

Utilization of folk art as involving theatre in communication programme in India

Kusum Kanwar^a, Arti Maheshwari^b

^aManipal University Jaipur, India, kusum1913@gmail.com

^bManipal University Jaipur, India

Abstract

Art is an expression of characteristics of the human mind .It reflects human emotions & human beings spontaneously express there frame of mind through various art form. The expression communicate in various style like singing, dancing, drawing, painting, acting & sculpture. Folk arts are primarily concertina with appealing to emotions include strong dimensions of communicating in India. Folk art which is combination of dance, music & drama, that provide face to face communication through theatre. This art convey message through entertainment colour, costume, dance & music remain the heart of the theatre.

Keywords: expression; concertina; communication; relationship;

1. Introduction

Folk art is country person's creative work, blossomed out in varied forms and answering life, work and spiritual needs, taking part in rituals, tradition, economic and cultural activity including all life spheres. After historical changes unstable public and economic structure, folk creative work breaks away more from the countryside. A large number of today's folk artists city and town inhabitants and their creative work in theatre, dance, and music has join into city life culture and art process, therefore it is more or less usual that today's folk creative works, and perceived as work of persons without higher academic studies and merging one way or another with folk art traditions and extending them. Folk art may be defined as the art created among groups that exist within the frame work of existing society but for the geographical and, cultural reasons are largely and separated from the sophisticated cultural reasons and the developments of their time. As a result they produce distinctive styles and objects for local needs and tastes.

India has a longest and richest tradition in theatre going back to at least 5000 years. Folk theatre in India has encompassed all the others forms of literature and fine arts into its physical presentation literature, mime , music, dance, movement, painting, sculpture and architecture – all mixed into one and being called "Natya" or theatre in English. Which become effective part of communication when it involve in theatre.

Folk theatre in India is mainly narrative in its form. This indeed points towards the origin and the person of communicate the story is known as "Sutradhara" in order to make this visual art which slowly involved acting into narrative description which is an intimate manner later gave rise to the traditions of narratives in India folk theatre.

There is a long tradition of folk entertainers who either move alone or in groups in rural India. These Artists are the entertainers as well as the preachers of value, Philosophical tenets and indeed of religious culture. Indian Folk Theatre Art has established itself as the powerful medium of communication in folk cultures with its dance, music, songs timber and colour. Indian folk theatre is more than entertainment rather an emotional experience and an effort of creating "an environment of receptivity in which communications of ideas is an effortless process".

Theatre is an old form of communications is a deep rooted traditions in India's vibrant culture.it is a composite in India with a fusion of versification, epic and balled recitation, graphic and plastic arts religions and festival Peasantry.

2. Theatre: folk forms

Folk theatre can actually be divided into two broad categories like; the religious and the secular. While the religious folk theatre mainly involved around the aspects and story from history, religion and mythology; the secular folk theatre actually emerged a typical form of entertainment and communication. Both forms like the religious and secular folk theatre started working together influencing each other to create a whole fresh enunciation in India "Natya". Most of the folk and traditional forms are mains narrative or vocal singing and recitation based like Ram Lila, Ras leela, Nautanki and swang with any complicated gestures or movement and elements of dance. India is also rich in ballad singing traditions such as Pabuji –Ki- far of Rajasthan and Nupipalla of Manipur. Featuring the ritualistic aspect of Indian drama as involving communications programme. Folk theatre has been used extensively in India to propagate critical social, Political and cultural issues in the form of theatrical messages to create awareness among the people. As an indigenous form it breaks all kind of formal barriers of human communications and appears directly to the people. Each folk theatre form has a particular community language, area and way of life. But music is the only binder which attaches all the forms together.

While most of these theatrical styles have their own unique form dependent on their local customs they differ from one another in execution staging, costume make up and acting style. Although there are some similarities. The South Indian forms emphasize on dance forms like **kathakali** and **krishnattam** of Kerala and actually qualify as dance dramas while the North India forms emphasize on songs like **Khyal** of Rajasthan, **Maach** of Madhya Pradesh, and **Bhavai** of Gujrat. **Nautanki** of Uttar Pradesh and **Swang** of Punjab. **Jaatra** of Bengal, **Tamasha** of Maharashtra stress on dialogues in execution. Puppet theatre also flourished at many places in India- Shadow.

Traditional Folk plays is a term that used to demote "People performances" This term refers of the performing arts which can be described as the cultural symbols of the people. Folk dance, rural drama and musical variety of the village all come under the communication programme with drama. Folk plays in the India originated as a consequence of people's need to express themselves. In India Folk performance is a composite art. It is a total art created by the fusion of elements from music, dance, religion and festival peasantry. It absorbs ceremonials, rituals, belief's and of course the social system.

3. Development of communication and participation

Before Independence, Folk theatre was effective in arousing the conscience of the people against the colonial rule of the British. It became effective in many political and social complains launched by Mahatma Gandhi. After Independence the union Government continues to utilize the folk theatre form to convey message and to generate awareness of the development programmes in the city, towns and in the rural areas. **Indian People Theatre Association** (IPTA), the cultural front of the communist party of India, Successfully handed some of the popular regional theatre form like Jaatra of Bengal, **Bhavai** of Gujrat and **Tamasha** of Maharashtra to increase social awareness and political education. Analysis tamasha, Nautanki and puppet theatre shows that its reach is very high and effective potential has been proved time and again by again instances of national importance.

Jaatra is one of the most well structural form of folk theatre in India. Jaatra successfully projects social and the cultural needs of the people in the region and serves as a political and historically education. The theme of Jaatra is morality projecting war between god and devil and this characteristic is well preserved as well as utilized for specific ends through the decades many types of burning social problems have been narrated and performed by these plays and it became a powerful medium with the potential of communicating with the high and low literate and the illiterate peoples in the society.



Figure 1. Jatra

Tamasha in Maharashtra originated from satirical verses, long winding story- telling and parody based on interesting dialogue. This is the rare folk theatre of India in which the feminine roles are played by the women **Lavani** a kind of semi erotic song along with the wag is the basis of Tamasha. Various tamasha plays the non-co-operation movement of India. Tamasha with its variation has become an important tool for spreading ideologies government propaganda and presenting the inner voice of urban intellectual.



Figure 2. A dramatic scene of Tamasha

Nautanki of northern India originated from religious or social and mythological bhakti plays. Theatre of north India is being reshaped for western system of communication, adult education and family planning, social themes, value system are exhibited through this form.



Figure 3. A performance of Nautanki

Government and NGO used puppet show to promote the development process. This theatre is integrated in the ritual observances for rural people of India. There are four types of puppets, rod puppets string shadow puppets, gloves puppets found in different parts. India which is used by many government departments, voluntary organisations for development communication, adult education, health and sanitation and family planning.

sSome folk theatre performances:



Figure 4. Folk theatre and development of communication in India

Realising the importance and powerfulness of traditional medium the first five year plan project that people in rural areas should be approached through traditional folk form of theatre as utilizing communication in additional to electronic media (Radio and Television). In 1954, the song and drama Division of the union Ministry of Information and Broadcasting was set up by Government of India. It utilizes live entertainment media for creating awareness among the plays/writers change some stories according to the main motive they want to convey their message by the performances and this vision presents about domestic values and development activities. Special stress is laid on prohibition eradication of untouchability family planning, women empowerment, principles of democracy, fundamental rights rural health schemes, small scale industries, agricultural technologies, adult education and different aspects of socio-economic changes. State Government have been the biggest users of folk theatre for propagation of developments of public relations and information in different - different states for the purpose of informing the people about services and programmes made available by the Government and make them persuaded to accept the modern ideas and change their attitudes and behaviours accordingly. Not only the government but Non-Government organisations also produce many programmes using folk theatre medium for development purposes. Communication as a process is very important to everyone and everywhere. As we know there is different medium of communication, such as – print, radio, television and new media. Apart from these medium ‘folk theatre’ is also an important medium which has an important role in rural communication.

4. Conclusion

The plays grew out of the situations experiences and analysis of the actors, directors and writers..... . Some time they create their own drama out of their immediate situation and the deeper structure in which they are embedded. This is the genuine expression of the people. Many national and international seminars held on the role of folk theatre and development as it is motivating folk art as theatre form in communication programme to alert educated and rural audience. For the purpose various recommendations are made, like folk theatre artists and craftsmen should be supported in maintaining original form of art.... Resources should be provided to set up national level organisation for utilization of folk media in communication programmes. It continues a potential source for conveying messages for social, economic and cultural development which ultimately helps in overall national development. It is our duty on the part of theatre artist to preserve and promote the forms of folk and these art forms have become means of entertainment for people all over the world.

Acknowledgement

We both dr. kusum kanwar and dr. arti maheshwari would like to express our special thanks of gratitude to our institute Manipal University Jaipur as well as university of Indonesia who gave us the golden opportunity to present the research paper (*Utilization of folk art as involving theatre in communication programme in India*), which also helped us in doing a lot of Research and we came to know about so many new things we are really thankful to them. Secondly we would also like to thank our mentors, colleagues, parents, family members and friends who helped us a lot in finalizing this project within the limited time frame.

References

- Madhusudan, K. (2006), Traditional Media and Development Communication, New Delhi: Kanishka Publishers and Distributors
- Sharma, Seema. (2005), Development of Journalism, New Delhi: Anmol Publications Pvt Ltd. Melkote, Srinivas R. & Steve's, Leslie. (2007), Communication for Development in the third world Countries: Theory and Practice for empowerment, New Delhi: Sage publications.
- Murthy, D.V. (2007), Development Journalism –What next? An agenda for the press, New Delhi: Kanika Publishers.
- Bhagwat, D.N. (1958)An outline of Indian folklore Bombay: Popular book Depot
- Kidd, Ross (1984). The performing Arts and Development in India: there case studies and a comparative analysis in G.Wang
- Many voices, one world(1962) New Delhi, oxford,IBH
- MELKOTE, S:R:(1991)communication for development in third world: Theory and Practice, New Delhi: Sage
- Mukhopadhyay,D(1994) Folk arts and social communication, New Delhi publication division
- Parmar.S.(1975), Traditional folk media , New Delhi, Geka books
- Dorson, Richard, folklore and folklore:-essay towards a discipline of folk studies, Chicago,(1972)
- Gargi, Balwant,(1960)Theatre in India, theatre arts book, New York
- Beeker man: dynamic in drama: Theory and methods of analysis New York, (1970)
- Goswami, Saurabh: music and fine arts in a devotional tradition of India, P.H. publishing cooperation, delhi,2005
- Women and Children, New Delhi: Concept Publishing Company,2004
- <http://rural.nic.in/>
- <http://www.unicef.org/crc/>
- <http://ncpcr.gov.in/>
- <http://www.mightylaws.in/149/child-rights-in-india>
- <http://www.cry.org/crycampaign/ChildRights.htm>
- <http://banglanatak.com>
- http://m.kkhsou.in/EBIDYA/MASS%20COM/MODIFY_traditional_folkmedia.html
- <http://m.indianetzone.com/artical.aspx?iwebpageid=2300>

