CHAPTER IV

A BRIEF SURVEY OF FOLK-TRADITIONAL FORMS OF THE U.S.S.R. IN PRE AND POST-REVOLUTIONARY PERIODS WITH SPECIAL REFERENCE TO THE GIPSEY-THEATRE.

(a) Folk Theatre in the U.S.S.R before the Revolution with a special study in the theatre of the Gypsy performers.

Before the Russian Revolution, the condition of the folk-actors i.e. the Gypseys, the SKOMOROKHIS, THE BAKAHARIS, was very low, socially as well economically.

1 The Gypseys, the SKOMOROKHIS and the BAKAHARIS were the professional mourners and professional buffoons, who performed in the rituals of wedding as professional dancers, choral singers, performed

1 Russian Folklore, by Sokolov, Y.M. P. 499
mimicry and pantomimes. They were experts at story telling, rope-walking, and at performing rhythmic kinetic patterns.

These folk-performers were condemned, both by the CZARS as well by the church as Pagans and their instruments were regarded as the vessels of the satan.

These performers were condemned because they were the exponents of the interests of the toiling peasants and expressed a very sharp protest against the repressions of the people by the feudalists and by the church."

Before revolution, in the Turkish-

2 The Gypsies, by Yule, J. P. 69.
3 Russian Folklore by Sokolov, Y.M. P 507
highlands, these wandering Gypsies along with the bands of Slav folk performers sung, danced and enacted the deeds of PARIOD GAGIK.

In AZERBAIJAN, they performed in the Turkish and ARMENIAN Theatre as Jesters and Rope-dancers, and there are references of these folk-actors' performing the magic and acrobatic tricks with their animals in the BLOTTO-BAZAAR, in KIRGLIZIA AND IN THE DRINKS' Market of TASHKENT.

In SURUYAT-BAZAAR of the MONGOLIAN Republics, they performed with their intruments, SHOOR, TOP-SHRUG, KKIHI and enacted their famous plots regarding the KIKLIA the BARD, fairy tales, stories of stealing the horses, the pastoral folk-lore of REVIZON and stories of the prince and the pauper'.

In TURKMENISTAN, the people's

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4 Popular Drama, by N.E. Onchukov, P. 15.
5 The Task of the Popular Theatre and its Past in Russia, by Vladimir, Fillipov, P. 118.
Institute used the Gypseys folk-dance steps, their story telling techniques were imitated by the ARCTIC PEOPLE IN THE NANITAS PENINSULA, at the North of PECHORA RIVER, in the West of the URAL, in the East of Siberia. In the ARCTIC Regions they performed in the puppet and the peep shows connected with the KIERVAN Theological Academy'.

The EMPRESS ANNA, (1730-1740), the niece of the PYOTOR, allowed their performance in the royal courts, but the Gypseys - were not allowed to stick to one place and were condemned or exiled as criminals and thieves with low morals. These performers were poor wanderers, ill treated both by the people and by the authorities.

On the other hand, the performers, who belonged to the IMPERIAL Theatre, enjoyed

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"Popular Drama, by N.E. Onchukov, P. 18."
a very high social status. They were trained by the GERMAN, the FRENCH, and the Italian dancers, musicians set designers and directors. The young boys and young girls of the Royal class were given training as well salary. Their yearly budget was fixed. Special plays were arranged in the Red-SQUARE, for the middle class people, to establish the position of the CZAR PYOTOR I, who died in 1725.

The provincial and local companies and the groups of amateur actors had to pay a heavy amount of tax and censorship was imposed on them. The folk actors - the Gypsies, the BAKAHARIS and the SKOMOROKHIS were the worst hit people - socially as well economically. They were regarded as outcasts and as vagabonds. They performed and constantly moved from one place to another and, received a very meagre amount as their
(PART B)

(1) Folk-Theatre forms of the U.S.S.R. after the Revolution.

(2) New experiments and changes brought in the traditional forms with a special reference to the gipsy performers, after the Revolution.

The October Revolution of Russia was a political, social and eventually a cultural Revolution.

(WHY-WAS-IT-A-CULTURAL-REVOLUTION?)

It was a cultural-revolution, because the entire concept related to the origin, development, purpose and presentation of livelihood.
Theatrical Arts, its appreciation and its relation to the directors, to space, to the spectators, to society had undergone a drastic change.  

THE NEW THEATRE CATEGORIZED AS "LABOUR":

Like Every form of work, New-Theatre was categorized as labour, in which human energies were involved. This Theatre had to assimilate itself creatively, the aesthetic, the ethical and the ideological values, by being in contact with reality and then, by creatively interpreting this reality. In Theatre, this was possible, if the directors, the playwrights, and the actors, themselves entered into the very-essence of reality and into people's life.

If, the playwright's the actors'

and the director's enquiries were not limited to the surface level. In the new Theatre, whatever was projected, had to be the outcome of an actor's perception of the most complex aspects of human spirit, imagination, memories and the subconscious and not merely a projection of people's opinions, their feelings and their mundane experience. In the Radical Theatre, this process was called,\(^8\) the process of transformation of the "artistic activity" into a genuine creative activity. The new Theatre, was not merely to imitate life, but to represent life by going beyond the simple and the unimaginative.

THE RADICAL THEATRE AS A COLLECTIVE CREATIVE WORK:

The Radical Theatre of Russia linked itself to the Revolutionary process

\(^8\) History of the Russian Theatre by Vsevolozhskii, V. P. 229
and to the Revolutionary struggle. The entire Theatrical process based itself on the indivisible union of talents and environment, had to be loyal to the interests of people and had to show its bond to life. By showing life as action, as creativity, as progressing and as moving forward, the New Theatre showed the triumph of working masses in creating a new society and not merely as an experience of the CLASS-STRUGGLE.

In the Radical Theatre, the stress was laid on showing the development of an individual through, "Collective creative-work".

The New Theatre could be called a, "CONTEMPORARY-THEATRE", only if it showed, through contents and projection, MASES,

10 Popular Drama, by Onchukov, N.E. P. 16.
as the creator of their own values. If it projected a system where advanced moral standards emerged through, "Collective working" and by projection of newly formed human relations."

The New Theatre, as an outcome of the cultural Revolution, had to be full of progressive ideas. The new Theatre had to perform a, 'productive', and - socially relevant role, from which the spectators could gain a spiritual sustenance. The purpose was to turn the spectators into volunteers and, "active workers" in the development of all that was human, constructive and progressive, in the new regime.

11 The New-Theatre, had to combine in itself a number of functions, creative, 

aesthetic educative, ideological and, also, to project the, 'World outlook'.

This Theatre, had to enhance harmonious development of people. The Theatre was required to give a direct treatment to all the contemporary and political problems by incorporating these problems into the Artistic fabric of the Theatrical - pattern.

THE NEW THEATRE AND ITS LINK WITH POLITICS:

The New Theatre of Russia as a part of the cultural revolution had emerged, out of its deep link with politics. The Bolsheviks believed, that politics exercised a fruitful influence in the development of Art, and that theatrical art if guided by politics would reflect truthfully the

12 The Popular Drama, by Vinogrodo, N.N. P. 140.
The Regime, found in the folk and literary theatre of Russia, a very popular and intense mass media, with a tremendous mass appeal. But Theatre, as it existed, inform and content, could not deliver the message of the Regime. It had to undergo a drastic change in its contents form, way of presentation, training and actor's relationship with space, co-actors and spectators, and had to expand, grow and develop continuously to bring in itself a new strength, by linking itself to the process of Revolutionary transformation, which would continuously open new, artistic, spiritual and creative spheres.

The project all this, the New
Theatre, was required to explore a new and communicative language - not merely reduced to words, - but a language with depth; which could leave an everlasting effect on the spectators.

The Revolution of Russia was the greatest cultural revolution of the world, which brought radical changes in people's opinions, tastes, ideas, ethical code, in the inner feelings and ideas.

The changes were to be brought in the attitudes of people towards money, morality, work, daily adjustments, Labour, appreciation of creative work, aesthetic values; in their social and cultural set up and in their practical behaviour.

The Bolsheviks had an upheavel task before them for educating people,
for translating their ideologies into practice, and for teaching people that the Regime's ideological values, if put into practice, would lead to the only possible way of life, where human growth was possible.

To make the Radical Theatre serve this purpose, the Regime came forward to provide a tremendous 'State patronage, to all its performers.

**THE STATE PATRONAGE:**

The foremost measure taken by the regime was the, "Nationalization of Theatre", according to the policies of which, all performers were provided with an equal economic sustenance and an equal social status. Censorship and taxes were abolished.

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13 The empire of the Russian Theatre by Slonim, Marc P. 17.
The folk - performers, the Gipseys, the SKOMOROKHIS and the BAKAHRIS, who had been till, the Revolution, regarded as wanderers and criminals, were given along with the amateur and professionals, full time jobs, well furnished houses, Rehersal rooms, costumes, well drafted scripts, free board and lodging when they performed away from their living places, means of conveyance and even (SLEDGES) were arranged for them, when they performed in the farthest regions of siberia.

The heavy expanses for the huge spectacles, pageants and carnivals, along with the heavy machines, et designes, technicans, tools, lighting-equipements, were borne by the state. Shows with fee tickets for the peasants, workers, for the Red-army, mine-workers, collective-farm workers were arranged by the Unions.
To explore the New language for the New-Theatre, directors and actors were sent to other countries for learning new techniques of acting. The experiments caused very heavy expenses and the directors were provided with every facility to carry on with their experiments and workshops.

Meetings between the performers, playwrights, technicians, and members of the unions of Theatrical activities, were held frequently, to discuss the scripts, the (LOCLES) and modes of presentation of the plays.

In the light of the drastic changes brought in by the political/cultural Revolution, and the state patronage extended by the Regime; the project intends discussing in the next chapter, whether, after Independence,
under the changed social and political context, any radical change occurred in the living conditions of the folk-performers of this region i.e. the folk performers of the Panjab.

The project also, intends knowing, as a comparative study, whether the folk traditional forms of the Panjab represented the real problems of the masses or projected an-analytical interpretation of the life of people in relation to their daily work, day to day living, their relationship with society, with the state and its political policies, their struggles and sufferings, during and after the independence, as was done by the Radical Theatre of Russia.

TRAINING OF TRADITIONAL ACTORS:

The Traditional performers, the
The SKOMOROKHIS AND THE BAKAHAARIS, learnt the modern techniques of acting, as performers in the New or the Experimental Theatre of Russia.

The New Theatre of Russia had to be a very communicative Theatre, for which the playwrights, the directors, the actors explored infinitely a new language, which would not only be restricted to words or to a spoken language.

The directors of the New Theatre through discoveries, explorations and experiments, searched for this new-language, to communicate most intensely and deeply with the new audience.

"PURPOSE OF THE EXPERIMENTALISTS FOR FINDING A NEW LANGUAGE:

The Experimentalist's purpose
waas to project through theatre humanity, always in action, in openness, and always progressing.

The entire process of the experimentalists was characterized by a spirit of exploration, searching, examining, discovering, ever progressive and ever a-new, ultimately, to create amongst the actors and the spectators an awareness, that they were on their way—always progressing and going ahead.

The experimentalists believed, that all actors, the gipseys, the SKOMOROKHIS AND BAKAHARIS, ALONG WITH THE AMATEUR AND THE PROFESSIONALS, NEEDED TRAINING. This training was needed because the actors were to show through kinetic patterns— an irreducible element of the process of life. As actor's body was the most communicative
medea, the first and the foremost requirement was to prepare the body, through physical efforts, by "Taming the body", to such an extent that no single false reaction would be given by any part of the body. Through training and exercises, they wanted to prepare the body of the actors to such an extent that the whole body would give an idea of thinking and not to let the suppleness of the body be hindered by any intellectual speculations.

The body was to be prepared to accept any challenge physical exercises were seen in relativity of their presentation, to give an idea of harmony, to enable the actors to have trust in themselves, to make them, achieve a sense of evolution in space.

The purpose of improvisational

14 Grotowski's Laboratory by Burzynski, Tadeusz and Osinski, Zbigniew, P. 108.
15 Grotowski's Laboratory by Burzynski, Tadeusz and Osinski, Zbigniew P. 36.
exercises was to encourage the actors to build something together, through contacts where false conventions, pretence, fear, and self-interests were all abandoned.

The experimentalists also wanted to throw a challenge - that an actor sets himself and indirectly at the spectators to arouse the spectator's spontaneous reaction as well their gradual participation. The purpose of the experimentalists was to bring people together, to integrate them, to make an understanding communicable between co-actors and spectators-leading to an inter human contacts, beyond the routine of professionalism, to promote universal communication, beyond space and time". The Experimentalists wanted to diminish the isolation and alienation, caused by the capitalist society. In other

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16 Exit from Theatre, Away from Theatre, by Buruzynski, Tadeusz P. 110.
words, the experimentalists wanted to discourage divisions between actors, spectators and a course of their action and endeavour to find man in relation to man, and man in relation to the tangible world; thus making theatre a most humanizing of, arts.

This theatre was not merely an imitation,, but, "representation of life, where actors would make public confessions - bringing out their inner genuine process.'

Their purpose was a release from one sided attitude and re-vitalization of many spheres of life, individual and social, leading to empathy, sincerity directness and controlled impulses.

The experimentalists wanted to create such actor/space/spectator/relationship

17  The university of Explorations, of the Theatre of Nations 1975 by Buruzynski, Tadeusz P. 131.
where the spectators and the actor should undergo a creative process and creative sensibility; which encouraged an inter-human spontaneous contact, much deeper than is possible through verbal contacts.

Through Theatre, the directors of the experimental Theatre, had to project life in the profoundest of meaning like a collective Ritual.

The experimentalists were more or less going back to Rituals, in which the bond between the actors and the spectators would be a mot communicative inner human contact.

To develop the suppleness of body and to sharpen the reflexes, acrobatics, fencing, gymnastics, mimicry pantomimes

\(^{18}\) The University of Explorations of the Theatre of Nations 1975, Away from Theatre by Burzynski, Tadeusz Grotowski's Laboratory. p. 136.
running, somersaults, Rope-walking, Jugglery, magic and circus feats, calculative movements all were undertaken as a part of the physical effort and physical exercises.

Here the project tends to analyse how the performers of the traditional forms adapted themselves to the new techniques of modern acting and how they reacted to the changed space/Actor/Spectator relationships, because traditional forms have their own grammar which the traditional directors follow while training their actors, during rehearsals and while performing. Their relationship to the space and spectators is different than that of the experimentalists; and they have a different relationship with the set-designs, which are prepared by the set designers of the traditional performance with a different ideology.

In the light of an analytical
study of the basic differences in the modes of presentations and modes of training of these two theatrical trends i.e. the traditional and the experimental, the project intends knowing, after distinguishing between these two modes, how did the Gypsies, the BAKAHARIZ, AND THE SKOMOROKHIS benefitted from the new techniques and how far the experimentalists learnt from the traditional forms: and then to study in the light of this analysis, how far the experimentalists and traditional performers of this region can co-join to make theatre more communicative.

TRADITIONAL AND EXPERIMENTAL MODES OF TRAINING THE ACTORS:

LEARNING BY ACQUISITION:

Traditional Theatre has its own grammar in which one of the methods of teaching is through acquisition, by
manipulation, imitation, repetition, synchronization of the dialogues with the gestures, and by observation.

LEARNERS ARE PASSIVE RECEIVERS:

19 In traditional modes of learning pupils are the passive receivers; while performance texts are passed from one generation to another; texts are oral or written and the Libraries are the actors' bodies.

EXPERIMENTS ARE RESERVED FOR THE MOST LEARNED:

In traditional modes, a specific performance is made ready for the audience, while experiments are reserved for the most experienced and the learned.

20 Rehersals are not conducted

20 Restoration of Behaviour by Schechner, Richard from the Avant Garde to Ramlila, P. 216.
to find out something new, though performance can be flexible, rehearsals are a matter of transmitting a already known performance text

In traditional modes, vigorous physical exercises are for the "breaking down - phase, and the total impact of the traditional theatre is like the Rituals, where long strips of behaviour are restored, giving the impression of continuity - Stasis and traditions - where everything is recognizable.

SPACE/ACTOR/SPECTATOR RELATIONSHIP IN THE TRADITIONAL PERFORMANCE:

PERFORMANCE IN A PROSCENIUM THEATRE:

In a traditional performance, Theatre space is more a matter of how one

21 Environmental Theatre, the Performative Circumstances, from the Avant garde to Ramlila, by P. 81.
ends up using the space. An event on the space is a complete statement of what the event is: and whatever is visible on the stage is a fraction of the total area and volume of the entire space.

In a closed auditorium the audience is almost excluded from any kind of participation in the action. Even their watching is ignored; whatever they feel, that is hard for them to physicalize and to express their feelings.

The spectators have their reactions, but they express themselves in a limited way.

There is not much reciprocacy between the audience and the performers.

In a proscenium theatre the audience can see the performers but the spectators
cannot see each other, nor the performers can feel the feedback from the audience.

A continuous, subtle, fluid pervasive and unconscious flow is missing.

The technical, experimental, spectator behaviour are masked in an orthodox Theatre. They miss a rapid alternations of empathy and distance: though an aesthetic distance is maintained.

PERFORMANCE IN THE OPEN SPACE:

When the traditional performers, like the Gypeys, perform in the open space they are SURROUNDED BYH THE SPECTATORS FRROM

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22 Performative Circumstances, from the Avant Garde to Ramlila by Schechner, Richard P., 68.
ALL SIDES AND HAVE A DIRECT AND INFORMAL relationship with the audience and the reactions of the audience provide an instant stimulii to the performers, the actors cannot move in between the space which is meant for the audience; nor do they take their entires from the audience.

The spectators donot share anything amongst themselves while the performance is going on.

The spectators are, most of the time, involved in the tricks of the actors and their witty dialogues, and performers' relationship is direct in open spaces. Though in some of the traditional performance like the Ram Lila, the spectators are seen moving out of their sitting places or talking amongst themselve when something being performed
do not hold their interests or attention. But, here too, every space is not functional and the distance between the actors and the performers is maintained.

SET-DESIGNES IN A PROSCENIUM THEATRE:

Set designs are two-dimensional i.e. they are more ornamental than instrumental, the set designer is more concerned how the set looks than how it works i.e. the functional value of the set designs is ignored.

IN the traditional/orthodox Theatre, the separate entries and exists for the performers, and the audience, causes an aesthetic and class consciousness.

The traditional performers follow their stage conventions, conventional costumes and make-up.

Each traditional form has its
own systematic way of unfolding itself.

EXPERIMENTAL/MODERN THEATRE AND MODES OF TRAINING THE ACTORS:

LEARNING THROUGH EXPLORING IN EHERSABS:

23 "The experimentalist have a generative/grammer", mode of training in which, Rehersals are a way of finding a new-text. Rehersals are explorations that lead to a fixed score during the performance.

Here, the grammer of technique is used to, discover items, which can be performed.

That which is already known in the direct acquisition traditional method is discovered or invented and the entire

performance develops out of Rehersals.

Here the Rehersals are a Research process for unfolding and discovering, what the performance shall be like.

**SEPARATION BETWEEN WRITTEN AND PERFORMANCE TEXT:**

The invention of the New-text is arrived at in Rehersals, throughh discovery.

In this technique, a set of basic exercises leads to a radicaal separation between the written text and the performance text.

The written text is preserved separately from the performance text.

There is a separation between
training and rehearsals. Training is generalized in the sense that techniques are learned that can be applied to any number of performance.

The performers are encouraged to discover and to explore through exercises and improvisations, right from the beginning.

Exercises stimulate creativity and are a means for discovering new materials and new patterns.

Exercises are useful as they function as vessels - that contain and channel energies, which are repressed or redirected.

EXPANSION OF THE RANGE OF ACTORS' THINKING PROCESS:

In experimental techniques the stress remains on expanding the range of
actors' thinking and they are led towards the domain where rhythmicity over all kinds of space/time orderings is taught and the performers learn the multiple channels of communications, which demand rehearsals, stopping, repeatings, talking the actions up — in the middle, playing around with it and are made aware about the creativeability which supports and delights in contradictory paradoxical propositions i.e. they are in favour of a theatre based on imagination and experience/true or not true.

FLOW AND REFLEXIVITY PROCESS:

The actors in the experimental theatre are exposed to the alternations of flow and reflexivity, which is regarded


as a most theatrical way of doing things, in which sometimes the actors are in it and sometimes they are out of it, watching themselves.

DEVELOPMENT OF ROLES:

In an experimental performance the performers develop their own roles through testing moves, and arrangements, where one concrete solution leads to another, and performers' impulses and productions' image meet, so that they may lead to development of idiosyncratic, divergent or contradictory interpretations, the accepted actions are repeated again and again.

FOLLOWING THE RITUAL PROCESS:

The trend of the experimentalists is to go back to the Rituals - where the Ritual process of initiation, separation, reintegration and creatively performed on
human mind and human body – where the actor get an 26 "altogether changed my life experience – leading to deeply felt inner contact with fellow actors and spectators – to an extent that display is at the level of inner feelings".

In the experimental/creative innovative Theatre, 'relatively short strips of behaviour are used, re-arranged and the whole thing looks anew. The sense of change in experiments may be real but is illusory at the basic/structural level'. 27

LEARNING THROUGH ALPHABERT/GRAMMER METHOD:

In the Alphabet/grammer method students or actors learn how to use their mind/bodies in order to invent the particular

26 Grotowski's Laboratory, "Special Project, by Burzynski, Tadeusz, Osinski, Zbigniew, P. 124.
gestures that will be used in this or in that production.

The actors pant, not so that they may be able to opant in the performance but to strengthen their diaphragm, to get in touch with different ways of voice and resonance, control of breath, to learn to build a character and evoke genuine emotions, and deal with the fellow actors and to effectively feign them on the stage.

THE SPACE/ACTOR/SPECTATOR RELATIONSHIP IN THE EXPERIMENTAL/MODERN THEATRE:

The experimentalists', space actor relationship is related to body space, space - sense and space - field. Here, theatre space is not a matter of how one ends up using a space; but space/Actor relationship is more of an attitude i.e. starting with all the space there is an then deciding
what to use and what not to use and how to use it.

ALL SPACE IS FUNCTIONAL:

The space created by the experimentalists is a functional space, where the space is shared by the performers and the spectators.

THE GLOBAL SPACE:

Here the space action and the text develop together\(^{28}\), a theatre, where the event, the performer, the director and the audience interacts in a space.

It is, in other words,\(^{29}\) a global space, a microcosm, with flow and contact, a space where spectators can see each other.

\(^{28}\) Environmental Theatre, Performative Circumstances, From the Avant garde to Ramlila, by Schechner, R. P. 79,

\(^{29}\) Environmental Theatre, by Schechner, R. P. 79.
performers can see the spectators and the spectators can, while observing, be alone, be together, and be with a fairly large group of people.

NO SPACE IS UNFUNCTIONAL:

Since every space is functional: the designer-takes into account space-sense and the space field and for each production the whole space is designed. A reciprocacity develops between the space and the idea, movement and characterization.

The performers are included in all phases of planning and building; the whole environment, which includes the space, the actor, the spectators, evolve with the play.

Here the fullness of space the endless ways a space can be used, transformed, articulated and animated is the source of
experimental theatre.

All the spaces are actively involved in all aspects of the performance. There is neither a dead space nor any end to space.

USAGE OF SPACE LIKE A RITUAL CONGREGGATION:

The actors are not separated from the performers and like a Ritual congregation are a part of the performance/Ritual process.

The performers get a feed-back from the spectators and they are provoked to participate sometimes this participation is spontaneous. Audience is contacted through work and by the presence of the actors and the performance is for a cross-section of society.

CLOSE CONTACT BETWEEN THE PERFORMERS AND THE SPECTATORS:
To experiment with the whole range of the performance means getting to doing, going from, to have a performance, and an audience conscious of and participating in the whole range which is an opening not only in the rehearsals but even in the pre-show notes, WARM-UPS and past show discussions and even parties to the audience. The audience is involved at every level, at the same time, professional standards are maintained.

The group members find the performance liberating, being free from restraint, that comes, when the audience listens closely, the actors go as far as physicalizing their roles, playing words as sounds, than cognitic speech.

Spectators, in the experimental space - designs, feel free to talk and pay
attention to what interest them. These experiments are regarded as a socio-psycho-analysis, translated into theatrical terms and space is where personal and the public intersects.

THE SET-DESIGNERS:

The set – designing is three dimensional; and the set designer is more concerned about the functional value of the set i.e. how it works, is kept in view while designing and every thing must work without the fear of spoiling the set or breaking anything.

NO DISTINCTION BETWEEN THE HOUSE AND THE STAGE:

The experimentalists encourage entries of the actors and the performers from the same door; what ever is at the
back stage is open to people's eyes. There is hardly any distinction between the backstage and the on stage, the house and the stage, stage door and the theatre door.

The performers are not presented as the magic people but as people who pay the story.

The audience even shares the reactions, makes suggestions and help test the production as it develops. The spectator is a part of the process from its most formative stage. For an experimentalist, Theatre is not only to make actors express themselves, but also to educate, to change the order of society and to entertain, as well.

A DRAMATIC DIFFERENCE BETWEEN THE TRADITIONAL AND THE EXPERIMENTAL MODES OF LEARNING AND PERFORMING:

The project finds a drastic
distinction in the methods of training, the purpose of exercises, rehearsals, performance and the space/Actor/spectator/relationship, between the Traditional exponents and the Experimentalists.

In Russia, the experimentalists, combined their traditional techniques and the experimental techniques.

In Russia, after the Revolution in the Radical Theatre the traditional performers were trained both in the generative/grammar method and the alphabet/grammar methods, and were exposed to the innovative space/Actor/Spectator relationships where every space was functional and spectators were not the dumb observers, but well aware of what was happening off the stage and a part of the entire rehearsal process.
The gypsies were given training the alphabet/grammar method and were encouraged to participate in the entire improvisational process, where a new performance-text developed independent of the written text, where actors have to be innovative and learn to develop characterization and to develop better communication with the co-actors and the spectators. Now they had to learn a process in which theatre was taking the shape for a better communicative humanizing purpose—besides being educative and entertaining.

THE PLAYS, IN WHICH BOTH THE MODES WERE COMBINED:

In the plays All about you, by Afinogenove, "A wedding in the Camp," "The Gipsy Girl", LIFE ON WHEELS", "PHAOAH’s TRIBE, BETWEEN FIRES", ON DNIESTER'S BANKS, "STEPHEN RAZIN, OLD TIMES in GDOV" YERMARK,
"The Sea is ours, steering a steady course, Miran Dolina" The Dawan, The Forest, Give us Europe, Commander of the Second Army, "The Blue Bird, "The Three Fat men. The Storm, The end of Krivorylsk, were some of the plays where the folk performers performed along with the professionals, after learning the techniques of modern theatre.

These were some of the plays where the monologues conveyed the inner thoughts, dialogues were 'staccato to create an impression of reality, objects and shapes were distorted and exaggerated, Localses were unnatural, distorted shapes of objects expressing abstract ideas, the participation of the spectators was frequent, objectivity of the actors was encouraged, what happened was projected as a News paper head line, only how it happened was enacted, moods and feelings interrupted frequently, identifications.
with characters was not encouraged, illusions were shattered, the actor's goal was to represent the contemporary man, movement expressed feelings, - precise and machine like. Actors presented types and there being no bifurcation or setting of boundaries, scenes were not necessarily present in a logical order.

A distorted world was presented through the point of view of the actors, Masks were used, characters were anonymous- depicting a universal man, language was anti-realistic, no particular locales were used, only suggestions were made, decoration was eliminated, music was to evoke the mood of the scene and to arouse imagination, stage and audience were connected by steps and gangways, the spectators surrounded the actors and merged with them, the spectators
provided a stimuli and feed back, spectators reacted with the performers, everything around the actor was glorified, huge machines with which the spectators were familiar were brought on the stage, wheels, ladder, manufacture's show-room and auditorium was a replica of a political party, slide projections, real set material like, iron and steel, plastic Tubular meta scaffoldings were used to provide a place for action, architectural forms, platform passage ways were used. The static beauty of the ordinary was condemned and the dynamics in actions, projections and settings were preferred.

The flickering interests of the middle classes had to be revived by the usage of all the tactics and mass-enjoyments which had immediate effects like the Rope-dancing, magic and circus feats, film
projections, acrobatics, mimicry, pantomimes, and by particularly projecting the important place—of machines in the life of Russians. Actors' bodies showed as 'machines carrying out an assignment, particular emotions were elicited by particular patterns of muscular activity, the entire stress was on physical and emotional reflexes and not on internal motivations e.g. to show happiness only a somersault was recommended than a realistic response. The entire technique of training demanded a spiritual elimination of the personal life and the acrobatic subjugation of the body of scientific behavioristic laws—which was regarded as a Radical Theatre's contribution to Revolution. Theatrical activities were magnified on a large scale with orche-stral effects with massed bands, cinema organs and calliopes all at once.

The directors believed in a cumulative
thematic effect, through theatre, they hailed the civilization of speed, movement and machines, and showed a contrast between the cult of Steel-precision instruments and modern technology - and the rotten sentimentality, words were set free, grammatical structures were destroyed, speed and modernity was cultivated.

In Russia, the entire process of teaching the traditional actors the modern techniques and training, the changed space/Actor/Spectator relationship, proved a success, as the Gipseys and the folk actors, without harming their already known kinetic patterns, their acrobatic, magic feats, their difficult Rhythmic dance patterns, their art of storytelling, buffoonery, mimicry, Pantomimic gestures, added to the experimentalists' search for the language of the visuals; but while in their search for the new and modern, traditions were not altogether
repudiated By creating a place for the traditional performance of the gipseys, the SKOMOROKHIS and the BAKAHARIS, THEY PRESERVED THE STRATUM OF THE TRADITIONAL creativity, the stratum of the folk-arts, in which, moving from one age to another, the most universally significant artistic values were preserved.

THEATRICAL CREATIVITY: A COMBINATION OF THE TRADITIONAL-ARTISTIC CONSCIOUSNESS AND IMMEDIATE SOCIAL STRATUM:

The experimentalists, were, at one level, turning back to the Rituals, because, 30 according to the aesthetic values of the Russians and the aesthetic merits of the popular artistic consciousness, the genuine art-attains considerable success when it assimilates the depth of the popular

30 The Task of the popular drama and its past in Russia by Vladimir, Fillipov, P. 216.
artistic consciousness - and combines it with the immediate social problems, - and when the traditional Ritualistic/mythological stratun and immediate social stratum contradicts - creative work, in any field, ceases to exist as integrity - and artistic reflection is lost, but when the traditional and the experimental unite, the artistic work show the result of interpretations of two developing sides of objective reality - social reality and the reality of Nature, perceived through the PRISM of popular traditional and immediate social strata.

THE PROCESS OF ASSIMILATION AND TRANSFORMATION:

The Russian directors were required to follow the process of assimilation and transformation, and what the professional actors learnt from the Gyupsey's techniques of different difficult kinetic patterns,
Rhythmic patterns the magical and circus feats, acrobatics, Rope-walking, mimicry and buffoonery, the actors of the Radical Theatre were in a way, taking from the past an element of the traditions, and this combination, indirectly, determined the prospect of their Theatrical development.

In the light of the study of the, "teaching the modern techniques to the traditional performers", the project intend to discover, how far the traditional performers, can benefit from learning the modern techniques and also, the dire need of the experimentalists to learn from the traditional forms and styles of presentation to make their media of creativity, a most communicative and easily understood, social as well a creative media, Radical Theatre takes the shape
of social service by professing art as a collective work, creating political awareness and developing aesthetic tastes amongst people:

ACTORS: A GROUP OF WORKERS, NOT OF INDIVIDUALS:

Radical Theatre was based on "Collectivity". Actors were shown as a group of workers, and not as individuals; plays were performed as a community - where problems were tested not by persons but by a class and a group of people". The plays showed how people live the most collective lives and how people in their working and social relationships, had gone a long way towards making collectivety a normal part of their lives.

It was a theatre based on confidence;

31 The Task of the Popular Theatre and its Past in Russia by Fillipov, Vladimir P. 116.
basing itself on their achievements which reflected the socialist reality. It was a people's theatre which mobilized all the resources of theatre.

The hero stood for the struggling people. The glorious triumph was shown as emerging out of turmoil, confusion and suffering.

The plays showed devoted workers in factories and farm houses, who did exemplary works themselves and helped others.

EDUCATING PEOPLE THROUGH THEATRE:

Through Theatre, its theme and way of performance, they induced people to believe and work for a goal where political tasks were placed in subordination to economic tasks, creating a new form of Labour discipline.
and brought a change through most persistent and most difficult mass heroism where people came out of the habits of conservatism through democratic involvement of the masses of workers, in the problems of production.

Through Theatrical propaganda small scale productions were encouraged along with the creation of New forms of Labour discipline - which was a great historical development and created a material and technical basis for the new social set up". The masses were made to recognize the values of collective labour, the benefits of which were shared by all.

ERADICATION OF EXPLOITATION:

In between the plays such speeches

32 "The Popular Drama, by Vinogradou, N.N. P. 139."
were made as to make people know, that discipline was the key word, exploitation was to be abolished along with the distinctions between the towns and the villages, annihilation of all private ownership of the means of production, and abolition of any distinction between the manual and brain work for which in real life, steps had been taken, in developing the productive forces.

The plays projected a workers' struggle against CRASS - materialism. The positive values of the regime's ideologies regarding morality, which showed a man's yearning for brotherhood, where the good and the human were not humiliated and reminded people that they should not lose their humanity even while justifying their struggle for the right.

The heroes were shown overcoming inertia and resistance. The spectators were
encouraged to fight for equal rights and to face bravely the knotty problems which they are in contact with in their struggle for a collective workers' attitude to their work. They were taught to keep a balance between gains and responsibilities.

Those individuals, who had not kept peace with the increasing demands of a rapidly advancing economy, and the scientific and the technological revolution, were jeered at.

The plays showed, how every institution of society is mobilized to achieve the goal of a new society, and a complete struggle, where everyone has to pull his own load, along the newly found social setup. It was a theatre, around which reflections of the past showed the making of the socialist Revolution.
Division of labour was condemned as it led to only one dimensional development of characters, leading to specialization in one sphere only, not allowing a man to develop universally, thus, mutilating his personality.

This Theatre brought the citizens to the proper point of radical awareness, so that they could be moved onto voluntary actions.

The propagandist did move people to action. Theatrical propaganda was used as a pre-requisite to action by preparing the minds of those who later on carried the purpose of the protagonist.

The plays of the Radical Theatre, presented, a partial information, keeping in view, the aesthetic perspective i.e.
the plays took an ideological position, while giving political and social information.

In the plays, a psychic process was used, by which members of an audience were affected, as the plays had an ideological content.

They spoke against popularly recognized institutions, and with strong theatrical elements dealt with more general conscious manipulation process.

The truthful depiction of reality juxtaposed with the fine work of Art - determined the effect of Theatre on people because the experience presented on the stage were similar to the experience of the spectators.

This Theatre pointed to and depicted
social, moral and political problems, which were previously unexamined by the citizens.

The common sense response determined the effect of Theatre of people. Their propaganda was an activated ideology. The ideology of Revolution brought forth a series of combined values of beliefs: the values and beliefs drawn from the real world and at the same time an idealization of them.

Through dramatized folk lore—the performers depicted the idealized society. Theatrical speeches, scripts, songs, fragmented scripts, chorus of voices, stylized movements, non-verbal activity, dialectical materialism, Quotations, slogans, posters, pageants and re-creation of the scenes, where the masses could identify themselves with the suffering heroes; showed how people had gone a long way, towards making 'COLLECTIVITY' a normal
way of life. It was a meadow, within which ideological activity, was witnessed by masses.

They stood against the myth of science, which placed product at the farmost, ignoring the value of labour.

After seeing the plays, the audience was compelled to ask, whom the plays addressed to and to whom the plays served? The audience did not accept the problematic situations quietly put challenged the authorities of the CZARS. This was a valuable and productive Theatre, because the plays were laden with the values of socialist society-changing the perception of material reality of the audience.

The playwrights became the disseminators of information in their writings. They brought an awareness in the audience, which they lacked previously, and then led
them to action.

The plays held the power to give in concrete forms, those circumstances, which had till then remained a part of the undifferentiated generalized daily reality, and through a dramatic medium, gave information about circumstances, which had not been understood previously, as they had been a part of daily life and were accepted quietly and presented every thing step by step, institution by institution, process by process, thus depicting and clarifying demerits of the bourgeoisie world.

The plays presented a critique of choice, made by the protagonists, within that world, and suggested alternative modes of action, which came about, when the protagonists' class consciousness reached the point at which he could sense the possibilities of alternative actions. The propaganda aroused the entire audience to
The directors of the experimental Theatre followed the technique of presenting a problem, which at first denied certain values of the dominant ideology and then solved the problem by presenting alternative of the contextual society. They broke the situations wide open with a single visual blow.

The dramatists used, "integration propaganda," to bring the society and the audience into an agreement with post-revolutionary values.

They used, dialectical propaganda, showing post-Revolutionary ideologies, for a new society, and, through repetitive methods they enforced socialist values and, used implicit and explicit programme for conditioning and controlling the ideology of the socialist

33 The Theatre of Propaganda by Szanto, G. P. 75-77.
values.

The playwrights had a sense of outrage and turned into excellent Radical Theatre.

The propaganda of the Radical Theatre, was based on the principles of accepting and functioning within the dominant ideology, bringing forth the difference between truth and crime, honesty and business, awareness and self-delusion. The stock-characters were defined through social work. The heroic chronicles of the Revolution, the pseudo realists, the psychological melodramas were the themes of the plays, which were in conformity with the govt's policies.

The Theatre of the Revolutionaries used an agitational propaganda, which brought about a change in the entire social system, by standing against the background of apparently permanent and coherent system of society.
Theatre created a distortion, by emphasizing one jarring element of the subject i.e. repression of the Imperialists, for which Form-at conventions' distortion s through Medea-at conventions' distortions through Medea-Morphology in detail layouts, Juxtapositions. Context, word distortions, Euphemism implicational language, content distortions, which created a total sense of reality and the techniques of Meta-analysis i.e. analytical performance which transcends the idiom and ideology for rational acceptance of the reality, were all theatrically used.

The 'Radical Theatre, became a functional Art form, because through theatre, the regime exercised a control over circumstances and institutions, which were suppressive, and,, clarified previously
mysterious circumstances, and relationships, and when people became clear about everything they rose against the system i.e. against an established misrepresentation of unexamined conventions, their falsehood and pierced at the heart of the issue, which proved a powerful short term short-effect.

The New Theatre's social propaganda was based on the principles of acceptancy, functioning within the dominant ideology, bringing forth the difference between truth and crime.

People were made to look into the fact that the past and the future, were not made by institutions but by individuals, who worked with the collectives to create a classless society.
This was a productive propaganda where the playwrights and the directors, became the disseminators of information in their writings and theatre.

Through plays the dramatists brought an awareness amongst people, by presenting concrete forms and presenting those circumstances which had remained till then a part of the undifferentiated generalized reality, and informed people, about circumstances which they over looked and by presenting every social drawback.

Through "agitational propaganda techniques", themes were used to present a problem which at first denied certain values of the dominant ideology and then solved the problem, by presenting alternatives of the contextual society.
These techniques brought the society and the audience into an agreement with the post revolutionary values and encouraged analytical dramatic performance which transcended the idiom and ideology for a rational acceptance of information.

This Theatre was based on collectivity, basing itself on the solid achievement, which reflected into socialist reality.

They showed, heroes, who stood for the struggling people, and the glorious triumph, emerging out of turmoil, confusion and suffering and showed a concrete man destroyed in historical and economic conditions of a capitalist society; his mutilation is seen in his art, and in all spheres, which made possible every aesthetic creation in which man affirms his humanity.
In the Radical theatre, they showed an organic link of Arts and politics. The Theatre and its activities reflected the political ideas and favoured direct treatment of political problems byh incorporation of these problems into the artistic fabric. They followed the principle, that politics must guide creative practice, helping it to reflect truthfully the life of the people and artistically comprehend the principle trend in the life of society.

AESTHETIC AWARENESS THROUGH THEATRE:

Through Radical Theatre, they were trying for an, "aesthetic upbringing of masses, to teach aan aesthetic content of free labour", to develop an aesthetic taste, an aesthetic evolution of arts, to develop aesthetic emotions of people.

Through Radical Theatre, the russians
wanted to develop an aesthetic upbringing of people, which would lead to their harmonious development. This upbringing was possible, only through intellectual, emotional, volitional, psychical and spiritual strength and the development of their creative abilities.

An "aesthetic upbringing" was possible if all people worked together for the growth and development of human energy, i.e. a genuine history of development of man as man, that there should not be any barrier between a direct communication between performer, his creative work and people (Spectatores) for whom creativity is produced, was the purpose of the New Theatre.

"AESTHETIC CONTENT OF FREE-LABOUR"

The Russians, through the Radical
Theatre made people aware about the aesthetic content of free labour by making all the tools and means of production and the wealth created by the people a "social property" based on socialist principle of distribution of material as well the spiritual wealth.

The masses were made aware, that the principle of private property, encouraged "limitation of a performer's freedom of expression, making the artistes mute and inert. They favoured Masslabour leading to Mass-creativity.

They educated people about the value of self-revealation in creativity and freed it from mercantilism.

Through Theatre, they taught that a man should be guided by his inner stimuli in creativity and creativity could be genuine only if it related itself to social reality.

Through Radical theatre, they made people aware that the conditions created by New society were to develop aesthetic taste of the masses.

The educative goal of Theatre was also to develop a sense of "aesthetic evaluation", amongst people i.e. to develop an attitude which demanded an analysis of contents and forms and a co-relation of the work of art with life, and a universal realization of personality. A harmonious merging of the individual with the collective and the social led to the development of "aesthetic emotions."
Radical Theatre had an educative purpose as it linked itself, besides the political and the aesthetic, with Ethical aspect, too. The New Theatre was to represent the morals and manners, refraining itself from projecting abstract vices and virtues, but to affirm moral principles and to resolve moral issues: as the New Theatre according to the Bolsheviks, had a mighty force in the moral education of people.

The "New Theatre, had onemore purpose, that of influencing people indirectly through plays by projecting philosophical ideas in a way the Radical Theatre was to become, a "Social consciousness" of the society. Theatre was to awaken, the artiste, amongst the masses.

Thus, the, 'New Theatre of Russia played the part of social consciousness,"

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35 Marxist Lennist Aesthetics and life, Progress Publishers, P. 117.
AND MOULDED PEOPLE'S ATTITUDE ACCORDING TO THE PRINCIPLES OF THE policies of the Regime, which struggled for a 'progressive' society, without sacrificing the cause of "humanity", and they did achieve the goal of translating their ideologies, into practice, in which the communicative language of the Radical - Theatre played a very important role.

In the light of this context, the project has to see, in the next chapter whether, after Independence, any Radical changes were brought in the traditional performers of this region and whether, as a functional institution, this Theatre played any role for a constructive and progressive growth in our social set up, whether it served
any part in awakening a political consciousness of people, or whether this theatre served any educative purpose as a part of Society?