

Folk Theatre of India: Koothu

The term Koothu refers to two performing arts viz. Terukuttu and Kattaikkuttu. In contemporary times, the two terms have an interchangeable usage. However, in medieval times, the two terms referred to two entirely different dramatics art forms. Kattaikkuttu consists of performances that take place overnight at a stationary fixed place. Terukuttu often refers to mobile and non-stationary performances that usually take place in a procession.

Folk Theatre of India: Jatra

Sri Chaitanya, a prominent saint during the Bhakti moment is credited to be the inventor and the promoters of this music enriched form of theatre. It is widely believed that the first spectacle of the play was also done by Sri Chaitanya wherein he played the role of the Rukmini in the play, Rukmini Haran (the play was based on a story in the life of Lord Krishna).

Folk Dances of India: Jhora

Jhora folk dance is native to the states of Himachal Pradesh and Uttarakhand where it is celebrated with all pomp and show during the springtime celebrations by the locals. Jhora folk dance finds its root in the Kumaon region of Uttarakhand, historically known as Uttaranchal.

Folk Theatre of India: Bhand Pather

The word 'Bhand' means the traditional and the age-old folklore entertainers from India, Nepal, Pakistan. The form had thrived and grown manifolds during the peaceful times in the valley. However, with the rise of anti-societal elements, the art form has given the theatre form a huge setback. Society must progress towards peace and let the lost theatre form regain its formal glory.

Folk Arts of India: Madhubani

Madhubani paintings find their origin in the Mithila region of Bihar. The tale of Madhubani paintings goes back to the times of Ramayana where it is said that when King Janaka, the father of Sita, had asked the painters of his kingdom to create paintings for his daughter's wedding, the art form came into existence.

Folk Arts of India: Gond

The Gond art form in contemporary times has reached the global scale with the efforts of modern artists and the steps of the

government to preserve the art form.

Symbolism and Stanislavsky

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According to the Merriam Webster dictionary, Symbolism is defined as- the art or practice of using symbols especially by investing things with a symbolic meaning or by expressing the invisible or intangible by means of visible or sensuous representations: such as

a: artistic imitation or invention that is a method of revealing or suggesting immaterial, ideal, or otherwise intangible truth or states.

b: the use of conventional or traditional signs in the representation of divine beings and spirits.

However, Symbolism signified something much deeper than its modern counterpart, for the

French, The Russians, and the Belgians in the 19th century. Symbolism was an art movement

of French, Russian and Belgian origin in poetry and other arts seeking to represent absolute truths symbolically through language and metaphorical images.

Symbolism was a reaction in favor of spirituality, imagination, and dreams. symbolism originated in the revolt of certain French poets against the rigid conventions governing both technique and theme in traditional French poetry, as evidenced in the precise description of Parnassian poetry.

The Symbolists wished to liberate poetry from its expository functions and its formalized oratory

in order to describe instead the fleeting, immediate sensations of man's inner life and experience. They attempted to evoke the ineffable intuitions and sense impressions of man's

inner life and to communicate the underlying mystery of existence through free and highly personal use of metaphors and images that, though lacking in precise meaning, would

nevertheless convey the state of the poet's mind and hint at the "dark and confused unity" of

inexpressible reality. Some writers, such as Joris-Karl Huysmans, began as naturalists before

becoming symbolists; for Huysmans, this change represented his increasing interest in religion

and spirituality. Certain of the characteristic subjects of

the Decadents represent naturalist interest in sexuality and taboo topics. Still, in their case, this was mixed with Byronic romanticism and the world-weariness characteristic of the fin de siècle period.

Such masterpieces as Verlaine's *Romances sans paroles* (1874) and Mallarmé's *L'Après-midi d'un faune* (1876) sparked a growing interest in the nascent innovations of progressive French poets. The Symbolist manifesto itself was published by Jean Moréas in *Le Figaro* on September 18, 1886; in it, he attacked the descriptive tendencies of Realist theatre, Naturalistic novels, and Parnassian poetry. He also proposed replacing the term *décadent*, which was used to describe Baudelaire and others, with the terms *symboliste* and *symbolisme*. Many little Symbolist reviews and magazines sprang up in the late 1880s, their authors freely participating in the controversies generated by the attacks of hostile critics on the movement. Mallarmé became the leader of the Symbolists, and his *Divagations* (1897) remains the most valuable statement of the movement's aesthetics. In their efforts to escape rigid metrical patterns and to achieve freer poetic rhythms, many Symbolist poets resorted to the composition of prose poems and the use of *vers libre* (free verse), which has now become a fundamental form of contemporary poetry. The Symbolist movement in poetry reached its peak around 1890 and began to enter a precipitous decline in popularity about 1900. Symbolist works had a strong and lasting influence on much British and American literature in the 20th century, however. Their experimental techniques greatly enriched the technical repertoire of modern poetry, and Symbolist theories

bore fruit both in the poetry of W.B. Yeats and T.S. Eliot and in the modern novel as represented by James Joyce and Virginia Woolf, in which word harmonies and patterns of images often take preeminence over the narrative.

Symbolist painters favoured works based on fantasy and the imagination. The Symbolist position in painting was authoritatively defined by the young critic Albert Aurier, an enthusiastic admirer of Paul Gauguin, in an article in the *Mercure de France* (1891). He elaborated on Moréas's contention that the purpose of art "is to clothe the idea in sensuous form" and stressed the subjective, symbolical, and decorative functions of an art that would give visual expression to the inner life. Symbolist painters turned to the mystical and even the occult in an attempt to evoke subjective states of mind by visual forms.

Dramatists also took their lead from the French Symbolist poets, especially from Mallarmé. As drama critic for *La Dernière Mode* during the 1870s, Mallarmé opposed the dominant Realist theatre and called for a poetic theatre that would evoke the hidden mystery of man and the universe. Drama, for Mallarmé, should be a sacred rite in which the poet-dramatist revealed the correspondences between the visible and invisible worlds through the suggestive power of his poetic language. For the Symbolist playwright, the deeper truths of existence, known instinctively or intuitively, could not be directly expressed but only indirectly revealed through symbol, myth, and mood. The principal Symbolist playwrights were Maurice Maeterlinck in Belgium and Auguste Villiers de L'Isle-Adam and Paul Claudel

in France. Also influenced by Symbolist beliefs were the Swedish playwright August Strindberg and the Irish poet and dramatist W.B. Yeats.

In 1904, Stanislavski finally acted on a suggestion made by Chekhov two years earlier that he stages several one-act plays by Maurice Maeterlinck, the Belgian Symbolist. Despite his enthusiasm, however, Stanislavski struggled to realize a theatrical approach to static, lyrical dramas. When the triple bill consisting of *The Blind*, *Intruder*, and *Interior* opened on 15 October, the experiment has deemed a failure. Meyerhold, prompted by Stanislavski's positive response to his new ideas about Symbolist theatre, proposed that they form a "theatre studio" (a term which he invented) that would function as "a laboratory for the experiments of more or less experienced actors." The Theatre-Studio aimed to develop Meyerhold's aesthetic ideas into new theatrical forms that would return the MAT to the forefront of the avant-garde and Stanislavski's socially conscious ideas for a network of "people's theatres" that would reform Russian theatrical culture as a whole. Central to Meyerhold's approach was the use of improvisation to develop the performances.

When the studio presented a work-in-progress, Stanislavski was encouraged; when performed in a fully equipped theatre in Moscow, however, it was regarded as a failure and the studio folded. Reflecting in 1908 on the Theatre-Studio's demise, Stanislavski wrote that "our theatre found its future among its ruins." Nemirovich disapproved of what he described as the malign

influence of Meyerhold on Stanislavski's work at this time.

Folk Dances of India: Bhangra

Bhangra is a fusion of numerous folk dances spread throughout the geography of Punjab. These dances include Jhummar, which has a 16-beat dhol cycle, from Jhang-Sial, Sialkoti from Sialkot, Sammi etc. With the flow of time, a uniform bhangra routine formulated with the local dance forms being specific sections in routine.

Folk Music of India: Baul

There is an inherent contrast in the composition of the Baul music, it describes and celebrates the celestial in a very earthly tone and manner. Due to this very liberal and open-ended interpretation of love, it is within the nature of the Baul music to be devotional in its spirit and soul.