

CHAPTER-I

1.1 Introduction

Traditional Media

Traditional media have been in existence in India for long and have been used as a medium of communication. Over the years, rural masses have been using the folk media for expressing their social, ritual, moral and emotional needs. These forms represent the people by giving a glimpse of their style, speech, music, dance, dress, behavior. Traditional tools of communication are developed from the beliefs, customs and ritual practiced by the people. These are real old and deep rooted. It represents a form of communication employing vocal, verbal, musical and visual folk art forms, transmitted to a society or group of societies from one generation to another. Traditional media come in different forms and are known by different names in different region of the country. For example, in Andhra Pradesh 'Janapadam' indicates a particular village and 'Janapadulu' means villagers. The folk art form of the village as the whole is known as 'Janapada Kalalu'.

A traditional media can be of anything which does the purpose of communication in the family, friends, and communities also in the society. All forms may not be popular in some case, but they help to communicate. Traditional media forms are different according to the different religions and communities; it is shaped by cultural heritage and by common ties of the existence of the people that is why mass communication in rural India is largely communicated through non-mass media, such as traditional forms of entertainment, situations and the institution which includes:

1. Traditional Dance.
2. Drama.
3. Painting.
4. Sculpture.

5. Motif and symbols.
6. Traditional folk theater forms.
7. Puppetry.
8. Oral literature-cum-musical forms (folk music styles, ballads, storytelling, etc.).
9. Fairs and festivals including social, ritual and ceremonial gathering.
10. Traditional youth clubs participating in rural areas.
11. Folk Dance.
12. Sound signals and speech surrogates.
13. Folk songs

There is still more other regional variation. The traditional media are close to the hearts and minds of the people on a personal and intimate level. It satisfies the innate need for expression, for moral instruction which is a combination of entertainment and for the dramatic and the lyrical. The traditional forms is the preservation of the tradition and culture of the forefather in a disseminate ways. Raymond William has defined the term folk as “A general meaning of people in a range from particular social transformation, including nations, to people in general”. W.J Thom has defined folk as the same cultural tendency rather than popular form of culture. Of late, the term has been defined as a ‘communal production’ of a society of its origin. Folk art and performances are in a way of reflection of the culture of the society as culture reflects itself through art, jewelry, folk plays, songs and rituals. Its relations with the society and the community to which it belongs is somewhat being different as they are a part of the daily life. Through folk art and performances the society expresses its sorrow, happiness celebration achievement etc.

A society may be explained as a group of people who lived together long enough to evolve a common culture, norms and values. Culture distinguished one society from another. Culture gives form and meaning to a people's existence. Culture is defined by Oniou and Ogionwo as the complex whole of man's acquisitions of knowledge, moral, beliefs, arts, customs, technology etc, which are shared and transmitted from generation to generation. Communication is an aspect of culture and non-material culture. The indigenous and traditional community communication modes and channels tend to diverge from one cultural area or cultural group to another. The modes and channels reflect the social structure of the community. Such social structure is similarly determined by the totality of the historical and economic experiences of the people. Some of these models include message relay-running, festivals, drama, music/songs, dance styles and steps, brush or wood fire, smoke, ashes, color of clothing, tales and proverbs, gun shots, animals, birds and insects, grass knots, fresh leaves knots, tribal marks, body language, pottery and wood carvings, legends and myths and so on. All these are the creations of human interactions, consensus and conflicts. They are made norms, given values and mystified by the indigenous and traditional channels of interpersonal and group communication mostly based on age, kinship, gender, inheritance and marital status and with authority patterns embedded in the social structure and organization of the society. Folk art is the products of the Folkways and culture of the society. It breaks through every barrier and reaches through the audience in the simplest form.

One of the unique features of popular traditional media is the announcement made by it to deliver messages from one village to another. Puppetry is a popular form of traditional media, which exist in rural areas of India. Shadow puppetry and string puppetry are popular forms. Patachitra Katha refers to stories that have been told through the medium of palm leaf paintings. Storytelling is another interesting format of traditional media, which existed at a time when advance forms of communication such as the written word did not exist. For example, historical stories of various local heroes who fought battles and participated in the freedom struggle were performed

through song and drama. These were not written or document instead they were orally passed from one home to another or one village to another they kept the stories live. Storytelling forms such as 'Harikatha' and 'Kabigan' played a critical part in communication historical and epic tales. Story telling is also practiced in traditional youth clubs like the Ghotul of the tribal Murias of Bastar or the Dhumkuria of Oraons of Bihar.

Nautanki is one of the famous form of folk art it involves a mix of music and dance. It is popular in Northern part of India and also it was the most popular form of entertainment before the advent of cinema. Fairs and festivals including social, ritual and ceremonial gatherings created a platform to meet and exchange views among the people. Folk dance varies from one place to another, but it delivers the same meaning to the society. Traditional paintings, wall paintings, inscriptions, statues and Stupas also play a very important role in communicating ideas and culture from one generation to another. Traditional media also includes the house, barn and fence type. Conventional sounds used to summon animals or give them commands are considered as different modes of communication.

1.2 Traditional Media and Social Communication.

Traditional media has played a crucial role in the process of social- economic development in India. It has helped in convincing and influencing people in a very effective ways. During the freedom struggle, folk media played a big part in disseminating the message of patriotism. Jatra a traditional form theater form in Bengal was used during the freedom struggle. Other than that Paala, a traditional form of ballad singing was used for spreading awareness on various social issues by the government of Orissa. The Song and Drama Division of the government of India used various forms of traditional media to spread awareness on a number of social issues like AIDS, Polio Immunization.

The Indian society is a complex social system with different caste classes' creeds and tribes. In spite of the national literacy missions and campaigns over 350 millions of people are still illiterate. Mass media is considered as too glamorous impersonal and unbelievable in context with the villagers where they could not only see and hear but even touch. Traditional media can be used to reach these people in the process of change and development of the country.

1.3 Historical Journey of Traditional Media

Traditional folk media cultivate the rural lifestyle and culture specifically to match the needs and demand of people who are illiterate and backward. Traditional folk media go with rural masses side by side bringing changes in their growth and development. Although, they furnish so many that contribute to the development significantly. Traditional folk media can command a very strong position in the rural people's mind as it weaves almost of its messages to serve the various needs and purposes as well as entertain the numerous rural people as well. All programmers have the individual criteria and attraction as well, that can render the distinctive taste and flavor to the audiences well.

The 'Tribal and Oral Tradition' forms a major and integral part of the folk literature, i.e. folklore. Since no specific term had been coined so far to categories this aspect of tribal wealth into a distinct category or a separate grouping. Folk literature is the lore of unlettered peoples transmitted by word of mouth. It consists of written literature of prose and verse, narrative poems, songs, myths, dramas, rituals, proverbs and riddles. Written Literature was developed in the year between 4000 and 3000 BC in both Egypt and the Mesopotamian civilization of Sumer. Thereafter, from Asia, North Africa and the Mediterranean land the written literature spread rapidly.

Each group of people has handed its folk literature in its own way, neither its origin nor the evolution can be explicitly spoken of. It has been transmitted from person to person and has been exposed to various influences that had an effect

consciously or unconsciously. In this process some of the items may find improvement and grow into a new literary figure that may exit out from the oral repertory due to the overwhelming alien influences.

The first significant international recognition of the importance of the traditional folk media in communication and development strategies of developing countries came in 1972 when the International Planned Parenthood Federation and UNESCO organized in London a series of meeting on the integrated used of folk and Mass Media in family planning communication programs. In Indian context, the government felt the importance of folk media in communication policies laid down in the first five year plan and then established Song and Drama Division, in 1954 under the Ministry of Information and Broadcasting, and establishes the Department of Traditional Media at the Indian Institute of Mass Communication, New Delhi, in 1971. This Department of Traditional Media is devoted in research and training in rural communication through traditional media. The Government of India is perhaps the biggest user of traditional media in its development policies. AIR and Doordarshan have integrated various folk theaters and Jatra, Tamasha, Yakshagana, meaningfully for the diffusion of messages. Broadcast in tribal dialect from various stations of AIR also comprise both tribal and folklore. The traditional media in India seem to be used as a supplement in the mass media rather than as the center of communication efforts to reach 80 per cent of the total population who live in villages.

With the variety of social aspects traditional media approach in many different ways, yet it kept its original cast of entertainment towards its audience. After the post Modernism the form and structure of Traditional media have changed from its original ways due to the influence of the social change. Traditional media started using various tools which gives its medium more specific and vibrant to its audience such as using of radio and television to reach out more audience. In the present day the form and structure of traditional media have transformed into a modern ways to adjust its status in the society. Various forms of tools and technique have been replaced from its

original forms. Traditional media play an important role in our society. Elements of traditional media are given special projection in the Mass Media and as such traditional media are used in development communication. Electronic media like radio and television have extended the area of a traditional performance.

Traditional art forms have survived for centuries and they will survive in future for their flexibility. They could be the media for social change and development in rural India. Traditional performing arts being functional, interpersonal and having a contextual base would be able to carry the messages of changes, development and growth. As Rabindranath Tagore aptly puts, “All Traditional Structure of Arts has sufficient degree of elasticity to allow it to respond to varied impulses of life, delicately or virile, to grow with its growth, to dance with its rhythm.”

1.4 Statement of the Problem:

Shumang Leela is a traditional form of courtyard theatre play of Manipur. According to the Manipuri, Shumang means ‘open courtyard’ and Leela is to ‘play’ or ‘performed’ so the word Shumang Leela is literary mean as an ‘open courtyard play’. It is also known as Jatra or jatrawali by certain scholars, as it is assumed to be an influx from Assam and Bengal due to the result of contact with the mainstream Indian culture. It is performed in an area of 13/13 ft in the center of any open space - courtyard or playground or Mandap (pavilion) or bank of a river.

Historically Shumang Leela was started as Phagee Lila, important for its indigenous tradition of clowning (farce) which was performed during the reign of Maharaja Chandrakirti (1850-1886), but after tracing to its whereabouts, Phagee Lila was adopted from the episode of Tangkhul-Nurabi or Tankhul Saram Pakhang of Laiharaoba festival. Then it was succeeded by plays such as Ramlila, Sabha parba, Kabul Lila etc. But the real form of Shumang Leela was started during the reign of Maharaja Harischandra (1918). It was later followed with some few other plays as Sabitri Satyavan, Meiraba Charan Thok Lila. One of the most successful and popular

play of that era was Moirang parba (an epic play based on the legendary lovers-Khamba and Thoibi of Moirang). Shumang Leela was used as a form of communication in giving announcement to the public and the voice of the public by representing the public. Shumang Leela is performed in a very simple style without any proper raised stage or any set designing or heavy props such as curtain, background scenery visual effects etc. It can also be claimed as a theater play through its way of performing as the play is performed in the middle of an audience which is surrounded from all sides, leaving only one passage which serves as both entrance and exit connecting the performance space with the green room. Originally women were not permitted to participate in these events; however the female roles are played by the male artistes or Nupi Shabis (female impersonate) whom it is called male actresses.

The evolution of Shumang Leela started with the change of the society. At the earlier period of the era Shumang Leela performed plays which are connected to religion. The big leap came in 1950 when scripts were introduced with the plays like Puyameithaba and B.A. Mapa Lamboiba. It had offered a firm platform in the literature loving people of Manipur to create a bigger perspective of Manipuri Theater professionally. The second major phase came in the 1970s with the introduction of Eshei Lila, an additional add ups of music and playback singing. The later phase was a turning point in the history of Shumang Leela. During this era Shumang Leela performed plays which refer to the contemporary issue of Manipur. Those plays were able to give more entertainment to the audience and at the same time give awareness to the audience. Through the simple play audience were able to acquire more knowledge and about the issues prevailing in the society.

Shumang Leela is known to every aged of people in Manipur the medium does not focus only for a particular area or type of audience it reflects the society, therefore the audience perceived the theme of the play in every locality in which it performed. The script of the play is written in such a manner that it is capable to express its

message from the minor to the most senior citizens of the society through the same medium at the particular time. It is a form of entertainment which delivered messages to the audience unknowingly or knowingly. Shumang Leela is one of the effective traditional media, which reflect the image of the society and able to educate the audience at a grassroots level. It is an amalgamation of various society aspects which include tradition, culture, custom and current affairs. New stories are developed which described the society issues. Holding back in view of the general outlook of the society as a whole the theme of the play is based on what the audience desires to perceive. The theme of the plays is based on the current trend of the society such as the oppressive authority of the government, authentic laws of the government, evil drawbacks of religion and custom. The voice of the common working class people is projected in the play. Impact of the Shumang Leela is mainly on rural area since the majority of the audience is from working class people As a matter of fact; Shumang Leela helps in the development of the society such as spreading message which relates to the public sentiment. In the past few years Shumang Leela performed plays which give awareness to the audience about the social consequences such as AIDS, Leprosy, Cancer, Women Empowerment and issues about the armed conflicts which is a burning issue in Manipur. Shumang Leela is an eye opener in Manipur Society, basically it is used to stir the curiosity and gather public interest which also gives awareness on certain topic without suggesting any conclusion. The main aspect of Shumang Leela play is the script which is basically in for and tailor-made for provoking the thoughts of the audience.

1.5 Review of Literature.

A literature of review is the summary of articles, journals, books which had been used for garnering the information of the focus field. It is the process of reading, analyzing, evaluating and summarizing scholarly materials about a specific topic.

According to the book of Wimmer and Dominick (2009) 9th edition of Mass Media Research, Research is an attempt to discover something. He also explains the

various procedure of research According to the context of Walizer and Wienir (1978) content analysis is defined as any systematic procedure devised to examine the content of record information. Kerlinger define content analysis a method of studying and analyzing communication in a systematic, objective and quantitative manner for the purpose of measuring variables.

Traditional folk media are indigenous forms of communication which have their origins in the ethnic tradition of residential area. “Traditional folk media are tool of a special nature. Their special nature is ascribed to the fact that they have no grammar or literature; nevertheless they are nurtured through oral and functional sources. Traditional or folk media provide channels for expressing social- ritual, moral, and emotional needs of a society or societies to which they especially belong” Parmar, in his book of Traditional Folk Media in India (1975). An overview study of Traditional Media and Development a journal by G.P. Pandey and K.K Bhattacharjee (2000) had noted that traditional media can be used to reach out to the high rate of illiterate people for the change and development of the nation. Traditional folk can be effectively utilized for socio-economic development in India.

The Illustrated Cultural History of India by A.L Basham (2007), gives international viewpoints of students from across the globe on the deep ethnic inheritance of India, including an array of topics on religious belief, philosophy, societal organization, literature, graphics, architecture, music and scientific discipline. The book had presented a comprehensive view of India’s deep cultural heritage, making its reader to recognize the country historic past and its rich cultural heritage in order to conserve it.

Shumang Leela is one of the most popular forms of Manipuri folk theater in Manipur. As a form of traditional media Shumang Leela has lived its folk life for more than 100 years, it has been nurtured by the common people who have a taste of its simple but vibrant performance. Shumang Leela has been described as an important landmark in the development of ideas of nationalism and a keen sense of

native sentiment by Arambam Somorendra in his article Shumang Leela (The courtyard Play) An Introduction (1997). In his article he has described Shumang Leela and the artist as a form of entertainment, informative which reflects the lives of common people, their hopes, aspiration and despair. Moreover, it is not bound by any codified rule it is a form of source to reach out the voice of the public. Yet in another article by Y. Sadananda Singh Thok Leela: Satire, Wit and Comedy (1997), it has been described that Thok Leela is considered to be the beginning of Shumang Leela. With the raging important of Shumang Leela it gives a remarkable reached out to its audience. It is a form of art which communicates directly with the audience and gives an opportunity to involve the audience to be part of the play. The nature of Shumang Leela audience is lively and innocent. It had been said that the actual power of Shumang Leela lies in its audience by Birjit Ngangomba (Shumang Leela director) in his interview conducted by Biren Das Shrama of STQ. Birjit had further said that Shumang Leela is a kind of public gathering and it is seen as a figure of medium which belong to its audience and to the community. In the article on writing for Shumang Leela by Nandakumar Moirangthem he stated that Shumang Leela is the most effective performance of reaching the rural audience rather than the proscenium production and the form should give more wider ways of innovation to the society in terms of spreading education, in creative production which aimed at changing attitudes without losing its entertainment value.

Through the analytic study of Shumang Leela towards Traditional Media and Health Awareness by Raghavendra Mishra and Ksh Chitrabhanu Devi (2012), it has been observed that Shumang Leela had played an important role in identifying the culture, tradition and history of Manipur. It has proposed a viable ways of opening awareness to the public in terms of societal issues, communal harmony, wellness and household well-being. Shumang Leela dwells on varied themes like identity crises and its preservation, police-public relations, insurgency and its ramification, corruption and nepotism, social chaos and ailments. “Shumang Leela: Preserving the Best Traditional Media in Manipur” by S. Neken Singh, opines that the form of

Shumang Leela should be preserved he had suggested ways to preserve the form of Shumang Leela such as inculcating decent lifestyle and costume to the younger generation so that the minds of the youth are aware of the true form of Shumang Leela secondly to expand the show of Shumang Leela to other district headquarters in order to gain its popularity in every nook and corner of the state. He had also suggested that the State Kala Academy should take up responsibility to promote the tribal dialect plays in the larger interest of preserving this traditional media.

In Rajmani Ayekpam journal of Shumang Leela The hottest curry for Manipur, he relates Shumang Leela as the interest of audience toward the play, he had described the origin of Shumang Leela of how it became more structured and refined from its originality, the various phases of Shumang Leela and finally stated that even though Shumang Leela changes but it remains its gravity without any change for its look according to time and situation.

Shumang Leela is a theater for the masses and the stage Lila for the audience. It is performed in the nook and corner of Manipur. Kshetrimayum Imokanta Singh, PhD Scholar of JNU, New Delhi brings out the social significance of Shumang Leela of the present scenario in his journal Shumang Leela- Social Significant, he highlights the challenges faced by the modern Shumang Leela such as production of film versions of Shumang Leela, airing and recording of the live plays through the local channels, no financial help for the actors from the government side.

“Ritual and performances Studies in Traditional Theater of Manipur” by Nongthombam Premchand (2005), redefine the concept of theater and broadens its reach to accommodate ritualistic forms of performances of Manipur which were earlier regarded more as rituals or dances or festivals and not thus much as forms of theater. Beginning with Laiharaoba, the primitive form of ritualistic performance which encapsulated the identity of the Meitei community outside Hindu framework the narrative takes the reader to Hindu religious performances like the Nata-

Sankirtina, Ras Lila, Gostha Lila, Udukhan Lila, Gour Lila and finally to the rise of the secular form of theater called Shumang Lila.

Dr Harish Kumar (2007) has shown the use of folk media in rural development. He writes that most of the population in India still lives in villages, and there is no denying fact that building a nation spells it has to first build the rural India. This building should be carried out in the form of the development of the rural people and rural areas along with their total environment through the development of modern communication devices and network and it could be achieved through the help of the traditional folk form.

John E Lent (1978) discusses the role of folk media either in their traditional rural scenes or when adapted to mass media, to bring about social awareness of internal growth plans. It also looks at the role of interpersonal communication networks. In his discussion, he considers an important question- Can traditional media carry modern message, and if they can, should they; if they cannot should they be modified so that they can?.

Balwant Gargi's (1966) alleged that "Folk media represents the people in their natural habitat, with all their contradictions and multifarious activities. It gives a glimpse of their style of speech, music, dance, dress and wisdom. It contains a rich store of mythological heroes, medieval romances, chivalric, social customs, beliefs and legends. In order to understand the colorful diversity and unity of India, it is important to see the folk theater in its natural settings."

Durgadas Mukhopadhyay (2007) stated that " Folk performing art has changed its structure continuously over the centuries, modifying to the needs of changing situation yet continuing to be functionally relevant to society. "Tradition" suggests a process of the transmission of age-old values and the contextual manifestation and interpretation of the universe. Traditional is not only a repetitive behavioral pattern or some persistent symbol or motif in community culture; it is also an assertion of an

identity, a revival and regeneration of the life-force of the community. Traditional media rely on this cultural support and context.”

According to H.K Ranganath (1980) he said that folk songs have successfully played a critical role in attuning the rural mind to the grandness of the societal or political theme like national unity, social welfare and even in family planning. They have thus become the most persuasive communication on any theme. In the exertion of hitting it a loveable communication, the original content is squeezed away and a new message is integrated to suit the needs of times and situation. This process has given the folk songs a sense of contemporary and functional relevance.

Shailendra Kumar describes that in India, the traditional folk media has been used as addressing the masses and has been very effective and powerful in communicating the latest development of the country along with bringing about the desired changes, protest and awareness among the people. The traditional folk performing art traditions and customs have long lasting impact on society and culture. Though, globalization, economic liberalization and modern forces of change have widely impacted folk media and folk performing arts, traditions and cultural heritage, folk media has still contributed significantly in social integrity in the promotion of cultural diversity and nation building.

In the book of the Folk Dances of Maharashtra, by Rajabhau Joshi (1950), it has described the 66 original dance and songs of Maharashtra. It described about the community dance form of the region, which is supported by 36 illustrations and notations of 9 songs in the Indian system.

The Art and Craft of Nagaland author Alemchiba, M. (1968) has discussed about the handicrafts, motif and designs with other art forms of the State.

The Illustrated Cultural History of India by A.L Basham (2007) gives international viewpoints of scholars from across the globe on the rich cultural heritage of India, including an array of topics on religion, philosophy, social organization,

literature, art, architecture, music and science. The book had presented a comprehensive view of India's deep cultural heritage, making its reader to recognize the country historic past and its rich cultural heritage in order to conserve it.

B.P Singh (1998) author of *India's Culture the State, the Arts and Beyond* examines the interaction of the Indian state with art and culture, both historically as well as in contemporary times. He suggests that the government has followed a consistent policy on the sponsorship and patronage of art and culture since the days of Jawaharlal Nehru and Maulana Azad. The book describes about the unusual exploration and interpretation of the culture of India highlighting several interrelated themes such as developed culture and a turning economy.

The book *Media and Tribal Development* by Jagannath Pati (2004), it examines the use of media in tribal development in India, with special reference to Jharkhand. Evaluating the social relevance of broadcasting service as viewed by the tribal listeners, it highlights the opinion of tribal people towards radio programming as an educational information entertainment sub-system. Examining the media behavior of different target groups such as tribal women, children and youth, the record explores the areas for democratic decentralization of media. It will be useful for researchers, students of media and anthropology, policy makers and broadcasters.

According to the book *Tribal Elites and Social Transformation* the author KK Mishra (1994), it examines a few of the theoretical approaches that help in explaining the trajectory of change from socialism to capitalism. It concentrates on two main approaches in this volume; elite theories and social division. Theories dwelling on the role of elites regard the transformation from socialism to capitalism as a type of system transfer in which elites craft democratic and market institutions in the space left by state socialism. Lane contrasts this interpretation with class-based theories, which consider transformation in terms of revolution, and explain why such theories have not been considered the best way of framing the transition in the post-socialist states.

Tribal has carried a long history of their tradition and their identity for centuries; Indian tribes like others of their kind are also in transition with the influence of modernity and social forces. In the book *Tribal Transformation in India*, edited by Prof. Budhadeb Chaudhuri Volume V (1992), described the collaborative effort of the Indian scholars to capture the changing tribal scenario in its totality. The authors concentrate on the micro and macro-level dynamics of tribal situation in India through the socio-ethnic realities of the subcontinent.

The book *Communication and Rural Development Studies about the Existing Media of Communication, Tradition as well as Modern and of their Role in Rural Development in Reference to a Village Pothnal in Manvi Taluka, Raichur District of Karnataka*. The author, Dr Jayawant Bhimrao Ambekar, (1992) has cast forth an integrated access to rural development which brings into account components like technological, economic, socio-ethnic and economic.

According to the book of Shumang Leela and its *Journey*, (2009) the writer Dr. L Shashikumar shows about the origin and the development of Shumang Leela through his thesis work, it highlights the changes and the importance of Shumang Leela in the Manipur society. The author presents an investigative report on the historical records of Shumang Leela.

The book *Folk Culture of Manipur*, written by Dr. M Kriti Singh (1993) furnishes the considerable information on the belief and practices, legends and tales, lyrics and songs, custom and tradition of Manipur, also discussed the different development stages of cultural aspect of Manipur.

1.6 OBJECTIVES:

- To study the origin, form and structure of Shumang Leela.
- To examine the changes in the forms and structure of traditional media and Shumang Leela.

- To assess the change in the effectiveness of traditional media and Shumang Leela after associated with modern mass media.
- To assess the prospects of traditional media in the age of speedy communication and information and communication technology.

1.7 Research Question

The proposed study would discuss on:

How society and contemporary social factors gives an impact on the growth and development of traditional media?

How the traditional media is preserved and expand its popularity in a fast changing socio-cultural milieu?

How do traditional media incorporate attributes of other mass media and in what way such attributes change the prospect of traditional media?

How does the effectiveness of traditional media's sustain with the change in the form and structure?

The future of traditional media in the age of urbanization, modernization and information and communication technology

1.8 Hypothesis:

- The significant changes have been incorporated in the form and structure of the Shumang Leela which have helped in the development and survival of these traditional media.
- Modern mass has influenced the Shumang Leela practices and concurrently Shumang Leela also influenced creative inputs of mass media at the local level.
- Traditional media and its existence are motivated by ethnic, social and emotional factors.

1.9 Methodology:

The present study is normative in nature; hence researcher has applied multiple methods for collection of data, analysis and finding of results. According to requirement the following methods were used-

Content Analysis- A comparative content analysis to mark the changes was used. To perform this task periodically the structural inputs and form of the Shumang Leela was selected and comparative analysis was conducted.

Interview- The researcher used interview method to collect information from experts, veterans, professionals and persons who have special knowledge in the field. To conduct the interview a set of question was developed by the researcher herself.

Historical Method- Historical methods are important because past knowledge considered being a prerequisite for present knowledge. Examination of historical records, story, diaries, notes, wood letters, Bhujpatras and pictures etc. were utilized to establish the origin, make the change and development process of Shumang Leela.

1.10 Significance of the Study:

Traditional media are rich in variety, inexpensive and readily available. Messages are disseminated with a blend of education and entertainment. Traditional media are part of the life of a community and so provide an acceptable means of bringing development in the community. The masses are really intimate with these forms which work out to be really efficient especially in rural regions. Traditional means of communication are always respected in the communities as they are rooted in their culture and tradition. It can easily win the confidence of the rural masses because of its simplicity and is free of language barriers. Thus, it can be called the best medium to create consciousness and get a community especially of the rural masses. Traditionally, such media have developed as the extension of one on one communication and to fulfill the recreational needs such forms have been practiced without a script, grammar and rule. Therefore, such forms are known as crude, non-

classical, but vibrant and people's media. So, traditional media are really essential in development planning, social communication and the bridge the gap between elite and grass stems. But the traditional media's traditional character has been changed because of socio-political and economic factors. Invasion of modern mass media has also impacted its form and structure. Therefore, this study is significant in presenting the growth patterns of traditional media as well as it would reveal the correlation between the factors of society and the change in the form and structure of traditional media. Such findings will be very important for media planners, the traditional media itself and the further study and research.

1.11 Organization of the Research Work:

Framework of the Study- This chapter consists of the framework of the study, a statement of the problem, review of literature, objectives, research methodology and definition of technical terms.

Traditional Media in India- In this chapter a general introduction of traditional media across the country was explained. This chapter has focused on the various forms of traditional media state wise.

Shumang Leela: origin, development and nature- This chapter has highlighted the facts about the origin, growth and expansion of Shumang Leela. How it is performed across the state and how it is incorporated in development and awareness campaigns will also be placed in this chapter.

Socio-economic, mass media factors and the structure and form of Shumang Leela- This chapter includes the analysis to find out the correlation between form and structure wise change in Shumang Leela and the socioeconomic, political factor's impact on it. The influence made by the modern mass media was also part of this chapter.

Shumang Leela: Change, Acceptance and Prospects- In this chapter period wise change of Shumang Leela, variations in acceptance and support of public and responsible factors for it, and future prospects of the Shumang Leela is scripted.

Findings, conclusion and suggestions- Findings of the research, conclusions drawn from the research and the suggestions of the study are compiled here.

1.12 Definitions of Technical Term:

1. Traditional Media

Traditional media are a form of indigenous channels of communication having in built character of entertainment which is made for the expression of social-ritual, moral and emotional need of the folk such as folk songs, folk arts and folklore.

2. Shumang Leela

Shumang Leela is a popular form of traditional media in Manipur. Shumang means “Courtyard” Leela is to play or perform which literally means “courtyard play”. It is performed in the courtyard, mandaps or any available performance space anywhere by itinerant groups surrounded on all sides by the audience. It exuded the odor of the community, rural or urban. Shumang Leela is a form of traditional media in Manipur which is a form of conveying message to the audience about the social and a traditional aspect of the society.

3. Journey

According to Merriam/ Webster Journey is described as an act or instance of travelling from one place to another. It suggests something which travels or moves through passage from a place to another Example: Journey from youth to maturity or journey through time. Passage of Shumang Leela from its origin form to the present days has gone through a wave of a journey in which it has shown its significant changes due to the change of the society.

4. Age

Merriam/ Webster describe age as a period in history or human progress. It is a cultural period marked by the extrusion of a special item, a division of geological time that is normally shorter than an era. The ages of Shumang Leela can be identified in two phases; the earlier age of Shumang Leela plays is performed based on religion worship. The second major phase came in the 1970s with the introduction of Eshei Lila an additional add ups of music and playback singing. The later phase was a turning point in the history of Shumang Leela. During this era Shumang Leela performed plays which refer to the contemporary issue of Manipur.

5. Structure

Fundamental is tangible or intangible notion referring to the recognition, observation, nature and permanence of patterns and relationship of entities. This notion may itself be an object such as built a structure, or an attribute, such as structure of society. At the former age of Shumang Leela the structure was not produced in a proper ways, but with the influence of social development the structure of Shumang Leela was more refined and systematic such as the introduction of background music, scripting, acting skill, costume.

6. Form

According to the context of Wikipedia form is defined as the shape and structure of an object which is as distinguished from its material. It can be also be defined as a visual appearance or configuration of an object. Shumang Leela is performed in an open courtyard without any stage or heavy props in which two or three chairs and a small low table represent all the props of the play. These are used to indicate houses, hotels, offices, bedrooms or any other place in which the play demands. The scenes fade in and fade out with the entry and exit of the actor. The play usually starts with an invocation song to god.

7. Modern Mass Media

The mass media are all those media technologies that are intended to reach a large audience by mass communication. Broadcast media transmitted the information electronically and comprised television, radio, film, movies, CDs, drives and other devices such as cameras, videos consuls. With the introduction of Modern Mass Media the exposure of Shumang Leela has been more open. Modern Mass Media has made a larger platform for traditional media such as Shumang Leela to reach out more to the audience.

8. Lai Haraoba

Lai Haraoba is the main and most important ritual observances of the Meiteis. It has evolved into a distinct socio-cultural establishment and a distinguishable pattern of art through a long process of development. It is a ritual performed by the primitive Meiteis with the belief that they could ensure a normal existence by maintaining continued a process of productive relationships between man and nature, man and supernatural forces and among the various dimensions of time in the life of the community.

9. Maibi

. The role of the Maibi, is considered to be the medium through which an attempts are made to bring about a link between the natural and supernatural orders of life.

10. Maiba

The Maiba is also an important ritual functionary playing an important role in Lai Haraoba.

11. Penakhongba

The third ritual functionary is an artist playing on Pena, an old indigenous musical instrument of Manipur. He is popularly known as Penakhongba, who is not a mere

instrumentalist, but a singer and a dancer.

12. Ras Lila

The emergence of the Ras Lila after Nata-Sankritana was a noteworthy turning point in the story of the ontogeny of the Hindu theatre in Manipur. Ras Lila is more towards realistic form in terms of the technique of production. It deviates from the traditional form, which were non realistic in technique of the production large scale innovations in the matter of costume, makeup background scene-design and props have been introduced in order to create an illusion of reality.

13. Gostha Lila

The other forms of Ras Lila are Gostha Lila, Udhukhal Lila and Gour Lila. The court-jester or clown became very popular among the king and the courtiers such as the presence of Balbasu in Gostha Lila. In Ras Lila the movement of the dance is soft and graceful, but in Gostha Lila the movement is more vigorous and supportive. An important reflection that could be made is the stage of moving around towards the realism, such as the role of Nanda, Narad, Balbasu, Dwari, Yasoda, Rohini etc. is played by older people or creative person. They used costume and make-up which are extremely naturalistic.

14. Udhukhal Lila

Udhukhal Lila was created and introduced during the reign of Churachand Maharaj. In this exceptional kind of performance one can follow a sequential construction of various pictures of the performer. One can find more or less sort of structural continuity based on a coherent placement of the pictures

15. Gour Lila

Gour Lila depicts the life of Gouranga from his childhood to the age when he becomes a sanyasi and propagates Vaishnavism through the singing of Kritan. The performance is similar to Udhukhal Lila, but the sequence shows more of human interest.

16. Phagee Lila.

Historically Shumang Leela was started as Phagee Lila, important for its indigenous tradition of clowning (farce) was performed during the reign of Maharaja Chandrakirti (1850-1886), but after tracing to its whereabouts, Phagee Lila was adopted from the episode of Tangkhul-Nurabi or Tankhul Saram Pakhang (play) of Laiharaoba festival.

17. Nata- Sankirtana

The Manipuri Nata-Sankirtana represents an extension of Lila-Kirtana of Thakur Narottam Das of Bengal. There had been various opinions on the origin of Nata-Sankirtana. Many people believed that both the Bangladesh Pala and Nata-Sankirtana were delivered directly from the kirtan or the procession singing of Bengal. However, it should be noted that Nata-Sankirtana and Bangladesh Pala are different from the Kritan of Bengal. Nata-Sankirtana is usually performed in a Mandap with white curtains surrounding it with a broad white cloth serving as a ceiling. It is necessarily performed as a part of mortuary rite or Sardha ceremony.

18. Harischandra Lila:

Harishchandra Lila is a play based on the story of King Harichandra an adaptation from the Mahabharata.

19. Sabitri Satyaban:

Sabitri Satyaban is a religious play which is an adaptation from the Hindu sacred book of Bhagabhat Gita.

20. Eshei Leela:

Eshei Leela means song play in Manipuri language, the play is performed through the singing of songs like the opera where the artist gives their performance through song. The Eshei Leela contains ten or eleventh songs in a play.

21. Nupi Shumang Leela:

Nupi Shumang Leela is a Shumang Leela play performed by female artists in Manipur.

22. Audience:

According to the Cambridge Dictionaries online, the audience is defined as the group of people together in one place to watch or listen to a play, film, someone speaking, etc. In a Shumang Leela performance, audience takes the integral part of the medium; the audiences' holds the key to the popularity of Shumang Leela.

23. Change:

Merriam/ Webster has described change as to make (someone or something) different, to become something else. With the passage of time Shumang Leela has developed into a new platform in a larger perspective, it has gone through a wave of a journey in which it has shown its significant changes due to the change of the society.

24. Impact:

Impact is a force or action of one object hitting another, it has also been defined as a powerful effect that sometime, especially something new, has on the situation or person by the Cambridge dictionaries. The impact of modern media has spread out the prospect of Shumang Leela which helps in arriving at its popularity.

25. Challenges:

Challenges are defined as the situation of being faced with something that needs great mental or physical effort in order to be done successfully and therefore tests a person's ability by Cambridge Dictionary. Shumang Leela as an art form is always challenging by nature, as it shows an interest in the social- political aspects of the state by making a platform as an eye opener to the public.