

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.

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.

Folk Theatre of India: Ankiya Naat

The history of Ankiya Naat goes way back into medieval times. It is widely believed that saint and social reformer Srimata Sankardeva was the brain behind these beautiful and intricate one-act plays.

The End and the Future of Theater

The first obituary of the theater was written in the 1920s when the talkies ushered in a new era of entertainment. But not only did the theater survive the competition from cinema, the Broadway Book Musicals became a billion-dollar industry around the time. The first real blow to small regional and off-off-Broadway theater came from the television in the 1960s when a television set became a household item. But that did

not stop Tennessee Williams and Arthur Miller from writing great plays. They forced the audience to return to the theaters. Harold Pinter, Beckett, Albee, and more recently Mamet created scintillating works for the stage despite the competition from the cinema and the television industry. The competition challenged theater to become more daring and intelligent.

The Dilemma of Chhau – Problems of Being Folk by Gouri Nilakantan

A new identity are thus being assumed by the participants while there is a fair amount of continuity in the subject and it has seen some amount of stability in its dramatic content, costumes, music, plot and carefully choreographed movement. At the same Chhau can be said to be traditional as