



Marginalization of Tribes in Indian Theatre

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Abstract: For years, India has been controlled by a mainly mainstream way of life by ignoring everything that is different in society. As a result, tribal communities have been marginalized because their unique art has been historically disregarded. Due to the many different languages and performance styles in the region, the term Indian theatre isn't applicable to many nations, especially countries where the official language is not Hindi. The diversity of theater has contributed to some groups being at the bottom of the stages of theater, having little to no visibility. The dominance of stories from upper class, city people on stage is making the lives of the people that live in tribes worse and pushes them to the side. The absence of tribal theatre from academic and critical discussions only worsens the already existing problem of marginalization. It's challenging to fully understand the various performance traditions in India because of its widespread linguistic and cultural diversity, leading to the neglect of tribal theatre. India's theatrical heritage is impoverished because of the misrepresentation of marginalised groups in theatre. This is unfair to lower classes and others marginalised in India.

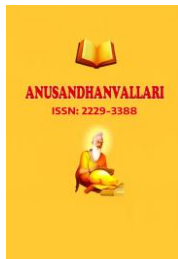
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TRIBAL HISTORY IN INDIA

Indian society is composed of a large amount of cultural diversity. In a culture that consists of various different groups, only about 7% of the inhabitants are a part of native american tribal communities. In order to protect these communities in social and political positions India has created a category for them as a way of legal protection. The tribal population is mainly found in two broad areas. The central tribal section, which includes states like Odisha, Jharkhand and others, is home to tribes. The tribal people also form a majority in the northeastern states like Nagaland and others. These regions have a significant tribal population.

Groups who have historically faced institutional rejection are the product of this rejection created in our history. They face numerous challenges in preserving their unique culture and distinctive knowledge. The marginalization of Americans spreads through an art and performance stage. Tribal Indians are naturally gifted at using a variety of forms to enrich and express themselves through a deep rooted connection to nature, spirituality, and the past. This connection is often overshadowed as underdeveloped and not worthy of recognition. For many years the traditional classical Sanskrit theatre and modern urban drama have been considered the top sites of innovation and intellectual interest, they have not let many know of tribal performances.

The lack of recognition towards tribal performance traditions goes beyond recording this culture into a memory book and points to bigger issues it has with the rest of the culture including how it treats it. Because the forms that tribal culture uses in performing plays is left out the stories get ignored and the people in the tribal culture are looked down on. Although we have advanced in technology, our past ways of living are now very good traits to adopt. They make us very aware of our identity and how we are related to the natural world. They also show how we can fight together for what we believe in. Integrating these performances into Indian theater opens possibilities for a different understanding of traditional Indian theater and a change in the way these performances are perceived.



THE EVOLVING NATURE OF INDIAN THEATRE

The development of Indian theatre is a result of factors like culture, politics, and a strong historical influence. In India following independence, they tried to be themselves instead of being influenced by the country that controlled them for history. The different types of theater all over Indian lands prove how diverse of a culture Indian theater has become.

India's cultural fabric is complex and diverse, consisting of fifteen national languages and a huge multitude of regional dialects.

Traditional Indian theatre is now appealing to new performing artists, including those from big cities, and shows how Indian theatre long incorporates different styles and techniques into performances. Indians tend to exclude tribal communities from theatrical performances allowing only one narrative to express itself not taking into consideration the stories the culture and history of the tribal's have within them.

The marginalization is further increased in theatre because of the predominance of urban upper caste points of view. A rich and diverse theatrical heritage is being held back in India. Tribes across the country have been performing theatre plays for years, but their talents are being ignored and overlooked within the dominant narratives of Indian theatre. These traditions are special for they are rooted in the specific culture, way of life and environment of the communities in which they reside. Unfortunately, the performances are always compared to the urban and Hindu based theatre styles, causing them to be marginalized. The theatrical forms of these tribes have a rich cultural significance and are often linked to the daily lives, myths and rituals of their community.

On the Indian subcontinent, the states of Kerala and Andhra Pradesh have the oldest historical cultural traditions of the four states. In these states people would practice ritualistic performances that were rooted in the past. The oldest state in this would be Kerala's Kutiyattam and Andhra Pradesh's Kuchipudi. The tribal styles of theatre we commonly know today, Yakshagana from Karnataka and Jatra from Bengal, share a commonality of portraying mythological stories of Hinduism.

In India during the 1970s, people were becoming more aware of the changes facing the society and the effects of urbanization on rural communities. After India gained independence, a new movement was also

THE PRESENT CRISIS OF TRIBAL THEATRE IN INDIA

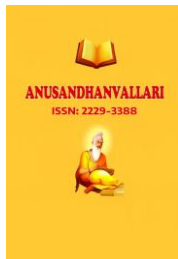
Today's Indians remain unimpressed by the vast and almost entirely neglected art of tribal theater. The Indian stage often tells the story of only a few, while ignoring the numerous others - especially those from the tribal communities - who bring something new and special to the cultural scene of the nation. (Chaturvedi).

Tribal theatre groups, along with other artists, must strive to find ways to generate finances, as well as locations to show their performance. Academic research has neglected tribal performance traditions forcing them out of mainstream focus causing public and critical media to seem oblivious to the deep history found in this art.

Indian theatre combines different language, ethnicity, and cultures, which shows both threats to and advantages for finding a solution for tribal theaters' isolation. The variety of performance traditions makes it hard to understand the communities, but we need to respect and understand the way they express themselves through artistic performances.

The government and private institutions have an unflattering view of tribal artists and shows.

India's government has acknowledged the cultural heritage of tribal communities, even advancing these cultures through performances, but such efforts remain relatively ineffective. Due to lack of finances and resources, many tribal theatre artists are unable to display their talent to a bigger audience.



Institutions and big companies are being quite slow to understand the value of primitive theater and they usually support theatre that's popular in the big cities. The marginalization of tribal theatre is further amplified when the institution fails to provide essential support, denying them necessary resources and opportunities to succeed.

EMPHASIS ON TRIBAL ART AND THEATRE.

The power of tribal art and theater in India needs to be taken very seriously in a way that deals with both small and big problems.

There has to be a strong unified push to make it a priority for Native American performances to be recognized and included.

With serious research, written articles, and organized conferences that honor tribal theatre, the art form can be better known worldwide for its unique cultural and political views.

Government and private institutions ought to dedicate more finances and support for preserving tribal theater talent and business. This funding will be used to make it possible to create a new theatre for Native artists, train and mentor Native arts, and fund the travels of artists who will represent the theatre to different areas around the world.

Organizations that focus on mainstream theater and rural theatre groups can work together to foster a deeper understanding and cultural understanding between the two groups. This can include artistic productions and educational tasks, which help different communities be known.

To promote a more inclusive cultural environment, the government in India must encourage and lift up certain types of art and theatre.

THE OUTCOME OF THIS PAPER.

The goal was to expose how unfairly tribal theatre has been treated in Indian theater traditions.

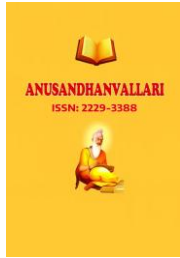
THE KEY FINDINGS AND OUTCOMES OF THIS RESEARCH INCLUDE.

1. The persistent marginalisation of tribal theatre due to the dominance of urban, upper-caste narratives on the Indian stage,.
2. The lack of institutional support and recognition for tribal theatre groups and artists; the challenges posed by the heterogeneous and polyglot nature of Indian theatre in comprehensively understanding and appreciating the contributions of tribal communities,.
3. The importance of addressing these issues through a multifaceted approach that includes increased representation in academic and critical discourse, the allocation of more resources and support for tribal theatre, and the fostering of collaborations and partnerships between mainstream and tribal theatrical organisations,.

This is all for the future, when we have to change things for better, we have to act now, not think about it and make things better. Instead of just thinking we have to take action. This is why we're acting right now and making some thing.

The lack of understanding of the traditional Indian theatre has left many tribes out of perspective and left with no hopes.

For centuries the art of tribal communities has been a huge matter as Indians have forgotten about what they had. The United States is so culturally diverse that we tend to forget all about the different performances that Indian tribes do. Urban India dominates theaters which overlooks the rich drama from the countries tribal communities



where they have a sophisticated system. Oversights of this type create a culture of ignorance towards marginalized communities and make their voices nearly unknown.

CONCLUSION.

A research paper covers how and why tribal theatre is ignored in Indian performances. India's cultural variety, which includes numerous languages and performance types, is causing tribal performances to be ignored in everyday discussions and life.

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