CHAPTER - II
THEATRE - ITS GRAMMAR
II. THEATRE - ITS GRAMMAR

Grammar is a set of codified laws, which explains how a community uses its language. Theatre grammar explains how the enactment of a play revolves around certain codes and laws. In this chapter two sections are made to deal with the conceptual frame and the principles of grammar in order to argue for a grammar of its own to theatre.

II.1. THEATRICAL GRAMMAR - A CONCEPTUAL FRAME

Theatre in a broader sense is a virtual enactment of an event be it fictional or real. This includes a linguistic mode expressed through body language or semiotics or a verbal expression in the form of exchange of speech modes between the characters and the whole kinesis which create spectacle in order to not only draw the attention of the audience but also to communicate the message which is imbedded in the enactment. By and large this broad definition includes two levels of communication process, one through audio-visual component and the other through semiotics. The audio-visual component has a direct bearing to the enactment of particular event or episode. They are basically construed on physical properties such as actor, movement, speech delivery, song and dance etc. The semiotics and the other have an indirect bearing to the enactment. It is virtually played on mental constructions through a series of signs which are reflected either in the set, costumes, makeup, enactment, lighting and or sound effects etc. "Sign is something which stands to somebody for something in some respect or
capacity (Peirce. 1931: 189). In other words the function of the sign is to produce the meaning. For Peirce (Ibid), the process of semiotics involves a triad of three entities: The sign, its object and its interpretent. The object is that which the sign stands, while the interpretent is the mental effect generated by the relationship between sign and object.

In the theatrical parlance a grammar of its own emerges as distinct feature. This grammar also has the same function of grammar in the language. In the sense that certain rules and regulations, codes and practices, as in the language bind it, the theatre grammar is also arbitrary in the relationship between signifier and the signified in the sign system. It is in the technique of creating such arbitrary nature that a style of theatre emerges. For instance in the philosophy of theatre two schools of thought emerge based on the principles of arbitration which is in the grammar of language called as the "Principle of Motivations".

In the theatrical epistemology they are called as "idealistic theatre" and "materialistic theatre". The idealistic theatre basically prioritized idea over matter. In other words, "idea i.e., the spirit" that precedes the "matter". The non-realistic theatre is the off shoot of this idealism, where in the betterment of human kind with all its virtues and ideas is the concern of this theatre. Fantasy played the major role in the play productions in idealistic theatre. In Indian context folk performances found a major chunk of this idealism. The celestial bodies in dialogue with the physical bodies negotiating the issues becomes the prime theme of this theatre. Therefore non-realistic being in the form of
zoomorphic figuring intrude into the realm of physical beings and again into
the realm of divine nature. Folk theatre is full of such narratives stemming out
of epic traditions such as Ramayanam, Mahabharatam and Bhagavatham.

The materialistic theatre basically revolves around the concept that the
matter precedes the idea. All realistic theatre owes its existence to these
principles. According to this philosophy, the depiction of human reality as it is,
so as to didactically advocate the audience of their reality. In other words,
human suffering and miseries be shed away but project them for what they
are so that the humans (audience) would strive for betterment. Most of the
western theatre especially of the 19th century which got influenced by Marxian
materialistic conception of historical determinism persuade the plays to project
the realities of class struggle, poverty, exploitation so on and so forth.

The idealistic theatre developed a grammar of its own based on
"infinite Semiosis" i.e., the process by which signs refer endlessly only to other
signs, with meaning constantly deferred in an infinite series of signs, without
any direct dependence on any object or referent" (Barthes 1974: 174).

The materialistic theatre to the idealistic theatre developed its grammar
on semiology (Saussure. 1966:16). This would show what constitutes sign
and what laws govern them. The sign is a physical object which has a signifier
either in a linguistic form or in "Onotomopia", which denote a meaning i.e., the
"signified".
Therefore, the materialistic theatre relied mostly on "sign-signifier-signified" sequences. However, what is interesting and common to both the idealistic and the materialistic theatre is that their play productions enter into two fundamental types of relationship. One is paradigmatic and other is syntagmatic. The paradigmatic is basically construed on paradigms, which consist of a vertical set of units, which have in common be it similarity or contrast. The syntagmatic is a contraction of relationship through horizontal arrangement into a signifying whole. Paradigmatic operations involve choosing while syntagmatic operations involve combined.

Thus the syntagmatic and paradigmatic units when used as a theatrical grammar culminate into Scenes or Acts. The way scenic continuum is achieved is through syntagmas. Therefore the syntagmas virtually denote the interplay of acting, movements, song, music, dialogue, set properties, sets, lights etc. The ways they are structured reflect the tone of the scene in particular and the play in general.

II.2. PRINCIPLES OF GRAMMAR IN THEATRE

The principles of grammar in theatre emerge basically at two levels. One is at the level of text and context and the other at the level of performer and audience. The text and context are virtually inanimate but becomes animated through the interactions of performer and audience. The following discussion brings out intricacies of the theatrical grammar drawing insights from the experiences of the east and west theatrical practitioners. (Gassner
This art of theatre, through its travel since unknown ages, developed into a complete medium of expression, involving several elements. This happened in both the western and the oriental cultures. Hence, the different genres of this art of theatre evolved where in the elements of grammar flow in, increase, multiply, accumulate and at times disappear and again reappear in a different role making it more lively, standing as symbols of the mind, thought, action of the human society. (Gassner 1951, Willet 1964, Sekhar 1977, Rangacharya 1971, Elam 1988, Murphy 1993)

The foremost treatises on the art of drama, poetics in the west and Natyasastra in India stand as the prime resources for delineating various elements in theatre.


The Greek theatre originating from the Dionyseous rituals gradually evolved into a complete structure, involving each of the above elements. Aristotle realises these 6 elements as the basis for the theatre to achieve "catharsis"¹ (Singal 1977: 53-54) among the audiences.
As times passed other elements like music and dance entered into the area of dramatic compositions. Though both of them were integral part of the Greek tragedies, could not be reported as special devices for achieving dramatic performance. The paradox, exodus, the choral odes apparently involved music and dance as a natural flow of performance originating from the dythrambic context.

The elements of music, dance, songs apart from the set design and costumes design the audio and the scenic decor continued in the west as and when required. So also the tendency continues in India since age-old times. Theatre is from rituals, theatre is from folks, theatre is from life and theatre is from science. It manifests itself in more than one form and advances its vocabulary. In a country whose culture embraces the entire human behaviour pattern and traits, the genre of theatre also is seen into multiplication. So the genre so also the vocabulary. However, it would be a difficult exercise to bring these genres into a single framework.

A broad classification that is accepted authentically is that of Bharatha, which says that Natya / Drama is of two major divisions. Lokadharmi / Representational and Natyadharmi / Presentational.

These are explained further as “if a play contains speech, activity, beings and states of the extraordinary kind and required acting with playful flourish of limbs and possess characterization of dance, and requires
conventional enunciation and is dependent on emotionally carried persons (lit characters) it is to be known as conventional (Natyadharmi).1

If anything used by (lit among) people appears (lit set frot) in a play (lit here) is endowed with a corporal form and speech the practice is (also) called conventional Natyadharmi.

"If a play depends on natural behaviour (in its character) and is simple and not artificial and (in its plot) professions and activities of the people and has (simple acting and) no playful flourish of limbs and depends on men and women of different types it is called realistic Lokadharmi" (Ghosh. 1950: 245-246).

In India Bharatha gave this classification an effective vocabulary for both the genres. In the west, the vocabulary grew through several conducts of political processes; several theoreticians emerged, and debated on the relationship of theatre genres and vocabulary.

In his consideration of art, Wagner sets down two broad divisions (Simon 1968: 288). "Art derived directly from man, and art as shaped by man from the shift of nature. In the first division he sets dance (or motion) tone and poetry as which man is himself the subject and agent of his own artistic treatment: in the second, architecture, sculpture, and painting in which man extends the hanging for artistic portrayal to the objects of surroundings, allied ministering nature"
Richard Wagner (1865) of Germany observes this issue of classification in identifying the vocabulary of theatre art in modern context. Commenting on the ideas of Wagner, Symon says, "Wagner points out the significant fact that from Aeschylus to Moliere, through Lope de Vega and Shakespeare, the great dramatic poet has always been himself an actor, or has written for a given company of actors. He points out how in Paris, where alone the stage has a measure of natural life: every genre has it theatre. Here then is the very foundation of the dramatic art, which is only realised by the complete interdependence of poet and actor". The poet forgetting himself as he creates his poetry in terms of living men and women, and the actor diverting himself of self in carrying out the intentions of poet (Ibid, 311).

However, the evolution of the vocabulary being the focal point it is observed that the European scholars and theoreticians approach from the point of view of the poets where as Indian theoreticians of ancient do from the point of spectators or audiences. It would be appropriate to mention Bharatha's suggestions on the vocabulary of theatre, where he places the 11 elements of Natya.

"Rasaa Bhavaa Hy abhinayaah Dhar To Vrithi Pnavrithay ah"

"Sidhihi Swarah Thathathodyam Ganam Rangasca Sangrah."²

Bharata and his following commentators continue to make the presentations of Natya, as a whole of these above said elements and gave a
clear understanding of the vocabulary of Indian theatres. The theoreticians of
the western theatre observed it passing through different meandering and
metamorphosis in which the vocabulary of theatre changed very rapidly.

Meyerhold’s Bio-mechanism, Stanislovsky’s Method acting, Bertolt
Brecht’s innovation of theory of alienation, Gerzy Grotowsky’s refusal of colour
and set design and his projection of theatre through only the actor’s energy,
paved way to bring in and throw out different components of vocabulary but
ultimately retained the mostly needed ones, the actors and the audiences.
The following figure is given to evaluate the grammar of theatric.

However, a clear insight of the total theatre can be proposed with the
culmination of various devices of the same for the evocation of fruitful
commonness between the audience and the artists. The major activity that
takes place before the audience is the enactment of the text by the actors.
This textual enactment blooms on the given stage with the help of both lively
and mechanical devices if needed. The inner elements that are demanded by
actor for the enactment are - The oral, speech, diction, recitation and singing.
The kinesis - use of space through movement, rhythmic movement, and the
cognitive inputs - facial expression postures and gestures. The external
elements are music, set design, lighting, costumes and make-up. These are
given in figure II.1.
However, these devices are put to use depending upon the genre of theatre, the style of presentation and various contexts. As a result the devices and the performance build up a harmonious relationship, maintaining the property of the grammar of theatre, as in the words of Keir Elam "It is clear that many of the syntactic and indexical function of gestures in our theatre are founded on those prevailing in society, whereby become recognisable and thus "expressive". Individual actors and directors will of course establish personal kinetic styles or idiolects. (Olivier and Eduardo de Fillippo or Meyerhold and Grotowski for example) just as certain generic constraints will influence such factors as timing or the mode of across stage movement (eg. The rules of performing farce). But it is difficult to identify general and stable kinetic sub codes in our theatre. Perhaps the closest one can come to formulating as general "over coding" rule with respect to the basic Kinseki system is to say that in performance selected characteristic feature of social movements are heightened or exaggerated. So as to increase their very 'sociability'. As Daniel N Stern puts it, "a good actor will probably exaggerate just that part of the entire pattern that has to highest communicative value (1973 120). The subject defining, attention drawing and intention stressing functions of kinetic markers are emphasized in order to maximise their ostensive potential. Indeed, the pejorative adjective 'Theatrical' is applied to anyone (eg. an ostentatious party goer) who demands attention by excessive gesture stress (Keir Elam. 1988: 77-78).
Whatever be the genre and style of theatre it is the creative principle that operates the grammar. "The mimetic dramatisations of the actors may more effectively form the vocabulary of theatre than the grandeur settings of a Naturalist and vice-versa, for the purpose of the event is to achieve the required effect and commonness, between the performer and audience". While exemplifying Shaw's Don Juan in Hell, John Grassner puts it as "Meaningless finally becomes the idea of presentational" staging as the paneccea for modern dramatic art. Unless the producer is prepared to make a Carnival out of every modern play, or unless the play wright has included narrator, choruses and soliloquies or other presentational element, the audience may well turn presentational production into a representational or realistic one (Gassner. 1956: 215-216).

Here the intentions of the play (or the Play Wright and other personal) form the prime sources of grammar. The other elements that creep in together in theatre orchestrate the vocabulary in tune with the text and the performers: which depends on which, is the question of operation of creative principles that establishes the grammar.

Brenda Murphy quoting Elia Kazan " A published play is often the record of a collaboration. The director's stage directions are incorporated, as are some of the contributions of others working on the show actors, business, designer's solutions and so on. The theatre is not an exclusively literary form. Although the play script is the essentially important element, after that is
finished, actors, designers, directors, technicians "write" the play together (Brenda Murphy. 1993: 362).

At this instance one can realise the transformation of text into spoken and theatrical in nature. The form of text into spoken in theatrical expression transformed invisibly invites other visual and kinetic elements. Though the genre and style establish the context, it is this harmonious blend of other elements that 'speak' and 'show'. Hence the context and the demands of the narrative i.e., a story, the images, and the word, the people and ideas, decide the grammar of theatre.

A play in its progression evolves into a complete form of theatre as a function of narrator. A narrative is performed and experienced whatever may be the content both by the audiences and the performers. The following definitions also enquire into this issue. "The key elements in Narrative are story, the abstract sequence of events, systematically related, the syntagmatic structure. Discourse is the text in which the story is manifested; the statement is a particular medium such as a novel, myth, lecture, film, conversation or whatever. Telling is the action, the action of narrating the communicating process that produces the story in discourse. No distinction is made here between telling and showing, as the same story may be counted or enacted or both" (Turner and Edward (ed.) 1986: 145).

Another important prime source of the grammar of theatre is the audience. The relation to the spatial and temporal terms of the context of
theatre drives the artistic crew to form a given language of theatre. As discussed earlier the function of the language of theatre is both showing and telling. Now at times to the demand of the context of theatre it also should speak and make the audiences speak which act of sharing makes the grammar enriched with more devices and vocabulary. Here a quotation of Brenda Murphy could be accounted. "To refine on this we should remember that plays have never been merely written but "wrought". The playwright may write every word of the published script, but the language of a play is not simply words. The language of the theatre is also form and color and movement and sound, a language that cannot be created by a playwright writing, or one artiste without the creative collaboration of others. The script merely records the stage language that results from this creative collaboration" (Brenda Murphy. 1993: 3).

When talked about the creative collaboration, it also includes audiences. Audience also becomes the prime source of the grammar of theatre. They are as important as a verb in a sentence. The theatrical grammar is incomplete without audience and their participation. Audience with their participation in terms of temporal and spatial values creates an effective vocabulary for the grammar of theatre. In some genres their participation may be as mere watching the actors performing but cannot be neglected for their involvement with the sympathetic and empathetic symptoms. Certain genres and styles of theatre invite only this kind of emotional involvement for eg. Realists and naturalists, since they demand to this extent, which brings out a commonness and only then the theatre is a success. Bharatha to this also
makes suggestions to the dramatists to allow the audience possessing certain qualifications and call them as Sahridaya audiences. "According to the "Natya Sastra" requires that the ideal spectator has been susceptibility and excellent judgement with ability to feel the emotions of characters as depicted by actors. He should be attentive, an expert in handling the four kinds of instruments, have knowledge of dresses, dialects, gestures and meters. He should be well versed in the sastras and arts and should be religious by temperament. Thus he should have been keen intelligence, capacity to examine and weigh the merits of performance and participate in the pleasures and sorrows depicted on stage" (Gupta. 1991: 97).

Stanislovsky, the Russian dramatist who was in the phase of realism was very much concerned for the audiences. As this school demands more attention and emotional involvement from two parts of the audiences to identify themselves with the character and situations performed, much care is taken, lest they would distract. All efforts were made to take care of audience's eyes and ears to focus on the actors and their environment. Eventually this kind of participation of the audiences controls the grammar and vocabulary of theatre. As a result care was taken in the set design, acting skills, usage of language, sound effects lighting effects were extensively and meticulously operated in the production. Since the purpose of realism was to give the illusion of "look like life", every device was explored and carefully presented to the satisfaction of the audiences. The involvement in the scenes and the identification with the characters went in hand with the vocabulary of the realistic theatre, by the audiences. Stanislovsky and Nemirovich
Danchenko wanted the spectator to forget that he was sitting in a theatre hall. They wanted him to participate in the actions as an eyewitness to an event and to look it as a helpless spectator (Ramarao. 1975: 44).

Hence, the audience forms to evolve a fruitful and meaningful vocabulary for the grammar. Here this concept of involvement and remaining as helpless spectators is the demand of the genre and context of theatre. No distinction can be traced whether the audience is here for an aesthetic experience or for an efficacious achievement. In structuring the vocabulary for the theatre grammar their participation and concern on the performance and the concern shown by the performance on the audiences evolve it to the tune and demands of the context.

In both the occasions and the contexts, all genres of the theatre the audience become another primary source for effective exploration of the vocabulary. This can be further realised by considering various experiments in theatre done in this angle. Indian traditions of performance have already established the vocabulary with the audience participation and involvement.

In the west it is being evolved by way of experimenting in different genres and contexts. "Erwin Piscator (1893-1966) wanted theatre to educate the audience and bringing awareness towards the political ideology. He being the communist wanted to make the audience to learn, used some techniques like the projection of moving pictures, conveyer belts cantilever bridges, roaming motor bikes, roaring machine guns etc., including animated cartoon
scenes and slide projectors. Now this context appeared like a classroom to the audiences and was delighted” (Ibid. 44). These devices apparently became the vocabulary for the theatre, only because of the concern he had towards the audience, which successfully enhanced the vocabulary.

Bertolt Brecht was an ardent follower of Erwin Piscator, even theorized this concept and came out with the theory of alienation, which means to detach the audiences from being involved in the rousing emotional scenes of the play. The process of stage production, the lights hanging up on the actors were visible for the audiences. He wanted the audience 'to think' and not 'to involve' emotionally. To achieve this he followed the same vocabulary as his master did.

"Brecht wanted the audience not to forsake the faculty of thinking in the theatre. The action on the stage should stimulate their minds, not their feelings. They should not identify themselves with a character on the stage. They should remain outside all the characters of the play in order to be able to judge them all. Then only would they be able to judge them all. Thus only would they be able to opine, evaluate and sit in judgment over the actions of their parallels that the actors impersonated on the stage. This would enable them not to repeat mistakes committed in the past. The spectators should not only differentiate good and bad, but should also think out what is bad and why. The spectator can achieve this only as an alien to the play or production" (Ibid. 144).
Bertolt Brecht also used songs only to break the continuity of action to achieve this effect of alienation, which he adopted from Indian theatre. Apart from songs he also adopted other devices and vocabulary of Indian theatre like half-curtain, dance and other gestural patterns and suggestive settings.

Here, an attempt is made to enquire into the evolving of vocabulary for the grammar of theatre and the role of the audiences whatever may be the purpose of the content that is passed, through a context. As discussed till this, it could be realised that among the basic elements that evolve the grammar of theatre, the audiences are the prime one. A quotation is placed here in support of this inquiry into vocabulary of grammar of theatre.

"Brecht and Meyerhold before him, worked to keep alive the tensions between these extremes. They wanted to move audiences back and forth moment to moment. The way Brecht's verfremdung works is to unexpectedly shift, mode, style, rhythm, perspective so that at the moment and place of change, when an emotional scene is abruptly halted or hold a scene suddenly becomes moving, the dramatist, director or performer (whoever is 'authoring' the moment) can insert her or his own 'statement' an ironic or telling comment that encourages the spectator to think about what's been seen and or felt. The performance structure is broken open by its anti structure and in that liminal space a direct communication, a potentially deep contact, connects author to the audience. Of all the experiments with theatrical structures over the past century this one is most likely to stick. In it resonances of medieval theatre as well as of many folk theatres existing now" (Ramarao. 1975: 143).
A combination of actor's performance and the audience's participation makes the grammar more effective and meaningful. Some genres and styles and context of the performance merely want the participation involving the actions of the play. The entire performance transforms into humane with a communion, which suits to that particular context and genre of theatre, and which technically enriching the grammar i.e., audience voluntarily and or involuntarily becoming the performers and the performers becoming audience. Such experiments also occurred and were responsible for theorising the concepts. One such example is of Okhlopkov, a Russian director.

"Okhlopkov brought actions into the very midst of the spectators in such a way that the spectators also reacted along with the actors. At the end of the performance, the actors, applauded their audience for latter's performance! This was what Okhlopkov wanted his theatre to be 'a meeting place' where the actor and the spectator must clasp hand in fraternity" (Ibid. 159).

The responsibility of the actors and spectators is more in defining and executing the vocabulary if they are vested with the job of substituting the other sources of vocabulary, like the makeup and costumes, lighting and sound and the structure of the grammar paving the way to another kind of genre and context of theatre.
Jezzy Grotowski in his interview with Eugenio Barba says "It is no mere coincidence that our own theatre laboratory has developed from theatre rich in resources in which plastic arts, lighting and music were constantly exploited into ascetic theatre in which the actors and audiences are all that is left. The other entire visual elements i.e., plastic etc., are constructed by means of the actors body, the acoustic and musical effects by his voice. This does not mean that we look down upon literature, but that we do not find in it the creative part of the theatre even though great literary works can no doubt, have a stimulating effect on this genesis. Since our theatre consists only of actors and audience we make special demands on both parties. Even though we cannot educate the audience not systematically, at least we can educate the actor" (Barba. 1978: 31).

The spirit of the content should be meaningfully conveyed. The purpose of performance has to be achieved. The limitations and the sources have to be realised and explored to execute the vocabulary. The sources control the grammar and project the meaning and an experience is drawn. Irrespective of the context an activity of theatre releases the images and its world in a shared atmosphere. The present inquiry of the basic vocabulary of theatre derives certain questions. Grotowski in his interview with Eugenio Barba says, "Can the theatre exist without costumes and sets? Yes it can. Can it exist without music to accompany the plot? Yes, Can it exist without lighting effects? Of course. And without a text? Yes: the history of theatre confirms this. In the evolution of the theatrical art the text was one of the last elements to be added. If we place some people on a stage with a scenario
they themselves have put together and let them provide their parts as in the Commedia-del-arte, the performance will be equally good even if the words are not articulated, but simply muttered. But can the theatre exist without actors? I know of no example of this. One could mention the puppet show. Even here, however an actor is to be found behind the scenes, although of another kind. Can theatre exist without an audience? At least one spectator is needed to make it a performance. So we are left with the actor and the spectator" (Ibid. 32).

As discussed earlier an attempt is being made to identify the prime sources of theatre that create the vocabulary and the grammar. After having hitherto realised the prime sources of Text, Actor and Audiences it is the role of context / space when and where the actual theatrical event happens.

Regardless of the genre and context/space, it is the actor’s responsibility to build a contact among themselves and with the audiences by the power of their acting skills for which 'a space' is inevitable. "The Space" here used in terms of its physical dimensions is the "Acting area" used by the actors and the area used by the audience. The atmosphere of the performance is shared by both the audience, and the actors both in terms of time and space i.e., the context. This sharing experience as a result brings out the transformation which is discussed already earlier i.e., the actors becoming the spectators and the spectators becoming the actors, ultimately building an atmosphere of performance - a theatrical event.
Now, the actor in relation to the space given, if vested with the responsibility of charging the contact, substituting the other elements like music, lighting, stage decor etc., the vocabulary evolves with the righteous exploration of acting skills. Actor will become everything that could have been communicated with the help of other elements of sources both by artificial and natural devices of light and sound, line, colour, mass and texture, apart from those things that could be done only through acting skills.

Here Jerzy Grotowsky’s experimentation with actors could be accounted. "The actor who undertakes an act of self penetration, who reveals himself the most painful, that which is not intended for the eyes of the world - must be able to manifest the least impulse. He must be able to express through sound and movement, those impulses, which waver, on the borderline between dream and reality. In short, he must be able to construct his own psycho-analytic language of sounds and gestures in the same way that a great poet creates his own language words" (Ibid. 35).

Here one can find the transformation of the actor as a poet, as the musician, as a choreographer, as a conductor of the orchestra as a dancer and so on. In evolving vocabulary in this situation of theatre the actor appears to be as a crystal.

In the words of Janne Risum “Acting is like a crystal with many surfaces. So is our perception of acting. So are our ideas about it”. Artaud wrote in 1925 “An actor is seen as if through crystals. Inspiration in stages.
One must not let in too much literature" And Decroux in 1962: "one composes by superimposing crystals of space". A performance leaves an inner movie in the memory of every spectator. In our inner movies, we may each see quite distinct sequences of physical actions, which we have especially noticed - may be some personal reason that we don't even recognise. An actor moves across the floor, turns, makes a gesture, dances, speaks, stops” (Janne Risum. 1996: 345).

The actors and the audiences with a spirit of sharing the experience of a theatrical event have to assemble "somewhere" i.e., "The space" which transforms into a performative space, apparently of a context.

The usual play houses and auditoriums with their structural component guide both the groups. There will be another kind of space where the usual performances take place outside the usual play houses for e.g., the temple yards, street corners and village squares.

There is still another category of space which is not usually meant for theatrical events, but being adopted for a theatrical event i.e., staging of plays and performances in those existing structures of buildings and landscapes. This is a broader categorization of the space in general, which controls the entire environment into the atmosphere of theatrical experience by structuring the needed vocabulary of theatre.
In all those categories the relationship between the actor and space emerges into a form sharing the images and the meanings in which process the grammar of theatre takes its structure.

The actor's role in establishing the given space in the presence of the audiences, is fulfilled only through his channelising the energy maintaining the contact with the audiences and with the content he is to convey, making a meaningful atmosphere of theatre. John Gassner talks about the role of the actor in the given space. In his words, "we may present the problem in the form of questions and answers: Does the actor need thoroughly stimulated environment in order to perform effectively? Experience in the theatre dictates an answer in negative. The good actor can imagine whatever environment is needed for his playing. He does so, in fact, whenever he rehearses without scenery. Just as he does not need a cup and saucer and hot water in order to pretend that he is drinking tea, he does not need an exactly reproduced living room in order to conduct himself as though he were in a parlor" (Gassner. 1956: 56).

The actors and the audiences do create an imaginative world in a given space and achieve an experience, suiting to the demands of the space, content and form with their own vocabulary. Here lies the relationship among the basic elements of sources that create the vocabulary for the grammar of theatre. In the words of John Gassner "The actor himself can establish environment for the spectator. A sense of place at the Globe was conveyed, at least to some degree, by the level (upper or lower) upon which the action
was performed and the illusion of place as no doubt furthered by the use of some stage properties such as seats, thrones, heraldic banners, and other hangings. But a sense of environment, in the final analysis could be convincingly conveyed only by the actor-by the way he related himself to stage areas, properties, other actors, and the audiences" (Ibid. 60).

It could be concluded that the basic function of creating vocabulary for the theatre as discussed till this point is vested on four elements or sources. They are the Text, the Actor, the Space and the Audience. The vocabulary grows, pursued and presented to the ultimate goal of an experience shared by all the participants to the demands of the genre, style, form, content and the context by space. Out of the discussion made, the prime sources that create the grammar of theatre are identified are thus:

- The actors and their acting skills.
- The Text - written or improvised or drawn by oral tradition.
- The Space - given or found suiting to the context.
- The audiences and their participation.

To surmise from the above discussion, the theatre grammar is basically constructed on four major elements with all their nuances. The combination of these units on one hand and on the other sub-units within each unit forms the grammar of theatre. Each combination produces a particular form of theatre. For instance the text predominates and prompts the performance; the drama emerges as the grammar of the theatre. All structural features of the drama
therefore dominate the performance. The actor’s skills bound to follow the character and therefore tie up the actor to the text. The Shakespearean plays are the best examples for the "Drama" based plays. The audience refuses to see anything beyond drama. They always judge the actor only in relation to the playwright's expectations of the actor. In other words it is Shakespeare who predominates than the actor who portrays the character. Taking this logistics into consideration, grammar of theatre has to be seen in terms of the compositions of these units and their relational context. In the case of folk performance the hierarchicing of the units shuffles because of the fact of the very structure of performance which is based on a shared oral text of the performances and audiences.

This distinguished feature, make the narrative forms of the folk theatre such as Oggu Katha warrants a grammar of its own. It is the grammar of the audience and the performers, which forms the basis for the interaction of the units in the theatrical grammar. Therefore to understand that grammar, the cultural milieu of the community which owns the text and shares the enactment is essential, to be understood. Therefore in the following chapter cultural milieu of Oggu Katha is discussed.
NOTES

1. Catharsis: - Butcher refers to a passage in the Poetics, which, according to him, is the key to the meaning of catharsis in the Poetics. The relevant portion of that passage is as follows: For feelings such as pity and fear or again enthusiasm, exist very strongly in some souls, and have more or less influence over all. Some persons fall into a religious frenzy whom we see as a result of the scared melodies - restored as though they had found healing and purgation. Those who are influenced by pity or fear, and every emotional nature, must have a like experience, and others in so far as each is susceptibility to such emotions, and all are in a manner purged and their souls lightened and delighted. The result of catharsis is thus according to Aristotle himself a state of emotional health. By propounding this theory of catharsis, Aristotle has advanced a strong plea for tragedy.

2. In reply to the queries raised by sages, Bharatha stated that Natyaveda Sangrahaha or the essence of Natyasastra in its eleven aspects in one stanza (Chapter-IV).

"Rasaabhavaahyabhinayah Dharmi vrithi pravrittayah |
Sidhihi Swarah Thathathodyam Ganam Rangasca Sangrahaha" ||
They are rasa, bhava or emotion abhinaya or histrionic expression (acting, dharmi or school of acting, vrithi or mode of expression, pravritti or regional identity, sidhi of success of production, svara or musical note.)