

A chronological contribution of the theater vs. Indian & Punjabi Cinema to in the North India

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ABSTRACT

Indian Cinema is a complex and layered structure with Mumbai based Bollywood productions calling the shots. However, cinema in various languages of India, based out of the many different states is what lends the colour of diversity and the flavor of the local to cinema in India. The present contribution seeks to look at Punjabi cinema through the lens of masculinity, caste, and the evolution of themes. A brief historical perspective on Punjabi cinema is imperative to locate contemporary themes and depictions in the correct light. Cinema in Punjab has evolved over the last fifty years from the depiction of the rural Jatt hero of the 1980s to the NRI Jatt hero of the 2000s. The music industry of Punjab is also inextricably linked to Punjabi cinema as many singers feature as actors and heroes in films. The same is not true for female singers, bringing in the issue of gender and at times, toxic masculinity in Punjabi cinema. The women in Punjabi cinema are either young enchantresses or matronly mothers, who pamper the hero in equal measure. The paper will examine in detail some protagonists of Punjabi cinema who resonate across decades and are glorified till date. The issue of the usually upper caste hero and his family controlling the village with guns and goons has been a recurring image throughout the course of Punjabi cinema. Bollywood, too, cannot do without its fix of at least one Punjabi song, remixed or original and one character that belongs to Punjab. Thus, the chapter will bring out the nuances of Punjabi culture as depicted in Punjabi cinema, adding to the existing scholarship from a more contemporary context.

Keywords- *Theatre, India and Punjabi Cinema, North Indian theatre academic center, Theatre for development (TFD), Traditional media, Scheme for Scholarships, Awards & Festivals in India etc.*

INTRODUCTION

This paper introspect a chronological contribution of the theater vs. Indian & Punjabi Cinema to in the North India and the role of theatre in development communication. Theatre is a very effective & responsive tool for foster the growth of development procedure. It starts off by the history of theatre in international & Indian context and with the origin & nature of development communication in third world perspective.

Theatre – the traditional performing art is also changing, improvising & modifying itself to the needs of the changing situation & become relevant in society. Over the decades theatre emphasizes the themes related with the agriculture, literacy campaign, social harmony, peace building, national integration, girl trafficking, child labour, child abusing, gender discrimination, religious tolerance, women empowerment, right of sex-worker, prevention of HIV-AIDS, family planning, pulse polio, nutrition, environment pollution etc.

Overview of theatre-

The passion to express, to communicate & to share the ideas-opinions-emotions-believes gave inception to performing art. Performing art has an enormous artistic value. Theatre is a major functional & spontaneous expression of performing art. Primitive men adorned their caves with wall painting, artifacts, and hieroglyphics to transmit their experience from one generation to another. Theatre emerged from age-old myth, ceremony & ritualistic activities of a culture. After the development of Greek & Roman theatre India among the other Asian countries first stepped into the “era of theatre”. According to 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. The transition of society and culture over the thousands of years ushered theatre with an intrinsic quality of flexibility & openness. Community theatre (CT), theatre for integrated rural development (THIRD), street theatre (ST), guerilla theatre (GT), prison theatre for development (PTFD), campaign theatre, protest theatre, oppositional theatre are the new avenue with new conception transpire in the world of theatre.

Development Communication: Third world perspective-

World War II (1939-1945) reciprocated the political calibration & social structure of the entire globe. After the world war II most of third world countries emancipated from colonial imperialism. The emergence of United Nations (UN) commences the conventional beginning of development to less developed countries (LDC). "Mother of Development Communication" Nora Cruz Quebral in the year of 1972 first coined the term Development Communication. She defined development communication as "..... 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." According to the modernization paradigm in the decades of 50's and 60's mass media was considered as a prime mover in developmental process. Scholars like Wilbur Schramm, Daniel Lerner, Everett Rogers, Pye, Lakshmana Rao et al assumed that mass media had inherent element to infiltrate into isolated traditional society and reconstitute social norms, values, attitudes of the society. But in many third world countries monological channels of mass media failed to materialize the goal of sustainable development. Scholars in Latin America have pointed out genuine problems with the top-to-bottom conception of westernized modernization approach. By the mid 1970's the alternative ideas of dominant paradigm put under the spotlight. Notion of Development support communication, participatory communication became visible in the ground of third world development. Traditional media came into forefront to promote developmental issues to grass root people more effectively than big media industry. Anew trend in non-formal method of education (NFE) had drawn the attention of communication research scholars.

The correlation between theatre & development: Critical Analysis

When electronic media failed to left strong emphasis on the people of less developed countries (LDC) the re-emergence of traditional culture became necessitated. By 1970's theatre began to work as a viable tool for popularization of education with adults and children in sub-Saharan Africa, Indian subcontinent and Latin America. The author of History and Theatre in Africa Eckhard Breiting opines: "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 the development, irrespective of the cultural and social environment." Srinivas R. Melkote & H. Leslie Steeves in their book Communication for Development in the Third World: Theory and Practice for Empowerment observed Brazilian educator & philosopher Paulo Freire probably the most influential scholar to apply liberation theology in education & communication in development substance. In his notable book Pedagogy of the Oppressed Paulo Freire argues that development communication should be exercised as a dialogic process between communicator & communicates. Influenced by the Freire's academically influential work Augusto Boal developed the idea of theatre of oppressed (TO). Augusto Boal conducted experimentation in august, 1973 in the cities Lima & Chiclayo on the people's theatre in Peru. His objective was liberation of the viewer by theatrical performances. He used a strategy for transforming a viewer into an active participator. The four stages were

- i. Knowing the body
- ii. Making the body expressive
- iii. The theatre as language
- iv. The theatre as discourse

A new term 'applied theatre' expanded throughout the world for spreading developmental ideas to marginalized people. Generally theatre communicates with its viewer at interpersonal level & small group level of communication. Because of physical proximity, emotion, trust worthiness message content became more relevant to the viewer. Direct communication with live reality makes receiver active in communication process. Participation of local people, the use of local languages and dialects & addressing local problems increase the acceptability of theatre. Viewer feels cultural affinity with the self development mode of the medium.

Presently, some agencies of center are providing scholarships to the artists. Such lists of scholarships are as under-¹

- **Scheme for Scholarships to Young Artistes in Different Cultural Fields**

Find information on Scheme for Scholarships to Young Artistes in Different Cultural Fields by Ministry of Culture. Information about the scheme, its scope, number of scholarships, fields, eligibility and duration of scholarship is given. Users can get details about documents required and indicative list of folk, traditional and indigenous art.

¹ <https://www.india.gov.in/topics/art-culture/theatre>

- **Scheme for the Award of Fellowships to Outstanding Persons in the Field of Culture**
Information on Scheme for the Award of Fellowships to Outstanding Persons in the Field of Culture by Ministry of Culture is available. Users can get details related to scheme, its objective, fields, number of fellowships, publishing grant, eligibility, conditions, procedure of selection and disbursing authority.
- **Application form for building grants including studio theatres**
Find information about the Scheme of Building Grants including Studio Theatres and the application form for the scheme by Ministry of Culture. Users can download and fill the form according to their requirement. Instructions on how to fill the form are also available.
- **Scholarships Scheme by Centre for Cultural Resources and Training**
Information about scholarships offered by the Centre for Cultural Resources and Training (CCRT) under the aegis of Ministry of Culture is given. Details about Cultural Talent Search Scholarship Scheme, its aims, procedure as well as eligibility for scholarship are available. Users can also get information about selection conditions for scholarships.
- **Information on Puppet forms of India**
Find information about puppet forms of India provided by the Centre for Cultural Resources and Training (CCRT) under the aegis of Ministry of Culture. Details about history of puppets in India are provided. Details related to various types of puppets like string puppets, shadow puppets, rod puppets and glove puppets are given. Get information about puppet forms in different regions of India...
- **Website of Department of Art and Culture of Puducherry Government**
The Department of Art and Culture of Puducherry Government promotes and works to preserve the Indian culture, arts and language through many activities. You find information related to the Department, administration, activities, etc. Details of schemes, awards and events are also available. Information on museums, library, reading rooms, etc. is also given. A list of existing indigent artists...
- **Website of Sangeet Natak Akademi**
The Sangeet Natak Akademi, the academy for music, dance and drama is the first national academy of arts in the country. Users can get detailed information about the academy such as general counsel and executive board, constituents units of the akademi, centers of the akademi, etc. Find information about financial assistance to the cultural institutions, grants for academic research in...
- **Website of North Central Zonal Cultural Centre**
Information on North Central Zonal Cultural Centre (NCZCC) under the Ministry of Culture is given. Users can get details of various art forms of various states such as Uttar Pradesh, Bihar, Madhya Pradesh, Rajasthan, Haryana, Uttaranchal and Delhi. Get detailed information about the objectives, schemes, events of the centre. Links of other zonal cultural centers are also available.
- **Website of National Science Centre, Delhi**
National Science Centre is a unit of the National Council of Science Museums, which is an autonomous body under the Ministry of Culture of the Government of India. It is a pioneering institute engaged in the popularisation of science among the people of the northern part of India in general and among the students in particular. Since opening, the Centre has rendered yeoman service to the cause...
- **Website of Eastern Zonal Cultural Centre**
The Eastern Zonal Cultural Center (EZCC) is one of the seven such Zonal Cultural Centers set up by the Ministry of Culture with a vision to integrate the states and union territories culturally. Users can get information about the objectives, infrastructure, events, revival projects, etc. Details about the member states and their activities to enhance the cultural integrity are also available...
- **Website of Indira Gandhi National Centre for the Arts**
The Indira Gandhi National Centre for the Arts (IGNCA) under the Ministry of Culture is functioning as a centre for research, academic pursuit and dissemination in the field of the arts. Information about IGNCA, its organizational setup, functions, functional units, regional centers, etc. is given. Details related to archeological sites, exhibitions, manuscripts catalogue, seminars, and lectures.

- **Website of North East Zone Cultural Centre**

North East Zone Cultural Centre (NEZCC) under Ministry of Culture aims to preserve, innovate and promote the projection and dissemination of arts of the Zone under the broad discipline of Sangeet Natak, Lalit Kala and Sahitya. Users can get details related to NEZCC, its objectives, member states, activities, children's corner, etc. Information about North East culture, dances, dressing, music...

- **Information of West Zone Cultural Centre**

West Zone Cultural Centre (WZCC) under the Ministry of Culture provides facilities for the creative development of performing arts, visual arts, literary work, folk, traditional and tribal art forms in the Western region of India. Information about Bagore ki Haveli, museum, shilpgram, Sculpture Park, Chaupal Museum, Pethar Haveli, Shilpgram Utsav, puppet workshop, terracotta workshop, etc. is...

- **Official website of Kalakshetra Foundation**

Kalakshetra Foundation, Chennai aims to provide training to young and talented people by masters of art, with the background of a religious spirit. Information about Kalakshetra, its history, founder, administration, facilities, etc. is given. Users can get details related to courses, programmes, performance spaces, repertory company, etc.

- **Current Exhibitions of National Gallery of Modern Art**

Users can get detailed information about the current exhibitions at the National Gallery of Modern Art, Delhi. Details of exhibitions, timings, place, etc. are also available.

Awards-

- *Sangeet Natak Akademi Award*
- *Theatre Pata Theatre Awards*
- *Kalidas Samman*

Festivals of theatre in India-

- *Prithvi Theatre Festival (Prithvi Festival), held every year since its inception on 3 November, the birth anniversary of its legendary founder Prithviraj Kapoor*
- *Bharat Rang Mahotsav, NSD, New Delhi*
- *Jairangam - Jaipur Theatre Festival, Jaipur*
- *Nandikar's National Theatre Festival*
- *Purple Umbrella Theater Festival, New Delhi*

CONCLUSION

After analyzing the above historical facts and fictions of Theatre, Cinema, Scholarships, awards and Festivals being as a research scholars I can conclude that theatre is a mirror of society. The prime duty of the theatre to demonstrate all the social problems, evils, joy, sorrows presents in a single screen. Today's theatre vs. cinema has become as an integral parts of the society.

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