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“लोक के विविध रंग”

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लोक स्मरणिका



आयोजक :

विश्वविद्यालय संगीत एवं नाट्य विभाग

ललित कला संकाय

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## Folk play and Education system

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**Lok** means the common people living in the society. The play is meant to entertain and enlighten the audience by presenting a story. Lok natya means to entertain the audience and increase knowledge by transforming the traditions, festivals related to the lives of common people. Many things come out here like folk (Lok), drama, folklore's, entertainment, knowledge etc. The word 'Lok' includes or is associated with many different words such as caste, religion, tradition, culture, language, discipline etc. has a special significance in our society in a positive way. They have also had influence in the lives of common people, irrespective of the religion sect, every religion has many religious rituals and the tradition of performing that ritual has been carried on from generation to generation. The tradition of rituals and customs from birth to death is associated with folk, who gather in their moments of happiness and sorrow and present it through the dramatic arts, music, dance, etc., which people consider to be part of their culture and tradition. My personal experience is that this generation is slowly forgetting our traditions and culture due to lack of proper education and guidance. The reason for this may also be due to the lack of proper attention of parents and today's education system. Today we are living in the illusion of leaving our culture, language and adopting western culture and thinking of ourselves as developed. On the other hand Western culture likes our tradition and is adopting it to some extent.

The known emergence of Lok natya (Folk play) is believed to be between tenth to thirteenth centuries. It was during this period that Sanskrit plays began to decline. Due to political turmoil, Sanskrit drama which used to be royalty and gradually weakened. It also impacted Sanskrit language. Sanskrit language began to wane in the society while folk languages (Lok Bhasha) were developing strongly. Since then, the importance of folk arts started increasing. The grammar of the Natyashastra of Bharatamuni had a special place in the productions of Sanskrit plays. Similarly, parts of the Natyashastra are also seen in Lok natya. Bharatmuni has already said about Ekadashnatyang in Natyashastra in which dharmi is called as way or style of performance. Bharata has told two types of dharmi i.e., lok dharmi and natya dharmi in the Natyashastra. Within the presentation style of drama under lokdharmi, we still find signs of the creative color hypothesis based on the totality of the Natyashastra within the color scheme, stage-vision, acting method, costumes and song-music primacy.

Indian folk tradition is divided into four parts according to time. First 'The decline of the Sanskrit drama and the arrival of Lok natya' were from 1000 AD to 1500 AD. The era of the second 'Traditional drama and the Vaishnava saint devotional movement' lasted from 1500 AD to 1650 AD. The era of plays influenced by the third 'Regional culture' lasted from 1650 AD to 1800 AD. The fourth 'Modern Lok natya' era has been going on since about 1850 AD. India has diverse culture and tradition. The respective festivals of all religious communities in India are celebrated through various arts. Dramatic art is one of the various arts that can be termed as Lok natya. These traditions of people are being presented to new generations through theatrical transformation, which is also entertaining and informative.

'Lokvrittanukarnam Natyametatwamay Kritam' means that the reality of life is depicted in the play. Social awareness is seen in the cosmic folk plays or folklore forms of Bhavai, Tamasha, Nautanki, Bhaan etc.



in addition to religious folk plays or folklore forms like Ramlila, Raslila, Yakshagana, Dashavatara, Ankiya Nat, Kirtaniya Natya etc. Ramlila, Raslila, Swang, Jatra, Tamasha, Bhavai etc. folk art can be seen even today during the modern folklore or folk plays period, but some folk art is gradually ending, including Bihar-Mithila - Kirtaniyan, Vidapad. Due to this not being in practice today, if the youth now apply for a national level research fellowship on this subject, then the government gives less importance to research work on such folk art which is not in practice now a days. Today, the education of folk arts has been limited to the subject of drama and Hindi only. The government should also take appropriate steps to encourage the youth towards folk art education. Only then we will be able to uphold our tradition and culture, otherwise the day does not look far when we will resort to books to explain our own tradition and culture to our upcoming highly educated generation. Perhaps then we will have to forget our old culture and make a habit of living life in a new world which will be completely different and frightening.

Lastly in conclusion our society will be handicap without our culture and tradition. We will definitely lose our identity & coming generation will also lose their identity. Everything will be in the history only. So, education of folk art is the only way to save our culture & tradition and we should start this education from our home, society, schools & colleges.

*Reference study:*

1. Mathur, Jagdish Chandra : Paramparasheel natya
2. Tripathi, Dr. Vashishtnarayan : Bhartiya Lok natya