



INTERNATIONAL JOURNAL OF CREATIVE RESEARCH THOUGHTS (IJCRT)

An International Open Access, Peer-reviewed, Refereed Journal

Drama: A Medium that Stimulates Cultural Discourse

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Guest Lecture

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Drama is a medium of art with distinct characteristics. It acts as a medium that interacts with people and facilitates cultural discourse. The language used is not hyperbole but of survival. Drama doesn't aim at recitation. It embodies a dynamic art associated with sight. Each chapter of the play augments through the eyes and consciousness of the audience. The gestures, dialogue and setting of the actors play a crucial role in shaping the discourse of the play. The actor and the audience are the two essential elements of each play. The art of acting is the communication of ideas between the heart of the actor and the emotions of the audience.

Drama is an unique art form that can dramatize the political, social and cultural discourses of the time. The subtleties of the contemporary world can only be transcribed into the language on the stage by overcoming historical continuities and recognizing the complexities of the present. Drama becomes divergent from other literary works. As a matter of fact, most of the time the play is intended to be performed on stage. The stage showcases a contrasting experience from the written work. Therefore, the text of the play takes its full-fledged form in the special arena of the stage where the text of the play and the performance of the play become homogeneous. Arangu (stage) is a cultural space where spectators and spectacle encounter. Therefore, the stage can mark the history and present of a particular country or time.

Theatrical presentation around the world in general is framed by the rituals that developed in the early stages of cultural construction. Richard Schechner describes that the origins of Greek plays have always been based on religious observances to ensure the rebirth of spirits.

Accordingly the primeval theatrical models formed have been transmitted and flourished over the centuries as the most effective means of the dramatization of human works, and have grown into a medium for analysing the complexities, anxieties and possibilities of the contemporary era. It is evident that the drama and presentation style was inspired by mimesis. It did not mature as a natural evolution of any visual art that could have embodied the religion of our culture, nor was it the outcome of an innovative amalgamation of pertinent elements in existing theatrical art. It was spawned and upheaved as a transplanted plant, not knowing how to synchronize without encountering that tradition.

The Thanathu Nataka Vedhi (Indigenous theatre) has come up with a unique style of presentation that reaches out the conventional practices through the stylized theatrical dance art version of realistic practice. The hallmark of this performance is based on the combination of music, dance and accompaniments. This is made possible by the integration of traditional folk and classical visual traditions. The indigenous theatre itself has fragmented those traditional notions of drama. The amelioration of the Thanathu Nataka Vedhi (indigenous theatre) took origin in a completely drastic way. This has led to distractions and ridiculous performances that kept the audience away from the theatre. Narendra Prasad says that the fact that drama is a natural product of human life is often overlooked in the theatre. Commercial theatre does not need this truth. They think that cheap effects can replace the honesty of the theatrical experience. The real theatre that takes form in Kerala is plunging into the indolence of technology. Is the primary fact that drama is an art form that moulds life situations with imagination disappearing from the realm of theatre. Indigenous theatrical endeavours that began in the 70s began to weaken in the late 80s. The constant repetition and inadequacy of the plot made the theatrical experience tedious.

The presentation of Tamil musical plays in Kerala made the performance notable as a popular art form. Translations of Sanskrit plays, translations of foreign plays and independent theatrical experiments in Malayalam enriched the Malayalam theatre. The Malayalee used the medium of drama as a tool for social transformation. Drama plays a crucial role in the renaissance history of the Namboothiri community in Kerala. K. Damodaran's *Pattabakki* and Thoppil Bhasi's *Ningal Enne Communist aaki* (You Made Me a Communist) are plays that played a vital role in the political revolution of Kerala. The Malayalam theatre, which included problem plays and experimental plays, was able to completely adapt the world theatre. The research on Kerala's Thanathu Nataka Vedhi (Indigenous theatre), which started in the 1970s, was remarkable. Drama has also become a consequential discourse of discussion in academia.

Nowadays, the theatre abides in Malayalam through a number of isolated theatrical efforts. Theatre does not seek to exist, either as a backbone of any movement or as part of a historical continuum. On the contrary, they are fretting for residence to survive in the eerie environment of contemporary visual media. Only by recognizing the nuances of contemporary life can a completely creative theatrical text be produced and the theatrical lessons can be drawn from it.

Refrence

KG Shankarapilla – Nadaka Sahithya Charitram – Kerala Sahithya Academy Thrissur