

ROLE OF THEATRE AND FOLK MEDIA IN PROMOTING SOCIAL

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Abstract The three classic works of art that have had a significant impact on human culture are theatre, music, and dance. They're making expressions that have a mind-boggling effect on people. Local varieties of correspondence with its roots in the country's social act are frequently referred to as customary media. In India, theatre should have started with celestial creatures. The basic fascinating description was taught by Brahma himself. According to the most well-prepared preferred texts, it appears that in heaven, some time before the world was created, when adequate and misleading existed side by side, the heavenly creatures struggled and extinguished the abominable existences. Brahma indicated that the heavenly beings repeat the combat among themselves in order to dazzle both the eye and the ear in celebration of this victory. Traditional media, like theatre, demand massive believability and impact. They are the most effective means of influencing the traditional Indian mindset toward modernization. They enlighten, educate, and enthral the majority. Folk media, truth be told, can be used to express the true notions of the new communication frameworks and to prepare the majority sincerely to accept the electronic media once they are fully operational.

Keywords: Theatre, Folk Education, Folk theatre

Introduction 'Natyaveda' was ultimately recorded as a printed copy around the fourth or fifth century A.D., after a long period of oral transmission. The recitation from the Rig Veda, song from the Sama Veda, movements from the Yajur Veda, and feeling from the Atharva Veda were used to create this 'Sastra.' Panini, a Sanskrit grammarian from the fifth century B.C., suggests a class of actors and organises an acting manual. Patanjali, who lived in the second century B.C., has a few passages that demonstrate the prevalence of electrifying depictions. Closer to our time, the scenario began around a hundred and seventy-five years ago, and it is aphoristic to observe that it originates directly from the West, as well as the rest of Asia. Bharata 'Muni' paints the inspiration for such portrayal in his 'Natyashastra' as one of supplying direction to people to follow the moral code of day-to-day everyday practise and encountering similarly as sound redirection. Calcutta (Kolkata) was the main city in the region further down the route. It took a long time, starting in 1795, to get a state-of-the-art Indian language drama certified on a proscenium stage. The rise of the city as a financial and political centre during the East India Company's golden age is unquestionably linked to the arrival of industrialization in the final quarter of the nineteenth century, and its impact on pioneer Bengal's social, social, and political life. The adjustment of taste that occurred as a result of the introduction of a piece of these mechanical improvements in the middle places of everyone and the market openings that resulted is a fascinating history of how the colonized ruled a part of these 'outcast advances,' and how pantomime frequently offered a way to deal with creation to develop one more sensation of public person. Folk theatre has played a significant role in information tainment in the past, but it has failed to re-make itself in the present. It did not modernise its subject in the same way that its metropolitan counterpart did. People also require an alternative to narratives of nefarious spirits, divine creatures, and sovereigns. Any new and reformist development is quickly seen by society, however static components will definitely fall with time. This research paper investigates the causes behind the lifelessness of contemporary Indian folk theatre by examining the credible effect of folk theatre on the people and current events using large models from folk theatres in specific areas. It will suggest the steps that should be taken to make this type of job more acceptable, dynamic, and reforming. Correspondence is a significant piece of human lead that aids in the time spent in the public arena debating social, political, and social issues. Organizations and people have used a wide range of media—folk music, folk dance, folk theatre, and so on—for social goals as an aid to neighbourhood improvement programmes for prosperity and family government assistance campaigns, for political care, and so on. Folk media, according to Ranganath (1980), are living enunciations of people's lifestyles and cultures as time passes. According to Dissanayake (1984), it is a communication system ingrained in a way of life that predates the appearance of large interchanges and that still remains as a primary technique for correspondence in many parts of the world, displaying a certain degree of movement despite changes.

Review of Literature

India has a long-standing and opulent tradition of returning to a level approaching 5000. The beginning of the Indian setting is inextricably linked to previous services and countrywide good times. The Natya Shastra of Bharata (200 BC to 200 AD) was the first and most complex organization on dramaturgy ever created anywhere on the earth. The conventional account in Bharata's Natya Shastra credits the Natyaveda, Lord Brahma's sacred book of dramaturgy, with giving Indian Theater an exceptional start. According to some creators, the Natyasastra could have been developed by a group of people. Regardless, Kapila Vatsyayan has argued that, due to the text's tenacity and the numerous instances of intelligent reference to earlier parts of the text, the structure is plausible as that of a single individual. Bharata Muni gathered and organised numerous dance mimics and show practises in Natya Sastra. Natya Sastra depicts 10 different show groups, ranging from one exhibition to ten different showings. Natya Sastra is the only book in the world that includes such a comprehensive review of dramaturgy. It is directed to the author, the boss, and the performer, as these three were unbreakable for Bharata in the creation of a show. Legend has it that the main play was performed in heaven after the heavenly beings had defeated the villains and were laying forth their victory. The Natyasastra focuses on acting (Abhinaya), which has two styles: Lokadharmi (useful), which recalls the expansion of human lead for the stage as well as the ordinary demonstration of articles, and Natyadharmi (customary), which is the demonstration of a play using adjusted movements and symbolism and was regarded as more imaginative than reasonable. Essentially, the extensive experience of Indian performance remains as it was in the advanced age of the Vedic time frame, when the state of Indian sensation was described for the first time.

Alkazi honed focused on each aspect of theatre, from setting up the stage to negotiating a text-free agreement and evaluating sets He looked for global standards in cleaned strategy, academic significance, and specific capabilities for NSD. There was a lot of discipline, and minute evaluations were required. His brilliant vision and zealous discipline revolutionised and depicted current Indian theatre. His obvious expertise in study, inspection, specific faultlessness, respect for the second, and innovative brain set international standards. Alkazi, who was chastised for westernising Indian theatre, blew up and squandered what little he had achieved in terms of consistency and acclaim. From the going with articulation, Alkazi's thoughts on assembly room can be summarized: "Theatrical performance is a revelation. It's a creative explanation that's coming to fruition. It manifests itself in new connections between texts, stage space, characters, and actors' bodies, all of which are linked to battle and reflect the progression of a person from obscurity to self-disclosure ".

Babukodi Venkataramana Karanth (BV Karanth) is a well-known name in Indian theatre today. B. V. Karanth, as he was commonly called, was widely regarded for the rich arrangement and unparalleled quality of his accomplishments in a variety of vernaculars. He was also known for directing plays, writing music, driving studios, interpreting or altering, and leading well-known social organisations. He had become well-known outside of Karnataka by 1977, and he was appointed Director of the NSD from 1977 to 1981. Karanth's contribution to Kannada theatre is significant in three ways. First and foremost, he reintroduced joy and flashiness into the dreary fledgling auditorium. Second, he created an intuitive blend of the best of Company Nataka, novice trial and error, and folk structures such as Yakshagana, generating a nativism plan.

As a result, the preparation it has provided has been contradictory; at times awe-inspiring and challenging, at other times arbitrary. It, as well as the plans of bosses and other labour forces, reflects the various seasons of the post-opportunity venture for social character NSD has gone through most times of the counter-colonial, intercultural-intercultural exchange; a few representatives were insistently associated with IPTA and similar sorts of activity situated theatre; it has tried to acquaint itself as open with commonplace streams, for example in Ratan Thiyam's game plan from Manipur and in the interdisciplinary In any event, it is still perceived as mostly Hindi and Delhi-based, and its success in producing cinema actors may be a wry mark that the Indianisation it seeks ends up straying towards the least shared aspect.

Puppetry is another genre of Indian traditional folk theatre. It has been a well-known and respected sort of fun in rural India since the days of antiquity. Puppet shows were used by the government and NGOs to progress the formative cycles. In India, this performance venue is part of the ceremonial observances and social milieu of rural people. String manikins, bar manikins, shadow manikins, and glove manikins are four distinct types of manikin theatre found throughout India. Government offices, purposeful organizations, and government agencies have successfully used it as an adapted sort of traditional communication for advancement correspondence, adult education, health and sterilization, and family planning.

Role of Folk Media in Social Development Literature Survey

David Garrick (1717-79), an actor, founded the Drury Lane Theater in Calcutta in 1662, precisely on time for the people who valued theatre. The British carried out the first open executions, and it was only later (in the second part of the nineteenth century) that the hall was built by Bengali-speaking Indians. The Playhouse, which was most likely the first venue, was set up on time in 1753. David Garrick aided this collaboration. In any case, this setting remained after Siraj ud Daula, the deposed Nawab, attacked Calcutta in 1756. In 1789, Mrs. Emma Bristow established a private exhibition community in her Chowringee home, which began with the presentation of "The Poor Soldier" on May 1, 1789.

Julius Caesar, The Sultan, and The Padlock were among the massive manifestations. Females participated in male-dominated occupations as well. This display space was closed when Mrs. Bristow left for England in 1790. The Atheneum theatre was built in 1812, and it opened on March 30th with a performance by the Earl of Essex. Regardless, The Atheneum left Calcutta's emotional scene in less than two years. The Chowringee Theater, which was built between 1813 and 1839, was the most well-known English setting in Calcutta. This was the result of the combined efforts of a large number of renowned men, including Horace Hayman Wilson (1786-1864), a renowned Sanskrit analyst, Prof. D.L. Richardson, and Dwarkanath Tagore (1794-1846), Rabindranath Tagore's grandfather, who was the first Indian to be associated with this theatre. On November 25, 1813, the theatre opened with a dreadful performance, Palace Specter, which was followed by Cleopatra, Sixty Third Letters, among the two or three critical ones.

The confusing social relationship between the trailblazers and western-trained metropolitan Bengalis can be traced back to the development of the Public Theater in Calcutta. For this new class of educated Bengalis, English education had opened doors to social, economical, and social independence; also, one of the ways colonised Bengalis could change into Macaulay's 'anglicised subjects' was to amulate the Europeans in their theatre. Changes of Sanskrit play, jokes, or two or three scenes from Western Classics like Shakespeare are commonly chosen by players and bosses in their amateur theatricals. The proscenium stage, the emphasis on illusionism/realism that prompted elaborate stage scenery, and the introduction of performers on the public stage were all evolutionary takeoffs from regular approaches for execution.

The structure as well as the content of emotional presentations changed as a result of this new development. The jattras, half-akhrai, and kabi-gaan were among the first thrilling presentations. Western masterpieces, imitates, and 'show'-style musicals are on display at the new exhibition space. Where the substance remained the same as before, such as in plays with whimsical themes, the use of development breathed new life into the old subject. The new medium investigated the effects of contrasting show methods, and one of the ways European playhouses could be mimicked was through the use of performers. They were women from the city's outlying areas, young prostitutes' daughters who saw theatre as a recreational activity. The enraged discussion over this included the establishing people's shady tone.

Sri Ramakrishna, a well-known stern reformer, was a passionate supporter of the theatre, referring to it as a major instrument of Lokshikshya, or state-sponsored education, on several occasions. His high admiration for

distinguished actor Binodini, who played Chaitanya in the severe play Chaitanya Leela (1884), was instrumental in increasing the presentation's worth among the general public.

Research methodology

The primary goal of this survey is to examine and quantify actor preparation practices in South Indian theatre arts institutions. To accomplish this task, an in-depth assessment strategy is being used for data gathering and examination in order to uncover the aforementioned issues. Technique can be defined as the study of a discipline's norms, rules, and theorises. Within a discipline, an effective analysis of systems is, can be, or has been applied. The word system depicts the logical pattern of the cerebrum for obtaining information or demonstrating truth. System denotes a dependable technique that is independent of the subject matter of the study and qualifies as clear. The cycle and the types of insight thinking that are believed to lead to the discovery of the truth. The data aggregation stage is the foundation of the structure. Data is a collection of information. It could be numbers, words, assessments, discernments, or even simple depictions of things. The information is gathered from both primary and secondary sources, however it is combined in the assessment connection. Hands-on work, interviews, participant perceptions of studios, and play manifestations are the primary sources of social affair data for the survey, while discretionary source material includes substantial circulating or unpublished created content on the review's topics. Data is immediately gathered from discretionary sources, such as dispersed and unpublished material. Additionally, a broad and specific composition blueprint is being created. Made texts will be recognized as more significant in theatre and performer preparation, and the diverse works will also be led. The survey will look into the modules, educational systems, curriculums, and play manifestations of south Indian universities and repertories. The following processes are used to group the materials for this adventure:

The Ethnography Method discovers ideas and bits of knowledge about the individuals who are interested in the study by comparing these perceptions to the basis of people's overall viewpoint or 'culture,' and the researcher tries to perceive things from the members' point of view. Ethnography is a distinct record of public activity and culture in a certain social system that is based on a positive perception of what people actually do. The ethnographer uses selected sources within a community to obtain information clarification and reactions in order to disclose common understandings about the wonders, and these theoretical yet total understandings are frequently translated to be larger than goal data. In this way, the ethnographer or researcher has a significant role in data grouping and another cycle. The ethnographic material for this theory is derived from the records of Theater Practitioners, Teachers, and Masters.

Objectives

The proposition brings together the current hall teaching preparing techniques in south India. It also resolves the recently raised difficulties with the performer's planning situation in south India. The expert will really need to draw out the nuances of the exhibition community getting ready as bored in the following settings are Classical, Repertories, Folk, Workshops, Colleges, and Other Media of the overall large number of south Indian states using a hands on work based member insight procedure. The evaluation also focuses on the preparation and techniques used by the Major South Indian Theater Institutions in developing educational approaches. The hypothesis aims to develop explicit models that are commonly seen and practiced in the above mentioned environments. It also brings together the points of view expressed by well-known theatre specialists during their interviews for this task.

Area of Research Study

Theater practice e in India is diverse, encompassing formal, traditional, and folk executions, as well as novice theatres in urban surroundings, competent scene in metros and selected cosmopolitan cities, semi-capable visiting theatre organizations, repertories, and school theatre, among others. As it is, the preparation is essentially the same as the previously discussed, and the preparation rehearses may be seen from the hours of Natyasastra. This project is

primarily focused on "Organized Theater Training," which is based on performers preparing for similar experiences in India, particularly in Southern India. Choosing the entire country as a case in this investigation appeared to be a limitless location by all measures. As a result, this undertaking has resolved to limit the inquiry district to India's southern domains. Because south India is regarded as a pioneer in folk and performing arts, there are many similarities in both language and culture. By creating diverse assembly room plays and constructing new school offices and repertories for the master preparing in this sector, the Southern region carved out a niche for itself. The flow research encompasses four states and one Union Domain in south India, including Andhra Pradesh, Kerala, Karnataka, Tamilnadu, and Pondicherry, as previously mentioned.

Purpose of Research

It is clear that the presentation community in India is extremely perplexing in both institutional and non-institutional settings. Above all, the organizations have followed the paradigm of the Royal Academy of Dramatic Arts (RADA), which was founded in 1904 in London. Following that, numerous individual duties aided in the development of a specific educational programme for specified teaching aims. They followed Master Centered Gurukula Sampradayam¹ for instructing the unique and explicit kind of such establishment in traditional establishments. The performers were arranged for their respective manifestations by the theatre repertories and organizations on a regular basis. The impact of western scholastics, particularly from Europe and America, intercultural projects, studio modules, careful use of folk intriguing expressions to find a local individual, and the rise of theatre challenges and festivities all added to the muddled situation. "The exhibition location will accept vital part in instructing and correspondence, the most unassuming correspondence the gadget is theatre," Kannada Theater Renewed Director, Scholar Prasanna² said. We are in the midst of an ecological disaster. We genuinely want to think about the catastrophe that India is experiencing.

The first money manager to invest for a lengthy period of time In 1880, Pratap Chand Johuree was in charge of the National Theater. Pratap Chand, a true cash manager, attempted to organise the theater's somewhat jumbled areas and give it a more master aspect. In 1883, the Star Theater was built at 68 Beadons Street. Girish Chandra Ghose founded his own theatrical company, the Star Theater Company, after speaking with Pratap Johuri. The Star Theater was overwhelmed by Amritalal Mitra for a total of 11,000 people when it was completed in 1883. There was a strong sense of competition and hostility among the numerous theatre organizations of the time.

Bengali theatre, which was rich in craftsmanship at the time, was transformed into a vehicle for mass instruction and a work that reflected the society at the time. The affluent, lively Bengalis of Calcutta began to make plays in front of British functional manikins in the nineteenth century, ideally weaving around them with Indian melodies, traditional dance, and music to add that little something more. Raktakarabi and Raja by Rabindranath Tagore become a crucial part of this production. Around that time, William Shakespeare's works were similarly interpreted and transformed in Bengali auditoriums, while Bengali execution communities were updated to suit Indian urban preferences. A couple of new essayists flourished in Calcutta throughout the first ten years of the twentieth century.

Girish Chandra Ghosh He had risen above the recognition, not only as a prominent artist, but also as the best essayist. He was a manager, artist, arranger, and essayist all rolled into one. He made a lot of money out of 40 plays that were filmed, sociable, and amusing, and he had a lot of social obligations. During that period, he produced two of his most dramaturgically correct plays, Siraj Ud Daula (1905) and Mir Quasim. He created a number of large-scale social plays, like as Balidan in 1905, and historical ones, such as Chhatrapati Shivaji in 1907.

Observations

In south India, there are a number of major points of contention when it comes to theatre preparation. During this endeavour, a portion of the chosen issues are overseen and elevated; they are divided into three focus areas, such as A). Theater Education Issues B) Curriculum Issues and C) Actor Training Process Issues: A. Theater Education Issues:

1. How does the current theatre education in college system operate in India as a whole?
2. Is it really possible to provide entire performance centre training to anyone in a set amount of time? Is it actually capable of preparing him/her to handle all aspects of theatrical arts, including a wide spectrum of dramatic articulation?
3. In today's Indian theatre, what role does training play? Isn't it similar to training in territorial traditional theatres that handle explicit styles (such as Therukoothu in Tamil Nadu) and how?
4. In south India, what are the differences between formal, informal, and traditional teaching and training practices? In what types of contexts does training take place in south India?
5. What are the differences between the Guru-Shishya system and the institutional system in terms of training methods?

Conclusion

The contemporary Indian amphitheatre is looking for its own identity, with varied dramatic structures in various dialects. That is the best strength of the exhibition venue in India, as well as its most significant flaw. The variety makes determining the character of an Indian theatre apparent. When the theatre was being performed in a single language, such as Sanskrit, it had its own public person. Regardless, the image is completely unique now. India, as a multi-social country, cannot be linked to a fascinating example and component in terms of its theatres. The concept of a National Theater in India should be viewed entirely in regional terms. Each district has its own language, history, and culture, and their assembly hall is also deeply based in those circumstances. In India, theatre has never been able to match the certified sensation of the word. Specialists involved in the development and presentation of theatre have not been completely exempt from it. It's always been a high-energy, perfect setting, a job but not a calling. By all accounts, the amphitheatre in India has been a constant source of activity, but this is no longer the case. Everything has been considered before as a component of celebrations or other such occasions. Even the most capable theatre bundles are capable of constantly performing for six to eight months. People stay involved in agribusiness or diverse livelihoods for the rest of the year. During the day, they are involved with one or more works, and in the evenings, they come to rehearse or perform. Nonetheless, things are changing. India is separating itself from the agrarian economy in a number of ways. To get their task done, people must give extra time on a regular schedule. Theater has, of course, been more prominent in terms of skill level. It is expected that artisans will devote additional time and effort in order for specialists to obtain their jobs. This disagreement could be resolved if the people who work in theatre do it for a living. This should be possible in two ways. One, by government sponsorship, and two, by openly requiring people to pay Both have problems. If the State supports theatre, there is a possibility that the State will appropriate theater's creative freedom and use it for its own purposes. If a performance centre is designed to last and collect money from ordinary citizens, there may be concerns with feeling. When a theatre needs to make do with money raised from the audience, the obvious solution is to attract more people. The most obvious way to accomplish this is to put on a major show to meet the group's "demand." During the time spent recruiting additional people, it focuses on the 'most limited shared factor,' and the feeling is harmed. In India, folk theatre structures are a common mode of communication and have a long historical history. It creates a potential hotspot for spreading messages about social, economic, and cultural development, all of which contribute to overall national development. From now on, it is our moral mission to communicate with communication researchers, policymakers, government officials, and members of the public in order to save and promote folk theatre.

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