

# Revival of Indian Storytelling: A Global Approach

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## ABSTRACT

The buckets are contained in the ocean is no wonder. The wonder is when the ocean is contained in a bucket. The very meaning of 'story' is that the ocean should be contained in the bucket. A story reveals such fundamental truth as cannot be explained in thousands of pages. India is one of the great lands of storytelling. Despite all of the enriching cultural changes that are occurring, India remains a foremost abode of storytelling. The mythological epics like Ramayana, Mahabharata, continue to endow with models of human behavior for many Indian people and contribute profoundly to their identities. These epics are the institutions of values, ethics, morality, honesty, fraternity, integrity, and humanity for the present generation. The most renowned and admired compilations of creature stories, the Jataka Tales, and the Panchatantra Stories originated in India have a greater impact on the mindset of Indian civilization. It is in these stories that many Indian people seem to come across and discover their Indianness. Storytelling and Stories tend to be incredibly appreciated in the industrial and business world in India. Leaders of Human Resource Departments often employ professional storytellers to motivate their employee. It has become the essential and imperative part to develop leadership skill among workers. In the ancient time, storytelling in India used to be measured by many people to consist only narrating old and traditional stories, such as epics and animal stories. The apprehension is now emerging that the field can also embrace the developing and narrating of other types of stories, comprising individual reflections stories, and even one's success story. There are myriad storytelling is happening across India today, in education, technology, entertainment, and business. Due to the vast and rich cultural & mythological background revival of old traditional stories in the present scenario has become the instrument and medium to enlighten present generation.

## 1. Introduction

Storytelling is a matter that has a plethora of wide-ranging submission to individual teaching-learning, philosophy, and society in general. Stories enclose the insight and wisdom of the world, inculcating cultural ethics and values. Story nourish community celebrates cultural multiplicity and diversity and preserves cultural distinctiveness. Where truth has been concealed, the story is a tool of epiphany; the story develops literacy skills and cultivates metaphorical understanding.

Storytelling and its function in society predate written human history as verbal storytelling was the single tool existing to people to conserve and share beliefs, cultural traditions, legacy, and heritage. Story justifies as oldest and the substantiated means for humans to remember and store information (Abrahamsen, 1998). In this way, storytelling proved to be an extremely efficient way of coding awareness and knowledge in verbal cultures because it made them more unforgettable and effortlessly passed on to others. Abrahamsen claims that human civilizations survived as an effect of storytelling because they convey and ensured the consistency of life experiences to succeeding generations.

The initial evidence of storytelling is 4000 B.C. as affirmed by Ruth Sawyer in her book titled Tales of the Magicians (cited in Abrahamsen, 1998). Storytellers were exceedingly respected in initial medieval and Egyptian times and were also used by itinerant and nomadic tribes such as the Gypsies. Stories are also manifested in Roman culture. Some storytellers in earliest times were often greatly admired members of the society as they helped people make sense of complex cultural or religious issues, offered comfort in the face of difficulties, or provided simple entertainment (Parkin, 2004; "What use is Storytelling", 2005).

## 2. Indian Revival Age

"Storytelling" refers to a communal and social circumstance during which the teller and listeners can react to each other constantly and instantly. In fiction and movies, stories are offered to people, and people know-how stories, but firmly speaking, these media do not fulfill the soul storytelling. In India, it seems that the public often does not recognize this difference between storytelling, and story depiction through further media that can create lacuna for rich legacy and interactivity of storytelling.

India's culture and society is changing swiftly. Castes (extensive kinship-networks, organized around professions and ecological and geographical areas) are gradually becoming less vital to social life. On the other hand, "communities of choice" and new

professions, technologies, and working environments occurring larger parts of various peoples' lives. The shopping mall has at some level turn into an urban modern-day similar of the village market and festival. For lots of people in big cities, the bookstore has become the new library. The nuclear family is gradually more a reality, and the extended family is more and more distant. Children's activity centers are opening at a speedy pace. Education and Childcare that used to happen in the extended family is now gradually more are done by, activity-center staff, teachers, and specialized storytellers. These storytellers are appointing teachers and train staff regarding ways of organizing storytelling activities with children.

The global Storytelling Revival began in the 1960s, particularly in the United Kingdom and United State. That time in the West, there was amid many people leaning to get in touch with each other as human beings with histories. The Revival of storytelling is flourishing in India only now, as television has become very well-known here also, and domestic and ritual storytelling is not being practiced as extensively as they had been previously.

### 3. An Ancient Tool with Enduring Power

The word, "epic," has a transformational effect in India. In the West, an epic is an extensive story about a character that moves and travels from one part of the realm to the other, enjoying many ventures and experiences along the way. End of the epic, the hero/heroine over and over again creates a new establishment like the Odyssey (the adventures of Odysseus during returning from Trojan War); and the mythical and literary epic, the Aeneid (laying the foundation of Rome) are mainly about normal and human heroes. Divine figures are in the surroundings and backdrop helping and hindering the central, human figure but the hero of the epic is human.

In the two renowned Indian epics, on the other hand, Mahabharata and Ramayana several of the essential characters are themselves are divine. This depicts Hindu religion and its various aspects of a divine figure like the manifestation of avatar and reincarnation. The godly and divine is in everything, and all is poised of the divine: subsistence and existence itself is Maya, the divine play. There is quite a distinction in Indian and western characters. Human beings are different from the divine. In Mahabharata and Ramayana, the distinctions between mythology, epic, history, and legend, break down. Several Indian believe Mahabharata and to be a divine genre. After several changes happening in Indian society: the epics (Mahabharata and Ramayana) and mythology keep on to offer models for behavior to Indian people, and contribute intensely to find their identities in spite of whether it really happened or not. Through these stories, people seem to find and learn their Indian-ness.

In storytelling we include fairy tales and animal stories. Animal stories are not merely concerning with animals. Every creature can be seen as representing a diverse aspect of the human traits like the rabbit represent terrified animal but may also be clever; the dog represents wandering character, present loyalty to his master; the lion, is brave and prudent king of the jungle, the fox depicts our shrewd and cunning side. Several depiction and projections are related in every culture, but some are particular to diverse cultures. As in the West, the serpent is connected with vice, wickedness (particularly with the Christian devil); apart from that in the Eastern world, serpents are measured very dignified, noble and associated with benevolent divine deity figures. In some of the home we consider snake as protector of wealth. Most celebrated and admired compilations of animal stories originated in India: the Panchatantra Stories and the Jataka Tales. It is a fact that Aesop's Fables were collected in Greece, but numerous of these stories hail from the East. In the Jataka Tales there are some illustrate principles of Buddhism, few stories may be ancient than Buddhism, and these stories can be valued simply as stories with worldwide teaching about good and bad behavior.

The stories of the Panchatantra collection is based on the incident that once there was a king who had three sons. The princes seemed quite moron. They were not capable to learn by conventional learning methods. The king was very concerned about their futures and also about the prospect of the realm. After lots of efforts, an aged intellectual named Vishnudutt Sharma was called upon. He promised to facilitate the princes to become bright and intelligent within six months. He used the method in which he would narrate stories to the princes, and drag them into deliberations and discussion about the stories. His plan succeeded after six months. After the completion of a year, the princes were much more intense, considerate, and eloquent. Each one story of Panchatantra has to be painstaking cautiously and perhaps customized before telling it to kids. The tradition and culture of India feature consciousness of the enlightening value of storytelling. Animal fables of the Panchatantra in which frame-story are related communicates this awareness clearly. These stories also recognized as Grandmother Stories which helps to make India one of the prosperous story and storytelling hub in the world. This is a reserve the rest of the world calls upon the land of storytelling.

Despite whether a story's characters may be divinities, animal's humans, aliens, etc, all stories are about circumstances and situations. Participants in each storytelling events both listeners and tellers may develop themselves into story characters, and visualize themselves in story situations. The individual may discover reflections of themselves in stories. Storying offers a window to the past and to the future whereas it also forever presents options for performance and behavior in the present.

Storying helps participants to comprehend and empathize with other persons and cultures. In the storying, connections, process and comprehension are shaped, together within and among people.

#### 4. Promoting Socio-Cultural Values through Storytelling

Storytelling in the present time in India is often anticipated to refer to preserving and protecting the environment, nature, flora and fauna especially vegetation and creatures; inculcating awareness about the need to conserve ecological systems; saving energy, reducing global warming, recycling, reuse of garbage etc, and to helping to cultivate and life skills and the social skills in children, like empathy, morality, fraternity harmony and conflict resolution. These are the innovative and novel global ideals which are quite flourishing and referee as the need of time.

#### 5. Empowering Teaching and Learning

Storytelling method has been an excellent pedagogical instrument from ages to instill love, values, and respect towards others' tradition and culture. It is also an instructional approach to enhance language skills among students (Wang & Zhan, 2010). It motivates student's use of visualization, imagination, and ingenuity and enhances their writing, reading, and eloquence. In this technological world, communication teachers countenance extreme challenges to motivate their students' communication skills due to their fascination towards technology. In the present scenario, academicians thrive to accommodate most modern technological tools to substitute their traditional and conventional pedagogical tools for improving their students' communication skills (Morgan, 2012).

Academic institutes are steadily giving curriculum freedom to storytelling, and are adding storying as a part of the curriculum in all technology, learning and teaching technique. Academic Curriculums may from time to time seem to have a slight association with students' lives. For the sake of student rendezvous and participation, it may at times be helpful to have students discover their personal experiences including their experiences of self, neighborhood, family, social, and proficient groups. From this sort of storytelling, students can signify and interpret the realities they experience. Storytelling may link learning to life. This validates the emotions and experiences of students' lives and also assists them to assume about these things. Through this way, localized education and self-knowledge can transpire.

Brain-based teaching is a technique that meets brain-based knowledge theories that have been receiving rising attention is narrative storytelling (Rossiter, 2002). In addition, storytelling as an innovative, creative and effective learning and teaching method is touted by a number of other learning theorists and researchers who underline storytelling as a transformative, reflective, experimental teaching pedagogy. Stories that can be used for learning and teaching include a) Traditional stories (epics, folktales, myths, legends, etc). b) Experiences from day by day life (true stories, historical stories). c) Innovative and original creative stories.

#### 6. Business Transformation and Innovation

Storytelling and Stories consider to be esteemed in the business world in India. Leaders of organization and Human Resource Departments often employ specialized storytellers to lead seminars and workshops among a variety of groups in corporations. In this circumstance, narrating, listening, and discussing stories of all sorts is often chiefly valued for motivation, stress reduction, encouragement and team-building. In this increasingly swarming marketplace, where most populace undergoes from information overload, the capability to cut through the clutter is what distinguishes. Storytelling and promotional marketing share a general goal which is to develop communication that encourages and interesting a definite reaction.

Corporate and organization managers and consultants have also recognized the supremacy and power of storytelling in organizations. A superior story of organizational transformation in one organization might inspire and motivate alike organizations to change as well; also, the informal stories people tell to each other about organizational norms, policies and change initiatives permeate organizational culture and reflect the meaning people give to organizational interventions (Denning, 2005; Johnson and Scholes, 2005). The vast majorities of company possessions and asset are no longer mainly of a material nature, but now consumers as 'Brand Value' and in human resources as 'Intellectual Capital', there comes a necessitate for innovative methods of scheming company assets.

Storytelling develops an emotional connection. The finest marketing stories end happily with amplified customer loyalty, profits, and brand awareness. We all have a story to tell. Understanding your consumers requires considerate the stories they narrate themselves about your brand. As above mentioned, trade stories are a step away from testimonials. They're repeatedly talked about existent people doing actual work involved with real challenges. Nevertheless, the aim is still to connect the audience with a convincing tale. Corporations and other organizations have discovered the merits of storytelling as a popular leadership tool and method for embracing organizational culture and facilitating organizational changes (Denning, 2005).

## 7. Conclusion

Storytelling is the oldest form of education. People around the world have always told tales as a way of passing down their cultural belief, traditions, and history to future generations. Stories are at the core of all that makes us human. As Barbara Hardy says, "We dream in narrative, daydream in narrative, anticipate, remember, hope, believe, despair, doubt, criticize, plan, construct, gossip, revise, learn, hate and live by narrative" Storytelling in India used to be measured by several people to consist only of the narrating of mythological, traditional stories, like epics and animal stories,. Due to the rich cultural heritage and history, we never lack heroes. Stories are in culture, tradition. Narrators may be wide-ranging from grandmother, mother, and teacher, corporate trainer to motivator, priest, and friend. We are inculcating morality, ethics, and values in our children with storytelling. The consciousness is now rising that the field can also embrace the cultivating and narrating of other types of stories, like individual experience stories, and even one's life story. In the present scenario, people are sharing their own stories to the world through different platforms like TED Talk. These people have become role models for the young generation. Their success story attracts, motivate and inspire the rest of the world. Now dimension has totally changed. There is a paradigm shift in storytelling. Innovative tools, techniques, and methods have been cultivated to reach and convince different receiver at a different level. India is witnessing the revival of the ancient tradition of storytelling and the world is looking towards us with lots of hope and aspiration.

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