



# Social Issues In Unnayan Natto (Development theatre): Bangladesh

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**Abstract:** *This research is based on my personal experience as a Sundarban theatre performer. Sundarban theatre has created a number of traditional performances, including Pot - Gan, Gambhira, and Jarigan, all of which are concerned with current societal challenges. Bringing real-life experiences to the stage provided viewers with a stronger feeling of purpose, emotion, and personal connection, while also challenging them to address the problems that the characters on stage encountered. Only two types of relationships distinguish unnayan natto (development theatre) from proscenium performances: one between the actors and the other between the actors and the audience. The proscenium isolates the audience and expects them to remain silent throughout the performance, whereas the unnayan natto grows in the audience-actor connection. They have the ability to communicate and react to what is going on in the arena. Gender issues, child labor, child marriage, the dowry system, HIV and AIDS education, the importance of educating a female child, social and political institutions, and dynasty politics are only a few of the complex socioeconomic subjects dramatized by the genre of unnayan natto. The subject is given a sense of 'gratification and intensity' via a stage conversation' through the differing viewpoints of a number of persons. The theatre carries close alliances with folk drama's form, it is more of a participatory approach than a common art form with a social communication process.*

**Keywords** – Development theatre, Sundarban theatre, Social awareness, NGO, Participatory Communication.

For millennia, the theatre has proven to be an amazing and powerful medium of teaching and enjoyment. This type of expression has been practiced and developed in a variety of ways across time, taking on many different characters and personalities in space. Today, development theatre, which is targeted toward the development of third-world nations and is widely studied, stands out among the numerous theatre genres. Theatre is used as a development tool in a number of nations, including Brazil, Ghana, Malaysia, India, Jamaica, Mexico, Cuba, Zimbabwe, Indonesia,

the Philippines, and Africa. The underlying objective remains the same, notwithstanding regional differences in the type and presentation of development drama in different countries. As a result, there is now a diverse range of effective development genres. Since antiquity, world theatre has had a direct or indirect impact on humanity's evolution. Theatre, like its location and ethnic diversity, has taken on various names and faces over time.

World theatre has always been linked to human development. At the beginning of the world, the theatre was not identified or named as Unnayan Natya or Development theatre. Depending on the needs of the time, and the need for the development of drama, the theatre has been addressed in different terms by different people. In Egyptian pyramid text drama, stories dealt with the Ascension and the resurrection of the elite class, which emerged from 3 to 5000 BC. The coronation festival plays are held at auspicious places aimed at healing diseases in the Shubagaman drama, and the conquest of the grain god or symbol of life is also included.

Greek drama has played an important role in human spiritual development and social reform. In their Greek tragedies, the playwrights Achilles (525 BC-456 BC) and Sophocles (BC 495-405 BC) used life force to conquer fate in parallel with the Greek philosophy of life that is dependent on destiny. However, the most progressive in this field was the playwright Euripides (484 BC-406 BC) as his play Medea dealt with Medea's protest against the deprivation of her husband's love, the unspoken protest of the neglected women of Greece at that time. Euripides was the first to mention in his play that man was in control of his destiny, his classical inequality, and the dialectical representation of class conflict in the then social reality. Seeing this, the audience became aware of the conventional social system and daily life. Thus, the issues mentioned in the development-drama concept are considered the main prerequisites for the present human development.

*"In the beginning, the theater was the dithyrambic song: free people singing in the open air. The carnival. The feast. Later, the ruling classes took possession of the theater and built their dividing walls. First, they divided the people, separating actors from spectators: people who act and people who watch the party is over! Secondly, among the actors, they separated the protagonists from the mass. The coercive indoctrination began!" (Boal 1979: 119.)*

In Europe, towards the end of the 10th century, priests who were forbidden by the clergy came to church to preach. Literary play, mystery play, miracle play, and morality play combining the life stories of God, Jesus Christ, and the saints and the moral qualities of the people were presented to the audience on behalf of the Church. Similarly, Srikrishnakirtan, Padmapuran, Gambhira, Alka, and Kavigan have created a folk society through an objective critique of the social system in medieval Bengali drama. In Shakespeare's Tragedy (1584-1817), characters such as Macbeth, Othello, and King Lear helped the world to undergo self-purification and change their outlook on life. Adriana investigates the rights of men and women in the Comedy of Errors. Apart from this, Mukundadas's Swadeshi Jatra, Deenbandhu Mitra's (1830-183) Neel Darpan, and Mir Morsharf Hossain's (1847-1911) Zamindar Darpan have been portrayed in Bengali drama. How the rights of the deprived, the downtrodden, and the oppressed reached the doorsteps of the people is not unknown to anyone.

In the early part of the 20th century, Romain Rolland's (1866-1944) People's theatre had a direct impact on the political consciousness of the world. Earlier, the first examples of the concept of people's theatre were found in the thoughts of Jean-Jacques Rousseau. People's theatre stands for the proletariat who are the exploited and oppressed.

The People's Theater's drama will be well-known; there will be only one thought, which will be given in brief dialogues through dance and songs and will depict the working people's daily lives. The People's Theater will consist of one enormous hall with a sloping floor to allow the audience to see the entire theatre, as well as a high stage where the actors will perform. He believes that because People's Play is made up of people, it will aid in their intellectual development while also teaching them how to recognize societal issues that need to be addressed through the theatre.

Bertold Brecht (1898-1957) established the philosophy of Marxism more rationally by expanding the revolutionary consciousness of drama. He was influenced by Piscator in addition to Marx. Both Piscator and Brecht were followers of Marxism in terms of political ideology. Roland Barthes even clearly calls him a Marxist (Worthen, 1993, p. 772). Piscator continued his political drama in the light of Aristotle's theatrical thought. At the same time, he considers drama and will be the medium of instruction. Brecht was the motivation for such new trials in the field of dramatization after Ibsen. After the lengthy experience, what Brecht made was: "a dramatic form in which men were shown in the process producing themselves and their situations. That is at root, a dialectical form, drawing directly on the Marxist theory of history in which within given limits man makes himself" (Reymond 279). To the Round Heads and Pointed Heads, he expressed:

*"certain incidents in the play should be treated as self-contained scenes and raised by means of inscription s, epic theatre is to „lead the audience not feel intensely but to judge critically to see the characters not determined by fate and human nature but by social music and sound effects and the actor's way to playing above the level of every day, the obvious the expected. (Brecht 221).*

Ordinary people can influence their fate through education in this way. The political, social, and humanitarian situations of the bourgeoisie will alter. Because all human difficulties can be improved via class struggle and class struggle. As a result, Brecht's play serves as an instrument for societal analysis. A Brecht play is meant to compel the audience to think about the play, but also to change society by challenging conventional philosophies. Brecht is a dramatic figure who takes a dialectical approach to the surroundings. This is why he refers to theatre as an epic. *"Epic theatre is certainly in „non-Aristotelian" in approach as it upsets the sequence of time which Aristotle presupposed as one of the constituents of tragedy," (Heinz 56).*

Instead of pity and dread, Brecht saw that man needed to have a scientific outlook, to establish an environment of study and analysis that was not emotional. With this in mind, he applied the isolation principle to his theatre. Here, the visitor is merely a bystander. The audience watches the action unfold but does not participate in it. In this auditorium, the audience creates an emotional distance from the program by not being united with it. . The Epic Theater will provide a description of the circumstance or sequence of events, but no typical plot, time, or location will be required. There will be descriptive characters, and the play's characters will be both narrators and actors. The characters exhibit a person in front of an audience but do not address him or her. Brecht suggested,

*"The actor does not allow himself to become completely transformed on the stage into the character he is portraying. He is not Lear, Harpagon, Scheiwk; he shows them" (Brecht, 1992, p. 137).*

Meanwhile, renowned advocates of the popular theatre concept include American playwright Eugene O'Neill and Canadian philosopher John Ruskin. Ruskin defined popular theatre as *"theatre for the emancipation of the oppressed, destitute, and exploited rural peoples of the Third World"* in his book *Popular Theater*, published in the 1970s. The Third World Theater Festival Conference was held for the second time in 1961 in Manila and in 1973 in Shiraz, Iran. *"Theater as a Creative Power for Education and Social Development in the Third World"* was the theme of the two conferences. According to the proclamation, the theatre must focus on being a major component of social reform and progress. Popular theatre is a people's theatre that reflects, analyses, and reflects people's ideas, issues, and analyses while focusing on local content, preventing the spread of other widely disseminated electronic media, and resurrecting people's own culture and history. They proceed down the path of progress by building a theatre that brings people and countries together, uses regional languages, and entertains and attracts audiences. A public setting, such as a field, a tree, a market, or a farmer's yard, might be used to stage popular theatre. It does not demand a separate auditorium, nor does it necessitate a stage that is closed or proscenium.

In developing nations like Bangladesh, where cultures and traditions such as trip theatre, storytelling, puppet shows, socio-drama, mimes, songs, dances, and puzzles exist, theatre as a development tool is easily adopted. Rural people have relied on traditional forms of spoken word and communication to convey knowledge and information on social, health, and agricultural issues, as well as to give enjoyment, from generation to generation. The theatre is also used to examine, discuss, and identify problems, as well as to come up with solutions with the help of communities affected by those problems. Local seminars and public concerts are both learning opportunities. Dialogue increases awareness and adds to the empowerment of all those concerned. It has the potential to bring people together to take action and support social and political change. Community workshops and participatory research can be used to develop such a performance. Community members or a group of actors/beneficiaries can participate in Theater for Developers (TfD) activities. Audiences can take part in discussions and contribute on stage or in writing. Since the previous decade, the TFD model has gained international traction. *"Through street or open-air presentations, 'theatre for development, a new genre of play presentation, is gaining popularity"* (Anand, 2016). In 1989, SOS Sahel developed a Community Environment Project in Mali, which included a Drama Unit. Alex Mavrocordatos, the Unit's expatriate facilities manager, has detailed the Unit's work.:

*"Theatre for development is often expected to be a mechanism for transmitting a message, but it does not have to be didactic, nor directly polemic. By expressing everyday realities, or even mythical ones, the performers can invite the audience to look into a mirror-perhaps for amusement, perhaps for instruction, and perhaps in the attempt to find a way through difficult times. If villagers were to use the language of theatre to express their circumstances and explore their problems they could together decide on a course of action. The role of the project in this was to listen, rather than merely trying to transmit its point of view."*

The majority of them have grown up in a world of great poverty and harsh governments. When compared to other services such as food, primary health care, or clean water for those in need, theatre is rather shocking. However, theatre is increasingly being used for these purposes:

*“In situations of deprivation, of poverty, of disease and of hunger, should theatre be complacent or should it be active in confronting issues, in shaping and indeed altering ways of thinking and seeing? I should think that theatre needs to declare itself an active practice in favour of enlightenment and change. This means that theatre should no longer restrict itself to simply reflecting society. It should be engaged in mediating society; and even more, it should be involved in critical intervention. Theatre should therefore be a practice in search of solution and action.” (Abah 1993: 81.)*

Development theater is a strategy whose fundamental objective is to make public possession and social mindfulness being developed exercises. As of late Organizations of the Bangladesh Group Theater Federation and the International Theater Institute are exceptionally employable in the nation and are working to improve theater. The class construction of guests has, lately, going through a huge change. This new form was introduced in Bangladesh in 1978, keeping in view the economic and social decline of the country. The aim was to bring economic and social development closer to the people of this country. This new theater, known as the Popular Theater, later became known as the Development Theater. In Bangladesh, its name is Unnayan Natya. Although this new style of drama quickly gained popularity, it later fell victim to various faults. In Bangladesh, street dramas were mainly influenced by folk songs, dances, and jatras which were staged in open spaces for religious and other festivals. After the introduction of group theater, the theater troupe has come forward in the practice of street drama as well as stage drama. The new theater troupe became interested in producing street drama at low cost, labor, and time. Usually, the main purpose of this drama was to awaken the people against oppression and to make them aware of religious superstitions and fundamentalism. Rahman claims that (2001), *“Our theatre has learned to speak the truth and has attained the character of a rebel”* (p. 66). Improvising indigenous cultural forms is a great way to work within local communities to raise social awareness aimed at achieving specific program objectives. Various local performance styles which are known to people, evoke memories having an immediate impact between individuals and communities. Locals are welcome to receive messages regardless of whether they are embedded in familiar forms. Cultural activists of Sundarban theatre-A professional public awareness organization for socio-cultural development, uses folk performance, folk songs like Palagan, Gambhira, Pot gan, contemporary issues drama through dance and music in Bengali performance forms, in favor of raising social awareness and change. Sundarban theatre was established on 5th January 1995 in Mongla –Bagerhat,Khulna district , on the south in Bangladesh. In this region, poverty is widespread and people are not socially educated. From its inception, Shundarban theatre has focused on being aware of the ignorant of society, increasing the empowerment of women, to protect the rights of children. Sundarban theatre is united to speed up theatrical practices to solve growing social degradation. To accomplish this, Sundarban theatre uses theater as its the main tool that is both socially responsible and entertaining. For the past 25 years, Sundarban Theater has been working to build social consciousness through various public awareness and cultural activities. People listen to actors, enjoy their performances, and in the process learn what can be done to improve their own lives. Sundarban theatre is made by the hand of Swadesh Bandhu Das of Mongla district. He is currently the Chief Executive Officer and is currently in charge of the Sundarbans Theater - Rahul Prasad Das. He stated:



*"We work on a wide range of topics, especially issue-based programs that include thematic folk music, street plays, jargons, and serious ones. Among them are nutrition, sanitation, drainage, disaster management issues, disability, acid, survivors, AIDS, the importance of breastfeeding, women's social empowerment, child education, agriculture, the importance of tree planting, climate change, the importance of menstrual women's reproductive health, the importance of women's education, the elimination of child marriage, the prevention of kidnapping, and dowry." (Interview, 9:30pm, 13/02/2022,)*

Sundarban Theatre is made of 31 member crew wherein they give the education to carry out the outside, sometimes in the street, inside the slum, in the road, within the bad colony, inside the faculty, within the village, etc. They have two branches: Mongla Branch which is supervising Swadesh Bondhu Dash, and Dhaka Branch which is supervising Rahul Prasad Dash in the Jahagirnagar university. Mongla Branch works on various types of folk forms especially adopting Jargon, Pot-Gan, Lalongiti (Folksong), etc. Dhaka Branch works on Potho Natok (street drama), Gombhira, etc. Every year, the Sundarban Theatre in Bangladesh collaborates with local partners to stage more than 200 Theatre for Development performances on various child protection concerns. Sundarban Theatre and its partners focus on putting up TFD shows in difficult-to-reach areas so that rural women, children, and illiterate people, as well as their families, can attend.

They rent a small mini car and travel to the chosen location after selecting it on Tfd. That mini-car has posters and sound boxes attached to it. They began announcing the performance as soon as they arrived at the designated location. And by inviting everyone, he collects his audience to enjoy the drama. For the example of announcing of drama-

Glad tidings, glad tidings, glad tidings,

*Drama, Drama, Drama!*

*Sundarban Theater will hold a public awareness road play on the social and economic empowerment of women this afternoon at 4 o'clock on the school grounds of Fultala Upazila, organized by Jagarni Chakra Foundation. Mongolia's rights to public awareness street drama in the Sundarbans Theater - All of you are invited to watch the play - let's enjoy, know yourself, and tell others. Thanks*

A few minutes, locals begin swarming the white, shaded canopy with their makeshift wooden benches, plastic chairs, and platforms. A cluster of people begins to emerge from underneath the shaded canopy, encircling the stage crowded with youth performers and the backup musicians playing local instruments, singing a folk popular song and narrating the performance before starting the drama to gather the local people. Locals begin peering out of their doors and through their curtains to observe the commotion that has erupted in the otherwise peaceful village as it becomes increasingly noisy.

Young boys and girls from the Dhaka branch of Sundarban theatre, Jahangirnagar university performed "Odhikar," a public awareness street performance on women's rights and the avoidance of child marriage, and organized by Surovi And UNICEF Project (September 26, 2019, Gazipur) by Dhaka Branch. The role of Rights (odhikar) plays in the elimination of child labor, the avoidance of child marriage, and the preservation of children's rights. As a result of being in child labor, the play depicts how children are subjected to persecution and unhappiness. They

want to be free of child labor, live a happy life, and return to education. A child's future may be jeopardized if he or she is forced to work as a child due to parental ignorance or lack of knowledge. A talented girl named Moyna stopped going to school due to sexual harassment. With the aid of her classmates and professor, she was able to put an end to her child marriage



Figure 1. *Odhikar* , Gazipur school, 17 May ,2019, Gazipur)



Figure 2. "Aware" (September 26, 2019, Gazipur)

(Photo courtesy of sundarban theatre)

After the show and many thanks, handshakes, Rahul Prasad Dash of Sundarban theatre explains Moyna's role to the community in a facilitated discussion following the TFD show: "We only saw one Moyna in the show, but there are many Moyna's in our society who have experienced child marriage, but none who desire to marry as young girls. We wanted the community, especially the parents, to understand Moyna's agony as she deals with child marriage and the consequences of her family's decisions in our representation of her."

The performances are short, usually under an hour, and interactive, although the audience frequently expresses its ideas spontaneously at the end. Diverse concepts are communicated in different genres, which is a common technique in Sundarban theatre. At each performance, the discussion and idea-sharing techniques are different. It depends on the presentation and the theme. The common thread is that there is a central issue that is raised and addressed. Everything is customized to the demands of the situation. The performance's concept is clearly communicated, and every performance should be followed up with a discussion between the actors and the audience. After the performance, a few audience members approached the microphone and addressed the crowd, saying, "Everyone must work together to prevent child marriage; else, no goodwill emerge

."



Figure 3. Sundarban theatre, Dhaka branch, 26 December 2019 at Gazipur ,Bangladesh, in poriborton (change) by Rahul Prasad Dash and Sufia Akter participatory discussion about children rights

(Photo courtesy of sundarban theatre)

The audience's initial response and ideas boost the likelihood that the performance's message will be heard and translated into constructive action. Nothing can be accomplished without participatory communication. Audience participation occurs at the beginning of the show, in the middle of the act, and after the show has ended in some cases. To elicit involvement, the performance must be of exceptional quality, with a clear and compelling message. It transforms individuals into one voice, driving them collectively to establish the rights of their community. People are stimulated by each other's opinions and comments. Through conversation and sharing, thinking becomes action.

The following is a diagram of how a typical street play is performed in the field, without a stage:

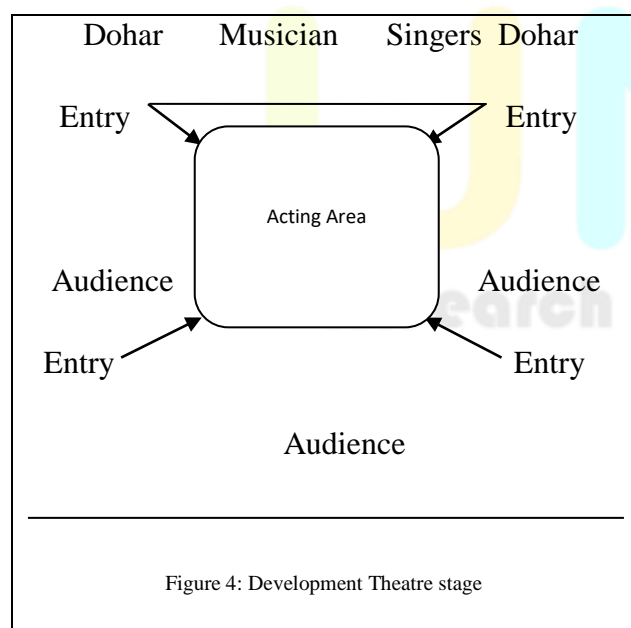


Figure 4: Development Theatre stage



They worked on different social issues like -Public awareness drama on menstrual health of differently-abled women, Odhikar (Rights), Public Awareness Drama on Periods to Overcome Prejudice and Proper Health Management-Vhuler- Mashul( Mistakes), Public Awareness Drama on the Importance of Water and Sewerage Management in the Workplace and at School – Sustho thakte chai (Want to Stay Healthy), Public Awareness Drama on Healthy Management of Periods-Jante Hobe (Have to know), Public Awareness Drama on Gender-Based Discrimination – Somota (Equality), Public Awareness Drama on the importance of women's engagement in many activities with the assistance of men's relaxed attitudes or opinions poriborton (Change).

Sundarban theatre uses Pot-gan in addition to street drama. The name comes from the fact that it is conducted by displaying photographs. The pot is propped up against a wall. They each perform a song that explains the tale of the picture in question. People who sang pot songs used to make a living doing this. The locals were ecstatic to hear the tunes and used to give the musicians money, paddy, and rice. Artists used to be able to support their families with their earnings. Locals, on the other hand, would gain from the situation. Because the performers used to perform Gazi Kalu, Ramayana, religious stories, and king and emperor biographies using songs. Different religious beliefs, moral precepts, and social connections were all represented in these songs. The song of this pot has faded with the passage of time. A series of images highlighting societal issues have been printed on a digital banner from village to village, school to school. A chorus of singers and instrumentalists—harmonium, flutes, Kartal (hand cymbals), tabla, and dhol, pakhwaj, Mondhira, khol (drums)—sit beside two sides of the acting area.

An artist may work alone on occasion. He used to sing as if he couldn't get enough breath into his lungs. He'd occasionally bring one or two friends along. They used to play their own instruments while they composed music. The song tales in each pot usually have more than ten photographs of Different types of paintings on fabric. With a stick, the artist shows one picture after another. At the same time, the film's tale is told in this manner through the song's tune..such an example of the song- In composing Potgan on mother and child health and nutrition: Swadesh Bandhu Das

A ..... Pat Gai Pat Gai Pat's Payna Dise  
Dhan Diba Na Taka Diba Koro Porameshe  
Oreh banglar ma vai bon  
Pusti ghatthi mitaite shobe hore socheton

### Figure-1

1/1-Pusti holo manobdeher –Prodhan upadhan  
Deher shokti briddhi ghotay-Sothik pustiman  
Rog protirodh kore pusti-Sustho thaka jay  
Pusti chara manobgusthir –Bacha hobe day  
1/2 – Ek dhoroner khaddo kovhu -Pustikor vai noy  
Sob upadan thakle khadde -Tobei sushom hoy

### Figure-2

2/1 – kader jonno sobar aage – Pusti Proyojon  
 Gorvhoboti ma o sishur – Sobar onnotom  
 Mayer moton apon keho – Naire duniyay  
 Gorvhokalin sei Mayer via – Sothik jotno Chai  
 Gorvhokalin mayer odhik – Pushti Kabar chai  
 Odhik Pani pan korbe ma –Janiben nischoy  
 2/2- Ei somoye chikishshoker –Chequp e thakibe  
 Dhonustonkar rodhe make -TT tika dibe  
 2/3 –Niyomito mayer deher-Ojon mapte hobe  
 Nirapod matritro rokkhay – Bistrame rakhibe  
 2/4- Porichorjay poribarer –Sohojogita chai  
 Tobei mayer sustho sontan –Asbe e dhoray

### Figure-3

3/1 – Mayer buke dudh jugate - Proshuti ma jara  
 Gorvhokaler cheye odhik – Khabar khabe tara



Figure 5: CSS organised a public awareness patgan on child labour elimination and child rights at Sundarban Theater (March 14, 2021, Ward 22, Khulna Sadar)

(Photo courtesy of sundarban theatre)

Prose and poetry are utilized in parallel during the performance. The music has a sluggish beat to it. It's an indigenous theatrical form with the capacity to publicize communal issues by employing drama to elicit emotions through stories that deal with a variety of issues. The concerts become even more impressive when music, a chorus, dance, and visual art are included. Performers give talks while moving around the performing area, and when they sing and dance. The way the pot gan of the Sundarbans theatre deals with current events is one of its most striking features. Research, interviews, and community visits are used to gather stories. The stories are based on either oral research or newspaper articles. The pot gan performers present an action plan after reciting the story. Sundarban Theatre has created pot gan performances about nutrition, sanitation, drainage, AIDS, the importance of breastfeeding, women's social empowerment, child education, the importance of tree planting, climate change, and menstrual women's reproductive health.

Gambhira is another traditional folk form used by Sundarban theatre. It is a sort of folk music prominent in Bangladesh's northwestern area. At the time, the main protagonists of a Gambhira are a maternal grandfather and his grandson. The show is set up as a debate with a few songs tossed in for fun. Both prose and verse are used in the talk. To portray current societal themes, the Gambhira employs witty discourse, music, dances, and jokes. Both actors are wearing lungi outfits. The grey-bearded grandfather wields a stick and has a mathal (straw cap) on his head. The grandson's waist is wrapped in a shredded jersey and a gamchha (native patterned towel). By introducing innovative subjects and characters, as well as fascinating and amusing conversation, the Gambhira song became famous in Bangladesh. Such as Sundarban Theater hosts a serious public awareness Gambhira exhibition to prevent children from dropping out of school.

such a conversation between Nana-Nati (grandfather-grandson)-

Atharor aage jodi kono meyer biye hoy

seti hoy ballobibaho bangladesher aain koy-nana hehhh.....

Eusher aage cheler biha dile jabe jele niya (2)

Eusher aage kono cheler biha jate na hi hoy (2)

Natire ....Nana hehhh

Nati: Taile nana ei ballobibahai ki konna sishur school theke jhore porar ekmatro karon...?

Nana: Nahe nati aaro mela mela karon ache.

Nati: Mela karon da ki koto shuni...

Nana: Chol tore gane gane koi

Nati: Koha

Areh sishurom ekta karon

Jate ghote shishur moron

Sishurome lakho sishu school theke jhortache (2)

Nati hehhhh.....



Figure 6 :Gambhira rehearsal at Sundarbans Theater, Dhaka branch

(Photo courtesy of sundarban theatre)

It does not have a written procedure. Every song is inspired by current events. The main trait is a comedy, which is usually delivered in a comedic, cynical tone on stage. The main goal is to convey the hardship of the common man as a result of rising prices, corruption, and governmental power abuse under the guise of praying to Lord Shiva. Sundarban theatre also uses Jarigan, a traditional folk genre Jarigan which means wailing or song of sadness, and is one of Bangladesh's rare indigenous music art performances. There are two groups in the song. A bayati, or lead singer, is assigned to each group. He has two to four dohars and at least four musicians. On the other side, the majority of Bayatis work as players. Bayati uses drums, ektara, dotara, sarinda, violin, flute, Juri or ghungur, khanjani, harmonium, bronze, and other instruments to sing songs on the dotara, sarinda, violin, or dugdugi. In front of the public, the principal vocalist, known as the bayati, sings the dhuya song first, followed by the dohars. The three portions of the question and answer song sung between the two Jariyal groups are usually Bandana, Goshtagan, and the original Jari song. The lead vocalist initiates everything, while the dohars sit around him and help him. Bayati sings and makes numerous gestures as she walks slowly around the Dohars. Themes such as girl-man, Jivatma-Paramatma, Ram-Hanuman, Guru-Shishya, Shariat-Marifat, Adam-Satan, Democracy-Monarchy, Sufi-Molla, and others are used to organize competitions. Sundarbans theatre, on the other hand, is currently presenting with more contemporary themes, such as Public awareness Jarigan to prevent violence against women and implement equal rights for men and women, Prevention of violence against women is the focus of a public awareness pot-gan, Public awareness Jarigan to prevent AIDS prevention. E.g –

Bandana : Prothome bondona kori srostar choron

Choron bondi mata pitar ami ovhajon

Eh asore achen joto –gheni ghunijon

Vhoktivabe kori sovhar-choron bondon.

Pubete bondona kori-pube vanusshor

Ek dike udito vanu-choudike prohor

.....





Figure 4: Organized by Jagarani Chakra Foundation-Bangladesh Nutrition Activity Project  
(March 8, 2020, Fultala, Khulna)  
(Photo courtesy of sundarban theatre)

Dhuya: Desher jonogon,jonogon - shunun diyamon

Ballobiye rodh korite –houre socheton

Jarigan : Ballobiye kake bole-jante hole pore

Ajker gauya jari ganti sunun doirjo dhore

Atharo bochorer aage-meyer biye dile

Seti hobe ballobiye-janiben sokole

Temni ekush par na hote-cheler biye hole

Tao hobe ballobiye aine ta bole.oi

Unochollish percent meye-poneror aage

Bangladeshe onayashe –hocche ballobiye...

Sundarban Theatre depends on foreign funds. NGOs use theatre in many ways. Various government or non-government development agencies organize the majority of Sundarban's theatrical performances. At the invitation of various governmental or non-governmental groups, they participate in numerous week-based events with their financial assistance. In such instance, whether it's a pot song or a jari gan released to coincide with that day, a performance-based on that day is feasible. On Women's Day, this stage features a variety of performances, including a potgan, or street play about women. When they get the project, they take their campaign to new Upazilas or other locations every week. During the shift, a play is performed 2/3 times a day in various locations in a certain union. It's not simply a play about the issue; the first day of the week is Path Natak, the second day is Potagan, the third day is Jarigan, and the fourth day is Gambira.

Currently, they working under the different NGOs or Agency -Working with UNICEF GCC Urban Project for cultural Awareness, Working with CSS as their Cultural Vendor for cultural Awareness, Working with SUROVI as their Cultural Vendor for Cultural Awareness, Working with TEAM ASSOCIATES as their Cultural Vendor for Cultural Awareness for their Cultural Awareness, Working with JAGORONI CHOKRO FOUNDATION for their Cultural Awareness Project, Worked with BRAC UPG and TB project for public Awareness in community, Worked

with NGO FORUM for public health for their Cultural Awareness, Worked with PIACT BANGLADESH for their Cultural Awareness Project, Worked with SUSHILAN Nobo Jatra Awwariness drama project for training conduct. The development of the country is impeded by development agencies focus on their campaigns and messages. The reverse occurs as a result of regular people's spontaneous participation in the theatre process. Ordinary people believe that this drama is similar to debtors. They continue to be suspicious of those involved in the drama. People are turning away from the theatre because there is no intimate relationship between the audience and the playwrights. Instead of stressing creative abilities, this setup of development agencies began to place a greater emphasis on meeting exhibition quotas and reacting to funding agencies. As a result, the theatrical process was a complete failure.

It is staged using a few simple props. Because there are no chairs available, audience members will have to sit or stand on the ground to see the show. The goal of the street play is not to entertain, but to create social awareness and condemn injustice. In some cases, solutions are also given. They don't have a set or a costume to perform on. Lighting, make-up, costumes, and techniques are kept to a minimal minimum. Depending on the situation and available space, its stage is occasionally muddy or on the floor. Characters may dress in a uniform, such as a black t-shirt or any color, or they may not dress code at all. Makeup was also avoided in dramas with a social theme. The focus is now on the actors' performances rather than their costumes and make-up.

Drama, in various forms, has been able to deal with contemporary themes that have struck a chord with audiences since the dawn of time: *"Societies have always been shaped by the nature of the media by which people communicate rather than the content of the communication"* (Achuthanandan, 2009:02). Development theatre is devoted to expressing the reality of oppression and resistance in everyday life. It is "a mobile medium of communication" (Nagar, 2011:59). It reflects a long-ago shift in theatrical development beliefs. The earlier goals of people's war and kingdom-building have been brought together by a focus on human and individual rights. As a result, the development theatre currently includes topics such as sexual health, female infanticide and foeticide, politics, gender, and so on. It has as its ultimate purpose to bring society closer to marginalized people. It gives people who come here frequently a new experience. Another purpose of the development of theatre is to bring a notion to life through dramaturgy, a direct, rapid, and high-quality technique. It aims to address humanity's most pressing political, social, and communal issues by raising social awareness among people from all walks of life and addressing a variety of social and political issues. People who work in development theatre are often pleasant. As a result, it isn't ticketed any longer. The purpose is no longer to make money, but rather to increase global social awareness.

Bangladesh's Unnayan Natto (Development Theater) has not only survived but also played an important role in the nation's development in a globalized world dominated by electronic media, where satellite dish profiles can be seen even in the middle of the desert and TV antennas can be counted in the thousands even in the poorest towns and slums. In modern India, the unnayan Natto has become a prominent form of expression that can be found in practically any place. There are various advantages to employing street theatre for social change as a form of participatory communication. The element of amusement is the first and most crucial aspect. It permits information

to be presented while also channeling the audience's energies into cognitive and engagement processes through surprise, satire, and laughter.

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