



Significance of Dance in Indian Advertisement

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Abstract

Through this article I am going to discuss about how and why the various forms of dance expressions are used in advertising. What is the necessity to include a dance posture and expression in a layout design? What impact does it have on the sales of the product or service? How do people react to such advertisements? This study is to understand how dance and advertising as mediums of communication work together successfully

Key words *Aesthetic; Artifact; Consumer behavior; Gesture Mudra; Non-verbal*

Posture; Print advertisement; Promotion

Introduction

Everyone are born with a quality. Some enhance it, some make it their way of life and some use it as an outlet for emotions, joy or celebration. Dance is always that quality. As Heinrich Zimmer said in his book-“Myths and Symbols in Indian Art and Civilization”, "The dance induces trance, ecstasy, the experience of the divine, the realization of one's own secret nature, and finally, emergence into the divine essence". Every human of every age would have experienced this state of mind and body, through different Rasa, Bhava and Mudra of dance. Dance has been universally defined as a non-verbal expressive medium that has been explored in several ways over the years. It has been a communicative device between man and nature and also as an outlet for emotions beyond words can describe.

Poised of dance forms in indian history

The visual art, dance and music have co-existed since the pre-historic times. From cave paintings to the sculptures in the temples to the photographs in the books and advertisements. Therefore art and dance have been associated and complimented with each other since long ago.

The pre historic art of India, captures man's first awareness of his corporeal frame in a moment of dynamic movement. The surfaces of rock caves are covered with men and women, running, jumping, skipping, and dancing interlaced hands in rows. Epochs intervene before the first strip of full-Hedged dance scenes appear in Indian sculpture. The first amongst these are the panels of dancers in the Udayagiri and Khandagiri caves (2nd century BCE) of Orissa. Here, a dancer is surrounded by a full orchestra. Her stance is clear proof of a fully evolved characteristic dance style which can be termed as Indian. The early and late medieval temples of northern, central, western, eastern and southern India reverberate with the silent sound of music in the outer and inner walls-the flute and drums. Panels of dancers' envelope the walls of Khajuraho, Mount Abu's Dilwara temples and Konark etc.

Dance does not leave behind clearly identifiable physical artifacts such as stone tools, hunting implements or cave paintings. It is not possible to say when



dance became part of human culture. Dance has certainly been an important part of ceremony, rituals, celebrations and entertainment since before the birth of the earliest human civilizations. One of the earliest structured uses of dances may have been in the performance and in the telling of myths. It was also sometimes used to show feelings for one of the opposite gender. It is also linked to the origin of "love making." Before the production of written languages, dance was one of the methods of passing these stories down from generation to generation.

Why use dance in advertising?

I have two overarching and inter-related questions that pose in this exploratory research: Why is dance used in advertisements? Does dance in a television or print advertisement have an effect on consumers? While the direct study of dance in consumer studies vis a vis advertising is wanting, scholars have danced around the topic when they discussed peripheral cues, attitude formation and likeability of advertisements. We all know that marketing is a carefully honed science in which advertising content is carefully designed based on psychology, surveys and focus groups to target a particular market. It seems that dance is often used in advertising to show a brand as something that will make you feel carefree and happy and sometime it promotes feminine appeal. Who does not like to look at beautiful bodies gracefully move through high-foot-traffic public spaces, an opportunity to show off the latest fashions presents itself. Images display drinking coffee or soft drink along with dancing postures speak itself near mall road of university of Delhi. The postures and gestures in dances are non-verbal communication and it is considered to be feminine in nature.

Significant role in advertisement

Advertisements are aesthetic events that are to be enjoyed as much as an attention value that are used in them. While the culturally constituted world moves into consumers' minds through goods placed in populists' worlds. Further, because consumers' feelings are now seen as playing a central role in their behavior, the conscious and unconscious mind and the body create consumer phenomenological experiences. Indeed the body plays a role in the ways we think about aesthetic experiences. Similarly, consumer culture theory has emerged as a full equivocated discipline to capture culturally oriented consumer research within a wide range of inquiry and theoretical constructs. Dance and its influence on consumers and their behaviors would be situated in the symbolic, experiential and personified aspects of the consumption cycle informing the consumer's identity. Dance is one type of patterned human action identifiable through context and purpose of movement. We assume dance is an aesthetic communication device, yielding a particular use and sign value that elicits an emotional response that simultaneously provides cultural knowledge. Today, dance is rarely performed in the temples and have evolved vast enough to please the likeness of varied audience. But none of this has changed the essential nature of art being performed. Be it through any media, dance continues to entice the human mind. While analyzing various advertisements related to my paper, I realized the fact that dance has the quality to capture the viewers' undivided attention towards the advertisement. Everyone has a secret desire to be able to dance or be a dancer and it is because of this reason the combination of dance and advertising has been successful over the years. Having understood that I danced around the topic even more Advertisements are created to promote a new product or to boost up the sales of the

existing products. When there is relevance to the ad context or a necessity to portray such visual art it makes better sense by giving a balance to the design. Otherwise, dance merely overshadows the core purpose promotion of the product. For publicity of cultural events, festivity and tourism, the visual art does direct justice to the cause. Looking at the electronic or the confectionary advertisements or any ads for the matter that do not have any direct connection to dance, yet seems to connect.

Conclusion

Dance is used as one such symbol which is itself a culturally resolute way of knowing. The theory of visual rhetoric was used to examine advertising through a text-interpretive and reader-response approach. Dance could be construed an implicative in an advertisement. It has demonstrated the activation of cultural knowledge through source and non-source cues in television advertising. In this paper I suggest that dance can be used as both a source and non source cue as it activates cultural models and shared knowledge depending on context and target market.

The visual images seems to enhance the aesthetics of the design, making it more colourful, more joyful and more elegant. Since it

is the nature of both the mediums to present the presentable, I believe dance in advertising is a powerful amalgamation of communication. Through this paper I understood how the power of advertising mind can make two distinct ends meet successfully. There are many ways to reach out to the consumers, but this is one of the way to keep their attention riveted, by keeping them in a state of trance, mesmerized by those stunning visuals.

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