. For the most part, these spaces have long served as the home of creative organisations. In any case, they've established the framework for a new small company visiting circuit. Similarly, the growth of theatrical criticism and practise in educational foundations, which began in the 1930s in the United States and extended to Europe after World War II, spurred various tiny experimental and revolutionary venue bunches in the 1960s and '70s. These gatherings served as the foundation for the organisations that were adjusting and playing the casual theatres.

1.4 Technology in modern theatre

The principal autonomous auditorium was the Théâtre-Libre ("Free Theater"), created in 1887 by André Antoine, who worked as an assistant for the Paris Gas Company. The Théâtre-Libre was a new theatre with no permanent location. It employed accessible rooms or theatres and offered tickets to a small number of people for its exhibitions. As a result, it avoided constraint. Antoine's one-of-a-kind expectation was to showcase pieces that had been rejected by the Comédie-Française, therefore the collection was eclectic.

With a few realistic productions, the meeting made a great influence. Despite the fact that Émile Zola authored a paper titled "Naturalism in the Theater" in 1881 and performed what is considered

to be the principal Naturalist play, *Thérèse Raquin*, in 1873, no venue devoted itself to a Naturalist approach until Antoine built the Théâtre-Libre.

Social reformers in the last two decades have investigated the roots of human behaviour, reflecting the logical twists of events and philosophical scepticism of the nineteenth century. They hypothesised that the worth of a human being might be discovered in their interactions with their physical, social, and economic settings. "Authenticity" was required in composition, acting, and stage design for the new setting. The performers were supposed to disregard the audience and act and speak as though they were at home.

Antoine is usually recognised with being the first to demand that an entertainer betray the audience; this type of performance gave rise to the notion of the "fourth divider," which divided the stage from the audience. The atmosphere depicted was to be as genuine as could be expected behind this "divider," which was imperceptible to the audience and murky to the entertainers. Antoine designed the rooms and then decided which dividers would be "eliminated." He balanced creature cadavers on the stage in *The Butchers*.

Furthermore, because most of Antoine's collection was not naturalistic, it is possible to misinterpret his commitment to Naturalism. The depictions of a couple of the Théâtre-Libre premieres demonstrate unique lighting effects that work out well beyond making practical ephemeral and climatic settings. The Théâtre-first Libre's creation had no landscape by any length of the imagination, but it did include a few home things obtained from Antoine's mother, and it established the Naturalist style. The Naturalist theatre began by making an external picture of the world instead of zeroing in on the characters' internal state, according to Zola, the realist of the turn of events. Strindberg demonstrated how a few carefully chosen qualities may imply an entire room. The hours of vacillating material doorways and kitchen racks painted on the set dividers

came to an end with the musings of Antoine and Strindberg. The more unmistakable and ordinary the acting became, the more it clashed with the painted establishment.

Antoine's contributions helped to establish the rule that each play must have its own distinct location. He produced old-style plays in 1906 as head of the state-funded Théâtre de l'Odéon, making headway toward authenticity by re-creating dramatic shows from the 1600s, rather than using period aesthetic arrangement and ensemble. During a comparable time period, Germany imitated the new example of theatre set in France. Following Antoine's Théâtre-Libre, Otto Brahm launched his sensational society, the Freie Bühne, in Berlin in 1889. Ibsen's *Ghosts* was its first creation. According to this and other models, Ibsen pioneered the collection, Saxe-Meiningen the arranging tactics, and Antoine the authoritative structure for a slew of small, free performance facilities springing up across Europe.

Individuals from the German working-class theatre crowd formed the Freie Volksbühne in 1890 to purchase squares of tickets and commission exhibitions and even creations for its participation sizeable average component, with both philosophical points and dramatic preferences for the mind. The association split right away in its set of experiences between the Freie Volksbühne, which attempted to make theatre more accessible to a wider audience, and the Neue Freie Volksbühne, which had explicit Socialist connections and arrangements. Eventually, the two arms remerged and had the option of financing exhibitions, building their theatre, and mounting their creations. A similar democratisation programme was attempted in France during the 1890s. Romain Rolland, whose book *The People's Theater* (*Le Théâtre du Peuple*, 1903) sparked similar developments in other countries, was a key figure in this. In England, Ibsen's work piqued people's interest and drew the attention of blue pencils. Jack Thomas Grein directed the first English free theatre, and

its first production in a long time, Ibsen's *Ghosts*. Grein's goal of tracking down British journalists for the new show was thwarted until 1892, when George Bernard Shaw, the most famous Ibsenite of all time, appeared with his first play, *Widowers' Houses*. Shaw remained a pillar of independent theatre development in the United Kingdom. His transcendence in the English free theatre, combined with Arthur Wing Pinero's achievement in the business pragmatist theatre, prompted significant organisational innovation in England. The two writers took part in the projecting of their plays, which prompted a split away from the old stock organisation projecting and the foundation of projecting to type in Pinero's case. Shaw could force his understanding and stage direction on the development of his plays.

Russia also followed in the footsteps of the autonomous theatre development pioneered in France, Germany, and England (see beneath *Developments in Russia and the Soviet Union*). Around 1885, the more youthful generation revolted against society's materially shameful acts, resulting in the birth of modern theatre. Those in rebellion established so-called autonomous auditoriums to introduce a more basic or logical perspective on the operations of society, or so-called craftsmanship theatres to transcend disgusting realism with the foundation of aesthetic standards. The Meiningen Players are accepted as the opening act in the free auditoriums. Wagner was sought after as a source of inspiration by the craftsmanship theatres.

1.4. B Aesthetic and Technology

The reaction against Naturalism had hardly begun when the Théâtre-Libre was established. Symbolism arose in direct opposition to Naturalism's philosophical underpinnings. It sought a commonplace and spiritual source of knowledge, which its proponents thought as superior to anything science could supply. If Naturalism took a strong and reformist stance against society's materialist values, Symbolism flatly rejected my proposition. According to the Symbolists'

proclamation of 1886, subjectivity, spirituality, and hidden inner forces provided a higher beget of truth than impartial observation of appearances.

The Belgian writer Maurice Maeterlinck stated that an older man sitting at his table, surrounded by quiet, was more dramatic and true-to-life than a lover murdering his mistress in a jealous frenzy, and was backed by the great majority of sympathetic Symbolist authors. Later plays by Wagner and Ibsen, for example, impacted the Symbolists. They were influenced by Mallarmé and Baudelaire, and the latter's poem *Correspondences*, which analyses comparable values in colours and musical notes, is often considered the movement's founding manifesto. The expressive paintings of Gauguin had a similar effect.

The Théâtre d'Art was the first Symbolist theatre, created in 1890 by French artist Paul Fort. The fortification was largely concerned with the impact of the beautiful language, although it did make a few novel arrangements as well. In his translation of the Frenchman Pierre Quillard's piece *The Girl with the Cut-off Hands*, the performers articulated their lines behind a dressing curtain supported by a gold cloth highlighted with crimson hangings (1891). Before the cover, a young girl in a long blue tunic read the entertainers' words and remarked on their opinions.

This is the only time when a play's setting is totally established by the director's and planner's ideas, rather than by tradition or direct proof in the play's text. The play's setting, *The Girl with the Cut-off Hands*, is a visual picture that the play suggests but does not direct. It's a lovely concept that doesn't put the play in any particular context.

The Théâtre de l'Oeuvre was founded in 1893 by Aurélien Lugné-Po. Lugné-Po was inspired by the thought that spoken sound produced the scenery, thus he utilised artists like Henri de Toulouse-Lautrec, Maurice Denis, Odilon Redon, Édouard Vuillard, and Pierre Bonnard to establish consistency of style rather than the illusion of region. The stage was lighted from above, the great

majority of the time to a degree of semi-darkness; a gauze curtain provided the effect of mist; and backgrounds painted in grey tones transmitted an overall aura of mystery. The one creation of the Théâtre de l'Oeuvre that has had the great majority of historical relevance was considered little more than a vulgar, childish joke in its own day. Alfred Jarry's 1896 film *Ubu Roi* ("King Ubu") included non-realistic scenery and costumes. The clothes and makeup were purposely hideous, as was the acting technique, which was a mix of buffoonery, Remarkable Guignol's awe, and luxury mock-tragedy, and all of the scene settings were projected on a background at the same time.

Rather than giving the bourgeois audience a choice about their materialist beliefs, *Ubu Roi*'s initial remark aggressively challenged them. When the lead actor, Firmin Gémier, walked to face the audience, gazed them in the eyes, and said the text's first infamous term, "merdre" ("excrement"), a precedent was set that has been emulated by countless avant-garde theatre groups throughout the twentieth century. The logic of contention had evolved from being contained within the stage area to being dispersed throughout the stage and amphitheatre. If an effective crowd attack is to be carried out, the distance between the stage and the hall must be minimised. As a result, several attempts were made to either combine the stage and assembly room into a single spatial zone or to adapt existing spaces to avoid the proscenium arch's restriction.

1.4. C. The Appia and Craig Era

Adolphe Appia, a Swiss, and Edward Gordon Craig, an Englishman, were two of the most influential non-illusionist thinkers and planners. Appia began with the notion that Wagner's theatrical creation's principal purpose was imaginative cohesion. Despite this, Appia argued that the legendary, representational quality of the Wagner performances increased the contrast of

putting three-dimensional entertainers in front of two-dimensional surroundings, which was discarded by a huge number of theatre reformers.

Three conflicting factors were at work, according to him: a moving three-dimensional performer, a fixed vertical vision, and a flat floor. He classified stage lighting into three categories: diffused general or acting light, developing light that cast shadows, and replicated lighting effects painted on the view. He claimed that only the first and final of these sorts were utilised in illusionist theatre. Appia pushed for the replacement of creative scene painting with three-dimensional compositions that could be altered in appearance by changing lighting, shade, force, and direction. According to Appia, the steady constructions would serve to connect the flat floor to the upper view and assist the entertainer's advancements, which were musically confined by the score's melody. The lights would fluctuate in response to the musical score, reflecting or promoting changes in feeling, temperament, and activity. According to Appia, light is a type of visual music that uses a comparable range of articulation and force to create a situation.

With a number of proposed layouts and mise-en-scenes (complete set designs) for Wagner's performances, Appia established his idea. Wagner's widow reprimanded him violently, claiming he was a crazy who devised his plans. Because he was bashful, he only created a few designs and acknowledged even fewer. Between 1899 and 1905, he authored three books on arranging and lighting, as well as a notable performance in a private location in Paris in 1905 and a collaborative effort with Émile Jaques-Dalcroze. Jaques-Dalcroze was a Swiss person who devised and distributed eurythmics in 1906, which were designed to demonstrate the understudy's capacity to stay on beat and command over it. The exercises made use of space and proceeded into a development of expressive dance. Appia's complete order of creation included eurythmics. As part of one of Europe's biggest nursery city renovations, a vast corridor to Appia and Jaques-design

Dalcroze's was erected on the outskirts of Dresden in 1912. The stage and assembly area were connected by a single rectangular corridor that lacked a proscenium and varied lighting. The partitions and roof were made of translucent silk, which let light to pass through. The lighting system comprised 10,000 lights, which were all controlled by a big console with outstanding intensity levels. Appia devised a hypothetical picturesque design of stages and steps that may be mixed and matched in many combinations. Every sign of the illusory environment was eliminated, and the background just served as a major basis for the performers' melodic and gymnastic growth. Many of Europe's leading creative leaders attended the few events that were restricted at the time by the World War I tragedy.

The use of diffuse light addressed one of the most vexing problems in electric lighting: how to blend the various bars. The detection of isolated light beams emerging from distinct mechanical sources disrupted the realistic effect in the illusionist stage, where this issue was also examined. In compared to the three-dimensional works preceding it, the countryside remained a huge, restricted, painted expanse that any acceptable measure of light showed to be of unanticipated need. It also necessitated a series of drape lines to cover the upper furthest reaches of the material, due to the basic rising sightlines from the slow-down seats. The number of lines grew as the lamps were held tight bars over the stage. The disappointed cry, "Will nobody rescue me of this nasty washing?" is credited to Austrian filmmaker Max Reinhardt.

To overcome this problem, lighting designer Mariano Fortuny y Madrazo designed a vault that overhung the stage and supported the staging region with a delicate bend. He quickly covered the dome with white translucent material, building on a prior study in which he balanced and diffused light via pieces of cloth from the stage's ceiling. The lights were diluted by reflection as they played

on the interior surface of the vault after it was given a mortar surface. Rather than a level, restricted environment, there was presently a vast vault that gave the impression of an indeterminate distance. The vault was swiftly replaced with a cyclorama (horizon or sky-material), which is still in use today, because it was costly and time-consuming to move. To cover the stage's back border and corners, a cloth is stretched over a crescent system. In certain sophisticated circumstances, an extremely durable mortar cyclorama has been deployed.

For picturesque illusionists, the cyclorama and the Fortuny vault were key instruments. Overall, the counter illusionists profited from their invention as well, as it offered a feeling of space beyond the stage's confined farthest reaches, bolstered the adopted style, and highlighted the players' musical activity against a diffused light background. Edward Gordon Craig, the son of inventor Edward Godwin and entertainer Ellen Terry, began his career as an entertainer in Irving's company before becoming an innovator as the new century dawned, just in time for the publication of the first of his numerous books on the theatre. Craig and Appia met in 1914 and had a profound appreciation for one other's work as well as a lot of theoretical agreement. Despite this, there were some significant disparities. The most significant of these stemmed from their diametrically opposed underpinnings. For Appia's aims, Wagner's music overpowered and dominated the work. Craig was an entertainer before becoming an inventor and CEO, and he believes that all of the creation's components are equal in worth. Craig had a long-standing interest in theatre history, but Appia had none. Appia was a resigned, pensive genius, whereas Craig was a polemicist.

Craig's work was marked by nervous experimentation, whilst Appia's was more steady in its production. In order to investigate the use of the "frieze" or "alleviation" stage—a full, shallow stage encircled by wraps, structures in mathematical shapes, and a lighting framework apportioned entirely with footlights and side lighting and utilising only overhead sources—his early Purcell

and Handel shows at the turn of the century explored the use of the "frieze" or "alleviation" stage—a full, shallow stage encircled by wraps, structures in mathematical To handle this and allow for shade differences, Craig created an above extension that could be opened from both sides. Craig employed a level progression for the activities in the plays, despite the fact that his plans were built on vertical planes rather than even ones like Appia's. For Purcell's *Dido and Aeneas*, he had no wings or borders in mind. The proscenium was exceedingly low in proportion to the theater's tremendous breadth, and the back wrap ascended to the fly (the area above the stage from which views and lights can be suspended). Draperies strung at strategic spots along the proscenium curve to envelop the setting's sides. A huge percentage of the audience was impressed by Craig's use of shading images in the garments, surroundings, and lighting, as well as the astonishing consistency with which he controlled every single component of the *mise-en-scene*.

Craig's most interesting scenic innovation was a changeable design made up of hinged screens that allowed for fluid room rearranging during the show. To adapt the stage opening to the play or scene, he experimented with numerous proscenium curves. His experimentation with different materials and the effects of coloured light on them greatly increased the stage's assets. He advocated putting the lighting control area near the rear of the assembly hall, as is normal, so the lighting designer could organise the lighting for the performers' performances.

Craig's support for the demand for one artisan to control the creation and his attention on the examination of theatre history may have been his key contributions to the betterment of organising. In contrast to Wagner and Appia, Craig's controlling artisan was to be the chief. It took a commanding maestro to discipline and enable the collaboration if the venue was to turn into a full-grown fine art by itself, rather than a random mixing of pieces and fragments of other works of

art. Craig's creations demonstrate his ability to comprehend this concept, and he energised the work of a group of great chiefs who came after him.

Craig addressed himself to the topic of the entertainer during the time he spent working out his postulation. Craig's day's entertainers (such as theatres and their hardware) were unfit for carrying out his creation plans. Purcell used a high level of novices who could be trained to do his directions for his creations. The conventional late-nineteenth-century theatre's expert performers were not particularly difficult in their approach. When Craig bemoaned the inadequacies of the setup performers in light of the new theatre, he was not alone. The French Symbolists disputed whether the performer should be eliminated off the stage before creating a real performance centre. Eleonora Duse, a well-known Italian performer, claimed that all artists would die of the plague in order to safeguard the venue. Craig's works were harmful because of his contempt for the performer, whose erratic, whimsical moods and feelings usually positioned themselves between the art and the audience, and whose erratic, whimsical moods and sentiments continuously sentimentalised and weakened the dramatic effect. On a basic level, he was not hostile to all performers; he admired Irving, his mother Ellen Terry, and Duse, and he admired Isadora Duncan, a master craftswoman; yet, he advocated a theory he dubbed the *Übermarionette* ("Superpuppet"). Craig's purpose is unclear—whether he envisioned mechanical figures that would push the human body to its physical limits or, as appears to be virtually definite, manikins that would be controlled from within by persons, children, or little people. He soon joined a rising chorus of individuals demanding for the "dematerialization" of the stage and the removal of individual artists' traits, and pushed these demands into public discourse.

Despite the fact that the Übermarionetten were never completely understood, the regulation was accepted. Following that, executives like Meyerhold, Reinhardt, and Copeau saw the need for a studio school connected to their theatres, as well as traditional entertainer preparation in cutting-edge methods, if they could somehow understand their ideas in front of an audience and remove the impediment of entertainers' self-images and feelings. This is due to the present Western understanding that a long and serious time of preparation is required for all performers who enter the profession. This need has always been felt in the Eastern theatre, which Craig and many who came after him have returned to study.

Craig's expertise in theatrical history has been connected to a renaissance of theatre history studies across Europe. Craig thought it would be difficult to create a new venue without first doing a detailed review of existing venues. He blamed the short existence of certain creative performance centres on their failure to devote adequate attention to their archetypes. The study of theatrical history has gone far enough to recognise the long-standing use of Oriental auditorium structures. Craig was influenced by Japanese theatre, Greek mythology, and the Baroque and Romantic periods in his work. The examination and application of theatre history had the principal consequence of freeing stage creativity from the constraints of modern style and design. If the history could be linked to the present, the possibilities for invention would be nearly endless. The demands placed on performers expanded as a result of this independence.

Discoveries in the subject of movement

'François Delsarte,' a Frenchman, discovered that one's passionate condition is expressed via one's physical appearance, emphasising the relationship between mental disposition and real stance. Finally, Delsarte arranged his thoughts into a motion diagram, which was extensively adopted by

many amateur theatre organisations in the mid-twentieth century as a tool for articulation and depiction. The more precise science of reflexology, which tries to break down mind-body collaboration, was established by a number of savants and physicians and was extremely popular during the early years of the Soviet Union.

One more scholar of development, the American-conceived artist “Isadora Duncan”, was the girl of a follower of “Delsarte”, and manipulation was at the core of “Duncan's moving”. Hence, it isn't is business as usual that Duncan should have motivated the advancement of instructive dance notwithstanding ‘*Dalcroze's eurythmics*’. Reflexology is likewise the base of springing the contemporary spaces of dramatization treatment and games and improvisation in entertainer preparing.

Duncan looked to the Greeks for inspiration after rejecting the Russian expressive dance's narrow and impedimental form. Her motions were recognised as "soul-states," which she regarded as originating from the plexus that faces the sun. She took dance out of the sphere of the highly trained ballet artist and displayed its larger possibilities by using her emotions and genuine reactions to the music as the driving force for progress.

Duncan's work was crucial for those looking for answers to the challenges modelled for the entertainer by non-Naturalist theatre because it offered a technique for obtaining direct access to profound feelings without depending on cerebral inquiry. Unfortunately, Duncan provided no deliberate solution for accomplishing this. Duncan herself was a skilled craftsperson who piqued the interest of Edward Gordon Craig, an independent entertainer. What her methodology required, however, was a focused structure for which other entertainers could be prepared, as well as an

expansion of the development jargon that could broaden the range of dramatic purposes to which it could be put.

1.5 Technology as an expressive means- Major works

According to a specialized perspective, the tackling of electric power applied a more critical impact in front of an audience plan and creation methods than some other single innovation. Rather than simple stage enlightenment, stage lighting became raised to the situation with an artistic expression and changed stage adornment, stage plan, and stage structure in a specific order. Surprisingly, since the auditorium was moved inside during the Renaissance, satisfactory and safe lighting became a possibility. However, beyond basic capacity and security, there was an inherent adaptability and nuance in the medium that allowed it to turn into a critical piece of the grand impact and to increase visual articulation for creative purposes.

A considerable number of the issues that occurred as the scene evolved were handled by Power, in addition to the growth of stage lighting and the concepts and methods pioneered by Appia and Craig. The demand for a dematerialized stage that could fluidly transition from one representational vision to the next complemented the desire for rapid changes of awkward realistic sets. Those aiming to "theatricalize the theatre" also needed an open stage where scene changes could be perfected swiftly and easily. New improvements and equipment made it possible to realise a good number of theoretician's ideas, which were then tweaked by fashioners, chiefs, and stage engineers on both sides of the Atlantic, with Germany functioning as the principal concentrate of advancement.

In 1896, Karl Lautenschläger introduced a revolving stage to Munich's Residenz Theater. New settings could be gathered beneath the stage and then hoisted to the stage's height, while the

existing setting was transferred to the rear and lowered to the stage's level below. Slip stages allow massive vehicles to be positioned in the wings or backstage and then slid into view. There have been new flying frameworks developed. Pressure-driven stages allowed for the elevation, tilt, and even stoneing of segments of the stage to mimic the movement of a boat. Larger backstage offices, higher-flying pinnacles, increased stage depth and breadth, and more understage space were all required for these instruments.

German venues began incorporating automated symphony pit cover lifts as early as 1890, which led to a change in the resource between stage and assembly hall (entertainer and onlooker). Georg Fuchs, who created the Künstler Theater in Munich in 1907, was concerned about conflicts between entertainers and the audience. The picture positioning stage and the Italianate theatre, he argued, should be removed from the venue in order for it to remain relevant. Overall, he envisaged an indoor amphitheatre with a projecting stage that would allow the activities to be propelled forward into the packed room. According to Fuchs, the stage creator should avoid delivering an illusion of profundity since profundity is important for theatrical engineering and cannot be provided by the landscape. Fuchs' perspective was the climax of a five-stage quest for three-dimensionality that began in the eighteenth century. A deception of profundity was created from the beginning by painting a viewpoint landscape on material; afterwards, the ground plan of the set was enhanced to surround the entertainer with the set. The delivery of items to the performer was the next stage. Finally, Appia and Craig recognised that an entertainer's development manifests itself as opposed to lifeless things such as stages and various masses. As a result, Fuchs presented the final stage, which connects the playing space to the crowd space. The performing area of Max Littman's Fuchs' Theater could be accessed by covering the symphonic pit, and the size of the stage opening could be altered by altering the interior proscenium, which featured a

doorway at stage level and an overhang above. The stage floor was separated into pieces, each of which could be instantly turned into a stage using a lift. The four cycloramas that encircled the stage could be electronically altered.

Reinhardt's Inspiration

Max Reinhardt was the CEO who was most positioned to take advantage of the potential presented by the new technology and the examination of theatre history. Reinhardt began his career as a performer in 1893 at Berlin's Deutsches Theater, where he was a member of the Naturalist Freie Bühne. In 1900, he became a member of a tiny men's club theatre and began performing plays there. He thereafter reclaimed ownership of the Deutsches Theater, to which he added the smaller Kammerspiele adjacent. He launched a succession of works at this and other theatres that helped Berlin become one of Europe's most prominent dramatic centres. Apart from the fact that he felt at ease in two theaters—one tiny and personal and the other a medium-sized house—he enjoyed the range of sizes and styles.

In an attempt to replicate the entertainer-crowd relationship that existed in old-style Greek theatre, he produced Oedipus Rex in the Zirkus Schumann, an amphitheatre, in 1910. From 1915 to 1918, Reinhardt was the director of the Volksbühne, and in 1919, he founded the Grosses Schauspielhaus, which had an open stage and a full complement of stage machinery. The Dionysian Theater in Athens provided this performance centre, and he thought that it would embody contemporary life in the same way that the field had typified the Greek people group.

Reinhardt, on the other hand, was not a conservative (as seen by his transformation of a Vienna assembly hall into an officially designed private theatre); rather, he was a real eclectic, with over

500 works addressing every style. He thought that the theatre, which had been slaves to literature, should be presented for its own purpose. He redesigned the physical arrangement of the theatre as well as the spatial relationship between the performers and the audience. Reinhardt worked closely with his designers, Ernest Stern, Alfred Roller, Oscar Strnad, Emil Orlik, and Norwegian Expressionist painter Edvard Munch, believing that the chief should have total control over all areas of creation. His work was usually centred on a single topic or the organisation of events from a certain era. He adjusted the theoretical solids that Appia had propelled after beginning with a three-dimensional, dull naturalism. Later, he used surface ornamentation inspired by contemporary handicraft styles including Art Nouveau, the Vienna Secession, and Munch's Expressionism. He translated Oriental theatrical pieces and displayed outside middle-age shows, and he employed revolving stages and unit sets with discrete portions ("plugs") to illustrate different features of a same growth. Everybody in Salzburg's square outside the church. Reinhardt had the same firm effect on the German Expressionist film's producers as he did on an expert audience. Under his leadership, the most important Expressionist plays were staged. By romanticising the practical and sorting through the hopeful with stable constructs, his blend helped to accommodate the contradictions between distinct advances.

Reinhardt made one more crucial contribution to stage design progress. Despite wielding enormous authority and serving as the leading force behind a few theatres, his working approach was radically different from that envisioned by Craig or Appia. Craig viewed the chief as an autocrat with total control over all areas of creation. Surprisingly, the artist was the inventor and the one whose word was law for Appia (and Wagner before him). Reinhardt purposefully matched the talents of a group of partners. He surrounded himself with excellent partners, authors, dramaturges, and engineers. Bertolt Brecht served immediately in his career as a member of the

Reinhardt group. This participation cycle provided one crucial component that is still the German performance center's strength on both sides of the border, rather than a course. To govern the intricacy of his works, consolidate his inquiry into the practises and later implementation, and facilitate all partners' labour into the creation plan, Reinhardt required a Regie-buch that went far beyond any preceding promptbook. The Regie-buch, which combined interpretative and organisational principles, served as a roadmap for the production. This notion was eventually expanded by Brecht into the Modellbuch ("model book"), a detailed record of the production that could be used as a model for future works.

1.6 From tradition to Technology Contemporary Indian Theatre

Before the 21st century and initial days of practice, theatre in India followed Bharat Muni's Natya Shastra structure. Later on, in the performances, the technology is used to create an illusion and fulfill the commitment to provide the sensorial experience by interacting with the spectator through digital communication. A phase of developments in the set, costumes, and other mediums had been used to be part of theatre performances. And thus, these mediums have influenced the practices of theatre at different levels. In its early stages of development, technology played an important part in visual culture and performance presentation. Apart from the audience's enjoyment, it is used to satisfy a core obligation to provide physical, sensory, and interpersonal communication. New media is emerged and influenced theatre performances. Different applications of Digital media have had given an impact on the performance style, or we can say genres. These digital media applications influenced the coin's new treatment of the text and its performances in recent times. These digital media applications have started influences in a broader range in performance presentation and specifically from the art and later in the theatre. Many applications of digital

media influenced art in different modes of art practices like Installation art, Digital Art, Interactive performances, Site-specific performances apart from regular performances.

The gathering in New York has investigated and deconstructed contemporary media-immersed culture. It arose from a gathering of entertainers working in Richard Schechner's Performance Group under the direction of Elizabeth LeCompte. The gathering displays video materials on TV screens that reflect current culture. Despite the fact that a quick overview of the wide job of video craftsmanship in the venue of this gathering was addressed in conjunction with the analyst's task work, the examination study was mostly focused on the space of video craftsmanship in theatre. In the creation of Route 1& 9, the gathering began utilizing video by and by the initial time in 1981. The exhibition was begun with a video of the entertainer. The crowd watched the twenty-short-lived video in a different room. Then, at that point, it moved into the exhibition space, through the TV creation rehearses this creation, the gathering endeavor to represent the battle of TV creation to produce a definitive significance. The huge improvement in the progress of Wooster Group was the utilization of live transfers to catch and edge live activities on TV screens that can be found at Brace Up! Creation in 1990.

Sticking the video pictures on the stage will not turn into a mixed media execution. Each viewpoint setting on a phase has been estimated while putting. Similarly, the video pictures should have a critical application thought process prior to consuming the stage space. The architect needs to communicate critical thought processes through his plan. A decent projection configuration never looks for the name of the architect. The crowd won't ever advise it by estranging itself. The projections need to mix and be intertwined with the visual story without eclipsing the reaming plan viewpoints. Contemporary Indian auditorium play exhibitions can be recognized in differentiated

execution settings. The analyst gathered these exhibitions into three critical sets dependent on the presentation spaces as Festival exhibitions, Academic exhibitions, and ecological exhibitions.

Individual society bodies sort out theater Festivals at provincial, public, and worldwide levels. The funding offices are private organisations as well as the Government of India's Department of Culture. Scholarly exhibitions will take place in universities, colleges, and schools. Typically, these exhibitions are required for the completion of individual scholastic courses. Specific organisations deliver and support the exhibitions. Indian has a plethora of territorial play exhibitions. The locales are created based on the language spoken by the people in the geographical area. In India, there is no such thing as a National Theater; it evolved from the ashes of each and every small theatre. In southern India, there are four major territorial dialects. Andhra Pradesh's official language is Telugu, whereas Tamil is the official language of Tamil Nadu, Kerala's official language is Malayalam, and Karnataka's official language is Kannada. These areas are winning with their local language theater play creation and conventional society exhibitions. Every locale's language was an unknown dialect for different areas. The verbal language in the territorial play won't illuminate the educated poetics to the neighbor provincial crowd like an unfamiliar crowd. The dramatic visual dialects excuse the limits of areas and help with shaping a bound together Indian public auditorium play creation. As a component of this interaction, the Theater celebrations are coordinated at a public level in individual areas. Aside from southern India, the remainder of India won by the Hindi language in their performance center play creation rehearses. Hindi is the public language of India; a large portion of the southern individuals are bad at it. The exacting and verbal dialects in the play creations are hard to pass on the graceful implications of the playwriting. The southern theater crowd frequently looks for captions for India's territorial play creation in public and worldwide celebrations held in their districts.

The specialist was asked by the individual heads of the plays to extend surtitles at a live exhibition as a projection in charge for various International Theater Festival and plays. The audience is also asked if they want the play's surtitles in a live performance. Surprisingly, the only subtitles were in English, which was not their first language. This application can expand captions in a significant number of Indian regional dialects. It utilizes a Unicode design in a straightforward TXT document. It can uphold programmed captioning with time code in SRT (SubRip Text) document design. The scientist delineated the itemized elements of the program in the past section. In Indian Theater, most play creations are occurring by controlling the accessible assets as indicated by creation needs. In any case, not many expert creation organizations are putting forth attempts to make assets as indicated by creation requests—the custom-made assets somewhat satisfying the requirements of the armature play creations. The amateur theatre production houses are not supporting much on technological devices. They are well concentrating on verbal and physical discourses on stage. Production companies moderately support the set, light, and sound. The researcher can not find a professional projection designer to learn the art of projection or staging video on stage in the early 21st century in India. The researcher started experimentation with visual media. The trial and error, sensitivity, and deliberate application of a system into the productions made him understand the nature and functions of the visual projections in play production. Still, the Indian theatre production company's specifically regional amateur performances, lack authentic knowledge on the projection practices. The experimentation and expert knowledge shaped the researcher's perceptions of the art of projection design. The researcher recognized the role of projection design and implemented it in his productions instead of the deliberate implementation of visual media on stage. The researcher analyzed a few performances based on

the design process and projection practices. A couple of valid audience responses are also mentioned because they helped the researcher alter the projection design in subsequent shows.

Theatre originated as an essential primary effort to communicate through performance. It has evolved through different ages worldwide to a very complex and ever-evolving form of art. Technology has a unique role in this evolution of theatre throughout the globe, during all ages. It perhaps started as soon as a curtain was introduced or light was attempted to be controlled. But with time, the application of technology in theatre has become a creative artistic science field.

The modern age is known as the Age of Digital Technology; their devices or mechanisms rely on a process of digitization for their operation. "*Oxford Dictionary*" defines "*Digital*" as follows:

"Advanced (of sign or information) communicated as series of the digits 0 and 1, regularly addressed by upsides of an actual amount like voltage or attractive polarization. At the point when we consider execution, a similar word reference says"

"Performance- 1. An act of presenting a play, concert, or form of entertainment.

2. The action or process of performing a task or function."

Digital Performance is thus such performance or Theatre where digital technology is in use. It has a broad scope as both concepts can be, in combination, be individually used for various fields of arts as well (Dixon, 2007). Despite the fact that modern technology has been utilised for performing arts from ancient times, the phrase "digital performance" only became generally known around 2000.

Digital technologies have the potential to be extremely broad and colorful, at the same time used dramatically, for the performing arts makers or theatre-makers, for collaborating and creating novel or revolutionary, transformative narratives and challenging the hitherto existing art-making process and performance works. Digital performance may also be a way for the reception and engagement of the spectator concerning the need for interaction. The technology continuously develops just as space transforms continuously. As a result, theatre artists will continue to use digital technology to experiment with new creative forms and introduce new paradigms to the theatre arts (Rutsky, 1999). Most significantly, art has the potential to promote the adoption of new technologies.

In this research, the term 'Digital Performance' refers to live performance created with the use of new media technology as the most important design element of the creative work.

The term “digital media” refers to the mix of digital technology and digital material. Digital media goods need a wide range of experienced experts with technical, artistic, methodical, and production coordinating abilities. These abilities must be balanced throughout the team, with all team members focused on providing the greatest customer experience possible.

'Digital Theatre'

The entertainment business world, since antiquated occasions it existed as a mix of other fine arts and specialists, entertainers, craftsmen, arrangers, journalists, fashioners. Utilizing progressed offices of now is the ideal time, the venue has consistently attempted to make a story more fantasy and wizardry more mysterious. Here, let us center around computerized exhibitions and advanced auditorium as another idea of craftsmanship. We will characterize advanced performance centers

through such ideas as intermediality, straightforwardness, hypermediacy, inundation, and intelligence.

Digital Theatre isn't only a mix of advanced innovations with the customary idea of theater. It is an idea of another tasteful, which is curious to current execution. As a type of craftsmanship, present-day theater tries to join diverse computerized devices with exemplary theater techniques. The issue of looking for congruity between changed media makes this proposal basic and invigorating in the contemporary setting.

To put on a theatrical performance, performers and spectators gather in a certain location for a set amount of time to interact with one another or to participate in specific acts. The majority of digital performances are created using digital technologies. When this new aspect enters the picture, we want to look for the difference. Digital Theatre is promoted via the use of digital technologies, yet it does not exist in a vacuum. The Digital Theatre has generated new terminology where we often hear such terms as

"VR Theatre" and "Computer Theatre" in the discourse of digital performance. Any terminology implying computer media, digitally live performances, story/words, and limited levels of interactivity characterizes theatre as digital. The term "digital theatre" is apter as it doesn't limit the incidence of Digital to computer or VR alone and includes the whole range of digital tools. Digital Theatre is thus typically a type of performance, which juxtapose "live" actors with co-present audiences within an ambiance of digital media creating a hybrid art form revitalizing theatre for contemporary audiences" (Masura, 2007, p.3)

The idiosyncrasy of advanced execution is revered in the connection among the crowd and entertainers inside a computerized domain. In everyday theater execution, onlookers are seen as withdrawn observers for the exhibitions that occurred at different scenes.

In a digital performance, the space is more uncertain as the subject and objects travel in different spaces as the viewer has multiple sights to look at at a single point. Each spectator has different ideas when they watch and interact with the actors of the performance. The actors treat the audiences as part of the shows in such interactive performances. The relations in the digital performances exist in similar interrelated objects. The audience will be treated as part of the set, a game, or a co-actor, their physical presence will give a chance for the actors to interact with them during the show. The actor and spectator relationship generated the perception and interaction of the performances designed. Thus, the digital performance results from integrating the performers and the audience within a digital frame.

The present study is to understand the digital media applications and concentrates on its applications. During the study, it examined that the applications of Digital media and explained how this newly generated form could be examined through the analytical study of the different directors (selective) work during the period from 2000-2007 to understand the representation and influence of Digital Media by considering as a '**performative Element**' which affects the rhythm of the space and construct the visual geography during the performance by adding a sensorial experience to the spectator. Digital Media performances present the audience with space, either real or virtual, allowing their susceptibility to develop their considerations and associations to feel the narrative experience strangely in a non-conventional unexpected situation. By considering these features of Digital Media in the current praxis, the present research focused on how digital

performance became existed as a form by making contrast structures in traditional performances. This research explores narrative patterns within the medium using the terminology, methodology, and concepts provided by New Media theorists such as George Landow and Lev Manovich. This research expands on the previous discussion by looking at how the text has changed as a result of the space and devices investigated. The software that was used to develop and influence such creative work, as well as the analysis framework that was utilised to represent the experience of the Digital Media performance that was performed. These media performances are examples of a cultural phenomenon that describes its relationship to cultural identity and its shift into a new form, as N.Katherine Hayles describes it as a "state of virtuality," a condition based on the insight that instructive example uproots and pre-empts materiality. During the performance, audience engagement is frequently active and unrestricted, with the audience urged to create their own visual connections and associations. The performance may have a different pace for each individual, allowing the observer to choose his own rhythm throughout.

The client intercedes the information base of pictures for different members. As these members assemble behind the client and hang tight in the driving seat, they can notice, survey, and analyze the singular exhibitions of every client. Pledger contends:

"The relationships between the person who is using the machine and the people who are both waiting to use the machine or watching what somebody else makes of it is in fact where the theatrical elements of [the work]"

He battles that many existing media craftsmanships can't be knowledgeable about a shared climate, with the interface empowering just individual cooperation. This research discusses how these digital media performances are different from regular performances and tried to explore the existing forms when influenced by such technological influences performances by debating and

discussing through the performance analysis of mentioned directors' work for the said period. The other important feature in such Digital Media performances is how the text has transformed into visual images through the signs, images, projections, and interactions during the performance. These performances also transform the space and give an experience to the spectator in nonreal space. During the performance process, the spectator is sometimes restricted and controlled by the performers or by someone or through the visual directions within the performance area and created a different illusion larger than life. The research discusses and brings the argument whether the existence of traditional or conventional performance will be providing or not such kind of enthralling experience as in notes Kathryn Hansen notes, movies and TV have assumed control over the advanced social scene, seriously restricting the safeguarding and improvement of customary fine (1992:265).

These Digital media performances have generated a new form of performance, and one should observe how these performances have been influenced by modernization, urbanization, and industrialization.

Advanced media items populate the world we live in today, and these things empower and communicate experiences in a wide range of enterprises, including businesses that aren't often associated with computerized media, for example, health, government, and education. Any format or instrument used to convey material utilizing digital signals and other content such as text, images, audio, and video that is digitized and transferred in digital format via the internet and computer networks is referred to as digital media.

Advanced media is defined as the mathematical representation of media—print, music, and video—for conveyance, access, sharing, and correspondence via computers.

Digital media and mechanical developments present the two chances and difficulties to the presentation networks. From one viewpoint, they permit theater, dance, show, and music the possibility to contact new crowds on an assortment of stages, drawing in a more youthful age with the live presentation experience. Then again, there are boundaries to development. The theater has been around for quite a while. It has been through several upheavals and improvements. From Ancient Greece until Shakespeare's day, and still, the theatre has been a platform for communicating ideas and reflecting the day's social, moral, and political culture media.

By its very nature, theatre is a common encounter that depends on the cooperation among entertainers and the crowd. Cooperation, people group, and shared encounters are large topics that additionally support the universe of advanced media. To apply those subjects to the universe of theater, which has endured incalculable movements throughout the long term, bodes well. There is no question that through joint effort and cautious preparation, the theater and performing expressions local area will want to accept computerized media to contact new crowds, broaden their substance onto new stages and tackle the wizardry of innovation, guaranteeing that what we see in front of an audience stays energetic for a long time into the future. Digital Media came to everyday use in the mid of the 20th century, can say around 1950. The influences of digital media in theatre and performances occurred around the 1960s' in the world and 1972 in India. Most of its application's initial days were to create an illusionary aspect of the visuals. The use of Digital media enhanced visual communication to the audience/spectator. It also emerges as a new kind of form in the early 21st century.

Theater took on and adjusted all innovative changes en route, for instance fusing electric light and enhanced music. The theater has consistently been a half and half structure. This review endeavors to find whether new media stages can improve theater with the watcher's advantage in the live occasion and ongoing connection.

Execution is a type of advanced execution, in that PC innovations, assume an urgent part in the method, conveyance, and regular content and feel also (Dixon, 2007). Intuitive media are spawning new fine arts, and theatrical training and history offer excellent arrangements to complement these new forms. Joining new media into theater opens dynamic additional opportunities for theater specialists, however more significantly that it forces us to reconsider a portion of our most fundamental suppositions about the idea of theater seeing experience. Advanced Performance practice is considered to begin with the cutting edge developments of the mid-twentieth century in world theater history and entered Indian practice later, i.e., the 21st century. Avant-grade, as we apply to craftsmanship, implies advancement and investigating new structures and content. Toward the start of the twentieth century, performing craftsmanship producers, scholars of the age understood that the works of art and the substance of the messages were not addressing the changed advancement in contemporary society any longer. In this manner, they proposed a more interdisciplinary way to deal with the workmanship. The cutting-edge method allowed the audience to gain a new perspective on expressive arts, film, theatre, dance, and music in today's performing arts. Regardless, the key underpinnings of mechanised execution may be traced back to Deus Ex Machina from Ancient Greek tragedies, as explained below. Its origins may be traced back to Ancient Greek plays, and it signifies 'god from the machine.'

1.7. Literature Review

Because the terms 'digital' and 'performance' are virtually meaningless, the fundamental theoretical debate driving the issue of digital performance is about 'liveness.'

(Dixon,2007) While the term "performance" conjures up thoughts of movement, aliveness, and exertion, "digital" conjures up notions of abstract and non-physical digital codes. We will look at the literature on digital performance through the prism of the liveness argument in this study. "A performance heard or seen at the time of its occurrence, as opposed to one recorded on film, tape, or other medium," according to the Oxford English Dictionary. Auslander (2008, p.). Liveliness is a hot topic that has many different aspects in many different sectors. Media studies, performance studies, and music studies are all included. In all domains, the phrase "liveness" refers to the transition from human to non-human touch. The introduction of film into live theatre ignited a discussion over the importance of liveness in the arts. However, as a result of this discussion, photography was born, which was the first tool to collect visual data. We will investigate the issue of liveness in four sections: the first being "Liveness from Photography Perspective," the second being "Liveness from Performance Perspective," the third being "Expanding the Perspective of Liveness," and the fourth or final one being "Performance from Techno- Cultural Perspective," as defined by Dixon (2004).

The researcher did a literature review to have a better grasp of the challenges surrounding projection art. The literature review for this topic was divided into two parts. Initially, the broad scope of research was primarily reliant on secondary data sources. Journal articles, archive data, published and unpublished manuscripts, electronic books, digital theses, online web content, and audio and video production materials all helped the researcher collect evidence about the projection phenomenon in a theatrical setting, as well as its theoretical and ideological aspects.

The relevant material is sorted for review and organized into three unique categories in the second step. The media projection design was built largely on projection media technologies, early experiments of pioneers in theatre, and important aesthetical notions, as well as global discourses. As a result, the first category includes the evolution and relevance of projection equipment. The second category includes the pioneers' dramatic importance of the projection gear. The third group consists of ideological and theoretical notions related to the projection component of live theatrical performance.

Primary data sources include production designs, conversations with designers, workshops on media projection techniques, and simulated lab tests. The evaluation of secondary data resources has improved practical understanding in production projection design. The review of literature is written as a separate chapter, with exquisite remarks on the important material. To prevent any misperceptions in later chapters, the examination of the literature serves as a foundation for further discussion of each chapter's subjects. The goal of the literature review was to piece together a coherent understanding of media projections, and it was discovered that no comprehensive study has been done to bridge the "gap in knowledge" in "Media Projection Design" for Indian theatre production design procedures.

Media in performance is not incorporated merely as frames within the frame (the proscenium arch), but exert a pressure on the space of the stage, and on the body of performer. An intriguing development in theatre is the use of simultaneous video onstage. Here, the energy of the TV or film screen is harnessed by the live actors. The audience can have both a close-up and an experience of the stage picture. Increasingly, a night at the theatre is like being invited into the studio or onto a shoot, to watch the film being made before your eyes. Why else go the movies when you could watch it from home? There is a sense not only of intimacy but involvement in the

production that these productions generate that not even the traditional performance and avant-garde environmental theatre of the 60s—which both try to eliminate the divide between performers and audience—can better.

Theatre in India, before 21st century and initial days of practice, it had been followed the structure of Bharat Muni's Natya Shastra. Later on, in the performances, the technology is being used to create illusion and to fulfil the commitment of providing the sensorial experience by interacting the spectator through digital communication. A phase of developments in set, costumes and other mediums had been used to be part of theatre performances. And thus these mediums have influenced the practices of theatre at different levels. In its early stages of development, technology played an important part in visual culture and performance presentation. Apart from the audience's enjoyment, it is used to fulfil a basic obligation to provide physical, sensory, and interpersonal communication. New media is emerged and influenced theatre performances. Different applications of Digital media have had given an impact of the performance style or we can say genres. These applications of digital media influenced to coin a new treatment of the text and its performances in recent times. These applications of digital media have started influences in a wider range in performances presentation and specifically from the art and later on in theatre. There are many applications of digital media influenced the art in different modes arts practices like Installation art, Digital Art, Interactive performances, Site specific performances apart from the conventional performances.

Recent performances have been influenced and connected with new technological inventions like projectors, interactive walls, three dimensional sets, laser beam projections as tool of visual representation of the performance. Now a days we can see such hybrid performances which is mixture of 'live performers and digital media'.

Writing in the historical backdrop of the 1930s – a period of technical innovation and economic despair, with war approaching – Walter Benjamin addressed the difficulties surrounding the link between the arts and technology from a perspective that is in some ways evocative of our own. His essays¹ felt startlingly current in many respects, due not just to analogies between mechanical and digital replication, but also to the historical backdrop, which prompted a reconsideration of possible linkages between cultural creation and technology. Benjamin addressed the dramatic recasting of creative forms that was beginning to take place in his article "The Author as Producer"²: authorial duties were being questioned while social function was being stressed. He challenged artists to be aware of the possibilities of new technologies and to position themselves not only in terms of their obligation to a broad public, but also in terms of their ability to create meaningful work with societal repercussions (although he was also fearful of the fascistic impulse in the use of technology). He asked the following questions: How does a work relate to the forms of production of its time? What role does it play in them? Is it simply supplying an existing system without modifying or transforming it? *"This apparatus is better the more consumers it is able to transform into producers, that is, viewers into collaborators,"* Benjamin advises individuals who use new technologies to adopt a creative medium that encourages others to participate (p. 222).

Benjamin was well aware of the shifting boundaries between author and artist, as well as the role of participants as makers of possible forms of personal agency. However, he cautioned that if artists and producers do not completely comprehend their role in employing technology, its very power might possess and enmesh them in situations over which they have no control, allowing them to be controlled with sophisticated effects. He advised artists to avoid simply aestheticizing their work and incorporating it into an existing style context. He challenged them to confront and reform the system rather than simply feeding it. He wrote astutely about how technology has

changed the social role of art. When artists' work is displayed on the Internet outside of typical art venues, there are risks associated. Will their works be reduced to a collection of globally coordinated databases that aren't truly placed anywhere but as interstices between commercials? What impact will this potent new media have on art? Is it viable as a new art form? How can it reach an internet audience while also providing valuable cultural experiences? Can we keep it under control?

1.8 Statement of Problem with limitations of study

As a new component of representation, digital media may model the visual rather than replicate it, allowing for interaction and searchable data-based archives made of picture, sound, and text. This interaction distinguishes it from traditional television delivery. While the Internet is a media similar to television in that it includes viewers experiencing actual or imagined events from enormous distances while looking at a bright display, the Internet's interactive feature distinguishes it from television. We are witnessing a communications revolution rather than a computing revolution.

The video image becomes the actual architecture for the performance since it is a place. It's a true setting, and your image acts as your representative, with your two ambassadors meeting in the image. A split screen restricts the sorts of relationships that may be formed. If you have an image mix or key, you may make further associations. As a result, it incorporates all of the visual effects seen in traditional video art, but in a live setting. It progresses to become visual architecture. Based on the aforementioned views, this study contradicts the presence of the form as a result of the conditioned contexts in Indian theatrical practise. It also a crucial point where one should look into the existence of the digital media performance, and how the conceptualization and treating the text is more important in these kind of performances. It's very important to understand that how these

performances are different in a visuality and visibility and how the Digital media is used in these mediated performances. It is important to understand that these kind of performances have merged different kind of art forms, and expanded to a live performances. Using of such kind of art forms like Digital Art, Interactive art, site specific art forms and what they represent in the performances is needed to be discussed. Particularly the how the digital media image is metamorphosed to represent an artistic work throughout the process. It is also to observe how these changes are incorporated into the new kind of performances.

The employment of new technology in theatre has the ability to revitalise the conversation between cinema's unconscious quality and live performance's instant consciousness. *Hoppla Wir Leben*, Piscator's first mixed media production allowed technologists and theatre practitioners to investigate the challenges of occupying the space between theatre and cinema. Indeed, since the Western Industrial Revolution, there has been a wider discussion concerning the relationship between art and technology. Some practitioners, such as Robert Blossom, a 1960s actor, claim to have re-defined this zone.

Many innovations in scenography have been spurred by technological advancements throughout the history of the theatre. The nature and form of stage lighting altered dramatically as the science of stage lighting developed from flame to electric light and then to encompass increasingly sophisticated management. Designers may improve the number and complexity of indications by making subtle and instantaneous changes in the quality of light. Because of the simplicity of operation, lighting schemes may reflect minor changes in the time of day, psychology of the characters, or atmosphere of a scene. The most modern lighting systems allow a single instrument to alter intensity, colour, texture, and focus to provide designers with virtually full versatility.

The impact of cinematic and theatrical forebears on the milieu of theatre and its audience is explored in this performance presentation. It will explore the possibility of a new aesthetic that isn't classed as theatre or cinema, as well as the effects that this may have on the audience. The present research will examine how contemporary technology has contributed in the discovery of these facts. The research will emphasize the ability for new technology to give innovative options in generating visuals, extending the bounds of our old art form and offering a great chance to enchant new audiences by expanding theatrical space.

The emergence of pervasive computer systems has altered the nature of our interactions with our surroundings. The pervasive yet undetectable rise of ubiquitous technology such as the cell phone and iPod has destroyed the traditional divide between private and public spaces. Such pervasive technologies have been used to build dynamic and responsive environments in the visual arts. These projects are increasingly seeking to promote a different form of relationship with their audiences by granting them the ability to impact the environment itself. This research also examines how audience-stimulating technology has found its way into the realms of theatre and performance. Because of technological advancements, the presentation of performance has evolved into a new form. Because of the capabilities of modern technology, the theatre may now focus more accurately on the emotional experience. Light and, more recently, sound technologies have always been able to act extremely well on a directly emotional level-color, music, etc. However, digital recording and computer control enabled a spectacular multimedia integration of these resources with those of scenic manipulation. Appia, Craig, and Mayerhold were among the first artists to recognise the dramatic expressiveness inherent within the interaction of light and music, as well as the movement of the scene. The capacity of more current computer technology to programme precisely regulated movement of light, sound, and scene has greatly aided

scenography's exploration of its own lexicon. The digital media has also contributed to the creation of such an atmosphere.

Looking at the emerging presentations of performances, these digitally mediated performances have a common point is that to give an enthralling visual experience and the sensorial experience to the audience during the performance. By keeping these following objectives and aims, the research have made.

Audience expectations about how a performance will be presented are only one aspect of changing demands and tastes. Here are some of the newer, more connected theatregoers' expectations:

More innovative on-stage use of visual effects and technology. Using social media to interact with performers. Getting a "behind the curtain" look at the creative process's backstage magic. Personalized reviews enable users to provide feedback on what they see. Taking in additional history and substance about a play. Having a recording of the act they just saw for future viewing.

Not only has the new audience involvement changed how theatre companies create theatre, but it has also changed how they sell and promote their shows. Young audiences are accustomed to being linked to performers in ways that previous generations could not. With social media already playing a large role in the entertainment industry, young audiences are accustomed to being linked to artists in ways that previous generations could not. They expect to be able to follow performers on Twitter, interact with them on Facebook Fan Pages, and remain in touch with them outside of the stage.

In live theatre, computer technology played an ever-increasing and dynamic role. The phenomenon known as digital theatre, which is a hybrid art form characterised by the presence of "live" performers and digital content in the same location, is gaining popularity these days. Because of

its newness, this topic of performance is understudied, although it is becoming more popular as computer technology advance. These are the key reasons why investigating and studying digital theatrical performance will be intriguing. This problem is crucial for comprehending the current status of the theatre in terms of the impact of new, continuously changing, and evolving digital tools and instruments, as well as the future prospects of their usage.

Digital media in theatre is a relatively new field that is rapidly growing and evolving. It concerns not just how new digital technologies are incorporated into the creative world, but also how they affect modern play and if they alter the meaning of performance. The decision to focus on digital performances originates from the fact that computer technology allows for new ways to convey ideas. Digital theatrical design and performance relates to a modern audience in an unexpected way. Interactivity, a key characteristic of modern art that emerged as a result of computer technology's impact, allows viewers to interact with artists and even assist in the creation of works. "Digital Art and Meaning" is inspired by the concept that "bodily experience inside an interactive work is the more or less purposeful product of artistic expression and so demands interpretation on the part of the viewer or interactor," according to Robert Simanowski (Simanovski, 2011:5).

The interactive capabilities of computer networks enable collaborative production, ranging from textual or telematics real-time improvisations to globally structured collaborative projects where distance is no barrier to participation. While the computer industry recognised performative concepts, its own influence was seen powerfully in digital performance practise. The internet has played a particularly crucial role in the emergence of new media in performance art, not just as a vast interactive database, but also as a performance collaboration and distribution tool.

This thesis attempts to study how digital media / digital artefacts are utilised and used in theatre performance art, based on an analysis of one contemporary production. The purpose of this thesis

is to look at how digital performances affect and transform traditional ideas about theatre as an art form.

1.9. Aims & Objectives

In order to explore the probabilities and possibilities of these kind of ‘form based performances’ the research is focused on different directors like Abhilash Pillai, Amal Allana ,Anuradha Kapur, Tripurari Sharma and designated and directed works during the period when Digital Media is emerged, This research by observing their works, following broader objectives and questions underline the major lines of research undertaken.

1. How the Digital Media performances place themselves as an emerging form?
2. How the Digital Media performances been produced and distributed in the context of space and time?
3. How the digital Media performance would be a different narrative form of Theatre?
4. What would be the political position of such kind of Performances in the Director’s work?
5. How Digital Media being used as an interface between the text and Visual Text?
6. What are the interpretation possibilities by incorporating Digital Media as an interpretative/performative element?
7. How the directors see the live action and the projected images or the involvement of the Digital Media in the contemporary practices?

In this thesis I seek to present the histogrpahical emerging of the Digital Media performance.

Generally, it is an observation that the economic, social and political conditions of the period most of the times reflected in the practices during that period. The mode of production and modes of presentation, their roles in the production of the dominant text will be different in this kind of performances. The images formed during the performances are the combination of live and non-

live space in the real and UN real space. And these images are the interpretations of the text which is emerged from the understanding of the political circumstances, economic conditions within the ideological construction which left to the audience to re interpretate the ideas what they have experienced through the performance.

In the other hand these kinds of performances raises questions on the issues of the audience engagement or consumption of such kind of forms is an active participation to the spectator.

Since most of this kind of performances happened in a limited performance space.

1.10. Research Questions

What effect do new digital gadgets have on arts such as theatre?

A seamless marriage of several sectors of digital technology with the classical theatrical foundation should be the goal of contemporary digital theatre. Because of the difficulty in establishing harmony, the concept of this piece is timely and engaging. The issue is important not only in terms of examining the most exciting digital solutions used in modern theatre, but also in terms of how today's computer-based society is laying the groundwork for the organic synthesis of tradition and innovation trends to continue to expand.

1. How has digital media been utilised in theatres in the past and in the future, and what are the possibilities for extending its use?
2. What content from the stage can be altered and reused for use on digital media platforms?
3. How can theatres use digital media to attract a broader and more diverse audience?

The study's objectives were developed based on the preliminary research questions that were asked.

1. Examine the evolution of media projection technology as an art form from a historical standpoint, and differentiate the ideas, concepts, and theories encompassed in media projection art.
2. Understand the aesthetical and technical components of theatrical projection design in order to organize media projection techniques in Indian theatre shows.
3. Experiment with the emerging digital projection technologies in order to discover their optimum potential levels for play productions and construct appropriate solutions for the difficulties.
4. Discover the implications of media projections in the performance as a designer and determine the application of projection aspect in Indian theatre productions.
5. Develop a significant projection design for Indian theatre productions and identify the role of design in multimedia theatre.
6. Judge the role of projection designer in theatre production practices of India.

The theoretical overview of the thesis will be discussed in two sections.

The historical element of digital performance will be discussed in the first portion of the theoretical framework. To improve the "spectacle" of performances, theatre has long used cutting-edge technology. From the first stage experiment with "Deus ex machine," to guild-produced Medieval pageant waggon, to the introduction of gas, and later electric, lighting effects, to the modern use of computers to control lighting, sound, and set changes, technology has been used in ways that have created incredible visual and auditory effects. (Dixon, 2007, para. 40) The study project looks at the evolution of digital performance from Greek art until post 1960. It will focus on the avant-

garde of the early twentieth century, closely merging contemporary digital performance with futurism's theories and practises. Because the modernist avant-garde era between 1915 and 1928 comprises the most crucial historical period connected to new media, this research contends that futurist aesthetics and concepts are vitally fundamental to current performance art utilising computer technology. The final half of my presentation will focus on digital performances from the early 1990s to the present. This study attempts to determine what changes have occurred in this field over the previous few years. The primary theoretical source in this section will be Steve Dixon's book "Digital Performance: A History of New Media in Theatre, Dance, Performance Art, and Installation." Researcher selected "Steve Dixon's work" since he was the first to do a thorough investigation of digital performance. Dixon defines digital performance as "a general performance with the added aspect of incorporating and integrating computer technology and techniques into the production" (Dixon, 2007:6).

The second section will attempt to define digital theatre, classify it, and discuss the rise of Digital Performance. Based on the definition of digital play, the research will discover several criteria essential to digital performance by evaluating the work of directors. In analysing selected digital performance, these aspects will be crucial. The research will look at how digital theatre incorporates concepts such as intermediality, transparency, and hypermedia (Bolter and Grusin, 2000), as well as how it transforms and extends spatial perceptions and generates immersive and dynamic theatrical scenography. In this portion of the thesis, the above-mentioned director's work will be highlighted as an emerging in the field with varied technical and artistic approaches in digital performance. Immersion and interactivity, hybridity, intertextuality, performativity, hot and cold media, video mapping, and the key subjects and obstacles in the development of digital

performances will all be discussed. These techniques are frequently used in digital art. They will be taken into account while analysing study data.

With the help of this theory, it will be possible in the future to provide a thorough and diversified analysis of chosen digital performance. I chose to investigate the digital performance of a director's work since it is often discussed and respected. It will investigate techniques and strategies in this "new generation" play utilising Steve Dixon's criteria. The thesis will show how this digital performance employs a variety of creative strategies. Because I will not be able to watch the performance in person, it will provide critique based on the recorded video rather than the live performance (on stage), which is why I chose the option of a YouTube channel. It's a different experience to see a performance on video than it is to watch it live. By definition, video draws the viewer's attention in a specific direction. It tells you what you should watch and when you should view it. It allows you to see moments that you would have missed during a live performance, giving you a different emotional experience. It will look into the relationship between theatrical performance and digital technology, as well as how digital media has inspired contemporary theatre practise. This topic is crucial for understanding the current status of the theatre in terms of the impact of new, continually changing, and polishing multimedia technologies and instruments, as well as their future potential. Digital technology have become an integral part of our everyday lives, and the same is true in the field of art. Learning digital performance entails gaining an understanding of how to make the most of them while maintaining a solid conventional foundation in theatrical performance.

a. Primary Research

This research began with the broad subject of multimedia theatrical presentations. Integrating visual media projections was a modern aspect in play production procedures. With a thirst for

knowledge, the researcher opted to explore media projection methods in the context of Indian theatrical production. The raised primary questions serve as the foundation for igniting the investigation toward the achievement of research objectives. The researcher set the objectives and journeyed towards the study goal in pursuit of the unknown. The researcher's answers will undoubtedly aid in evaluating the projection phenomena in the setting of a theatre. This study was carried out utilising qualitative research methodologies, which allowed the investigation to begin with a preliminary hypothesis. Explain the art of media projection.

1. Identify the relationship between theatre and art of projection.
 2. Discover the earlier pioneer's practices with projection element.
 3. Recognize the technology influence on projection art.
 4. Prioritize the role of media projections in Indian theatre productions.
- Interviews with actors, directors, unions, playwrights, technicians, designers, composers, producers, arts administrators, technical pioneers, and screen-based entertainment makers.
 - A substantial number of people responded to a voluntary online survey that was open for more than three weeks and highly promoted by industry stakeholders. The range and complexity of the responses revealed a strong interest in the topic of digital media and theatre. The results of the survey are discussed throughout the report and are included as an addendum.

b. Secondary Research

A review of studies from white papers, websites, news stories, and blogs on the application of creative methods to theatre and digital media.

1.11. METHODOLOGY

By seeing the show, the practical section of this thesis will use the performance analysis approach. "For researchers interested in the multimodal quality of social interaction, video is increasingly the data gathering instrument of choice." (Jewitt, p. 2; Jewitt, p. 2; Jewitt, p. 2; Je The use of current movies as data poses a number of significant challenges for video and visual research. As previously indicated, this thesis will rely on publicly available video of these filmmakers' digital performances. The purpose of this thesis is to look at video as a key visual data source in order to learn about the major characteristics of digital performance and how it differs from traditional theatrical play. Video records have unique traits and characteristics that set them apart from other sorts of data like audio recordings and field notes. Visual data analysis is required for digital performance, which is why it is best suited for this thesis. Observation is intrinsically tied to visual analysis. A common part of observation as a technique of acquiring primary data is the ability to observe specific: behaviour, gestures, facial expressions, and emotional expressions of individuals and groups. This strategy is supported by systematic observation, which provides reliable, trustworthy, and comprehensive performance data. Seeing the performance method on video helps me to examine all key factors from a distance. Digital performance analysis necessitates its use. It will examine video to monitor specific instances of digital performance. The research material will be analysed in video using the criteria proposed by Steve Dixon in the theoretical section, as well as approaches such as intermediality, transparency and hypermediacy, immersion and interactivity, hot and cold media, video mapping, main themes and problems described in the chapter "Digital theatre." This strategy is supported by systematic observation, which provides reliable, trustworthy, and comprehensive performance data. Seeing the performance method on video helps me to examine all key factors from a distance. Digital performance analysis necessitates its use. It will examine video to monitor specific instances of digital performance. The research material will

be analysed in video using the criteria proposed by Steve Dixon in the theoretical section, as well as approaches such as intermediality, transparency and hypermediacy, immersion and interactivity, hot and cold media, video mapping, main themes and problems described in the chapter "Digital theatre."

1.12. Conclusion:

The theatrical performance space in modern times has changed; we can observe large proscenium, studio space, and a thrust stage. But most of the Greek dramas were performed in a vast open arena theatre. And these dramas have been written for the proscenium stage, and the actors have been trained to perform on this kind of stage. The performances have been influenced through technology and generated a new genre of performances. The advanced technology gave the creators scope to merge different art forms and create spectacular performances by adopting the text, designing the set, and using sound and light. The traditional theatre forms in India absorbed new techniques and technology in their performances. Creative directors have merged the technology and made it a part of performances to get a sensorial experience. The actors started using the technology and blend them in their performances in an interactive performance. The advanced technological developments, like any other field, Theatre in India also adopted in the performances. The ancient practices in India and abroad have their technologies used in their performances. The development in electricity and computer-based technology allowed to experiment with the text and incorporate the liveness and other digital tools in the performances. (Auslander)

CHAPTER 2

Mediating the live through technology/ digital

2.1 Digital Media

The Greeks discovered plentiful resourceful stage machinery together with the *deus ex machina*, lowering actors systems, the *ekkyklema*, a wheeled cart used to reveal static tableaux, and *periaktoi*, in the early hours type of visual display scheme that made use of triangular set basics accumulated on pivots and twisted by chains and works for rapid backdrop transformations. Motorized *periaktoi* are still used in theatres today for signage and theater glasses. When theatre moved indoors, move forward in the lighting technology was rapidly improved and personalized to the stage, resulting in a broad of complicated lighting effects. Gertrude Stein's *Dr. Faustus Lights the Lights* was inspired by one of the first electric-light-illuminated Paris opera performances.

There are many ways that digital technology is functional to the theatre, so many descriptions of the new stages of digital technology might be included. Dixon's (2007) descriptions of digital performance stated that digital technology or digital media plays a vital role rather than a secondary one regarding the practices, aesthetics, content, and other delivery methods. Interactive digital media or digital technology, including virtual reality, is considered the new

grouping in digital theatre technology and includes various applications. Such digital tools are generally utilized in performance and also controlled by the performer. Interactive digital media or digital technologies challenge to make the meanings and within the production, progressed the storylines sooner than to be utilized solely for the show. Digital technology or digital media is to be impacting the action on stage with to the designing procedure. In digital production technology, the inventions are to be at very cost. (Johnson) The developments of technology are back via many devices like VCR, cable, TV remote control and satellite television, cameras, etc. (deLahunta)

The relevance of digital technology or digital media revealed a divide between those who believe that digital media or digital technology is the future of the theatre and those who fear that incorporating a lot of technology threatens the live form of art. The theatrical approaches' styles and strategies are variable. As a directorial approach, recognizing what is more significant to the new technology is censorious to the future. In the theatre, the software is utilized to the design sets and the lights that have moderately become more widespread. Digital media or digital technology is the most common tool for theatres. And they also provided that the designer's new ways of generating, distributing, and adjusting their vision. Digital media or digital technology usages explore the theatre, scenic, lighting, and projection departments. It shows that digital media is considered to be the most important tool for the theatre. Digital media is an emerging trend in theatres.

“Digital technology is altering the way that people create and experience live production performances. Many opinions have been represented through the study on the subject of the role of digital technology or the role of digital media within the productions of live theatrical. Technology is more advanced and changing at high speed. So, it is very most important for all the developments.” (Johnson) “Digital technology is increasing the limitations of our social circles, and a variety of media were also changing how people identify and interact with one another.” (McGivern) “The theater has long been an art form of multimedia merge with conventional music, drama, sound, lighting, and projection effects.” (Ambroff-Tahan)

In this study, digital media are described as electronic tools and applications that are used to discover, analyze, generate, converse, broadcast, and employ information. Digital media has very significant power in the way people converse and also work. While often referred to as revolutionary due to their speed, scope, and system impact, they do not bring about a revolutionary change in the mediation practices, which is still labor-intensive. “Some digital media can bring important efficiencies and chances to the mediation effort and expand the mediator's capability to understand the nature of a conflict and the shifting dynamics of negotiation and connect with the different parties.” (Saltz)

From digital performance to digital existence, the current practices and performances are gradually more accessible and arbitrated via digital media in theatre assembly. The documentation

procedure archived the new records and an archived of the social order and in action with the theatre and performance practices. ("Performing In Digital | Themed Issue Of Ride: The Journal Of Applied Theatre And Performance")

2.2 Digital Media: Dynamics, relevance and Theatre

Previously, cinema, radio, and video technologies spawned a new kind of dramatic expression as well as a worldwide entertainment agency. Interactive media technologies have resulted in an artistic and cultural revolution of comparable or greater magnitude. All of the median theatre's uses have affected theatrical performances. New creative forms are emerging as a result of interactive technologies, and practise, including theatrical history, has much to offer such new forms. The "spontaneous give and take between actors and spectators," according to Saltz, is essential to the theatre experience. The incorporation of interactive technology reinforces such a relationship.

While the digital media function like virtual settings, the performers will interact only by steering through it. The audience or the spectators will describe an alteration in the image as just abounding the new location. Within the image as a movement indication and the scene, the audience will describe a shift in the standpoint. The performer's fictional location or virtual was anchored to the digital media in this manner. Nevertheless, to function as a media mirror, the digital media must not visibly represent the performer in any way. The audience will recognize a reflective

and constant link between the media object, including the performer. As a result, digital media can be used to "read" the actions of the performers. (Saltz)

Digital performance is not only about technology but is also about language itself. Digital performance is also considered aesthetic but rather than prosthetic. Digital media and also theatre are both considered live events. The drama shares a lot in the theatre performances because the fundamental element of authority is actioning over—for instance, descriptions, thoughts, and words. From a particular technological viewpoint, digital media has been explored frequently. Digital media is beneficial to running a contemporary theatre and increasing the value of digital media. And that the theatre is always linked with literature and poetry. The theatre has always dealt with new technology or digital media. As a way of simple technology, digital media should not represent any important inventions in theatre. (Pizzo) Contemporary technology has formed the performing arts perception in the culture of modern techno-culture. Thus, the theatre is conformable, and it is equal to the responsible managers to make sure that the central part of the art purposes is outperformed or restricted by the

The theatre, drama, and digital media are entirely linked together. So if any modifications in the former will have a great effect on the latter. The new prototype of the drama challenges and the performance and its components are the space and actors. The theoretical structure permits the performers' actions to form a new type of performing space that can respond intelligently and

automatically. The stage and the actors are no longer in competition, but rather as similar. Alternatively, the performer's body itself can be improved gratitude to the technology or the digital media. Such enhancement matched with the improvement of the stage. The stage must examine its limits of both conceptual and practical. The dramatic space can be sensible and intellectual, but it can also be displaceable. (Pizzo)

The term "performing arts" refers to any acts performed on the stage of a theatre, regardless of genre. Apart from performing arts, digital media or digital technology refers to several sorts of new media technologies that may play an important role in a variety of live performing arts such as theatre, dance, musical and art performance. Furthermore, the arts can be performed on stage, and digital technologies can be used in cooperation. (Bulut)

Digital technology and digital media have grown in tandem with the expansion of space. It is obvious that the use of digital media to connect audiences to the performing arts will never be limited. As a result, theatre makers have always explored new artistic forms with the use of technology and brought the new prototypes to the performing arts area. The most important feature is that the art may make advantage of modern technology (Rutsky). In terms of the use of current technical methods, 'Deus Ex Machina' may be regarded a modern machine for its day, as well as a digital performance practise. Dixon and Smith The theatre itself is a revolutionary virtual reality

technology that encourages user engagement as a viewer and immersion in a dream world.
(Reaney)

2.3 Influence of Digital Media Indian Theatre

The impact of Digital media on Indian theatres is enormous. The influences of Digital media on the Indian theatres are not only in conditions of improvements in distribution and the productions. The digital media comprised of radio, televisions, websites, social media, emails, blogs, mobile applications, podcasts, etc., the significant impacts of digital media on Indian theatre are identified. The expansion of various methods of marketing films and related products such as music, scene tracks, and so on. Digital media has permitted the marketing and production of movies in theatres. It is factual that the influence of digital media has its advantages and disadvantages, but the conversions may not be overlooked. Many of the experts believed that the present digital time is one of the most important conversions in the history of cinema or the theatre.
("The Impact Of Digital Technology On Filmmaking - Home")

Digital technologies or digital media are impacting every part of the performing arts association structure. These can also be impacting the theatres. Initiating the new technologies or digital media in a single area of an association can have to resound the effects on the rest of a procedure. As described by Miles and Green (2008), the innovative sites in the inventive parts are the generative product (performance), firm (association), the user's experience (reactions of the

audience), communication (advertising), and production or preproduction (a process of the creation). (Miles, and Green)

Throughout all our environment, work, and lives, the technological revolution is far-reaching. Our environment, our work, and our lives are also impacting theatre, including the art performance. It has been changed the way we used and cooperate and influence our anticipation like how we are amused. Technological improvements and digital media present equal chances and challenges to our performance societies. On the other hand, they permit dances, music & opera, and theatre, along with the experience of live performances, it is possible to attain the new spectators on a different stage and to attract the youth age groups. Alternatively, there are some obstacles to the invention. The majority of arts performance associations face economic challenges. The box office plays a vital funding role. So, to the live show, promoting tickets is the top priority. There is a small amount of money left more for testings with digital media. Associations and unions are under duress to alter their combined agreements, but there was an argument about how several of those agreements should be altered.

Additionally, the model, like how the artists and other artistic professionals were intricate in theatrical performances, would be mostly paid and completely examined. The conservatives including inventors have different opinions on how rapidly the theatre world should enter into the daring new digital world. (Thompson and Boniface)

The theatre has emerged in a lot of revolutions and gone via a lot of evolutions. Theatre has been around for a very long point in time. From Ancient Greece, in Shakespeare's era and nowadays, the theatre has always been a better stage only for sharing concepts and ideas and reflecting the moral, social including a political culture of the time. And also, the theatre has to be considered as a community occasion. The history of theatrical practices runs along with the history of related development of the technology. The beginning of the harmonized sound that the complete spectrum shade should follow with the requirements to become accustomed to the new audio-visual stands that are the primary television and the home cassette are the milestones of the technology. This can also mark the turning points by that the production was strengthened ultimately. (Pardo)

The research looked at the intuitive artworks created by combining digital media with current performance, as well as how digital media affects the effect of the artworks. In conversing how the influence of the digital media's modern performances, it is easier to recognize a lot of regular gatherings in the performance and the theatre fields that are presently being dared. These include spectator's contribution, space use, actor roles, practice and performance, and performance certification. The digital media of theatre has also allowed content to reach more miniature cities and towns, benefiting the performers. This expansion of attaining has come at a lesser cost, as digital prints are nearly a third of the cost of physical prints. Therefore, it is critical to understand

what digital media of theatre entails. In very easy conditions, the digital media of theatre means that digital machinery is used to project the dramas on screen. Despite the modern phrasing, the digital media of the theatre has a broader connotation. It also implies a digital allocation, marketing, and merchandising strategy for the theatre. In Indian theatres, there is a major changeability with the usages of digital media. Therefore, the procedure to monetize the theatre has also become digitalized.

There are a lot of advantages and disadvantages of digital media in a variety of theaters. An instance of the advantages of digital media in various theaters is its efficiency in magnetizing a broader audience. Alternatively, the great disadvantages of digital media in various theaters are that it decreases the show's eminence presented on stage or live. But, on the other hand, it provides a broader range of stories and ideas for use in theatres.

It is an excellent implementation for exchanging theatre experiences and thoughts on any kind of show in theatres. The digital media offered unrestricted entrée to a variety of shows in all the Indian theatres. A spectator is probable to use digital media when watching a great concert online. In such a way, it taints the theatrical experience's dependability. Digital media is too typical, and it does not carry short time and the local time theaters. Along with the widespread usages of technology and digital media, the theatre profession, innovative content, and authority may cause

all decline in the future. Even though theatre is frequently regarded as traditional art, outward appearance related on the

This study focuses on how fresh media popularize the theatre art structure, a division of digital media improvement. Theatre always has been an efficient form of appearance that can reason for social conversion, including self-realization. Actors produced to be unintentional activists, dealing with personal and social matters. The spectators can relate to and empathize with better outcomes. With the advent of new media, particularly social media, the Theatres has been known as a fresh perspective in terms of sustaining this art form. Nowadays, Theatres are embracing new media to reach a larger audience. The role of fresh digital media in encouraging the theatres that broadcast social improvement is significant. Theatre has always been an efficient form of expression that can cause social conversions and self-realization.

At the beginning of the time, the stage arts of the theatre had the better idea of congregation people at late hours of the day in one scene for the common experiences of theatre presentations. This social and cultural activity is taking place online as a result of the theatre and social media encounter. Network technologies are not considered a medium for division or transmission in the merger of theatre and digital media. The internet or the network is the only place for creative acts and media. This is about more than just broadcasting a live stage performance to an internet

audience. But it's all about coming up with new methods to create and show theatre. New artist-audience relationships occur in these new theatrical situations. In the past few years, entire film sectors have gone digital. Telecommunications, satellite “*schemes, International Corporations, and computers are divisions of a world-uniting organization that is only one manifestation in the theatre interculturalism.*” The study seeks out the impact of Digital media and technology on Indian theatres. Around the world, Digital film projection is almost universal in multiplex. India is taking a quick stride to emphasize this tendency when India's entire country will be watching digitally broadcasted movies in theatres. Thus, the impacts of digital media on Indian theatres under the arbitrating the live via digital or through the technologies.

2.4 Text and Digital Media

Texts are considered the most important in digital media-based performances. Printing of the texts and writing are the two essential pieces of information in the history of the media and communication. The human can able to store the knowledge only for the cause of the phonetics alphabets and printing methods. The text has been an important tool for printing methods. In the past years, people were taught how to deliver and share their thoughts in the form of writing by the usages of the texts. A text is considered as the product of the media which is to investigate maybe it is a book, a poster or banners, and a television program. Cartoon text and fairy tale text can be different from other forms of texts. Texts are often designed to create the spectators that are put up for sale to the advertisers. According to the experts, the texts are a series of characters that

humans can read, producing understandable works. It should be in the form of phonetic typescript that is related to the antique ethnicity of writings. In information technology, texts can be used as no character encoded data like the graphics images in the bitmaps or code program outline. Texts can be inserted or created by typing utilizing the keyboard.

The textual medium or the texts assists an easy, and extra stretchy make use of the production of content that is the learning deal. Texts have been described as many kinds in the form of digital media. Texts are the major tool to present the information and to generate an impression that has consequences. A word processor is software used to edit, format, and produce text-related files like letter writings, reports, generating documents, letterheads, memos, label producing, etc. A text can be produced in a variety of file set-up. A file format is the digital papers stored up in a computer as a series of bytes and bits. In digital media, texts can be divided into many kinds, such as literacy texts, persuasive texts, plain texts or unformatted texts, formatted texts, hypertexts, etc. literacy texts can be described as the capability to aid the written words actively and inactively. Persuasive texts can be described as based on fact texts which give the standpoint. For example, letters, thesis, essays, debates, speech, and unformatted texts or plain texts can be described as fixed-size characters with identical appearances. For example, E-mail, text or chats, etc., the formatted texts described as the appearances should be altered by modifying the parameters: colors, sizes, styles like italics and boldface, and unique features like hyperlinks. For example, programming in PowerPoint, Excel, Microsoft Word, etc. These are considered

formatted texts. Hypertexts are described as underlined texts or hyperlinks. For example, HTML (HyperText Markup Language). Texts processing software supplied the formatted text options. Text files such as MS Word (.DOC), Text File (.TXT), Outlook Mail Message(.MSG), Pages Document(.PAGES), LaTeX Source Document(.TEX) and data files such as Data File(.DAT), PowerPoint Slide Show(.PPS), Standard Data File(.SDF), PowerPoint Presentation(.ppt), XML File(.XML) are the common files which are used in the form of digital media.

In the form of digital media, texts have been defined as formal and informal. Formal and informal texts are used in digital media. Thus, kinds of texts have been used in digital production. (Apostol). The worldwide future is increasing via modernization, collaboration, and communication. All these can make only dependent on digital media or technology. At present, the network or the internet is considered an international meeting place, an international marketplace, and an international workspace that makes available a huge collection of chances to gain knowledge about the earth and its interrelated with the earth. Therefore, texts and digital media play a vital role in the computerized field. ("Five Ways To Use Technology And Digital Media For Global Learning").

Digital media is considered as the kind of media which is used by electronic machines for allotments. Through electronic machines, such media (digital media) can be formed, modified, and distributed. Digital media includes hardware and software, video games, films and audios, websites, social media, and online advertising. Our daily lives are divided by digital media. All

sector professionals are uneasy about replacing their advertising material with digital marketing services.

Imagery, music, and video are the important major tools of digital media. However, natural language text has been the medium most accountable for such outbursts and the viewpoints of the quantitatively during its closeness of word processing tool and text tools. As a result, there was an improved necessity for software solutions and for hardware solutions to accumulate, organize, and recover the huge quantity of digital text, which is being shaped with an eye through making use of its future. (Rivero et al.)

The introduction of digital ways of communication and demonstration is changing the way humans are integrated into fit into place with understandings. This research will be beneficial to language progress, tales, and illustration via records of communication technologies such as digital, written, print, and oral. These can expose the notion of nation formation, censorship, copyright, and authorship. The entire scholar would fit into discussions about Wikipedia, video games, Instagram, Twitter, Google, Facebook, blogging, and other electronic text figures. Scholars who have previously completed a course of literature would be most likely profit from experience. The text needs the smallest storage space and gives out the power in a computer of any data type. Microsoft Word documents (MS Word), Portable Document Format, Hypertext Markup Language, and Text documents are considered to be the common text formats. Like the web link,

the hypertext is considered the text that has a link to other files or pieces of information. (Courses, and Courses)

Desktop publishing and word processing both can use text file formats. Word processing is primarily utilized for letter typing or document typing, while desktop publishing is utilized to produce and business cards, flyers, brochures, banners, or postures. "Data Types For Digital Media (Text Version) - Year 9 IST Class Site")

The need to highlight the two most important basic practical principles that serve as the foundation for contrasting digital textbooks and printed textbooks, such as comparing the best descriptions of printed and digital textbooks, which are descriptions that can make the best use of the media at hand, for example, printed or digital and the second contrast will not be a focal point on technical including the secondary feature of the textbooks that people can discover in the topic of the literature that is the technical easiness of reading, steering via the printed textbook or the digital textbook, the textbook accessibility, the textbooks costs, and the tools cost necessary for their utilize, scholars preferences for one type of textbooks over another, while all of these would be modified over time, etc. (Ivić).

The applications of hypertext or hypermedia, which is the ability to move from one text to another simply by ticking the selected places in the texts, or to move to other dictionaries or encyclopaedias, and websites while accessing several inserted multimedia content, etc., imply that

there is a constant connection with another source of information, multimedia. That is, the availability of turning on image, audio, or video inserts when reading the text, interactivity, which is defined as the possibility that the reader includes their notes and annotations on which other people can respond, marketable, noticeable on received electronic messages, as well as after reading such messages, and proposals are from the browser or the editor. Each of them is the most essential characteristic of digital media or digital technology. And occasionally crucial in characteristics such as greatly simplifying quick access to a massive quantity of data, readily identifying the essential papers or pages in document files, or providing stunning audio or video design.

2.5 Processing the text for digital

Keyword and skimming searching are encouraging behaviors in digital texts. According to one theory, many readers used this technique to cope with information excess. Even though the digital text features like the text layouts on the screen, including the backlight devices, can generate surroundings that make skimming easier and more attractive than profound reading. (Konnikova 2014). On the other hand, the profound reading required for learning desirable scholar only to ask queries and look for the text to reply and construct the connections amid their notions found in the text and their earlier learning. Thus, digital texts are exclusive to be founded to help those who want to delve deeply into a subject. (Singer and Alexander 2017a, 157).

The most important characteristics of digital texts are video, audio, hyperlinks, interactive images, which consist of diagrams, photo galleries, maps, pop-ups, simulations, interactive questions, and finally, note or the comment selection. Digital texts that may be accessed via laptops, desktop computers, or mobile computers like as the iPod or tablets can provide as a unique medium for inspiring children to want to read and practise ease methods and abilities. (Williams and Thoermer) To manage the interruptions of online reading, one of the abilities necessary while reading a digital text is self-control. A real book is less unsettling, but an online text may be filled with interruptions that disrupt the learning process. (Konnikova, 2014) SQ3R is a strategy that is commonly used to aid students in comprehending a difficult book. The acronym is an abbreviation for Survey, Question, Read, Recite, and Review. Such critical thinking abilities can be used with electronic texts and also used with paper texts. Reading is the most significant ability scholars can bring to the academic text, whether paper or digital texts. While using digital text, the apparatus can aid in dealing with an excess of information. From a print surrounding to digital earth, the librarians can offer the conversion scholar required to change deep learning skills. After reading a text, bringing to mind all the information is critical thinking skills, including the understanding required for the scholars only to utilize the information for tests and the coursework. Software that can help scholars bring the information in an interesting way and a fun way is beneficial. This can come under the subject of utilizing digital or technology to mediate live. Thus, the preparation of the text for the digital media is most important to all the systemized methods.

Digital technology or digital media in grouping with a large amount of data comprised an important impact on the specialized practices at national and international levels, organizational and individual. Such a variety of technologies and related analytics propagate specialized practices from the law, medicine, and education to municipal policing and the setups. Throughout the nonstop sensing, they gathered the data. Technology and digital media are also used for texts which are completely related to computer-based systems. Accessing immense data sets like directorial and health accounts. From the human digital activity, every kind of unstructured data is explored in the real moment. Work through algorithms into the data analyzing on a massive scale only for outlines. Evaluate such outlines to recognize the harms and to recommend the answer. The texts types can be processed by the usage of digital media and technology. (Fenwick, and Edwards)

Many of the text has been generated and also stocked up thus human beings can able to be aware of it, and processing the text is not for all time simple for a computer. Prior to the set in motion analysis of the text project, the users frequently require cleaning with parse the texts to ensure that a computer can be used in proper formats, often referred to as the machine-readable. While including individual words, many methods and tools will be extremely precise and individually add up an upper-case and lower-case edition of the very same word. ("Library Guides: Text Mining & Text Analysis: Introduction")

2.6 Intermediality/ simulation and Performance

The term intermediality comprising of both “medium” and also “intermediate” which was created and functionalized by the great scholar Samuel Taylor Coleridge in an essay named Lecture III: On Spenser, 1812, somewhere in his work, he evaluated the sixteenth-century great author Edmund Spenser’s conventional applications of the medieval group along with the seventeenth-century popular writer William Shakespeare’s better-quality sense of infinity. (Kristberga)

Intermediality and Performance have been alienated into three parts: Intermedial Perceptions Performing Intermediality and transforming from edition to Intermediality. (Farman). “If there is a tendency in the theatre of the nineteen hundred’s, it is the tendency to the theatre film,” Berlin-based theatre philosopher Ralph Hammerthaler observed from the last century. He cites the notorious screenwriter of the Berlin Volksbühne, Frank Castorf, as one of the most important diplomats of such improvements in the theatre of Germany, who openly admitted in an interview with the Berliner Zeitung that the theatre he desires could be established, "but next to all, in the films, in Quentin Tarantino's films." As portrayed in Pulp Fiction, the theatre is defined as theatre that employs film strategies like clips, rhythm, soundtrack, fade-overs, and the play continuous along with clichés and citations. (Hammerthaler)

Many of Dixon's publications contain both the breadth and depth of the theorist's performances, as well as practitioners. This will be essential not only for practice, but also for

teaching and research. As an example, Dixon's book is not regarded a history of digital performances, but rather a book on the entire concept of digital performances. (Grigar)

In intermedial performance, a study involves and also to interference studies and alive media put into practice. Throughout its live, the influences are invented: a practice mode where the single artist turns on object, sound, images, and body and at times along with the experts to compose a sequence of variable intermedial groupings. (Scott) Performance and Performativity are considered the terms utilized with the different pronunciations of meaning and various disciplines like action theory, literary theory, cultural theory, linguistic philosophy, sexual characteristics theory, anthropology, ethnography, and aesthetics. These identical set out for the term intermediality. 2021, Recognizing and explaining the significance of intermediality in theatre and performance opens up a variety of interpretive possibilities for the study of theatre, performance, and intermediality. (Chapple and Kattenbelt) Its notion is similar to the concept of transmediality which is used in various discourses. Over the past Years, its notion has been utilized commonly in various discourses and with various meanings, which are about not possible to work out its field of semantic or series. Intermediality is considered the tied-up between dissimilar media that outcomes in a media redefinition that results in new perspectives. It presumes a tied-up in the literal logic of the word, i.e., a reciprocal effect. (Kattenbelt)

Intermediality has to be essential to performance. The art forms and the diverse media blend or phase hybrid type like the digital arts and the media by emphasizing the exclusivity of the exacting medium. (Ljungberg) The intermediality of the theatre is described as the watch ability mode. The intermediality of the theatre is not only on the stage but also in the spectator's mind. This is a method of insight that takes to pieces the illusion of the theatrical only to expose the arbitration works within the representation of the theatrical. (Cheng, and Cody) The establishment of the texts in the digital media, which discover the theory and practice and the history of the invention contained by the quickly altering the drama field, theatre also with the performance studies. The theatre sports, stand-up humor, and film improvisations are considered as the new materials. From the modern-day practitioners, it also includes a prosperity of examples as well as exercises. (Frost et al.) An enormous research field included many notions like intermediality, plurimediality, intermedial reference, multi, and transmediality. There was another concept: multimodality, the visual culture, adaptation, and remediation all thrashed out in link with instances of the literary. (Rippl)

The theatre and the performance have been comprised in the form of the digital media and it observes the inter-relationships of theatre with other media, the grouping of different media in performance, and digital culture via the lens of the performance studies. ("Intermediality In Theatre And Performance | IFTR")

The performance's intermediality and also the actions and the role of the live media artist, and the production of actions in the practice of live media, in conflict with that, can be effectively viewed again via the practice of the live intermediality. In locating the practices visibly within a variety of hereditary from that it depicts the meticulous knowing, it also manufactures the live intermediality that originated as a characteristic praxis or doing-judgment. Additionally, the exact features of live intermediality are that the discourses and collisions, dualities, etc., these can create the obtainable form of innovative knowledge via the practice and engage as the apparatus to penetrate the thinking from an insider point of view. Even more possible to that the body and the mind of the theatre audience is a single site that is a mixture of subject matter in which the two mediums of the content and the form, media and the theatre, contend and work in partnership to figure out the exclusive receptive connections along with texts individuality including their performances. In such a hybrid space, the audience or the spectators predicted a new kind of performance that builds up the dealings between the two mediums. (Jensen). As a clear hypothetical notion and term, it's been the most extensively utilized in indication to numerous modalities of experience. And it was inspected in the artistic and other humanistic civilizations of contact investigation. (Donsbach).

The theatre has some kind of capability to convey people mutually to contribute to an experience. When digital media or digital technology is not a central element to such a procedure, there are some possibilities for utilizing the digital media as a tool only to the spectator's connectivity. It is

very significant to the future of the theatre which the associations address and to analyze the correlation between the spectators and the performance. Technology is not altering the theatre as a form of art, but it is altering the procedure of creating theatre and expanding creative possibilities. (Johnson)

The digital spaces and embodied technological spaces had given scope for experimenting persistently. The adaptations of text, conversion of text in real media, hybrid performances, and interactive performances have given the creative directors more interaction with the audience. With the help of technology, the artistic directors have always explored new forms and made their thoughts explore from the binary operations to big screens in the set. The scenographers, designers, and directors with the digital media processors have laid the foundations for the digital *mise en scene* in the twentieth century, Directors have creatively approached the text, and actors have used the technology as a tool and created different creative works in the late nineteenth century

CHAPTER 3

URBAN THEATRE AND PERFORMANCES IN INDIA

3.1 Origin and development of the digital theatre

This thesis explores the significance and play of theatre and its development of communication. Nowadays, theatre is effective and very responsive to growing fast and improving the procedure. Thus, theatre and its role start and play a vital role in the history in international and Indian contexts based on its natural growth and origin and its development interactions in the audience perspective. Then this thesis attempt to explain the link between development and theatre by utilizing Paulo Freire & Augusto Bola's investigation (Zarrilli et al.)

According to India, the theatre has worked like a weapon that is against the political during British rule. When they got independence, most of the theatre is connected to contribute and sustainability. The origin and development of the theatre are also concentrated on the themes like literacy, campaign, agriculture, child labor, social harmony, gender discrimination, women empowerment, girl trafficking, family planning, HIV-AIDS, environment pollution, population, tolerance of religion, etc. They have examined a few studies about the innovative art player and it gives a brief account of the development of theatre and its various parts in India. The theses end with a theatre and its plays, which are very effective and crucial identity and development of a

community, social protest, spreading and awareness regarding particular issues, and social control. These are the various kinds of issues between people.

Theatre has its own oilier dating back to the dawn of human contact. It arises from every childhood day and theatre to provide information, entertainment, socializing, and education to the people of the community. It also helps create a big place for discussion and debate (Lewis). Technology development is used to refer to “improving the living condition of society.” Each of the improvements has developed important elements to change social and also to change behavior. During the 1940s, researchers from the Western used to have faith in mass media, which can develop more powerful growth. In real-time, the media like traditional or other folk media are enhanced in the development of literature. In the period of 1970’s, a new method has come that is the process of development in communication which is initiated in the flourish type. The new encouragement focuses on the significance of communication and includes interpersonal and group engagement. The mandated use of traditional and communicational media therefore serves the objective of addressing the challenges in the social system, and it was decided in the traditional media to also root each culture. People are marginalized and the grass-roots method is very popular in the different kinds of dance, drama, and folk song. So it helps to intensify the message on the improvement via folk media. It will be very much incurable for the people who live in rural and target improvement and interactions to approach people to contribute in the ensure and communication process (SHINDE).

In theatre has traditional performing like art and it also improvises, modifying, and changing with is connected to society. Ten years before, the theatre emphasizes the major themes equal to literacy campaign, peacebuilding, religious tolerance, right to sex-worker, gender discrimination, family planning, environment pollution, pulse polio, child-abusing, nutrition, and social harmony. The work explains sharing and communicating thoughts, suggestions, emotions, and faith, which gives the interest to perform art. Performing art has a large value of art. Theatre has a largely spontaneous and functional to express art. In old age, primitive men adorned in the caves connect to paint in-wall, facts, and hieroglyphics to transfer the experience from generation to generation. Theatre has arrived from the old age period with the help of myth, ritualistic culture, ceremony, and activities (Crow).

In the words of Shakespeare,

“theatre is a mirror of highlighting man’s humanity and also a tool for understanding why man also finds it so easy to transgress that same humanity.”

It discussed how culture reflects on a certain human community. Over thousands of years, the development of culture and society has aided in the production of high-quality, long-lasting theatre. (CT) is for community theatre, (ST) stands for street theatre, (THIRD) stands for theatre for integrated rural development, (GT) stands for guerrilla theatre, and (PTFD) stands for prison development of theatrical protest theatre. During World War II, the reciprocity and calibration of

the whole world's political and other structures. After the Second World War, several regions in the Third World began to evolve into little developing countries. "Development Communication's Mother."

A lady called Nora Cruz Quarrel, who has first invented the name Development communication in 1972, explains that communication and development are a “..... The art and science of human communication linked to a society’s planned transformation from a state of poverty to one dynamic socio-economic growth that makes for greater equality and the larger unfolding of individual potentials.” In view of modernization ’50s & the ’60s, most of the mass media has been considered the major mover in development. Wilbur Schramm, Everett Rogers, Daniel Lerner, Pye, are some of the scholars who are thinking about multimedia and also the things to lone constitute of norms and traditional society, attitudes, norms in the society. In most countries in the third world, channels from homological mass media channels fail to target feasible development (Kilker, and Boal). Latin American scholars have mentioned the real problems in the full conceptions of the modernization of the western approach. In the middle 1970s, the random ideas to the dominant paradigm are coming under the spotlight. The growth of the third world is apparent in its support of communications and participatory communication. Traditional media, like traditional media, is geared at fostering the rise of very influential people in the media and business.

A new model in the informal method for education has focused on research in communication scholars (Tokas). Electronic media has failed and wait in the strong development of the people in the “(LDC) less developed countries the emergence of the culture is more important. In the 1970s, most theatres started to attain popular educations with children and adults in Africa, Latin America, and the Indian subcontinent. The writer of historic theatre which is located in Africa, “The rise of Theatre for Development also marked a change in international relations. It was both the symptom and the result of the failures of 20 years of development policies that had insisted on the implantation of the materialist and technological culture of the North as the only possible road to development, irrespective of the cultural and social environment.” H. Leslie Steve’s & Srinivas R. Melkote their books for communications to development in third world war: practice and theory to empowerment and also to observed the philosopher Paulo Freire and Brazilian educator are applied theology in communication and education development (Chandra). In the substance of pedagogy to oppressed argues that communication and development must be educated in the process of dialogic between communicate and communicator. To influence the Freire and it is academically motivated work by Augusto Boal and he had developed the concept of the theatre idea and oppressed. He also experimented in the year 1973 which is in Chiclayo and Lima in Peru’s people theatre. His thinking is about the liberation to see the performance in the theatre (Thornbury). He also used a plan to rephrase the view of the active contributor. An innovative new term called ‘applied theatre’ extended the whole world to spread the growth ideas of the

marginalized people. The theatre and interacts with the viewer in the level of interpersonal in the few groups and level of interaction. The message's substance is more appropriate for the audience due to emotion, physical closeness, and belief worth. Indirect connection with reality turns the recipient become an active communicator. To interact with faraway people, use languages, and address local dialects that make theatre possible. The majority of the audience is accustomed to seeing culture through the evolution and manner of a certain media. It has received widespread acclaim for its positive effects in many industrialized and developing countries. People have grown in their capacity to converse. Theatre plays a critical role in bridging the large interaction gap between diverse socioeconomic strata and unequal relationship power.

Indian experience of theatre development

The initial form of the Indian theatre was called Sanskrit theatre that is more strong and influenced by Greek and Roman theatre. It has original roots in the literature of Vedic it almost of 2000AD. Most of the theatres are based on the Natya Shasta which is more comfortable. Famous theatres in thesaurus languages were also existed in India. While British colonization, most of the theatre in India has come to the straight connections relevant to the western theatre based on the real facts. In the 20th century, there are two points in the view of Indian theatre. One is non-professional theatre and another one is professional commercial theatre (Basu).

The man Sisirkumar Bhaduri tried first to a mixture of the two concepts in a contradictory way. .

A team of volunteers like “Premendra Mitra, Kaji Nazrul Islam, Buddhadeb Basu,” etc. The formed kallol team and also recognized that Bhaduri’s theatre is the most model on the Indian modern theatre. In the year of 1940s have found the big politics were on the rise. In the Second World War, fascism rose and the course of Bengal famine in the year 1943, which lead the 2million people and who died in starvation and the influential theatrical movement in (IPTA) called Indian People Theatre Association. On the left intelligence is all over the nation like Shambhu Mitra, Khwaja Abbas, Sardar Jaferry, Prithviraj Kapoor, Ritwik Ghatak, Dina Gandhi, Krishnan Chander, Bijan Bhattacharya, Hermana Biswas, Debabrata Biswas, Salil Chowdhury, Utpal Dutta, etc. These people have formed a basic culture and organization which is scattered to protest opposite the political violence and fascism. “A drama based on Bengali, called Nabanna, was a Bengal drama written by Bengal famine called Bijan Bhattacharya and Shambhu Mitra directed it. Later, Kumar Roy directed it as a big step towards the theatre of democratization. Indian theatre and the perspective of ideological way to gather the soft from the innovative of social and its consciousness among the urban and rural people”. After 1947, the government of India has developed the development of theatre and activities. Under first Prime Minister Jawaharlal Nehru in the 1940s, First Street, the theatre, was used by political parties and communities to play a fascist character. Theatre in the street is also one of the parcels and part of the Indian movement. After India got independence, the street theatre has a big weapon for economic exploitation and political

and social. “There was a theatre activist called Utpal Dutta who has sharply utilized street theatre for giving political awareness.” In that period internal the street, the theatre has to protest against the sponsored state terror in the upsurge. Most of the street theatre and the activists are attacked and arrested and also killed. “At that time, street plat performed the Halla Bol, a great street theatre activist in Safdar Hashmi and brutally killed in Ghaziabad. During the period of globalization, the neo-liberal created the economy of the ‘global village’ which give changes in the worldwide difficulties of social relationships”. Culture caused the indigenous diverse of the culture and regional of the countries and to dominate in the forms of culture. It gives a transfused of the whole world by effective couriers. The theatre has relevant in the context of a society in the present day. Theatre also persists an important thing to empower the root of people in India. “The place or land of the big cultural diversity and geographical is about 1.27 billion human populations have only taken in mass media and it is not suitable to achieve the biggest tryst”. Culture-based on regional is particularly in the folk theatre it faces many nature to sure the contributions of the people who are marginalized in the process of development. In other spaces like Juhaoura, Behramoura, and Gomtipur, etc, they have organized a Forum theatre. That theatre was the contributory process and each team member is already mentioned and came up in the collection of the map. The overall concept of the mapping aids in the discovery of the forms of harassment they encountered while travelling, and these are some of the factors that led to the discovery of certain regions. *“After the place has found, the prone zone of harassment spoke about the basic types of harassment which*

they experienced a day out and day in in the general group age of perpetrators and them also to do that thing.” The particular activity has followed in the forum theatre. There are volunteers from one college and enacted to play, which is depicted in that three harassment of situations. Each situation has three suggestions for the students and audience. In every situation, most of the girls come with a lot of solutions and perform the total situations before the audience. From that point of view, the next point has started and developed itself with the strategy of the particular actions to stop in the practices and become more conscious about the particular problem. Theatres are also a tool for analyzing social problems and they help to create deep emotions in the audience. The major principle of the contributory of the nature of the communicational theatre is more impressive. The basic need of approaches in Indian theatre has empowered the people who are marginalized at the root level. In India, mass media has closely related to commercialization to enrich particular development and community development in a country such as India. Theatre like conventional is combined with the new practice which improves the development process of India’. Most of the theatre teams of the country connect with various issues. Expression of the plurality of theatre and strengthens based on democratic India.

3.2 Digital Media and Urban Theatre in India

The contemporary idea discusses the convergence of culture connected with 21st-century modern theatre and its creations for upcoming people. The theatre meetings connect with multimedia which provides a chance for different types of seeing familiarity and audience commitment. The

thesis explains the path of viewers and constantly locate between technology and living spaces in our daily routines and it also arrests the migration life between new aesthetic and its possibilities and produces a new set for theatres to infuse new ideas with it relate to meet. This theatre is also called a leftover economy innovative in the previous century. The innovative economy is coming under the leading which is flourished and it gives many replications and these theatres are profound advantages. It is a very high budget and many struggles of attaining sale of economics and it combined with many distributions types that are industrial and non-industrial. Non-industrial explains about the theatre is not mentioned as an innovative industry in the particular way of film to many industrial distributions and reaches worldwide. Theatre is always considered the collaborative and integrative art that gives many arts like dance, paintings, sculpture, and music (Reaves, 1995). Most of the theatre and its performance are starts from ages which have noted to collect people after six P.m. is one time and this is shared in the other theatre to performance. The theatre's meeting connects with new multi-media, which leads in the cultural and social to present in the network. The junction of theatre is something new and new media does not give the network technologies to share in the medium of transmission, or the internet site is to create medium or performance. “ This is not to mean about the creating stage and performance to the audience especially for an online audience, it is just meant to discovering a new path of creating and performing in theatre, and new artist-audience is just about to find a new relationship with audience and artist in the theatrical performance”. In the previous century, radio, video, and film and their

technologies give a new rise to in expressions in the dramatic and worldwide entertainment industry. In the previous century, the media and its technologies are very interactive and create cultural and artistic revolutions for the same or not collect in the proportions (Clayman-pye). Many technologies and internet facilities are very affordable to connect the accessible in increasing the unique features and developments in the world. The web and its rise of social networking are called software and blogging in the user's content and generated to create a new concept of producer (Bruns, 2008) approach each person in the personal system. The basic trend is natural and it is reflected in the practice of artistic levels and also the “low-tech wizardry” in the new practice- and its generally climb in the “cyber-theatre, given its high costs of production, will likely find its most active proponents in the mass entertainments of sports, theme parks, and interactions with film and television” (2006, p. 49).

“Cyber performance is a basic form of the digital-based performance, which is in the technologies in the computer which plays a main role in technologies like delivery and content based on frequently and as well (Dixon, 2007)”. Theatre being a oldest form of art, and it does not have to adapt to technological changes in order to continue. For example, INS incorporates electric and electronic lights and music. Most of the theatre is always in the form of hybrid. “The thesis attempts to discover about theatre can be developed via new media and platforms with the views and interest in the real event and interactions between real-time. An interactive session of media provides both births in the form of art. It practices the theatre of history to create a big deal to

participate in fresh forms". The main spotlight on the thesis explains the position of clean or original medium like "theatre." It refers to the old fashions and does not contribute to performing the group's genre in the live performance to collect and before that, the live audience of the perform in the particular scripted play. Incorporating with new media in the other theatre to reveal a dynamic possibility of theatre and artist and it is a more deep range to examine again and some of the compels have to examine again in the view of outermost experience. Auslander's (1999) detailed study about the live theatre and mediatizations is argued against the theatre of privileging of electric and electronic media. Apart from that, this is all generally called "live" presenting. It is always mentioned in the contemporary audience in name as television and film, which gives technical support and is removed to stop the production. "*Mediatization*," says, "*is now explicitly and implicitly embedded within the live experience*" (Auslander, 1999). The debate with Auslander is deepened. After a few years, the book was renamed "*cultural articulation*," and the first edition was published in 1999. (McCarthy, Giardina, Harewood, & Park, 2003, p. 462)" fashioned in the change of media that via auditoriums and theatres. In recent debates is about downloading the "tweet seats" modern plays (Taylor, 2012a) and "that is one of the modern signs and members in the wireless and wired generations to create it's as an of fashion and the blood and flesh theatre interacted that is called "blue glow" (Richardson, 2012) in the movable devices". This kind of theatre is already mediatized and now to create for an audience. Most of the productions are involved media. In Canada, there is a fringe festival named "Dina: The Burlapped

Crusader" (Taylor, 2012b). For example, to observe the audience and which is asked to communicate with the player by text, Facebook, tumble, and tweet in order to request a good position for a partner." Shakespeare's noble concern and its shows dubbed "Such Tweet Sorrow" and it was a version of Romeo and Juliet (Richardson, 2011), then "Purge" at the theatre called Contact, UK, Manchester had a player on stage requesting audience assistance to "unfriend" individuals for his Facebook clique (Beggs, 2013). Cutting edge and productions companies like the United States and theory of fuse theatre commits with movies, video games or to turn the full city in or a type of stage which player and other audience people to assemble person (Blast Theory, 2013), during it shows and Canadian director also called to merge the multimedia things in the largely innovative ways. In his 2008 and the construction of "The Damnation of Faust" in London. Designed for the model, to view the descriptions and screens are behind the players of animated in their own and actions (Ex Machina, 2013). The name practical of plays is to gain few famous relatives into forms based on technologies that developed the theatre not to interpret the difference. Dan Zellner has imagined a practical theatre which involves the "a single audience member putting on a headset and experiencing a virtual presentation (1999, p. 27), edit the real-time connections between player and audience people hence sense to collect the evidence". Gabriella Giannachi's and practical theatre is an introduction to live work of meat of one's own "virtual theatre creates itself via the interaction between the spectator and the work of art, allowing the observer to be present in both the actual and the virtual world (2004, p. 19)". Previously, theatres were constantly

led to adopt new technological breakthroughs, from Greek theatre and innovative notions of light from 1800 to modern multimedia technology. Performers across all committees have participated via work and the assimilation of the technologies in day-to-day life (Kockelkoren, 2003). Technologies are commonly utilized in theatres for a long time, but society has knocked the effects and utilizations of theatres in recent times. It creates the audiences in non-active and to response the theatre such as film. It also affects the live theatre and the performance to straight the fuzzy corners. Digital media and its contents are utilised to push the audience's boundaries with new experiments to uncover insights such as computer communications and social communications based on technology in human existence. This is the participation of “*a new renaissance in the creation, distribution, and sharing of information, knowledge and creative work*” and also “move from industrial content production towards community-based inner creativity [that] holds the potential for severe and controversial disruptions to the established status quo (Bruns, 2008, pp. 16-17) Theatre integrations and new media provide different possibilities”. Sense takes place in that place. In those days of technology and digital mediations of mass communications, it fails to have some expressions that wish to enhance the artist's plan in the limited place (Delgado & Svich, 2002). The fear of specific computer replacements may not be as high as it once was, but it was high at one time (Mitchell, 1999) Among the theatre, there is still a fair amount of skepticism in the performance and theatre communities. The legendary cyber-rhetoric of popular Steve Dixon's expulsion from office “*fanciful and hyperbolic, reconfiguring the age-old acting practice of*

adopting a character into a mystical life-changing experience heralding a brave new world.” This is a real fact of the practical reality and the hypothesis and suspension to disbelief the honored times and things of the theatre but still few impresarios of cyber have to believe the discovered storytelling. *“Perhaps the most common risk is that a small number of theatre practitioners fail to recognise that the digital world appears to be more than the theatre in terms of language, concept, contents, and structures, and it must admit after realizes/ for example, Jaron Lanier, a practical pioneer who claims to have coined and named "virtual and reality" even though he was aware of Antonin Artaud by using the term in the text of the theatre which takes place in the digital world (Artaud, 1958, p. 49; Davis, 1998, p. 190; Salz, 2004, p. 121)”*. Despite plays and participations be fully devoid of any recognitions, Brenda Laurel drew a line parallel communications and Aristotelean play (1993); according to introductions of “the digital dialectic new media and new essays and Peter Lunenfeld have to distinguish digital media” surroundings and environments to dance in theatre “[w]e accept dance’s transience as no small part of its power. We should do the same for digital culture, at least for now”. The transience mentioned and verified by Axel Bruns in the palimpsest blogs of quality and other online media blogs is continually re-enacted (2008, p. 104). The incomplete disclose and promotion society arrives at the surrounds and environment that have a natural source and development of software for sharing the communities to combined with theatre creating, live sessions and performance and it to emphasize the methods of the product. Without an audience, theatre is incomplete. (Wunderer, p. 203, 1999). With the introduction of

new theatres and media, audiences must develop their own expectations, norms, and protocols. This is the audience's major question, and contribution has taken on a new meaning with the advancement of sources and interactive technologies in the last century, as well as in the early 1930s. Between the listener and the artist, Brecht and his radio have two methods of communicating (Salz, 2004, p. 128). Bennett has insisted about the end of the century that has given a clue to come out like "*new technologies (especially in the area of interactive media) may offer other new tools for understanding spectatorship as well as the production-reception dynamic in general*" (1997, p. 211). The alteration of construction-reception and dynamic is middle to Axel Bruns' notion of prod usage: that is fulfilled to the meeting of creator or producer, spectator, artist and receiver, which is mote facilitated in digital things and networks consumption, distribution, and creations. Burns noted single artists' artistic materials and shifts, produced an imperfect, interactive process, and progressed and gave examples based on digital media and shared items like YouTube and Flickr (2008, p. 235). More resentfully, Steve Dixon sees the user and the web created by it as "a place of therapeutic catharsis-overload, and represents the world's largest theatre, granting everyone 15 gigabytes of fame" (2004, p. 102). Nowadays, the idea that everyone is an artist is generally acknowledged. Prampolini's 1915 prophecy to the audience that it may become a brilliant actor and virtually aid to come to be like (Causey, 2006, p. 87). The sustaining balance and performance of the crowd will offer a gap that is randomly reacting for working in the new types of the audience to the artist's assignment. The current contributions are assisting in the

gathering of information and technology means to our audience is different from traditional theatre and the audience is still the same. The majority of the audience is active and not passive during the work and completions. During the critical difference between audience and artist, it is more important in a few experimental works and its performance in the digital media and also on the internet “fluidity between audience and performer occurs in the online world ... [where] participants ... merge towards a being that is not audience and actor, character and author” (Goodeve, 1997). The perceived beneficial progress (Bruns, 2008 ; Murray, 1997; Ryan, 1999) and, with the exception of conservative sectors, fear and financial loss of shift, such as music recorded in the industry (Bruns, 2008; Murray, 1997; Ryan, 1999) (Bruns, 2008). There is not a wide gap between spectator and artist is absent. The multidisciplinary and social characteristics of digital media are a few reasons to concentrate the youngsters from other kinds of disciplines. The frame samplings are compiled by students in the University of Amity, Lucknow campus. The sample size of the students is about 100 are from four different departments like law, mass communication, psychology, and management. Comparing that, there is a connection in each research by seeing the experience of the news media’s theatre and we utilize quantitative steps to explain the questions based on research and it gives an analysis of the attitudes of the participants which move towards utilization of new media to learn about academic things. Normal data level is determined to utilize the statistics on descriptive (Mean, Standard Deviation & Mode). Chi-

square has been determined and it is conducted on measures that focus on the important relationship between youth opinion and specific measures.

Most communication is based on a few forms in the activity which is more significant to reveal in the process to get power not certain in the side of computational and activity. To dared between the machine and human. So-called the text of interactive and also to mention in the result to continuous way to the ‘textual machine’ based on the commitments of the two people (Aarseth 1997). The circumstances of the design process and the pieces to interface, as well as the consequences of the rise of social media and digital products, and the major issue to balance the activities (Hunter). This is based on the procedure formed in the starting encourage in the collection. To create communication to act to do things. The performance is not reduced to interpretation artistic way to give the context to constitutive the effects. In the pre-conditions of the structure to underlying in-text dramatic score and play (Wilcox). The effects of the frame of history and the impact of main social things remain the same. The parallels and forms in particular items to digital creativity and digital performance and art medium. To communicate many items in the spread quickly in out to associated the distinct to queries in the form of body and activity of the technology part of the counter (Zuijderduijn). Hopefully, these are some of the debates which connect to the respective masters to establish the work and field. These are the collections that seek to gain support placed work, such as Dixon(2007), Benford and Giannachi (2011), or Jacucci (2004), and it utilises the journal to allow of the article in the form to more to assemble the

gathering to place distinct of intentions (Giannachi et al.). Dixon provides additional historical Benford, Giannachi, and Jacucci perspectives based on HCI to aggregate the conversation in directions standing in the form of text. In the respective involved in the studies and performance like video games, digital arts, and HCI and others? These are some of the nets to disciplines to the task. The performance studies are defying in the boundaries and design communications to reach in the old corners in the activity to computing in an interrogation via bound in the messy. Indeed to participators gather the overlap and conflict together. It takes no position on the issue and offers only one theory. It will be to serve the disciplines in order to span domains with unexplained theory. It might be owing to a lack of variation in the relationship between performance and interactions in 'trending.' Some notable works are already done in the fields to relate to the theatre in the communication design (Laurel 1991) has investigated the connections of structural between arts and performing and the computational one, in the two fields to evolved in the past to years to grow many difficulties (Wilson). The common shift from the utilization of the context in HCI interactions in the 'third wave to invite the performance of studies in the sense of border. Even though the things to the strategy of interactions in the sponsored government and its development and the theatre will look back of the tradition, in the major of two sources to increase the famous theatre in India it has to consider first to performing and teaching the drama in the schools and secondary schools to utilize of drama in church, and mission plays and also the instruction religious. Wycliffe Kiyingi and Byron Kawadwa are the first teams to counter Western and theatre

colleges' style like kings; these are the most famous institutions for secondary education in Africa (Causey).

The famous dramatist called Shakespeare and his productions in Budo during the parent's daycare in the experiences of formative in the place of Kiyangi and Kawadwa, and also to consider the David Rubadiri and other figures in leading of 50's and 60's and theatre and drama in the part of activities in school to motivate Kawada to arrange the school drama and festival called Wycliffe Kiyangi to create the group of theatrical (Kartsaki). To declare the motive of Wycliffe in the drama and group to create drama in the manner of indigenous written by Luganda to perform by actors for the audience. The Association of African and Artists was the first African organisation to establish and allow a national theatre in Kampala, Uganda, where performances are held only on Saturday afternoons during the expatriate audience; and that is not only in their acts to establish a room for theatrical and Asian groups (Grigar).

In each cultural group had a famous profile and also to cater in the particular constituency to the exception of the traveling of theatre in the team of students and professors in the effort to create a theatre of the people and also the large parts of touring in the upcountry in the selections of the traditional European plays and the African plays of the fresh productions to create a group and their members. The main things of the company which has already performed in Swahili, English, Runyoro has educative in the least and sense of particular theatre and also in the cultural activities to general of the moral and ethical uplifting in the formative of audience and effect. The theatre

of folk and Excelsior, the pearl theatre, and the pride theatre are created by the majority of people who have to patronise theatrical acts on Saturday and in urban pubs, church halls, and other locations in the diverse crowds (Whitson). Apart from the western clothing, heels, and high shoes, the lady who wears the bunts and in the avoidable of Chinese of a location. The majority of the males wear bush shirts and rubber boots, with some wearing Kansu in addition to their suits. Amazing dramatic society and their performance in the place called yard located in THE Bristol bar in the Masada road in the outskirts called Kampala. The auditorium and stage are separated from surrounding plots by a simple fence, and it is the far end of the earth that is oiled in the shape of an elevated platform, allowing performers to easily walk down to broaden their audience and performance opportunities (2011).

Computers have one of the integral parts in the post's performance and the main production of the stages in the role of media and evolved in the point of touching for debate in nature of the performance (Auslander 2008; Phelan 1993). It neither is nor does surprisingly when the performance is taking the place of studies and is represented on the video games, digital art, and tracks. It shows the conferences of computers like SIGGRAPH or CHI. In parallel, the impacts of digital and technology on conference performance are tied to workshops and scholar publications (Benford and Giannachi 2011; Causey 2006; Chatzichristodoulou, Jefferies, and Zerihan 2009). The involvement has been included in the collection, which should help with the maelstrom spin and the other case. The main firm on HCI and to interest in design and based on experience to

Frohlich and Spence and the outline of Andrews in the name of 'personal experience design,' which is the framework to explain the linkages between communication and performance (Jacucci). They have discussed in the particular model autobiographical enacts that connect with the daily media and share and collect and structure the landscape in social media interactions. In the concept of Sheridan, Heitlinger interrogates the digital arts and its help in the place of the interactive debate. The main character of the audience in connection to digital media performance is to explain the digital life and Art via 'willingness in the value of participation. Heitlinger also offers a feasible path for more tough things in the audience's conditions. Mara, Lindinger, Aigner, Obermeier, and Pause implemented the concept of the stages to contribute to continuing the view in the forms of evolving and contribution. They also discuss the implication and theory underlying the sample projects post in letterbox that exemplifies and highlights the main concept of the piece in practice.

Philips and Reed take a step back and reflect on the major function of racing and recorded performance. They also oppose the simplistic perspective of the concept's racial and digital expressions in the 'Additive race.' The unanswered concerns concern racial identity and the mediatized technology that is not recorded in movements in the race of reflections in media and digital performance (Laurel). Offers are Apperley and it is in the own interactions of the gamer's body and totally in the various context. Nowadays, the game and interfaces contain various capture and options and that is in the participation of the sub-genre of the art and it also recognizes the uses of new chance which includes in the payers of body full movements like for example is the

game arts to utilize the aesthetics and glitch(Reinelt) even though the participations begin in the fame art view and arrive in the topics range like surveillance, labor, and body.

At last, Perez and Coterio balance the domain of games like video games and critical sense towards games and designs (Cockshaw). Favor of one human to another human and their interactions via the novel and game the designs helps leads in the recent forms in the games in theatre. In another way, they have to return in the beginning focus of the power of transformative and performance which is related in the communication via a game, novels, and design, and it is too related in the world (Sherby). Apart from these collections' participation, which has hope in the present form of new works and revised in the critical commitments via practice-based research and theory (Edgley et al.). During clear, the links between performance and interactions are fruitful and do not explain the simple one. Performance of digital media which has to learn together and also in the new things to understanding and revisions of the established norms. The reference may be back to Aristotle, and it still stands on the new ground which keeps evolving and shifting. To ultimate the issues and hopes prepare to help in these form stages in the unfold debates. To create the inventory and the performative art and to collect the agreement (Lachmann, and Weatherill). Most of the inventories that belong to Marie de Dijon have taken in the death of a particular person and it is rarer in the heritor of the unknown things. The inventories of the preamble which is discovered in the form of circumstances in the acts of performance. They have tended to record the clerk and the mayoralty inventories of the order. During that time, the preamble person suggested the best

inventories, particularly in the minor guardian. Sometimes, it includes the note and leader to be associated with the appraisers and support witnesses and other members of the family (Valverde).

On the ground floor, there is a bedroom room, a kitchen, and a living area. Small rooms are referred to as coques, and they have flanked kitchens and accounting space in the computer. The other three rooms are referred to as galleries, and they are located in the access connects between the basement and the floor, as well as in the functioned spaced for entertaining and seating. The upper level has a simple layout and it has only three terms (Pioneer). At the front and the upper floor, the chamber and the further chamber move towards the residence. To compare with various residences like Dijon and Aubert are fits of dwellings between the house of three rooms and other arranged courtyards. In comparison, Demoingin Grasbieuf's and his wife Osannote's home in Saichot has eight rooms and three levels (Laharie). The Renault Chevalier home and the Duke of Burgundy tailor are greater in scale, with 24 rooms set in the centre courtyard. The evolution of studies of urban theatre architecture in Western Europe has underlined the methods and in which is in the elite towns to the residence of the physical power of the town and the essential path to rule the residence of town to build and it claims of status. In this regard, Dijon has no variation. Most of the largest homes are built with stones, and they are concentrated in the wealthiest parish of Notre Dame, and stones have thrown the majority of the marketplace in the halls and Burgundian palace, as noted by Edouard Bredin in 1574.

Furthermore, the thesis investigates one theatre, its audience, and its players, as well as the usual theatre where many prominent persons in Europe's mediaeval urban civilizations perform. Objects have been mentioned in each room of the Aubert house, allowing them to take centre stage in the inventory (Zander). The bulk of Dijon inventories in the team, or each list object, may be preceded by a room name. Other things can be valued and grouped together in a single group and team based on their weight (Bitel). In the robe grade, the bench cover is placed with images for ladies and knights, and the bench covers are very and Burn and covered with white roses, flowers are made with six squares and two cushions and two silks and white cloth made by woolen, pair of spurs, old sandal piece, old lady images, chest of iron, pairs of shoes, black curtains, wooden panels these are the things have a place in the old theatre. Most of the theatres in urban areas and the seating arrangements are different, which looks at the performance. In the old period, some of the portraits have hanging on the wall like old lady images and it is not in the career of the Zenith. The social technologies and networks must need for wealth and have to maintain the trajectory in the upward direction within the Burgundian needs of households and town is not be underestimated and is not in the value of granted to assured in the rise of social. Dijon has a center for the elite people who have involved in the career of Burgundian administration and Thierry Dutour has mentioned in the least of 74 peoples of Dijon has committed in the running of the dominions of ducal and those families are also appears in the positions of high level in the town government.

3.3 Appropriating the Digital for Theatre: Indian features

India is an art of identity deeply rooted in social, religious, cultural, and economic views. The reason to comprehend the Indian culture and its practices is related to direct performance in the particular time. The performance consists of music; dance, expression, and text are the devotion of the Indian culture. Looking for theatre "theatre" in this time of the broader and the theatre to define and it should be described in the word (Mohan).

To understand the basic performance in the arts and audience and it must be oriented continuously to adapt in the social and cultural place in the patronage. In northern India, they have managed in their culture and traditions for the new influences of Turkey-Persian. In the 13th century, they changed and marked the Indian culture and the Sanskrit dramas to the stage and craft already placed for the elite people. It was just a not longer and relation. This happened because of invading the cultures and it starts to dominant and it does not encourage and comprehension and they are not able to understand the Sanskrit language, that language also so critical to understand the audience like in big regard in the continuous form of most of the theatres and the artist also suffered due to neglecting. In the commonplace to discover the actors in the urban areas, they can discover work and support themselves (Kokai). A large number of temples are home to theatrical and music shows.

It includes the number of plots and the suitable weighs and it has completed most documents. Many Indian theatres have no scenes. They normally have a few properties like a lamp made by brass, during the concept like 'theatrical art' and it was introduced in the medieval time of India and started narrating the poems. The most popular poem called Bhakti, in the period of medieval India and also a Bhavabahuti also a popular dramatist, who has three plays like Magviracharita, Malati-Madhva and Uttar Ramacharita Improvisational that is also called as impro and improve in the theatre form to the suggestions of the audience to help for the performance and also to create the dialogue, plot, setting and any other need things for the performance (Knapp, and Brandon). Most improvisational performers are also to scripted the performers to improve the techniques and always teach to standard in the acting class. The general skills to listening, confidence, clarity, and to perform very interactive and spontaneously and it mentioned in the significant skills for performers to increase and in the improvisational and theatre in India are big used for the interventional and educational and in the purposes of entertainment (Roy). Most of the improvisational traces in the Indian theatre, which has the date to get back in the 1990s in the advent to the Forum theatre combined with Janasanskriti, come under Ganguly's captionship Sanjay. After 1999, there is a group from the United States combined with Bev Hoskins and has many positive discovered playback theatres in India. That playback theatre and the Forum theatre start to take shape in India, like West Bengal, Karur, Chennai, and Bangalore. Bangalore-based teams have a theatre called yours truly theatre which was encouraged in the story

called "complete the story" and an important format in the theatre of improvisational and it has improved another type of improvisational theatre and it is known as Mushyara theatre.

In the year of 1960, they have introduced a new form based on political theatre called Badal Sircar. Badal Sarkar and they have established before in the theatre which has discovered in the new type of the social and enlightenment. They formed their first and third team of theatre called Shatabdi in 1967. They also perform plays or Drama and Badal Sircar wrote a courtyard in theatre and the third theatre and away broke in the traditional form in one particular point. The proscenium was urged in the theatre to take in the people that also in the dialogue in the songs between, and it gives the flavor of folk art. Another dance-drama called Kathakali, Kerala characteristic, rose in the seventeenth century and improves in temple art and plays like Ramanattam and Krishnanattam. Nowadays, mobile theatre is also a kind of famous theatre in the form that has already existed in Assam (Zarrilli et al.). To stage plays in the theatre teams to travel in the various places combined with theory cases, dancers, musicians and singers, and all the crew. In the next tent and the chairs of the audience which also carried along with them. Network theatre or mobile theatre was an initial stage in the year 1963 placed in Pathsala in Assam. The Father of mobile theatre is Achyut Lahkar.

Theatre or mobile theatre located in Salempur in the Uttar Pradesh in five hundred years. They also have a separate website called sankritsangam.com, which is the highest culture in the associations promoting high cultures in India via artist in the region based on the eastern Uttar

Pradesh. In 2005, it established one of the most famous classical dance and music and drama, inviting the Palampur Sangam (Barnett). Adaptation of Meghdootam has completed ninety-six shows and some cities like Delhi, Rishikesh, Agra, Patna, Varanasi, and Mumbai. These are some of the places near the areas in eastern Uttar Pradesh and others.

Theatre in India under British Rule

During British colonization, most of the Indian theatre started, and the theatre was initiated in Belgachia. It was one of the famous plays and composed enacted in Buro Gharra Roa in 1860 and acted by Michael Dutt and Bengali. At the same time, in 1858-59, commercial creation was produced in 1872, produced by Girish Chandra Ghosh in the national theatre located in Calcutta. Dinabandhu Most wrote a Bengali drama about the role played in the revolt. Tagore is a pioneer of the modern playwright, and he wrote many plays which have noted their questioning and explorations of identity, nationalism, material greed, and spiritualism. Most of his plays have been written in the Bengali language, and it also involved Chitrangnda in 1892, the post office in the year 1913, king of the Dark chamber in the year 1910.

Most famous and comfortable method performers could sing the song via clapping and whistle, keeping their finger in the mouth, and creating flute or whistle sound. He also acted in different dramas and produced nearly twenty thousand stage performances (Hueckstedt). Rabindranath Tagore was also called the "Nightingale of the stage. Most of the western theatre and the

conventions formats are in the resulting theatre space, and it is explained in the current material-discursive levels and symbolic. To inconsistent utilize of the Indians in the instrument to utilize and protest against the rule of colonial and the government in British has insisted the Act called Dramatic performance in 1876. Most of the multimedia are present like interactions or communications which helps to combine various content and from like audio, text, animations, video or images are in the single experimentations in the traditional media, and it explains like material in the printed model the recordings of audio. The most famous example is multimedia, which includes audio and videos like animated videos and slideshows.

Multimedia and its records in the playback laptops, computers, smartphones, and various electronic devices are in demand of the true time. in the beginning year, multimedia and that time, there is a term called hypermedia it brought the world wide web multimedia—a short clarification of some terms which is in the relationship of the digital and theatre. The important terms are called "live" or "liveness," and it appears in theatre which does not emphasize the set of the opposition and digital to represent the presence of such types of human and communications and other concerns of the communication people it shares the physical place. In the same case of some broadcasts and it is very important to share the public space and represent the website of the artistic events during the time of performance. Media or digital media are not explained via certain types in technology software or hardware and configurations. The characteristic is easily adapted, flexible, and mutable in the process of the true time. There is a change that is not a must and light.

The video animations, images, and other things are manipulated, reconstructed, and triggered in the digital format data. Most digital information has a good quality and computational potential and is seen as a parallel and the imagination of human potential. The balance characteristics can be limited and it is very interactive and able to narrate the oral words and in the secondary are less and the parameters. The interactive is in the same communication between machines and humans. In between persons are in the digital theatre, which is the more concerned in the primary level of the communications, and it takes place between performers and audience. It is a type of communication and the same or various types to highlight the audience and participation. The primary role of the informants is equally and reciprocally in the means of active interactions; the human to human and the human to the machine is also a kind of communication.

The credit to have in the content of the narrative via to speak the language and the text in the theatrical part in the meant is not in the specific range that is considered already in the quality theatre and also the best examples of the works is Samuel Beckett in that it has limits in the expression of verbal and also tested and to distinguish between the digital theatre and recently it has well developed in the field of the art technology and digital art. This is mandatory due to the mutability in between the skill to use the technology (Zarrilli et al.). It also represents the request range of works which includes dance, song, and theatre. There is a man called (Troika Ranch, 2000) “the chemical wedding of Christian Rosenkreutz” to the innovations of the exact text depends in the online works and performers in the actual text or collaborations like Art Grid

Interplay: and illusions or imaginations of the pre-scripted in the assignments like classics, for example, *A Midsummer Night's Dream*, *The Tempest* and performed with the help of technology in the University of Georgia and Kansas University.

Virtual theatre and participations are in the efforts of the Rochester Institute of Technology, and it creates various approaches in the actors are in life and utilizing the control and capture of the avatars on the stage performance. Most of the audience are responses in the designed in the software and performance supports. In 2004, and productions like "what is Buzz?" in a single motion of the capture systems located in the various buildings and controlling the single performance on the virtual stage. The credit and criteria are extremely sustainable and sufficient to accept in the theatrical range activities while refining the numerous scope and events in some resemble the fake "live" of the theatre specified in the digital theatre. The majority of the digital theatre is divided into huge digital and performance. It is conveyed by numerous objects like as installations, compact discs, dance concerts, and all of the robots to battle and other things found in the Digital's performance.

History

Fax machines, video, satellites, and other communications capabilities began to use the steps to creating performance and arts in the 1980s. The group known as John Cage and Fluxus advanced the art by focusing on performance and technology as leaders (Lifrieri).

To the adaptation computers of personal computers in the year of 1980 and possibilities to create the communication performance has arrived. Some artists like Kit Galloway and Sherrie Rabinowitz are starting to change from the beginning. It is more expensive experiments like satellite and transmission of the experiments in the developing internet. Communities in online like Interactive writing and The Well are offered fresh models in artistic creativity (Pauler). Included with “Dot Com” is a boom of the 1990s, in the artists of telemetric which consist of the Roy Ascott. He starts to improve the significant importance of the theatre teams such as “*George Coates Performance Works*” and other theatres called “*Gertrude Stein Repertory Theatre*” has found partnership of hardware and software companies and improved the boom of technology. In the year of 1990s, in Australia, Sydney Opera House has represented by “*Julie Martin’s Virtual Reality Theatre*”, and it's featuring about the hybrid digital of human avatars in the year 1996 “*A Midsummer Night’s Dream*” featured Augmented Reality Stage sets designed and produced by her company. Researchers such as Claudio Pinanhez at MIT, David Saltz of The Interactive Performance Laboratory at the University of Georgia, and Mark Reaney, head of the Virtual Reality Theatre Lab at the University of Kansas, as well as significant dance technology partnerships (including Riverbed and Riverbed’s work with Merce Cunningham), led to an unprecedented expansion in the use of digital technology in creating media-rich performances (including the use of motion capture, 3D stereoscopic animation, and virtual reality as in The

Virtual Theatricality Lab's production of *The Skriker* at Henry Ford Community College under the direction of Dr. George Popovich" (Trivedi).

"*Sense: less*" is the best example. Stenslie accomplished this by putting virtual performers in the users' shoes, and it will commit on the environment's side. This was conveyed by ELECTRA in the Henie Onstad Art Center in Norway in 1996, in the Rotterdam Biennial in 1997, and in the fifth Istanbul Biennial in 1998. The first uses of projection and mechanism, as well as their gadgets, were in the theatre and amusement, dating back to the mechanicals in ancient Greece, magic lanterns. Most of the critical precursor's digital theatre are works in the time of 20th century ("Indian Classical Drama - Wikipedia") In the degree of Bertolt Brecht to combined the piece of theatre called epic theatres and some of the movements like Bauhaus, Josef Svoboda that is the most robust relation between the current use for digital media of earlier and live performers in the theatrical experiments which utilize the broadcast technology and Non- human actors and also in the film projections. These are the dramatic and progenitors who use the media of analog-like filmic and projection. It gives a connection between many theatres in the recent days of the computer and the performance art of communication and experiments (Craig). These are some of the examples of the artists and theatre which has integrated into the technology and theatre which gives strengthens the theatrical entertainments and arguments is not to have in purist insisting if the "live" performers on the stage, and it has taken by dominant of the television media and also gain some strengths of both kinds of communications.

CHAPTER 4

Reflections of Digital in Performances- Indian cases Directors works

The research work explored directors' works where the technology was blended in an interactive performance. The interactive art/digital art was used as performative element in directors' work. [The performances have merged the Actors physical movement that provokes a cognitive reaction to the audio visual projection during the performance. The technological elements which are associated with virtual reality attracts a spectacular immersion of presence of the character and the participant interactions.

As the study is an attempt to understand **the interactive art, live performance and immersive technology** in directors' works. Though the last few years, inventions in technologies had rapidly emerged and perfected, art, performances and technology became intertwined (Packer and Jordan 2002). The availability new technologies have been embarrassed into the practices of performances. The combination of technology and performing arts provided a holistic experience.

Interactive Art

“Interactive art is distinguished by its dynamic ‘behavior’s responses to external stimuli, such as people moving and speaking”-Ernest Edmonds (2011)

The external influence in a specified manner changes the art form in an obviously observations. The ‘*interactive art*’ covers any type of art the used such technology where a spectator is engaged with the art form. The study concentrated on such interactive performances with the common praxis using electronic and computer technology to facilitate performer and spectator interaction in given virtual space and real space. The interactions with human to computer gives varies stimuli quite overwhelming with the human reactions that can be created by computers. The thesis considered the productions where the subtext has been transformed to the visual, interactions, performativity, and physical movement as the stimuli that displayed as primary responses. The participatory works where the audiences were interacted and taken part in the performances where audience has some control over the performances. The thesis discussed such works where the interactions, the combination of live art and interactive performances has transformed the interaction from the spectator to computer Generated Images to performer in major directors work.

“Interactive art is a specific type of art form where the art itself will in some way change or react to an external influence in an obviously observable fashion. While interactive art covers any type

of responsive art, such as Duchamp's famous 1913 'readymade' work Bicycle wheel which simply rotates as it is spun" (Edmonds, 2011),

This thesis is apprehended with the more practices of using the technology of electronics, computers and software to facilitate human computer interaction. This also discussed the blending of technology and reactions that can be created by the computers through the interpretation of the text. The effort made in this research towards live performances, this dissertation concentrated on physical movement the stimuli and audio/visual display as the primary computational response.

Live Performance

In the field of performance studies, the term 'performance' remains deliberately fluid. Richard Schener, in his book, *Performance studies: An introduction*, states the performance studies field as 'wide open' and describes that 'anything and any can be studied' as "performance" (schemer, 2017). The shifting trends of arts practice is allowing this 'wide open' approaches. To clarify this, Saltz description of 'performing art' as: "the class of art forms in which one group of people, i.e. performers, perform live before a second group i.e. audience "-Saltz (1997)

Immersive Technology:

"The more that a system delivers displays (in all sensory modalities) and tracking that preserves fidelity in relation to their equivalent real-world sensory modalities, the more that it is 'immersive'." - Mel Slater (2003)

The word ‘immersive’ has been adopted by a variety of creative practices such as narrative immersion (Green et al., 2004) and immersive theatre (White, 2012). These fields imply that something is immersive if it transports its audience to some other location through the power of imagination, participation or storytelling. This research, however, embraces Slater’s stricter definition of the term ‘immersive’ to describe technology that mimics the visual, auditory, haptic or other sensory modalities of the real world to create a sense of ‘presence’ in a human participant. Presence is then defined as the human reaction to the immersive technology, whereby a participant feels like they are ‘present’ within the virtual world portrayed by the immersive technology. Presence describes the *feeling*, while immersive describes the *technology* that can incite this feeling. This definition is commonly used in the research of virtual reality, where a head-mounted display (such as the Oculus Rift) can be described as an immersive technology because it has visual and auditory displays that mimic the way we perceive the real world.

The study investigated how the ‘text’ has been adopted and transformed to a stage performances using technology. The representations of physical and virtual bodies evaluates identity construction and deconstruction in digital performances. This research work framed and analyze performances where ‘performativity’ is observed and played vigilant role. Digital art in performances practice can be treated as the context of the performances. I take an opportunity to observe the directors work to explore conceptualizing cultural and critical approaches to intersection of digital art.

Performance and Technology

Software like Isadora, video mapping, and 3D mapping provides interact control over the performance by merging digital tools of audio and video. Digital media designer Programmes and execute the visual for the interactive performance. These soft wares execute ideas of interpretation of the text and merges video visuals on set, costumes and Actor's body during the performance. The Isadora software enables the control of video images by applying different layers and effects like slow motion, reversing the theme and video filters, distorting the recorded video, live recording, flipping and wrapping.

“Isodara is designed to not to take the freedom away from the performance, as its flexible interface and its diverse range effects, allow the performer to create almost limitless verities of image”(Dixon 2007, 198).

The study focused on such innovative applications of the technology and advanced soft wares which lied in the position of the performer in relation to the visual to be executed during the performances. In order to compliment the technological interference, the research elaborated directors' work where performers body, movement, set design and costume design made as an integral part of the digital media design.

“The connection between the timeless digital realm and the real world inevitably challenges the conventional ideas of time and space. The combination of live performance and digital software is, literally, the artistic articulation of every day's life. The world is barely real anymore, as our

lives are increasingly dominate by technological enhancements such as mobile phones, televisions, computers and internet, which extends beyond the body its limits to communicate across oceans, witness the entire world from the living room and do a week's worth of shopping without leaving the bed" (Helenan Ren 2014).

Interwoven interactive art, live performance and immersive technology

The key importance of performativity, interactivity and digital media works, which is a central theme throughout this study, explains that the emergency of technology, its applications, and aesthetic representation of the texts. Creating visuals, instructiveness, and merging the interaction, live performance using the technology is some key feature kept in mind while analysing these directors work. These directors' works are different from conventional theatre plays as these works are combination of traditional and contemporary adaptations of technology. They created virtual space, interactive performance space where ideas of spectators and performers are meeting through an interactive session during the performances. In his book, David Trend observes

“in recent years the internet and other information technologies have transformed many fundamental parts of life, how we work, play, communicate and consume, and how we create knowledge, even how we understand politics and participate in public life”(Trend 2001,13)

The thesis gives information that deals with talk media and intemediality in the early 19th century, looking towards digital media applications regarding the discussions about the discourse in the

connection between performer and technology to innovate the various visual and geometry stages. Digital media has utilized the elements of the stenographic in the current situations. The thesis explains the illusions and interventions discovered about the digital media of the recent Indian theatre and its performance of the world environment. In the specialization practice of the directions and lighting direction of the research and headings in the arts of digital performance in the context of Indian. Most of his efforts to explore the interwoven and commitment between the digital images and live performance in the changing in the performance paradigms creating in the receptions in the world and environmental culture concentrate in the contemporary Indian of the performance of the modern in the theatre and it always in the virtual and imaginary of immediacy. The subjectivity of technology and space is developed in various categories. Most of the drama is in the high representations in the play of the subjectivity. In the representation performance are in the multi-layers in the must difficulties to see the emerging digital media.

4.1 AMAL ALANA-NATI BINODHINI

Most of the performer in the subject appears live in the images of video in the pre-recorded of the screen and combined in both to create in performance of the picture. Both Intra and inter pictures if stages in the performance in the stage spectator and performance. The screens of the proscenium to screens in the acts of the elements of the scenic performance. Most of the screens are which consist in the space of portion. Most of the issues in the nets the simply in the aesthetic in the

material somewhat. Its aesthetic problems and technologies-based illusions in the various theatres in the confronted virtual and logic.

“Foucault’s are stating that illusion act as a resistance or a border in which metaphysics is challenged.” “Illusion is undoubtedly the source of every difficulty in metaphysics, but not because metaphysics, by its very nature, is doomed to illusion, but because for the longest time it has been haunted by illusion, and because in its fear of the simulacrum, it was forced to hunt down the Illusory”. (Hennan Ren,2011)

In cyberspace also enacts in the virtualizations is not precisely in stage due to the innovations of the creative space of the phenomenological and due, “the psychic investments that accompany it mean that cyberspace is, in fact, a symbolic order in the making. This article mainly discusses how digital media enhances the visual quality of performance by discussing a) intermediality and the interventions of digital media, b) The juxtaposition of images formed through the projection c) Digital media as a tool of scenographic feature in the design. The article elaborates the praxis happening in the present Indian contemporary theatre practices with the examples of different plays by known factors”. The thesis does not explain the reception in the audio and in the laboratories and how it is projected in the images in performance sessions to create interest in the visuals in the show. The thesis also discusses a few productions, such as Abhilash Pillai - the Helen, Amal Allana - Nati Binodini, and Tripurari Sharma - RoopAroop.

In the hyper medium theatre in the capacity in the corporate in the media of the combination in the arts of the press. In the early stage, digital media in the medium of the alternative in the theatre located in India. In the speak evidence of digital media in India that has entered via the images in the secured manner in the 19th century. Most digital media has entered first and projected some pictures of the initial stage of the 50 of each play. Those projects are launched towards the images that comprise the known arts of the paintings that have open interpretation towards the original text based on play context. They have cast, and the images are based on Dadaism. Its expressions are in the initial and future of some photos like landscape images, caricature images, videos, clips, and other locations. Most of the ideas are utilized in the digital media and illusions to create a stage in the account. The proscenium and curtains are enacted in the screens, which explain the images in the projected manner. The initial phase of the interventions of the digital media has initiated in the theatre in the drastic time to enter into the dance and art of installations of the cultural and domains. These are some of the practices to utilizing the digital media and the interactions of the aboard performances. Multimodality is frequently noted as a property of digital media in the interactions of virtual performance elements of connectedness and interactivity that make up the specific electronics (Reasons, 2001). It has performed in the year 2010 in the Kamani. They also have many changes in the images projected on the screen that are moving and reveal the culture curtains in Paris's performance. Some images are involved in the paintings of the theatre and curtains used in the initial of the productions.

“Enrico Prampolini wrote the Futurist Stenography manifesto in 1915: The new character that our innovation will give the theatre is the abolition of the painted stage”. The stage has no longer the color in the backdrop in a colorless and selector mechanical and architecture color. It is powerfully and vitalized in the chromatic and emanations in the source of the luminous. It has produced in the reflectors of electric with various colors and panes in the glass that are arranged in the co-ordinate, and the system with analogically in the psyche technique of each action in the productions are involved in the advanced and technology enters into the curtains in the various design to apply in the stage. For example, Nati Binodini and house and in the different places are entered into the big scale to develop an enthusiasm in the visual stage. Projected images are designed based on the performance in the area of the entire undertaking. The virtual and fresh ideological space in the illusions of the constitution in the stage is involved in the intemediality and the feature in the spectator's feeling.

In the digital and media intervention are reflected in the Brecht's are in the simultaneously are in the artist may start with experiment involved in the digital media that is to outer in the art of installation (Bissonnette). Most of the cultures are utilizing the digital and media in the forms initiated in the contemporary in the group such as Gati, Saadhya initiated in the choreographic works with experimenting in the digital media. In practice are getting are influenced by the performance of interactive located in India. In the social and networking and links are like YouTube, chatting is in the live streaming are entered on 19th century with images—most of the

video and projections emphasize innovating a space of virtual while in performance. Most of the advances and techniques are new media technologies and computers and environments in the classic routines such as Bharata Natyam in in metropolitan cities. During the 20th century in the foundation of considering in the communications of the domain. Experiments are tried, in fact, communicative and performance.

Innovative technologies shown their existence in the world of ‘cyber space’, cyber culture’. For an individual it is difficult to sustain their lives without encountering and emulating from the technology. The digital data storage, Meta verse, telecommunications and computation has made everyone to depend on the computer and its applications. Many gadgets have developed for the sustainability of life. These gadgets, computer application and mobile apps have taken an important role in creating the performances. Developing wearable technologies, it’s easy to create innovative performances in a digital world. Apple watch, google glass. VR video camera, fit bit are such new innovative gadgets where an actor can wear and perform, and uses them in the performances.

Visual geometry, body, and shape

Images are projected via digital and media are started in the proscenium and cyclorama. They were initially utilizing the performer’s body, dress, and floor in the performance illusions. The initial designs are planted in the wings and the dimensionality of the configuration. Some images are

involved in the fragmentations in the vision—most of the experiments are in the projected pictures via digital media of all performances, particularly in the accounts (McCormack). Performers in the various types of the version and its figure are centralized and mechanized in the altered via costumes are integrated into the elements and design (Laine). Perineum performances are directed at Abhilash Pillai, the art department, Hyderabad University, and experimental things related through stenography via digital media. Most of the account explains the plan architect building. Puppet mostly shows in the projected images white innovative in the various thought tools in the scene previous instruments are utilized in the puppet show. In the multiple illusions are create the political and another identity via of some things. Some digital media have arrived into the stenographic and in the various essences of the geometrical and in the illusion stage (Causey).

In the whole space, the unlimited path place is transformed, animated, articulated environmental and theatre-like repetition, fragmentation as real and supplications are going slow and utilized to continue performance is sacrificing to continue in the imagination. In the recent creation, Macbeth in the theatre art department of Hyderabad University in a type of the imaginations and the from the king's letter are popped in the Email. The projected on-screen focuses on when Macbeth enters the course of people's time to start to digital media in the source and has created imaginations and color things (Dietz). Visual things via digital media are tries to explain the geometrical elements are involved in the performance. These things are in the observed choreographies and individual performances. Digital media have started in the further actions utilized to damage characters.

Most of the thesis has begun to discuss the intermediary emerging in the digital media of Indian theatre in the digital media are influenced in various ways. Visual images are co-relation between the lights that help to develop visible things. In the illusions, a look is created in the image projection.

The advantages of digital media are in few levels. Digital media are enhancing the quality of visual and performance in the different kinds of productions. The co-relations are in the expression to execute the performance in the minimum samples in the articles that portray the digital media utilizing the various performance in other areas and changes in the performance geometry in the small space (Johanneson). Amitesh Grover, Anuradha Kapoor, Rajeev Velicheti Shankar, Abhilash Pillai, Amal Allana, BapiBose, and various directors are in the experimented in the digital media are participating, and efforts to execute the digital media are in the creative expression of art. Most institutions like NSD, Hyderabad University, and the University of Pondicherry participate in the good plays of digital media institutions. The theatre of the future in the other countries is hugely contrasted. An electronic media are stretched entirely, and people are looking for a change.

Nearly ten to fifteen years ago, electronic media were mentioned in a competitor in the other longer. Most of the audience is thirsting to refresh their ideas. Most viewers are grown in additional sensitivity forms others entertainment like music, dance, plays, etc. The shape of the

audience is already in metro cities, rapidly increasing in the larger towns and the same (Taylor). In Delhi, also in the cast of electric and other color theatre culture. In all various round performances in the local theatre and other companies like regional languages, English and Hindi presenting the country. The big theatre group is creating roads in international theatre by attending various seminars, workshops, festivals, etc. A prominent number of theatre participants are moving abroad in the extraordinary theatre and studies (Friesen, and Murray). The idea of introducing a theatre of children in a subject of the NSD has no more extended period. Somehow, the proposal of NCERT and NSD are present in innovative studies and theatre syllabus, and it is offered back of the country, are propelled in the efforts directions.

4.2 ABHILASH PILLAI – HELEN – TRANSFORMATION

We had seen technology overshadow that actor's productions related to national institutions in India throughout recent years. An actor becomes reduced to such a scenographic device then transformed into such a display component. On closer inspection, everything could be used as a case study of the state and its Institutions celebrating neoliberal terminology. The thesis casts doubt on the essence regarding acting techniques and approaches used to train actors for such a new series. Is this considered an acting technique? Which motivates the National School for Drama and performs such a type during an annual school expo? How can actor teaching techniques and pedagogy get entwined by modern devices? Is this about a final assessment, or could it be a part of the method which is then worshipped or emulated by such a variety of Indian acting schools.

I investigate such crucial issues through Abhilash Pillai, the faculty member at NSD, and hence, he was the director of the contemporary Indian theatre. Pillai used several technologies in his show. Hence, more audience was eager to attend this show every year. How would technology influence the young actor's preparation and creative work development primarily as completed images? I'll also look at the result of an "Indian acting training method" that began with founding a drama school around 1956 and the need to react primarily to culture or "origin" through Pillai's case. Is this the beginning of a "body-based acting form," or would it be inescapable from its cultural background? How would a "rooted" structure adapt to the "transformation" that I want to see? ("Transformation In Contemporary Indian Theater: Abhilash Pillai'S "Helen" | The Theatre Times".)

Over the last two decades, theatrical performances in India have merged text, performance, and technology in surprising ways, thanks to the government's coordination and funding through the National School of Drama (NSD). These plays are also notable for employing theatrical techniques that were previously deemed unsuitable for a government agency. About what proceeds, I will discuss how contemporary Indian theatre has evolved into a spectacle with neoliberal imagery, which has been both ignored and praised mainly through the state. I want to describe why, mostly in presenting the current and perhaps egalitarian stance, state ideology dominates societal opposition and criticism. I would discuss various methods for actor preparation that was crucial to an NSD's growth, which, in turn, helped create a category for plays that promotes extravaganza in

interactive and virtual media, which I'll refer to as technology. To strengthen my statement, I'll use an example with Abhilash Pillai's play Helen, created in partnership between Japan Foundation and "the National School of Drama" and was performed during Bharat Rang Mahotsav, Delhi (and Tokyo) throughout 2007-2008.

“Modern digital artists have utilized the unique dimensions of digital media to examine the world around them. Digital performances realizes a conflict between real and unreal, which other forms of performance cannot achieve. The integration technology and liveness create a uniqueness sense of time and space where things beyond the ordinary are possible” (Helenna Ren, 2014)

As in the 1960s, NSD's early years were strongly influenced by Stanislavski's process of acting. It was first launched throughout India by Ebrahim Alkazi, the institution's director, from 1962 to 1977. He also had the right as director of an esteemed institution to experiment with method acting by translating Greek dramas and Hindi "classic" scripts. Such plays honored male heroes and characters who have accomplished great things in their lives. The implementation of Stanislavski's method of acting was a modern way of delivering dialogue and becoming mindful of one's body to NSD students. Around 1977, a new trend called "theatre of the origins" supplanted NSD's singular form for actor preparation. B.V. Karanth, who combined Indian classical theatre practices with School's process acting, founded it. Local or folk performance practices are integrated into the curriculum by workshops and partnerships held in rural or semi-urban regions

of India. Students who've been active with their community's performing arts were supported by school policy. At the time, developing the rich and distinct identity of India had been a significant concern. However, due to cultural richness within Indian culture and the state's homogeneous ideology, this policy cannot be continued for too long. Another change in the 1990s enabled India to enter the global market. The regime has shifted, but capitalism began gradually making its way through the world. At the time, the member of the NSD faculty (Anamika Haksar) introduced method acting, which was focused upon socio-realism, which she had experienced while studying at the Moscow Art Theater. Theater performances of a period would promote technology, dismantle an individual director's ego, and then establish the democratic space only within theatre by negotiating such elements. The three main teaching approaches I just mentioned provide the backdrop for "the current case study of Abhilash Pillai's NSD productions."

Abhilash Pillai's approach to the community as well as history would be both insightful and forward-thinking. Pillai's story stands apart from the many NSD productions for its political criticisms and technology usage as an extension of the human body. Pillai's theater-making technique, which he learned from Anamika Haksar, is based mainly on the deconstruction of bourgeois male hero story and the development of such a work which forces that audience to consider. In several plays, he combines modern topics with ancient texts, splits the character to be played by more than a few performers, mixes video or newspaper images, and builds the dirty floor for such a picture of filth. In this extravaganza, that actor's human body vanishes. Too much

decorum, including technology, contributes to an experience in which the performers have become aware of scenography. That spectator was given a balanced atmosphere in which they are neither submerged in catharsis nor relentlessly reminded of a play instrument, resulting in a non-dramatic dialogue. Instead, a performance will highlight potential opportunities for human engagement in theatre while also including the criticism of contemporary issues. Besides context, Pillai's work *Helen*, focused on Helen of Troy's plot, defies a slew of constraints (*Helen of Troy*).

One such play examines women's injustice by focusing on Helen's rape and torture just after Trojan War. Orestes' leadership of democratic Greece is reminiscent of the American government's leadership during War on Terror. Electric guitars, including drums, were played by actors dressed in contemporary clothing that convey a play's global essence and leave everything traditionally unsolved.

Such results continuously put realism to the test. The play's spatiotemporal non-fixity is aided by post-apocalyptic scenography with haunting lyrics. *Helen-1*, dressed as a Mother goddess, stands atop that drums, while *Helen-2* is submerged as a water tank. As a result, the play's final sequence depicts Helen underwater, then Helen high in the air like Mother Goddess. It's fascinating to learn about the preparation students undergo to participate in such productions, mainly because this theatre style has become popular only at the international NSD fest.

Even though previously stated, students' preparation in NSD involved some twists and turns. Students gain knowledge of emerging technologies as just an aspect for themselves through

current training. A New Age philosophy in socio-realism fused with 1960s method performance and 1980s "Theater of the Roots," establishing the training style wherein actors strive and infuse the acting from their observations. Those who act next to forecasts of digital media while translating that script within their language. It would be necessary since students were supposed to learn the art in theatre without focusing on performing.

On the other hand, these methods can lead students to write the script for a visually spectacular display. Actors were not considered as the main character in the event. They are considered just as a performer in the drama.

In contrast to the actor's redundant version, the middle reciting stage lines were prepared to blend and turn throughout the spectacle. The actors must perform in such a particular way as part of this modern teaching method. Actors were asked and approach the text, the script, the music, some pictures, or perhaps an idea in a certain way well before they begin performing—those who must consider how and where to make a spectacle out of the materials provided. The actors were given an array of essential ingredients and created a phenomenon. They finally develop plays featuring lavish sets, architecture, and problems after extensive experience with all these ingredients.

4.3 TRIPURARI SHARMA- ROOP AROOP

Tripurari Sharma is a famous director, and he has run a foundation team called "The National School of Drama." It is the best among the many theatres, and also they provide training for

unknown people and run institutions in the modern world, especially in India. It was started in April 1959 in autonomous management of Ministry culture and education. After many years, the school has changed in different forms like expansion and the country. The school has five many people like directors, designers, talented actors, script-writers, educationists, and technicians working under the theatre, television, and films and have recipients for many awards internationally and nationwide. Most of the school's training depends on the carefully planned understanding of the intention of theatre. It depends on the practice the ultimate in the public and audience. It takes many accounts in the big theatre's steps in the recent theatre in the various forms. Most of the study in the experience and performing in the modern and Sanskrit drama, western and Asian drama provides in the students and the theatre's view. In the Tripura Sharma, he has two performances in the wings, like in the repertory in the company in the theatre of Education and organizations. NSD's are in our research, and the program is in the extension to expansion and confusion in all country activities.

Most of the programs in the publication and documentation in the contemporary addition in the strong in activities in the school. The National school drama and the publications of the anthologies play various languages in India in English, works studies of theatre in Hindi. Most of the parts in NSD's and programs in the Regional schools and resource center and Bengaluru are upgraded in the school of Regional Drama in building in the accessible building in campus in the University. Organizations and theatre and workshops in the theatre and benefits workers in the

southern states consist in Pondicherry. In Sikkim and theatre provide training place in Gangtok fixed in 2011. Most of the things are organized theatre in the program training in the time of twelve months. Theatre called "theatre-in-Education (TIE Wing)," Tripura Sharma has set on 2012 combined in the objective and impart of the training center theatre for children in the person are developed in the various types in the obtain of a career in the in theatre for children.

Teachers and students have been awarded the master's certificate in the educational theatre for a good completion program. In the house of the school located in Bahawalpur House in the capital called Mandi Home area, the cultural things are in the capital. In the administrative station, "training-cum-teaching center, Repertory Company, Abhimanch, Sammukh, and Bahumukh Auditoriums and girls hostel are housed at Bahawalpur House, 1, Bhagwandas Road, New Delhi". Male hostels are located on the road of the close and approximately Rabindra Bhawan. In the Education theatre in the training theatre for children well known in the various steps well comprehensive for kids' psychology deeply in the work area in the professional's theatre. It has opened in the year 2012 in Tripura's Chief Minister. One year is the duration of the training period. After the victory to complete the section, the training, teachers, and students are acquired for the master's Graduate in the Education theatre. The full course and it combined in the various terms. Most of the large subjects are present in a year. The program is formed like "The core subjects in the one year program comprise (i) Foundation in Theatre (ii) Acting & Design Direction (iii) Child Development (iv) Contemporary India and Childhood (v) Theatre for Children (vi) Drama in

Education (vii) Performance and (viii) Theatre Workshop with Children." Teachers and students are trained in the same theoretical skills and also in the practical steps which are with them to become professionals in the children digital theatre. There are eighty-seven dramas performed in the theatre. Apart from that, some of the eighteen from the abroad countries like Bangladesh, China, Sri Lanka, Afghanistan, Pakistan USA, Hungary, Australia, Taiwan, France, Azerbaijan, Poland, Uzbekistan, Italy. These are the major countries where many dramas were enacted. It has concentrated on the "Urban Popular Theatre," including the Bengal and Uttar Pradesh performances, Zadi Patti and Sangeet Natak located in Maharashtra, and Surabhi was located in Andhra Pradesh. N additional information, fifteen BRM has concentrated on the "Saadat Hasan Manto," which was just an incident in the year. These are the productions that depend on some writings, and it has been performed in the festival. To maintain the tradition of taking in the function of the second place to expand the value to share in the big repertoire in the theatre and the outside of the Delhi, straight in the of BRM arranged in the Jaipur of seventeen days. The dramas are performed in the various auditoriums in the Jaipur, Rabindra Manch, Jawahar Kala, the company organized in the national school of theatre for kids known as Jashnebehpan that explores the theatre and works in the team working combined for children. Some groups are explained about the different regions and cultures apart from the country. The place was called Jashnebachpan in the year 2012, and it was performed in the year 2012. It shows the seventeen plays in the various languages called Nepali, Tamil, Assamese, English, Bengali, Kannada,

Marathi, Malayalam. Most of the research students in the literature are combined with the dramas, and other Hindi or English is randomly to utilize the Library. Not only Delhi, but most of the research students have also come from various states too. Come with books, and it is not for information. Also, many sources such as photocopies, posters, reports, brochures, patents, journals, and other photos are great resources in the materials. Most of the students and research student's especially in the field Of Literature deal in dramas, and those people will utilize the library. Most of the schools understand materials like three years courses to train the dramatic arts. After the course completion, the students can do Diploma Dramatics, awarded to first-class candidates. According to 1st year, they have integrated field to study the basic students, including the courses of Dramatic, Aesthetics, Literature, practice and theory, and techniques like lighting, Costume Design, Make-up Mime Movement. Most students have an option for particularization in the second year, whether theatre is for acting or techniques and designs. At the same time, they have continued in the final year. According to the detailed assessment, the audition of particular candidates enters the final test staged inside the campus in New Delhi in the year 2012. The last test is to combine in the workshops that are auditioning for test in the improvement and students' knowledge. The committee has selected the students in the final selections, which combines in the prominent and theatre which experts in the staff member combined with Dr. Anuradha Kapur working as a chairperson. In a single performance, both design and acting can work in the group, and creativity is on the corner and stones in the final selections of the particular candidates. In the

last election, the committee has selected only twenty-six candidates, which consist of eight people from the OBC caste it has against the six placed in the category and other five members from various categories which against the other reserved caste, and towards admission of the three-year Diplomatic course in the Drama arts and academic session in the year 2012-2015. There are twenty-six members in the training and another program whose school has arranged orientation courses or workshops, especially for the first-year students and the opening day for the new time. For example, the July to August, they provide an extensive background in the theatre. A theatre and teams are different in the various personalities level of international and national repute of field theatre, journalism, education, culture, art, electronic media, and science. Other fields are asked to distribute the workable experience and expert students. In 2012, third-year students have attended nearly twelve days of course time "Film Appreciation" in the Satyajit Ray Film and the television institute and Kolkata depend on Prof. Mr. Pankaj Seal, working at SRFTI. In that time, workshop or course and senior staff are mentioned in the institute in the valuable experts experience combined candidates in the different aspects of television and film. The students are given the expansion in the techniques in the various camera that handle the modern and technologies are adopted in medium skills. According to Tripura Sharma, his "National School of Drama operates a Scheme of giving fellowships to its Graduates to assist them in acquiring professional experience in their sphere of interest or specialization through (a) research projects in their region (b) working in the Repertory Company and (c) affiliation with the TIE Company also

known as Sanskar Rang Toli." Programs are a chance for the students to deserve the establishing and themselves in their places. The scheme under the category is for already paid a few 8,000/- per month and friendship for the research projects in the native regions Rs. 10,000 per month in the working the theatre in the education and repertory company. Most of the sub-committee has comprising members, and they met in 2012. In 2012, scrutinize membership in the proposals of the award in the apprentice of the fellowship on 2012-2013 obtained in the year of graduates. After examining all details in some fellowships and proposals described in the guidelines, the committee also recommended some names in the following of NSD and Graduates to award the apprentice and fellowship in a period of per year, and it was powerful in October 2012. Persians were performed in the 2nd year in the students and central of the NSD in 2013 March. Persians have related the war, and it fights Greece and Persia. Xerxes is a son of Atossa and Darius, and they are responsible for the war that resulted in which defeat of Persia consequences. Xerxes in the source for all not happy, and it has categorized in the excessive of pride. These are the natural variations between political policies in Persia, and it is a monarchy of Greece; in that place, democracy has been flourished. In Persia, he has defeated Salamis. They have defeated, and it has mentioned the whole unexpected in the celestial effectiveness. There is a false hope of Xerxes to ask the Gods like in the hubristic and the expedition in Greece. The architect's chief in the successful and it has exclaimed in the war after in the act of God to striking and it down in the pride of the Xerxes. Xerxes and Darius are the two most important characters of the play. Various

informants, warriors, and singers. Most of the directors via the tragedy need to convey the information is about the empty ideas related to wars. Xerxes also believes that there are no victories in that war. This also destroys the whole thing in the humanities to change the people in the animals in fierce and angry. Most of the unavoidable of the naturals and ravage war. Softness has performed in the final year candidates and the Bahumukh auditorium in the year 2012. These things depend on the writings that have been rushed by one person called Amitesh Grover, and he conceived the thing play and directed the concept. Two writings are "ugly," written by Christos Tsiolkas, "slut" written by Patricia Cornelius. The softness explains the disturbing of the violent globe, and it represents the teenagers. These ideas are based on gender, love, sexuality, and the aspirations of the hate things to create a ground of chaos and disorder. this has followed some life of the school and its dropout the labeled in the "party girl," and it commits the senseless violence. These processes unfold in the actions, and it plays and being the youth of necessarily in the volatile. This also dwells and the slippery of period and falling adolescence and childhood. These are some of the processes to change adolescence and childhood, and it gives the changes mentally and physically. This process reaches many times in the difference between notions and ideas that performers naturally come and execute. The way of view, softness explains the fathomless and turbulent of the teenage mind. The story's settings explain the undulated park of hunting the city's called "undesirable elements." In that space, characters are used to perform the teenage. The play's setting has intended by Vishnu Barve, and the production intended by Vaibhav Dimri and

Madhav Raman has directed by Rajan Rathore. Repertory company has regular and performing the school of the wing and it has set in the year of 1964 consists of four performed in the different purpose. It has been published in the theatre of the same hand to maintain the various basis of the repertory became the flexed in the unit of inducting the eight artists in the staff. Another director called Manohar Singh worked in the stalwart theatre in the cinema chief repertory institution. On the other side's plays are performed in Delhi and basis on the regular, repertory, and institution, and it undertakes the performance and tours various parts abroad and country. Recently the company has been led by Sh. Suresh Sharma has comprised a team of twenty artists. Artist can assist in a number of the basic artistes, and it has passed on the degrees school and group technical and administrative staff. After some years, the company called repertory emerged theatre, television, and cinema. Repertory company toured extensively in India, and it creates several victories in Poland, Nepal, Britain, Germany, China, Bangladesh, and Mauritius. To continue the matter in the deteriorate, the muses and gods are silent guardians and witnesses of art village. For extremely became upset and it reaching certain point during the longer can adjust, and discord of community also fixed for punishing to settlement the curse of terrible that is, "No one in the village would ever cross 25 years of age". In the effect of the curse is took a community of diminishing initiates the things moving of extinction.

4.4 ANURADHA KAPUR - ANTIGONE

Initially, the 'text' dominated theatre primarily as a powerful instrument in dramatic literature, and directors were concerned with seeking appropriate ways to translate such texts. The vast country's pluralistic ethos was investigated to incorporate local art capital into recent activities. Unfortunately, one key element of such an experiment remained overlooked, namely the success of a "Space," overshadowed by text-centric theatre. Before E. Alkazi's iconic developments by *Andhayug* (1962) and *Tughlaq* (1974) within found spaces that questioned a Proscenium tradition, freedom among the critical expressions of performance had not been adequately evaluated in Indian theatre (Rout).

High-sounding words dominated theatre primarily as a powerful instrument in dramatic literature, and the playwrights or poets have nurtured it throughout history. If it's "Kalidasa and Shakespeare," text is the most important aspect of theatre. That newly published post-independent scripts, like "*Andhayug*, *Ashad Ka Ek Din*, *Ghashiram Kotwal*, *Hayavadan*, and others," were primarily text-centric, with verbal expression being the primary mode of communication. Long soliloquies ("*Aswathhama*, *Kalidas*, and *Savitri*") and dramatic writings ("*Tughlaq*, *Sahajahan*, and others") were new expressions of contemporary Indian theatre. The actors' voices become one of the essential elements of bringing such texts to life. It was not an exaggeration to say which actors like "Shambhu Mitra, Utpal Dutta, Ajitesh Bandopadhyay, Manohar Singh, Naseeruddin Shah,

Om Puri, Uttara Bakar, and others" dominated Indian theatre until currently. The charismatic voices of such performers and their interpretations of dramatic texts round out the theatrical gestures and continue to resonate in the ears.

The directors became tasked with seeking appropriate formats to establish modern theatrical idioms to translate such texts. The vast country's pluralistic ethos was investigated to incorporate urban art capital into new theatre activities. The search towards the indigenous theatre world into a new era of activity marked Western influences. In the 1960s and 1980s, Aboriginal languages, idiomatic expressions, accents, phonetics, voice, music, folk, and cultural styles from various regions were extensively played to create such theatre (Rout). However, upon looking deeper further into this experiment, one significant aspect was left out, which was either underappreciated at the time or over-represented by such text-centric theatres. In several cases, either a drawing of the appropriate setting was made in Western realistic plays. Space has been used, allowing the viewer to envision the whole environment before the iconic productions by "Andhayug (1962) and Tughlaq (1974)" the "Purana Qila (Old Fort) and Firoz Saha Kotla," produced by E. Alkazi, that were performed throughout the ruins of Delhi. Simultaneously, space as one of the critical performance expressions had not been adequately evaluated in Indian theatre. Such two National School of Drama productions rewrote Indian theatre's alternative spatial history.

The search for an alternate space would give spectators various viewing opportunities while still including them in creating the show. Also, it blurred the line between fictitious fact and reality,

which is a relatively recent development in Indian theatre. Badal Sarkar (1925-2011), "the legendary Indian playwright and producer," was one of the few Indian directors who experimented with alternate spaces (Sarkar). His entire existence was devoted to exploring modern theatrical language, primarily as a counterpoint to proscenium conventions. Sircar, the follower of Jerry Grotowski (1933-1999), claims that the actor, the audience, and an empty room are now the three essential elements of theatre (Grotowski et al.). Even though Grotowski envisioned:

"By gradually eliminating whatever proved superfluous, we found that theatre can exist without make-up, without autonomic costume and scenography, without a separated performance area (stage), without lighting and sound effects, etc. It cannot exist without the actor-spectator relationship of perceptual, direct. "Live" communion." (Grotowski, Jerzy. *Towards A Poor Theatre*. Bloomsbury. London, 1968. P. 19.)

Badal Sarkar's scripts, such as "Evam Indrajit," "Paola Ghoda," "Julus," "Bhooma," and "Basi Khabar," bear witness to his discovery of future empty arena through requiring the viewer to watch the show from all angles. His spatial training deconstructs the most common notions of theatre and contradicts the popular belief of synthetic theatre, which combines literature, architecture, construction, sculpture, drawing, lighting, and even 'acting.' The quest for alternative theatre activity by Badal Sircar was conservative, progressive, and political. The traditional proscenium theatre, in his opinion, is much more decorative than immersive since it forces the viewer to sit with one side despite their consent, except for the stage front in a frame, which creates some

psychological barrier from the audience. Much of the spaces in such a proscenium theatre remain unused and unexplored. The portrayal of realism throughout design and acting often was based on a lack of real-life experience.

With Richard Schechner's 1983 creation of "Cherry ka Bagicha" ("Cherry Orchard by Anton Chekhov") and for "National School of Drama Repertory Company," a possible alternative area gains momentum. Schechner produced the perfect setting at the Meghdoot complex with the help of the scenographer "Dr. Nissar Allana." It brought the performers and spectators together on one stage and created a whole new atmosphere for the actors and spectators who watched the play yet was also an integral part of the production. The actors and audiences shared an atmosphere that created a three-dimensional sensory experience. In his director's note, Richard Schechner admits:

"The theory of environmental theatre is to construct spaces and spheres of spaces. That does as well as tell the story of the production. To offer in live theatre a physical experience to the audience- one that engages your whole being, not just your eyes and ears. Interestingly enough, though, I was developing this theory since the early 1960s (based on the thoughts and practices of people like V. Meyerhold, the workers of the Bauhaus, A. Artaud, and J. Cage). I found the fullest confirmation of it in India when I saw the Ramlila of Ramnagar- first in 1976 and then again in 1978." (Schechner Richard. Cherry Ka Bagicha. Rangayatra. NSD publication 1992. P.141)

Due to globalization, the massive change in finding the modern language of spatial experience for new comprehension occurred in the 1990s. The introduction of machinery operations into the realm of human activity changed the way people in India lived. The performance culture was directly affected by the changing belief structure of society. Most global ideas are thrown into the realm of theatre production and spatial practices. Scenography, or the visual lexicon of a play, was able to turn the theatre into such a visual environment while still allowing for various spectatorship options (Howard and Drábek). The shared energies in space, art, artwork, sculptures, poems, interactive media, and several collective ideas helped theatre be a collaborative platform. The autocracy in the text was minimized throughout this new experiment by fragmenting it into several visual encounters. The text, which had traditionally only been audible through the ears, was made accessible and felt through several human sensory levels together in a three-dimensional environment, allowing the audience to participate directly in the show (*Theatre And Performance Design*). Like every other character in the play, space is involved in designing visual conversations with the audience. It writes the different text-'The Performance Text,' which combines all of the stage activities- various actions, nonlinear knowledge and opinions, interaction with all streams in art or knowledge, contrasting alternative mechanisms in visual technology, and undermining text's autocracy. Michel Foucault (1926-1984), a French sociologist and cultural theorist, predicted a futuristic performance environment.

"The present era will perhaps be the era of space. We are in the epoch of simultaneity: we are in the epoch of juxtaposition, the epoch of near and far, of the side by side, of the dispersed. We are at the moment."

(Of other space. Theatre and Performance Design: A Reader in Scenography, Edited by: Jean Collins and Andrew Nisbet. Routledge, New York (2010) P.73)

The multilinear interweaving between elements in such a production space would be an intriguing phenomenon that has altered that perception of contemporary Indian theatre from both perspectives in 'making and watching.' Current directors and scenographers made it possible for all the viewers to consciously participate throughout the production and interpret the play by taking ideas from their involvement and participation rather than collecting information from texts and behavior.

Prof. Anuradha Kapur, Anamika Hakshar, and Abhilash Pillai are some of the few Indian directors and scenographers who could conceptualize this modern vocabulary. These artists may create a new visual turn of phrase in the creation of contemporary Indian theatre. Anuradha Kapur's theatre considers a complete collaboration in performing the scenography, drawing, sculptures, and digital medium (Kapur). She generally collaborates with artists and scholars in such a democratic manner that she realizes the theatre in her convictions and beliefs. She makes the following argument:

"With the application of these new concepts, the convention of hierarchy in theatre changed. Today's contemporary theatre never believes in the importance of text, plots, actors, voices, or physical personality, etc. The elements can be drawn from anywhere and from any source. It can be a single idea, a small prop or a concept light, or even from the behavioral attitude of an actor. It is a conscious decentralization of theatre in its realm. It broke the centuries of myth about theatre as the actor's medium." (Interview with Anuradha Kapur-October-2014)

Collaborations questioned the sole authorship of a writer, director, and performer, which had been hopefully introduced to Indian theatre with B.V Karanth's production for "Barnam Vanam" (1979). The Hindi version with Shakespeare's "Macbeth," where the script, space, sound, architecture, and actors expressed harmoniously with legendary Karanth's orchestration. Another significant change occurred in the early 1990s in theatre pedagogy, especially at the academic level, which Anamika Hakshar has primarily initiated. Our modern training method depends on a blueprint she developed. In a broader global context, such deliberate training in performance making allows us socially mindful about our own life in the theatre.

Today's world is the world of digital technology. We have all kinds of modern gadgets within our reach. In the city but the rural vicinity, people are also adept at all sorts of digital mediums. Today we cannot imagine a world without a smartphone, computer, tab, television, digital camera, and all kinds of social sites, such as Facebook, WhatsApp, Instagram, Twitter, etc.

These devices and applications conditioned our visual sensibility to a large extent. Incorporating into spatial traditions added a new dimension to theatre production by constructing space inside space, putting diverse areas from different eras together on a standard level, initiating space metaphor, improving acts, and shattering spatial norms.

Prof. Anuradha Kapur and Dr. Ein Lall partnered in 2003 to create Bertolt Brecht's romantic edition for "Antigone." The stage's backdrop was covered by video screens displaying photographs from the Gujarat bloodshed, reflecting on the unclaimed bodies' wrists, legs, cheeks, arms, and torsos. On the massive video screen, a mosque has been demolished as Creon declares that his followers will be honored and his enemies will be punished, alluding to the current political situation in India. The Hindu, the leading Delhi newspaper, writes:

"The stage is bare save for a mound of earth, multiple symbols, and a grim reminder that humankind is dust and shall return to dust." (The Hindu, January 30, 2004, N. Delhi publication)

Multiple spaces of two and three-dimensional contrast each other in Anuradha Kapur's productions, generating abstract spaces with a global context. On the other hand, Abhilash Pillai was particular over the use of innovation in his visual effects. He often used diverse performance cultures of a country and digital technologies to balance human value and living communion and establish inter-disciplinary conversations among different theatrical contexts or non-living. Thus,

combining the raw energies of jugglers or street entertainers with the modern medium to exchange the stage with urban actors in "The Midnight Children" (2016) of NSD. As a cutting-edge practitioner, he often places his viewers in an uncomfortable position by shattering their assumptions about production and then tuning everyone to become used to the new experience, which differs from the everyday experiences. In one of his works, "The Island of Blood" (2002), he attempts to experiment with different noises or sounds from everyday life, both good and evil, that flooded the room from across all directions. Abhilash Pillai was fascinated by sound and quiet. So, he made an auditorium with a gas chamber. It includes noises from the streets, railway stations, leakage of water from the tap into the bucket, utensils dropping or falling on the floor, and child crying sounds. Also, the actors' voices often are obscured by noise, which annoyed many. The director's interpretation, on the other hand, defends the experiment.

"In today's world, there are so many noises around us all the time. We have to make a lot of effort to listen to what we want to hear." (Nath Deepanita. Indian Express, N.Delhi. May 24, 1917)

In today's world, Indian theatre is making a significant contribution to a postmodern, global outlook. The modern performance space is no longer limited to a show but has evolved into a powerful medium for both performers and audiences to reveal multilayered realities. The most recent studies towards searching for a better language in Indian theatre were Deepan Shivaraman's expressive scenography in location-specific spaces. His scenography was a dramaturgical

approach that differs from the standard textual interactions. His two most recent site-specific writings, "The Cabinet of Dr. Caligary" (2015) and "The Legend of Kashak" (2016), demonstrate his ongoing quest for new theatrical language via scenography.

The predominant need for theatre nowadays becomes interactivity and audience participation in a collaborative space to explore reality. One can learn to decipher its languages of colors, shapes, design, music, poetry, and innovation via subjective encounters. Both the performers and the audience should use the production space as a material, the three-dimensional logs that could be sculpted or carved to reveal reality. An Indian scenographer was working to locate the truth, but ironically, just as it appears to be found, it shifts colors and forms to match the passing of time, and the mission continues. It is a never-ending phase, and no theory, idea, or philosophy lasts forever. It is nurtured by culture, and it grows and evolves with time. From an ancient cultural practice, open spaces focused on the sophisticated proscenium. Then back to such people by cracking a fourth wall tradition to have new artistic interactions, using technology, and fusing all types of arts into action are all part of a never-ending search for ultimate reality, which is still delicate. Therefore, Recognizing that perhaps the investigation is ongoing and will last until the conclusion of human history.

CHAPTER 5

Multiple contexts and manifestations of digital in

Contemporary Indian Theatre

This thesis explores works of art created by convergence with digital media and contemporary performance and how technology affects the performance field. Digital media means technology and generates digitized content, like a message, sound, video, visuals, and files, instead of analog content. New processes refer to one performance to work and combine various artistic, cultural practices, Theater, dance, multimedia art forms, graphic design, music video, or performance art.

The works of contemporary directors and actors like Amal Allana – Nati Binodini, Abhilash Pillai, Tripurari Sharma – Roop Aroop, and Anurado Kapur would discover multiple contexts manifestations of digital in Contemporary Indian Theatre.

Digital Theatre and Convergence

A convergence with Theatre or new media offers new kinds with viewing experience as well as audience involvement. Mainly in an age of digital communication techniques, a study would be necessary for examining the survival of Theatre as an art. The theater has also withstood each technological change, but it has adopted and adapted along its way. The theater has been one of the earliest forms of art. This study seeks to determine if digital media platforms could improve Theatre's attention throughout the live and real-time interactions. The research analyzes different perspectives on how Theatre, as just an art form, could enrich Theatre. The research will assist throughout finding the theatre opportunities for new media presentation as well as promotion. This study would then play an essential role while exploring new media dynamics to enrich theatre viewing experiences.

This study discusses the concept of a convergence culture besides young theatre audiences in the 21st century. A convergence with Theatre and new media offers new kinds with viewing experience and audience involvement (Richardson). This study investigates how visitors constantly move throughout their everyday lives among living spaces and technological spaces and argues that migration among spaces creates the set of major theatre aesthetic possibilities infused and having ideas associated with new media convergence. Theater seems to be a relic of such an earlier creative economy (Auslander). A creative representational economy, wherein Theatre prospered, made way for a replica economy, during which Theatre has been deeply

disadvantaged ("Collective Intelligence: Mankind's Emerging World In Cyberspace"). The fact which film could be considered as the creative industry. In the same way, including its one by much industrial distribution or global scope was its great costs or the difficulty with realizing cost savings, coupled with a one-to-first pricing structure resolutely non-industrial. The theater is such a vital, cooperative skill, possibly including (and often indeed) only certain art: songs, dance, sketching, sculpting, etc. Not just be aggressive, mostly in turbulent Digital Revolution context? Then why doesn't the claim as in the name of the Theatre all interactive art? A theatre as just a performing art does have a notion since ages of gathering people during 8 p.m. for shared performances. One such cultural and social event took place online because of the convergence of theatres of new media. A convergence with Theatre and new media is not a distributor and perhaps a media of "divide." Still, the Internet was its performance website and even the creative medium ("Theatre In Crisis? Performance Manifestos For A New Century. Ed. Maria M. Delgado & Caridad Svich. Manchester & New York: Manchester University Press, 2002. Xii + 273 Pp. 14.99. ISBN 0-7190-6290-X/6291-8"). It is not just a matter of making the stage performance available to such an online audience, but of discovering new theatre manners and new relationships between the artist and the audience in such new theatre situations. During the last century, new forms with dramatic expression as well as global entertainment business have been created in movies, airwaves, and multimedia technologies ("Liveness: Performance In A Mediatized Culture")

. Over the last decade, art and creative revolution with similar, though not greater proportions, have been produced in interactivity technologies. The advanced world is becoming ever more accessible or ubiquitous with user-oriented technologies like cellular phones, streaming media, cameras, iPhones, personal computers, or affordable internet connections. An emergence with Web 2.0, social media or blogging software, consumer contents or the 'producer' concept ("Blogs, Wikipedia, Second Life, And Beyond: From Production To Produsage") encourage each person or digital system as in personal computer monitor to start exploring its creativity ("Digital Performance: A History Of New Media In Theater, Dance, Performance Art, And Installation"). The above trend has been naturally reflected on many stages throughout artistic practice. One is the 'decreased wizardry' about my exercise - and it is quiet at the probability of Causey's statement. It, given the high manufacturing costs, cyber-Theater would then probably discover its the most active supporters in sports, amusement parks, or movie and music interactions" (Murray). Cyber performance would be a form of digital achievement and plays an important role in technology, distribution, and often content or aesthetics ("Digital Performance: A History Of New Media In Theater, Dance, Performance Art, And Installation"). The theater has been one of the oldest forms of art, and not only has it survived all technological changes but has been adopted or adapted all along the way, including, for example, electric light and enlarged music. The theater was always a hybrid shape ("The Digital Dialectic: New Essays On New Media"). The whole study seeks to determine if Theatre's interest in live events and real-time interaction could be improved

through new digital media platforms (Richardson). Interactive media give rise to new art forms, and theatre practice and history contribute significantly to such new types (Murray). The main focus of the thesis is on the role of the new media throughout Theatre – the "theatre" in this based on ancient nonparticipatory style, where a team of musical artists assembles for scripts before every live group spectators ("The Digital Dialectic: New Essays On New Media"). The incorporation of new media in and out of Theatre begins an artist's dynamic new experiences. It compels everyone to re-examine certain from our most fundamental presumptions of visual theatre experience ("The Gertrude Stein Repertory Theatre").

The literary review explores how new technologies are integrated into the traditional artwork of Theatre (Watson). Hence, providing a rich viewing experience, the researcher considered how new media could be converged to the Theatre (Chudnovsky). He tried to argue against privilege with Theatre's research and in mass communication with live Theatre (MCCARTHY et al.). And besides, such a 'live' show is seen in terms defined by the movies and TV by contemporary publics. In contrast, the production could soon stop unless the technical support underlying performance is removed. Auslander wrote: "Mediatization now is explicitly and implicitly integrated into the live experience" (Schrum). The arguments of Auslander may be extended now. The 'cultural articulation' created by the Internet revolution must have swept our lives and through theatre halls there in years since that book was published in 1999. Current

controversies on installing tweet seats in the Theatre are one of the most recent signs that "blue glow" is often distracted from the handheld devices when members of wireless generation transform into an old-fashioned blood and flesh theatre (Kockelkoren). The Theatre, however, has been mediatized.

Auslander seems to see this locked in such a sweeping campaign in mass media domination, a battle and sees the theatre "saturated with mass media representations and dominated by them" (Kreimer and McLuhan). Those around view an impact of information technology in the Theatre when creative answers to realities with our digital world, multimedia theatre reflecting the hybrid level with man and the technology in provocative ways. Numerous productions had also integrated social media directly (Richardson). The "Dina: the Burlapped Crusader," "Toronto Fringe Festival in Canada," for instance, had seen the audience welcomed via message, Twitter message, Facebook, and Tumblr to connect to the artist throughout suggesting the excellent response to a former friend of their kind. "Such a Tweet Sorrow" had been "a Twitter version of Romeo and Juliet by The Royal Shakespeare Company" (Richardson, 2011); and "Purge," in "the Contact Theater of Manchester, UK," called the performer on stage for members of its Facebook coterie to assist him ("Digital Performance: A History Of New Media In Theater, Dance, Performance Art, And Installation"). Produced by cutting-edge companies like UK's Blast Theory meld the Theatre into video games and movies. That turns a whole of the city into a stage where

performers or members of the audience meet personally and virtually, even as Canadian director Robert Lepage also combines highly creative multimedia items. His production in the 2008 New York Metropolitan Opera "The Damnation of Faust" had seen images behind the actors motivated by everyone's voices or movements, mostly on massive screens ("Digital Performance: A History Of New Media In Theater, Dance, Performance Art, And Installation"). In new forms with technologically improved Theatre, however, the term virtual theatre will have gone on to become famous with varying views. Dan Zellner dreamed the virtual Theatre, which consisted of "member of the public put on a headset and experiencing a virtual presentation," expelling real-time connections so any sense with collective witnessing between entertainer and the public. Virtual Theatres, Gabriella Giannachi: an introduction is just a comprehensive work survey and satisfies her requirements: "[v]irtual theatre constructs itself through the interaction between the viewer and the work of art which allows the viewer to be present in both the real and the virtual environment." Since the 1980s, digital technologies, the Internet, or the effect of personal computing on current culture have been increasingly discussed.

In comparison with seismic cultural changes, like the invention of printing or even the steam engine, the repercussions of the digital revolution could be felt in the whole of society ("The Digital Dialectic: New Essays On New Media"). These are reflected not just in content as well as in the size or technique with performances. There would be much innovation in dance as work

with Merce Cunningham and Johannes Birringer choreographers, performing artists from several other disciplines like visual arts and music, like Nam June Paik and Laurie Anderson. Dixon serves to remind us which Theatre, providing the template besides new wizards like movies and music, has continuously appropriated new technologies, and digital performance could be understood like a theatre, with digital technology being adapted and embedded.

From Deus ex machina at Greek theatre, towards the revolutionary inauguration with electric light in the 1800s and the modern multimedia luxuries, Theatre has traditionally been using the new technologies. By working on assimilating new technologies or media to everyday life, artists in all disciplines were involved. However, innovation has long been in Theatre with the recent technological boom in the company, and used in Theatre is already knock-on ("The Digital Dialectic: New Essays On New Media"). It passively makes audiences as well as react to the Theatre as a movie. It affects the vitality and straightening of theatrical performance. By creative experiments, digital media or informatics technology push them with limits and discover insights into areas like computational communications, social contact, and technological impact on human existence ("The Digital Dialectic: New Essays On New Media"). Our contribution in "a new renaissance in the creation, distribution, and sharing of information, knowledge and creative work" with "move from industrial content production towards community-based inner creativity [that] holds the potential for severe and controversial disruptions to the established status quo."

Various possibilities were opened by the incorporation of the Theatre or relatively new media. There is still a sense which Theatre has been losing the relevance during these years with digital media and mass media coverage; a few expressed everyone's potential to improve strategies that stop this perceived decline and somehow prevent the crisis ("The Digital Dialectic: New Essays On New Media"). A fear with computer replacement is perhaps not as great as once. However, in Theatre or performing circles, there is still a healthy degree of cynicism. Such as the rejection by Steve Dixon of popular cyber rhetoric when "fanciful and hyperbolic, reconfiguring the age-old acting practice of adopting a character into a mystical life-changing experience heralding a brave new world."

It is true which virtual reality, illusory, and disbelief were also time-honored theatrical tools, but we almost think that some cyber-imagination have invented storytelling themselves. The lack of recognition and credit is perhaps the most disturbing factor for theatrical practitioners: in speech, framework, concepts as well as material, a digital world attribute more to the Theatre than it can admit or even start realizing. For instance, Jaron Lanier, an innovator in virtual worlds, asserts to have pioneered "violent truth," although Artaud knew that he used a term in 1938 within the context of Theatre ("The Digital Dialectic: New Essays On New Media"). However, the contribution of Theatre wasn't entirely unacknowledged: Peter Laurel draws a parallel among human contact as well as Aristotelian Theatre in 1993, and Peter Lunenfeld compared digital media

or environments with Theatre as well as dance in his introduction to Digital Dialectics. "[w]e accept dance's transience as no small part of its power. We should do the same for digital culture, at least for now". Axel Bruns also points to this transience, which refers to the palimpsests of blogs, online resources, and other online media that are constantly being re-written. An unfinished interactive and transparent culture emerged throughout internet environments or the community to develop open-source software shares a collaborative process of such theatre production, an immediate performance, or the emphasis placed on procedure over final products.

This convergence nevertheless brings along a conflict – with all forms of art, and yet especially for Theatre, in which "... performance is founded on difference, separation, and fragmentation, not unity ... [live performance's] very occurrence presupposes a gap between performer and spectator". Bennett explains which "[d]istance ... is intrinsic to art" and explains how and why the sharp handling of such a distance could indeed influence the level of such performance of the audience, like Brecht's *verfremdungseffekt* and perhaps even Russian formalist *ostranenie* concept. These concepts of estrangement, and defamiliarization, were not aimed at excluding the public from work, for changing an audience's position to invite the specific view upon employment, and in the same way that maintains a gap between the audience and the performer (Saltz).

Without their audience, Theatre doesn't somehow exist (Saro and Kallenbach). The theater's emergence upon new media public generates its codes, gatherings, and hopes. With advances in information and communication systems over the last quarter of the 20th century, such an issue of public participation took a new path, even though Brecht had already envisaged radio in the 1930s opening up the twofold communications network among creatives and the public in general. Just at the turn of the era, Bennett wrote: "[n]ew technologies (especially in the area of interactive media) may offer other new tools for understanding spectatorship as well as the production-reception dynamic in general."

A complete convergence between producer and the receiver, artist, and spectator, encouraged through usable digital tools and the Internet as just a potential determinant, dissemination, then consumption, becomes essential for Axel Bruns' notions to interactions is the dynamic transformation of production-reception. Bruns describes a shift from individual artists' artistic products to creativity as an in-depth, developing, and participatory process, with examples of such web-based media sharing instruments like Flickr or even YouTube. Steve Dixon considers the web creation to be "a site with a therapeutic overload of catharsis and the world's largest theatre offering 15 megabytes each of them "a site of therapeutic catharsis-overload, and constitutes the largest theatre in the world, offering everyone 15 megabytes of fame".

An idea which everyone should be the artist has been commonly accepted; Prampolini's prediction from 1915 that perhaps the audience could also become an actor has taken chiefly effect. An artist would balance preserving that performer-audience divide while still adapting to and engaging with this new species as public. Our group is also somewhat different from conventional Theatre because of the new participatory drive-in information technology; nevertheless, our group has always been an audience.

The viewer is an active participant throughout the work's completion, and they're not confused about the work's creator and producer. And although critical distinction among artists or audiences has also been weakened in specific experimental performance practices. It has all yet vanished throughout digital media and the Internet: "fluidity between audience and performer occurs in the online world ... [where] participants ... merge towards a being that is not audience and actor, character and author". These are widely regarded as just a progressive or encouraging change – except for conservative industries, including the digital entertainment industry, which anticipates financial loss due to the shift. Murray, and Ryan, for example, have eulogized a concept for interactive drama. By which participants, identified as their interactors, are given the freedom to construct the best tales. Since the artist is not present, there is no distance among them (Teresa Cerratto Pargman)

Most shows are more conventional Theatre, the play. The announcement told customers to switch off the devices or unwrap coughing drops. In advance, if nothing interrupts the sanctity or impermeability of the color barrier, then the darkness by Auslander may cover the show's "liveness." Numerous technical accouterments harm it. "All performance works where computer technology plays a key role rather than a secondary role in material, strategies, aesthetics, or delivery forms," Dixon says. For digital performance, Dixon says, "all performance works where computer technologies play a key role rather than a subsidiary one in content, techniques, aesthetics or delivery forms." Murray described the cyber drama as "that only a placeholder for what is around the corner" throughout 1997, referring to the virtual Theatre or Matthew Causey's definition for post-organic quality, among many other words. Most visual art documentation would aim to make an artist's work more accessible to a broader audience, perhaps to capture a performance as just an "interactional achievement" where a specific audience and a particular group with performers come together and in particular circumstances contribute equally. The research aims to see if the viewer's Theatre watching experience through new media differs from the viewing experience inside the auditorium ("Technology, The Actor And The Word").

A conceptual wherein projection designers collaborate directors, performers, and other creative professionals interesting audience interactions, new-media theatre seems to be an invented environment. It depends on human imagination (George Gilder). Scenographers

who work in new media have one foot throughout virtual space and another in the actual world. Those who use motion and yet still images to create the dramatic setting.

Firmware, computers, even projectors are their instruments. Its front, rear projection objects, long balls, props, clothing, walls, ceilings every surface which changes colors serve as canvases for the work. Motion and yet still images could be used to change the size, distance, or place, ignore gravity, interact with living performers, or communicate with those who are far away. New-media theatre also isn't footage pasted onto a stage or even a technological experiment for the sake of it; this is a meaningful compilation, not a collection and clip art.

Design, development, evaluation, and distribution of digital scenography were the responsibilities of new-media scenographers. Those who use testing and idea creation, including visual-concept product development, decide equipment specifications and configuration, including show-control specifications. To communicate the concepts, designers build storyboards, design sketches, even picture banks. Those who ensure that perhaps the media, including digital technology, operate in tandem with live actors and overall production throughout tech training sessions.

Digital Theatre Past, Present and Future

Digital theatre seems to be a hybrid form of art that draws power from both theatre and digital technology's opportunity to grow its scope of interaction, including animation (Performing Arts). (Even so, companies like Evans as well as Sutherland use the term in a much more generic way to refer to specific full-dome projection technological innovations.) A coexistence among "live" performers, including digital media in the very same uninterrupted space with such a co-present public, is what defines digital Theatre. An event's main characteristics were its content. It must maintain certain familiar theatre positions by restricting its degree of interactivity). And also limiting the narrative feature of spoken language and text. Hence in addition to the requirement, it defines "live" and "digital." The following are the four criteria for digital Theatre:

- It is a "live" show in which a specific few of the actors were present in the same physical space as the audience.
- Digital platforms must be an integral part of primary artistic activity in the performance.
- Because the content has been shaped mainly by artist(s) for such an audience, a performance has only limited user engagement.
- Content of performance should include education and awareness language and text that may shape the narrative and plot, distinguishing from other activities that are art, dance, and song.

Mechanical or projection systems have such a long tradition in theatrical entertainment, traced to ancient Greece's mechanicals or medieval magic lamps. Even so, the most influential forerunners in digital Theatre could be found in early twentieth-century works. The most strong relationships among Today's use of digital media and live actors were innovative theatres. The need for non-human performers was essential. The broadcast media and film realism could be found in the concepts among artists like "Edward Gordon Craig, Erwin Piscator, and Josef Svoboda. It also brings Bauhaus or Futurist movements. Such theatrical forerunners who used analog mediums like film projection create connections between Theatre and several modern computing experiments. Such examples with theatre artists incorporating new technology into creative work support a point in which theatrical entertainment doesn't seem fanatic, requiring only "live" performers of the stage, consumed by dominant cinematic mass media, and can benefit from both strengths.

The word "digital theatre" doesn't occur in a vacuum and is used in conjunction with other words. It's a style in Digital Performance and can handle a variety of "live"/mediated Theatre, such as "Virtual Reality Theatre" or "Computer Theatre," all of which feature various forms including computer media, "live" actors, story/words, or minimal rates for interactivity. Even so, concepts like "Desktop Theatre," which involves using animated computer avatars of online chat rooms without any presence of co-present audiences, drop from outside digital Theatre and into the

broader category for digital Theatre. Similarly, if there are no elements for the story and spoken words in digital dance, it might not be considered digital Theatre.

When there is a proximal audience, "Cyberformance" may be included in a category of Digital theatre: "Cyberformance can be created and presented entirely online, for a distributed online audience who participate via internet-connected computers anywhere in the world, or it can be presented to a proximal audience (such as in a physical theatre or gallery venue) with some or all of the performers appearing via the internet; or it can be a hybrid of the two approaches, with both remote and proximal audiences and performers" ("Digital Theatre - Wikipedia").

Although Theatre or film was combined in such a production through the use of digital technologies. It aimed to distinguish between it being 'liveness' such as a living artist of stage or media imagery; it was all about the dialogical interactivity between the interactive and the actual performance. With the increased use of digital media throughout productions, not even all performances were live; it may be debated if this is either live Theatre or just a collection of media photographs, including footage without any of the person's physiological presence. Theatre pieces incorporating digital media, including computer-generated simulations through performances, have a long history that dates back more than a century to the Loie Fuller project. Fuller was the very first modern dance performer who experiments with and incorporated emerging technologies into her work. Fuller, the dancer, was tested in 1911, in which she projected film footage onto diaphanous robes. During the set, Fuller's robes transformed into such a type like "screen" on

which multi-colored highlights are projected as she danced. It was among the first works in Theatre wherein video footage was incorporated into such a live theatre production.

Many theatre firms (including "The Gertrude Stein Repertory Theatre" even "Kunstwerk-Blend") have incorporated video conferencing through the productions and put various actors across different locations onstage. It creates a lively new brand in digital performance ("The Gertrude Stein Repertory Theatre").

Digital media is more modern and much more dramatic. It plays a vital role throughout live Theatre, music, or entertainment; but, although digital media events are just getting started, there is already a slew of new interactive performance styles mainly on the horizon. Theatre was always on the cutting edge of innovation, quick to recognize or capitalize upon the dramatic or aesthetic possibilities that these modern or existing innovations just had to bring. Theatre, performance, or visual art have long been recognized as forms in multimedia; and the human voice and the spoken text have always been at the forefront of every piece, from its earliest manifestations towards contemporary experimentation, and also integrating all the visual elements into such a performance ("Digital Performance - Wikipedia").

In Today's world, digital innovations seem to be everywhere. Many people's daily social experiences, including engagements, involve portable devices, social media platforms, and other

online or portable innovations. Individuals can now access information daily, download or create content, even communicate with each other at leisure according to such emerging technologies. Technological advances were significant in the theatre world since they have influenced several perceptions of modern theatre space. Theatre practitioners have been using types of interactional technology throughout theatre productions that since dawn in modernism that explores and build upon conceptions in space, time, or performance. Scholars believe that perhaps the introduction in a film within the late 1900s, or successive manifestations of technology, allowed for creating a "uniquely pliable and poetic [theatre] room" that wouldn't have existed in the defined viewpoint theatre audience. Digital innovations, including early digital media, affect the non-linear representation for theatrical content, a distortion in space and time, which invites modern audiences to reconsider which stage recording entails. Digital innovations are becoming increasingly common throughout Theatre towards Young Audiences (TYA) performances (Farley).

For instance, global profit-making entertainment firms like "Nickelodeon repurpose" include the "Dora the Explorer and Blues Clues in live arenas," a famous tv program using theatrical events and expanding popularity. And international brands through surrounding communities; even skilled TYA firms like "Melbourne's Arena Theatre Company" as well as "Minneapolis Children's Theatre" were producing works (Auslander). Each one of these instances

illustrates the widespread twenty-first-century trend for disseminating documents – Theatre, communication, and other commercial material – across a wide range of media channels, including representational structures. According to media expert Henry Jenkins, such convergence in media types indicates that we have been living in such a convergence society Jenkins stated that creators and audiences become attracted towards the innovations. These technologies enable consumers to recirculate, archive, annotate, and appropriate media content under the modern cultural mindset. And in this process, these technologies have altered the ways. Hence, the consumers interact with core institutions of government, education, and commerce. According to media expert Henry Jenkins, such convergence in media types indicates that we have lived in such a convergence society. The emergence of such a convergence culture has resulted in a dramatic change throughout cultural dynamics, allowing young people to engage most actively throughout art, governance, including social gatherings. And specific out-of-school environments, young people become active participants within convergence culture and have also been exposed to such technology tools and ideas and form convergence. Those who use digital platforms to communicate with the physical and virtual worlds on even a regular basis, allowing themselves to experiment about identity-forming, shape new types of relationships, even push the limits between space and time throughout the personal encounters. Instructional policymakers often urged public schools or educators should adopt digital technology as a way for accessing or educating 21st-century learners because digital

media platforms were persistent throughout young people's cultural and environmental factors ("Battelle For Kids") (Jensen).

Throughout the world of modern communication techniques, research would be necessary for examining the survival of such Theatre as an art. Research would then explore the potential with new media that reach diversified bridge viewers, utilizing new media as a creative expression platform. The study would help in finding theatre opportunities for new media presentations and promotion. The study would then play an essential role while exploring new media dynamics to enrich theatre viewing experiences.

Conclusion:

The research explored different aspects of the interwoven of technology, interactive performances, and live performances highlighted through directors work how these elements have been integrated. The diversified performances are highlighted by undertaking the adaptability of technological system for different style of presentation. The theatre study focused on the experience of young people viewing new media. The discussion of directors work using digital media as interactive element, has demonstrated the impact that introducing the technology and cross pollination of genres has had the development. The finding from these directors work are representative of the usages of software and merging them in the interactive performances but don't exhaustively cover all aspects at intersection of liveness, technology and intemediality. The

performances genres, excessive use of technology, aesthetic presentations are suitable for better understanding of these performances. Live (li)ness, creativeness, mentality, entertainers' delivery, and their situation throughout cyberspace constitute a distinction between theatrical viewing and various art forms. The attitude, contents, or a new dynamic audience make that happen not just to form or technology. This study concludes that perhaps the possibility of engaging a new theatre audience is expanded in new media. Most of the respondents supported recent media presentations and promotions. The new media view of Theatre, as in live Theatre, makes the very same connection here between the artist and the audience. Even though young people dedicate maximum time to new media, their interactive nature has motivated them to see new media theatre. Theater as just an art form would be enriched by a diversified cross-cultural view of Theatre. Even more, studies took an idea of how Theatre, as just an art form, may enhance new media and Theatre.

[Pictures/images](#)



Figure 1 Nati Binodini, directed by Amal Allana



Figure 2 Nati Binodini, directed by Amal Allana



Figure 3 Metropolis directed by Amal Allana



Figure 4 Nati Binodini Directed by Amal Allana



Figure 5 Play directed by Anuradha Kapur



Figure 6 Dark things directed by Anuradha Kapur



Figure 7 Dark things directed by Anuradha Kapur



Figure 8 Ghost Train Play directed by Abhilash Pillai

Appendixes

Papers Published & Presented

Murali Basa, Bijina KK “Inheritance and growth of Kuchipudi Dance”, Dogo Rangsang Research Journal, Volume 1 issue 1, (9-14), 2021

Murali Basa, “Forum Theatre for good Governance in the Decision Making”, Governance and Development in North East India A Mizoram Reader, volume 1, Kandena Publications, Hyderabad (2019)

Murali Basa, Social Impact through Polemic Street Theatre Performances of Jana Natya Manch, Mizoram University journal of humanities and Social Sciences, volume 5, issue 2, (116-122), 2019

Link : <http://mzuhssjournal.in/images/resources/v5n2/basa.pdf>

Sujit Kumar Mohanty, MURALI BASA, [MEDIA FRAMING OF THE 2016 “SURGICAL STRIKE”](#), (126 P), Pratishtha Publishing House

Presented a paper titled **“Media is as an intra and inter image on the stage”** at ISTR conference organized by Dept. of Theatre Arts, S.N.School, University of Hyderabad, January 2012. This paper deals with the images formed by the digital media on the stage and how the scenographic elements been influenced by the digital image

Presented a paper titled **“His characters, his writings and the relevance of present society : Strindberg’s ideas”** at international seminar organized by Dept of performing Art at University of Pondicherry, Pudichchery. This paper is focused on the relevance of strindberg’s character in the present society on March 2012.

Presented a paper titled **“A Social Networking Space for Interactive and Interpretative Sharing of Ideas On Pervasive Digital Technologies: Facebook”** presented in a national seminar, organized by Dept of Malayalam, Chennai University, Chennai on March, 2012

Seminars workshops Participated

Attended IFTI (International Festival of Theate Institutes) ,organized by National School of Drama, Dellhi , January 2012.

Attended Bharat Rang Mahotsav a theatre festival at Delhi January 2012

Attended workshop on Digital Media and applications at UOA (University of Arts, London) 2012

Attended a workshop on Isadora, applications in interactive workshop at world stage as part UK India thematic study project, 2012

Attended seminar at UOA , London UK in 2013, as part of UK India thematic study project 2013.

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