(a) **THE NEED TO PRESERVE THE FOLK TRADITIONS:**

The folk Traditions' preservation is a dire need of the day; as, this is the only form which represents people in their natural habitat.¹

The very fact that the folk traditions have emerged out of people and belong to people, out of whose life, and for whom, it is created, is its strongest point, which is responsible for its ever-lasting durability and refreshing appeal.

Folk Traditional forms give a complete picture of the people of the region; which include their customs, rites, rituals, habits, fears, festivals, taboos, wit, wisdom idiom,

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¹ ONCHKOV, N.E., Popular DRAMA of the North (P. 182-183)
proverb, folklore, celebrations, humour, style of speech, way of living, caste system, different social relationships e.g. between the master and the servant, between the land owner and the peasant, place of women, people's economic status and social setup and contains a rich store of the mythological heroes, medieval romances, chivalric tales, social-romances at pariotic stories of that region.

The folktraditions represent a class, a nation, a region, depicting its national character, its socio/economic problems, its turmoils, confusions, suppressions, and its struggle and triumph.²

Not only because of folktraditions' contents, but also because of its 'mode of presentation' and a "direct, immediate and straight contact with the spectators, and

² The Task of The Popular Theatre and its PAST byFILLIPOV, VLADMIR (P.179).
its inherently easy Communication between the actors and their audience, these forms should be preserved. As, whatever the actors want to communicate and make people understand, is well received by the spectators, despite the different modes of communication followed by the actors. In other words, whatever the actors express through "mute language of the gestures, through the regional dialects, through facial expressions, sounds, and images made by the Kinetic patterns, through imitation of objects or characters, about which and about whom - they want to say something, is well understood by the spectators.

The traditional forms, with all their sparkling, brilliant and original vulgarity and despite its condemnation for its objectional features, crudities, indecent gestures, the dance movements which are regarded as a "mere mimicry", are very much the need of the day, as the contents and
modes of presentation of these forms are based on those features, language/dialects, which belong to a class, to which the performers themselves belong to and from whose life the material for the 'contents' of the forms had been taken.

The traditional forms' direct contact between the play, the performers and the spectators, is the need of today's world, where Industrialization and rapid scientific and technological growth has developed scepticism and material greed.

'Today, the folkstage is existing because there is an audience to enjoy it and, an audience ready to be instructed. The spectators enjoy this form, because the medium is one known to them. What is condemned as vulgarity, is not the essential feature of the folk stage, nor is it vulgarity

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3 "The Indian Theatre", The Folk Stage, P. 70 by ADYA Rangacharya.
in the experience of the audience.

In fact, 'what the spectators enjoy, is not the vulgarity, but the art and cleverness of the actors.\(^4\)

The audience is well prepared to receive the instructions, whatever the subject of instructions be, religious ethical, satirical, educative, instructive, political, spiritual, humanistic or dealing with the universal problems.

Today, this popular form with its mass appeal is all the more needed, to eradicate factionalism, fundamentalism communalism, provincialism, castesystem, racial differences, corruption; and to ridicule the socially unacceptable behaviour.

Through the contents of this medea

\(^4\) The Indian Theatre", by Adya Rangacharya, P. 70. The Folk Stage.
people have to the constantly reminded of their middle class complacent attitudes, their acceptance of exploitation, their acceptance of social, racial and economic inequality, lack of responsibility and their blind-following of the western values, forgetting all about their own traditional, ethical and spiritual values.

Today, on a universal leve, when the human beings are threatening the environment and when the environment is being threatened by the human beings, there are drastic transformations needed for the social/human survival\(^5\). The folk traditional forms, which have a mass appeal and the contents of which are communicable, can play an important role by choosing themes and by choosing those techniques of communications, through which people could be made to think about the need for those drastic transformations.

\(^5\) The crash of Performative Circumstances" P. 317 in the book, Performative Circumstances: from AVANT GARDE to RAMLILA by . Schechner, RICHARD.
Under such like circumstances when the regional, national, political, social, moral and economic crisis is taking place there is a need for the revival of the values of Ethics, moral codes, through "Sacrilizing" the relation amongst people, through this medea and that of synchronizing with it, a creation of the special/social/no-ordinary space/time and enacting within or in relation to such space/time those events that resonate significance to the actors and to the spectators and are related to the Contemporary context".  

On the regional and national level, when, the society is facing a moral crisis, folk traditional medea, can very effectively turn the attitudes of people by making them re-enter the world of traditional religious spiritual truth, which would allow them to dwell in the "living emotions, which

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6 The CRASH of Performative Circumstances by Schechner, Richard P. 318
confirms a man's positive operation, towards the universe; through the commence­ment of Religious aesthetic Theatre.

The aesthetic spirit, evolved by such theatre, is not worldly but worship­ful and the response of the audience is emotional

These plays can gratify the specta­tor's sense of protection through parti­cipation in a virtuous action. The actors and the spectators can both enjoy a religious/ aestheticism through the religious devotion to the deity.

These plays are a narrative within a cosmic reality to restore the earth to harmony. They present reintegration at all levels, family, love, state nation and cosmos

The total effect is that of efficacy
and, entertainment. This is a theatre of social, religious and aesthetic process.

The actors communicate a religious experience by way of instructions and education, as a part of society to which they belong to.

The main purpose is to evoke a revival of Ethical codes, through distinctive emotional fervour, through unity of feeling, by sympathetic compulsion on events or by inhibiting a symbolic reversal of regularity, the purpose being to arouse a feeling of collective celebration.

In every region of India, religious and spiritual contents of a play, have always attracted people, as these values suit very well to their attitudes and has always been a means of social control, since religion is based on the notions
of obedience and the skills of the actors are harnessed by the religious rituals and taboos.

Whatever is performed is for the well being of the people, keeping in view their traditional values social, moral and religious content is conveyed through symbols attached to body.

The spectators get a sense of pleasure and security. The actors are also, aware, that they are performing not only to collect money, but to create a feeling of sharing and solidarity and communicate spirituality through mythology and arouse a, 'Community feeling'.

There is a need for such a theatre-in today's world, where materialism, fundamentalism, racial differences, war, povert all have played a role in disintegrating society and has caused dishaarmoney
at every level of human living.

AESTHETIC EDUCATION OF PEOPLE BY THE FOLK-TRADITIONAL FORMS:

Through the contents of the folk traditional forms of Theatre, the spectators can be taught "appreciation of the conception of beauty", to bring them out of the Tyranny of sense which leads to violence and savagery, and tyranny of thought, which allows a satisfaction through, illusions, at the expanse of truth.7

Through the educative content of the aesthetical aspect, folk traditions can evolve a force which would act directly on a man's character, making whole what is broken, unformed or incomplete.

7 ARTS and AESTHETICS by SKOMOLOV, Y.M. Académic P, 117-118.
Through the force of beauty, a man can exist and satisfy himself through a liberal social existence adequate to the inalienable freedom with which his rational nature endowes him.  

Through opening his mind's eye towards the appreciation of the beautiful, there is a possibility of the development of a state of harmony in an individual's inner and outer existence, through which, he is rescued, from any perversity, and deformation, to which a man's nature is subject to.

Through aesthetic growth of mind towards morality, through the contents of theatre, should be achieved, a desire for universal good, and through his ethical

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8 ARTS and AESTHETICS by Sokolov, Y.M. Academician P 130-131.
nature a man can aspire for his spiritual growth and whatever he observes can evoke a state of feeling, creative energy, vision, imagination and intuitive knowledge.

Through a developed mind and understanding a man can be encouraged to achieve new dimensions and after observing beautiful artistic and creative Theatrical work, the spectators' self-realization, self-fulfilment, and their desire to rise permanently above imperfections can be encouraged.

But no form of traditional Theatrical performance should lead the actors and the spectators to an Escapist attitude though it should raise him beyond the physical limitations.

The playwrights, the directors
and the actors should create forms in perfect conformity to their visions and these arts should aim at developing the tolerance, gentleness of a matured mind, the quiet content of the unaquisitive soul, the calm of an understanding spirit and a unifying and a pacifying love for every living thing.

Through the aesthetics of the Rituals and religious Theatre, all the doctrines, perceptions and conventions with all their religious spiritual values can be taught which are transcendental and intellectual in character and idealistic in aim and purpose.

Aesthetic enjoyment of a creative Theatrical work should be an active state of a spectator's enjoyment.

Theatrical Art should encourage
the spectators not only the analysis but also the synthesis of things, in which revelation of love should lead to human unity.

The contents of the traditional forms should develop an aesthetic taste, an aesthetic emotion, an aesthetic evaluation, an aesthetic analysis and an aesthetic upbringing of people.

The spectators and actors should be led to a harmonious development of their personalities through their emotional, volitional, psychical, intellectual and spiritual strength and creative abilities.

Human energy - should be preserved and developed creatively and constructively - and be channelised through aesthetic distance and pleasure - and never to be repressed or redirected.
Through their contents, the plays can remind people that every individual has a right to creativity and society should encourage and provide every facility for the development of such creativity.

Imagination, creativity, artistic resourcefulness of the plays should be a powerful means of aesthetic education.

'In a creative process an actor should be led by his inner motives and his inner stimuli'.

The foremost requirement of these forms is to develop an aesthetic taste; because only then the aesthetic emotional reactions shall be formed.

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But to fulfill the task of bringing an aesthetic awareness among people there is a need for preservance of these forms. For encouraging the performers, and for preserving the heritage of the traditional forms, for which a social patronage and patronage of the state is needed.

TRADITIONAL FORM AS A SOCIAL CONSCIOUSNESS:

In Russia, folktraditional forms along with the professional Theatre, played a very crucial role in bringing about a political Revolution.

In India too, 'The medea of traditional forms can play a very important role in bringing a political awareness among people.

Through the contents and well
drafted oral or written scripts, masses can be made to understand very easily and immediately, what the performers have to bring the spectators' attention to.

But till now in this region in the total social set up, nowhere, our folk traditions have played the role of bringing about a political awareness amongst people.

In fact, the contents of folk traditions have failed to project any, "ORGANIC LINK", between the theatrical forms and political policies and social ideologies of the region.

The current political ideas, which should find a place in the Theatrical culture to influence people, though

10 AESTHETICS and Life, Macleod, J. P. 117.
indirectly, to separate their private lives from the central problems of politics, and nowhere projected.

The traditional performers have failed to realize that, the contents should be reflecting "truthfully" the "life of people and artistically comprehend" the "principle trends in the life of the society.

It so happens, that Sometimes, when the contents deal with the political ideas, the platform of folk Theatre becomes a stage of political ideologies with artistic veneer.

The contents of the form do not represent the problems and turmoiles suffered by people, they do not go beyond simply becoming the theatre of political propagand and the contents are reduced,
only, to political slogans, the result is nothing more than a dogmatism in which the political and artistic co-exist as two separate, independent principles, where the nature of the political defines the values of the creative.

The political meaning inherent in the very artistic fabric of the theatrical pattern is lacking, the political meaning either precedes the creation of the form or it has a separate life within it.

There is no faithful representation and searching analysis of the dominant political trends and their analytical representation in the life of the region's social set-up, in the regional folk forms of the Panjab.

The folk traditions form, by
not fulfilling its one role of becoming, an inspired theatre, by assimilating in its contents the progressive social ideals, have left the spectators uninspired to take any initiative in reforming the society. The Traditional forms, as a social consciousness, have to perform an educative, aesthetic, ideological role and to develop people's world outlook.

The actors, playwrights and directors have to be very bold and honest and be ready to face any crisis, when they show in their contents, their association with reality, and by creative assimilation of that reality in their work, without being escapists themselves or by leading people to escapism. Not only this, every genuine Theatrical activity has a text and a sub text, and the actors of the traditional forms should aim at, not only showing life as it is, but also evoke
thoughts among people about what is happening as well to give its analytical review

The contents should boldly point at the social, moral and political drawbacks, which people fail to notice because of their complacent attitudes. Not only this, the actors can speak boldly against socially and traditionally recognized orthodox institutions and should project them with a strong theatrical element.

The folk forms have to play a functional role by providing progressive, practical and humanistic guidelines; by shaping living human character; by dealing with Man in society, man in relation to man, and by resolving moral issues, without forgetting that the ideological and aesthetic function of folk Tradition forms is to 'reflect life,' and to transform life.'
The callousness of people and their inability to do anything amongst their sufferings, should be attacked.

Theatre activity can take the shape of a "forum of group of people", where everyday problems are tested not by persons but by a class and a group of people.\footnote{Rehersals of Revolution: Political Theatre of Bengal, by BHARUCHA, RUSTOM P. 182-183.}

Historical events should be shown, when people of the region suffered and sacrificed their lives to achieve a glorious triumph, in the wake of Independence; people, who struggled and emerged out of their turmoil, confusion and slavery, should be projected.

This theatre has to bring forth
ther element of humanity, where the good and the human are not humiliated; and the contents should teach people, that they should not leave the human path, even when they are fighting against political suppression and fighting for their own rights.

The plays should have the power to give a concrete form to those circumstances which had till now remained a part of the undifferentiated generalized daily reality and through a dramatic medium, give information about those situations, which had not been understood till now, by people, and are the cause of their real sufferings, but are being accepted quietly by them.

The playwrights should be disseminators of information in their writings.
ans should bring amongst people an awareness which they lacked previously and which should, now force them to take actions against any social, political moral or economic exploitation.

The dramatists can use the repetitive method to enforce the playwrights' view and should open up the problems with a single blow.

The established misrepresentations, unexamined conventions, falsehood, corruption, all should be dealt with through creative projection of the realistic contents.

The performers can show recent happenings in terms of mythological and historical perspective and by recreating those situations, conflicts and problems
which people face in their daily life, so that the spectators should question their possibility of growth as individuals in a social and political set up, where systems are suppressive and corruptive.

Actors and spectators should be taught to have trust and respect for each other and directors should become catalysts to enable the participants to discover themselves as individuals, by confronting their inner resources, tensions, colloquial idioms and detailed daily life to serve as a source of script.

Traditional forms can dynamically move to open spaces and the performers should understand the root cause of people's problems with a perspective which synthesizes the rural and urban attitudes.

Political issues should have
a sustained analysis. The current event can be situated in a much larger historical perspective so that the contents be illuminated as they are and in relation to each other.

Theatre has to entertain as well to rediscover history. The purpose should not be to provide the best solutions to the particular problems, but to offer means by which, all the possible solutions can be examined.

Solutions to problems, should not be sought at theatrical levels by teaching through sermons or slogans nor by director's assumption of an evangelical role, nor through ideologies nor through verbosity but by situations in which people are shown confronting their problems in different alternative ways, and be encouraged to look at real problems
and be ready to shape their own fate and their own lives.

Political theatre lives so intensely in the historical moments of its creation that it has to constantly renew itself. It should have allegiance to people, and fidelity to those - whose oppressions have to be projected. A certain degree of repression can be a stimulus for playwrights and directors to locate imaginative ways of solving the problem. Some directors may be more humanistic and their understanding of political problems can be broader and more inclusive of other perspectives concerning the well being of man than a more rigorous interpretation of the term.

People like to participate in a fight against their oppressors. The spectators have to learn how to convert
their suffering into anger and to use their force against the exploiters.

The devious mechinations of a system can be expressed in these folk plays. They can be ironic in their manipulations. There can be a unison of social, political and mythological themes. Even the seemingly distant historical events can be related to the immediate exigencies of life.

In liberated theatre, characters are created and narrative is sketched, wherein the individual problems of the villagers can be juxtaposed in relation to each other. Here masses can be invited to discuss their conditions and solve their problems.

Urban theatre is remote from people. The liberated theatre should be
willing to confront its insulatory, and open itself to the immediate participation of people.

It is not necessary to stick to the traditional conventions like that of plot, character, farcical interludes, melodramatic gestures and ornate diction. Spectatores, sometimes react positively to innovative theatrical devices like fragmented scripts, a chorus of voices, stylized movements, and non-verbal techniques, certain contortions of movements, cadences. So, all this borrowing can be used not as an intrusive or indulgent way but should be incorporated into the body and texture of the plays. The Demystification should take place through analysis, resolution and action, in the folk traditional forms.

Till now, the project has pointed
at some of the reasons, like - the directness of the form, easily communicable contents because of their emergence from the lives of people of a region from whose ways of life the entire script the dialect, the idiom, the gestures, the with of the actors' satires have emerged, for the revival of the ethical-codes and traditional and spiritual values, for bringing about a political and social awareness among people, for developing aesthetic taste, aesthetic upbringing and for the harmonious development an individual, in a world, which is threatened by war, disease, poverty, and social setups which are facing the crisis of factionalism, Racism, corruption, fundamentalism and communalism, illiteracy and in equality, for which the folk traditions are needed.

THE CONTEMPORARY THEATRE IN THE PROCESSES OF CONTINUITY:

Here, in this part of the chapter,
the project deals briefly with the question, why the traditional forms be preserved in the Contemporary/modern theatre, as a process of CONTINUITY:

The project intends knowing the importance of the assimilation of the PAST Traditions in the contemporary theatre and the process of its continuity.

In the traditional theatrical forms there is always a specific, integrated and synthetic direct representation of reality, in its many facetness.

The process of continuity from the past, to the present and then to the future is not merely inheritance of a ready made artistic form from the past, but is, an absorption and then a continua-
tion of the form, in the modern forms for a better communication, and for a renewed re-interpretation of the changed values, and changed ideologies, in the interest of the present time and not to waiste this newly emerged form as a passive acceptance of the inherited form.¹²

If the modern trends snatch away their ties from the 'traditions the new form shall be married by by "inflated emotional aspect," or shall have only volitional or only rational aspects, intensifying the disconnectedness of consciousness and disharmony of the spiritual values, and shall lack depth, breadth and stability'.

But, when the modernism / Experimentalism has its roots in the traditional

¹² MARXIST LENINIST AESTHETIC and the Life, P. 169.
forms and contents, it shall not lose its universality, integrity and shall even find out answers and solutions to such problems of human existence as the meaning of life, universality of man, humanism, happiness etc.

The inheritance from the skills of the traditional forms also mean an inheritance of the ability to find out and to select material from life.

The process of assimilation and transformation, has a global characteristic, taking from the past only that which shall determine the endless prospects of creative development.

Today, a balance between the traditional and the modern is needed, because, the traditional forms preserve
in themselves the popular consciousness based on ancient mythological consciousness and the Experimental forms include in them the immediate social problems of life, a combination of which leads to integrity of arts.

In the combination of the traditional and the innovative there is an interpretation of two developing sides of objective realities, social reality and the reality of nature.

Any traditional form has in itself an element of artistic skill, aesthetic tradition, definite ideology and creative principles and has a variety of permanent features of the creative process.

The modernist has the advantage of inheritance, utilization and continuation of the means of description, and expression,
the language of art, artistic devices and creative methods, developed by the past generations of the (Performers) of artistic traditions and their active interpretation from the point of view of the modern age.

This interaction between the tradition and the experiment is essential.

(b) CROSS FERTILIZATION OF CULTURES, LESSONS FROM THE GYPSEY THEATRE OF MOSCOW:

The "Gypseys, who, after leaving their homeland, migrated to the Northern, Western and central Europe, were, as performers, exposed to the culture of almost the whole Europe.

The Gypseys were, basically, great story tellers, dancers, Rope-Walkers,
animal trainers, apt at buffoonery, singers and performers of the Rituals - they re-enacted the entire Ritual process of weddings, funerals, their imaginary meetings with the dead, and were experts at the Shamnistic performance for healing the diseased.

The Gypsies, as actors, dancers, singers and musicians, enriched their 'Gypsey culture' by including in their already inherited creative feats, the traditional forms of every place, where they lived.

Their performance show touches of the Roman and Grecian comedy, christian carnivals and religious interludes. Their songs and musical tunes show the impact of CUBAN, ARGENTI, HUNGARIAN, Italian, Persian, Spanish, Grecian, mexican, peruvians—music. Their borrowed dance steps show glimpses of Manola A Rosa Famencos, Cuadros and songs have Microtones, quarters, third
tone, grace notes, flowing glides of the Hungarian, Spanish and Italian singing. Their Hispano Arabic tunes, and the playing on Turkish and Spanish tambourine, and their borrowing from the comedia techniques of improvisational acting and later on their enactments with the Slav performers of Russia and then the whole process of training in the generative/ and alphabet/ grammar/ techniques of acting, enriched their culture, which is a mixture of the original and, "borrowed traditions". They kept their own traditional forms and enriched these forms by borrowing from the European lore that is why, when they perform, as a group of Gypsies, their performance show a replica of world culture.

Indian traditional performers should be exposed to every state's traditional way of performance, and for
a better communication, can enrich their traditional forms by borrowing from other traditional forms.

The traditional performers of this region are hardly seen performing away from their native places and they have no financial means or any state patronage, which should provide them with monetary help for performing or for even observing the traditional forms of their own country.

Here, the state, the cultural affair departments and Zonal centres can play a very important role, for opening up the traditional performers' outlook, by financing them, by arranging their tours, by arranging their shows at open spaces or even in the closed. Theatres, where the spectators should be encouraged to come and see the traditional performance.
The state, the private groups, the well organized agencies and the professional groups should take the initiative for the encouragement of such interstate and even international exposures, by providing economic help to these performers in their own homelands and looking after their basic needs.

C(i) THE STATE AND PRIVATE SECTOR

PATRONAGE STATE PATRONAGE:

After the political Revolution of Russia, the Regime rendered a great financial help to its performers, directors, playwrights, technical hands, and all creative workers. Theatre was Nationalized and union of actors were formed to solve their problems.¹

¹ From The empire to the Soviets by SLONIM, MARC, P. 18.
As a result of the cultural Revolution, the Gipseys, the Bakahariz and the Skomorokiz, all these folk performers were given a tremendous financial help, recognition and ample facility to communicate with the spectators, and learnt new techniques and methods of performance.

Here, in the light of the drastic changes which were seen in the living conditions of the performers, the project intends to analyse, whether, under the changed contexts, after Independence, the folk performers of this region, were provided with any such like state patronage in terms of financial help and for the preservation of the traditional forms?

After independence, the Akademies did set, before themselves the usual objectives of studying the pat, helping the present
and encouraging the future.\footnote{The Indian Theatre by ADYA RANGACHARYA.P.143}

The first five years' plans envisaged the folk forms as one of the effective means of publicizing the plans of the country where 70% of people were illiterate, and the stress was to provide financial help to the performers, as a return these forms were 'used' as a means for publicity. No steps were taken for the development and the preservation of these forms or for improving the actors' living conditions. As a result, the traditional forms gradually faced deterioration and, have today almost extinguished. The traditional performers, who once earned their livelihood from their inherited profession, as a result of urbanization and the advent of the popular/visual media of film and T.V. had to
find other ways of earning their livelihood, than their inherited professions.

Even the zonal and the cultural centres have failed to make plans, which could provide a permanent economic security in terms of jobs, subsidies or regular grants to the performers, who are smitten by poverty and illiteracy and are, today, rather a suppressed class, whose talents remain unrecognized.

These rural traditional performers, sometimes, shift to the Urban Areas to earn money and attach themselves to some organizations, run by the state or even become a part of some well funded and well organized private groups, institutions or agencies. These agencies or organizations, make the performers perform at state, national or international level. These programmes are sponsored by national groups, by
some foreign companies or by foreign organizations. But these groups who invite the traditional performers to perform with them, use their traditional form only as a patchwork in the total, modern or experimental performance. In fact, the private theatrical groups in India, have only vague ideas about the modern modes of acting and techniques, even the professionals learn the modern techniques as a halfway,

The inherited forms of the traditional performers, are used", to enhance the name of the group and help them in earning money, only promote their banners.

Even the well sponsored programme at the national or international level do not help the traditional performers in any way.
Today, when internationalism is being overtaken by Inter-culturalism, the performers, after being exposed to the world-cultures return to their own native places to find themselves distanced from their own families - this exposure only creates a vacuum - which leaves them strangers both in their own native lands and in foreign lands, because in their own native, Rural areas, they have no state patronage, in terms of financial help or recognition, to fall back on.

These performers are always learning the process of how to be.

STATE PATRONAGE and Control Over Expression:

Here, the project intends discus-

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15 Performative CIRCUMSTANCES: From AVANT GARDE To RAMLILA P. 324, by SCHCNER. SCHECHNER.
sing one more point related to the state patronage and control of expression, by the group or state who provides the patronage.

It is generally seen that the politics of the state, whether it is that of totalitarian regime, fascist's regime, capitalist's Industry, democratic Republics or the Socialist Republics, at some or the other level, tries to gain control over human expressions or thought control, this control over expression leads to the imagination of the creative actors and performers, waiste into idle dreams, that go up in smoke and donot get translated into actions and are cheapened by interpretation after interpretation. 16

16 The CRASH of Performative Circumstances: Performative Circumstances from Avantgarde to Ramlia, Schechner, Richard, P. 327.
In Russia, till the civil war - the experimentalists were given every facility to explore a new language for the Radical Theatre, which linked itself to the Revolutionary process, with maximum opportunities and financial resources to carry out creative explorations, to project the socialist Realism in itself a creative method; but as soon the Regime tried to control the primary process itself i.e. a control over the right to imagination, which meant the performers and the writers were being deprived of having an imaginative alternative or the alternative, which is an opening to any number of alternatives, which inspires performers to come out with performative acts of great power, the playwrights and the directors came out with monotonous dramatic conflicts wooden heroes; and the repeated social service
attitudes in the themes with utterly realistic performance", had nothing to do with "Creativity" instead led to the "manufacturing of the theatrical plots, heroes and dramatic conflicts here, the project tends to suggest that creative performers and traditional forms, with all their rich cultural heritage, do need a state patronage for economic stability and recognition, but not at the cost of mutilation of the very process of imaginative creativity.

The medea of traditional forms should be encouraged and state patronage should be provided to it, to give this form a recognition, to preserve the form and to provide the performers with economic

17 THE EMPIRE OF THE RUSSIAN THEATRE, BY SLONIM, MARC P. 203.
security and social equality, so that the performers should devote their full time to their creative activity, but the state or the group which provides it with the financial help should never try to use the former to control its expression, because, the entire purpose of the state patronage is lost when the expression of a medea is controlled by the state policies. Because, at this point, creativity is overtaken by "Manufacturing and" monotony; and the future development of the form and possibilities of all experimentations and creativity are wiped out totally.
C(ii) TRADITIONAL FORMS, AND MODERN TECHNIQUES OF LEARNING OR THE PRINCIPLE OF MUTUAL INTERVENTION AND INTERACTION WITH URBAN GROUPS AND MODES OF COMMUNICATION:

As the project has already discussed in the previous chapter, that traditional forms have their own grammar, that of acquisition, manipulation imitation and observation. The whole process is like a ritual process of separation or stripping away i.e. reducing, eliminating and setting asides, Initiation or revelation in which in doing the role, the actors are finding out what is new, essential and necessary, followed by Reintegration in which the actors learn meaningful strips of behaviour followed. Reentering in which the actors are creating something for the public and a preparation for reentering the social world as a new and a different self followed by Breaking.

18 From Avant Garde to Ramlila, by Shechner, Richard P. 229.
down the self in which the resistance of the performer is overcome when he becomes more open and vulnerable, building up or filling to after which short and integrated strips of behaviour are added to what the performers can do; and this new behaviour is presented before the audience in which there is displacement i.e. when I becomes the other, into another state of being\textsuperscript{16(a)}.

Restored environment, in which a recorded event is recreated from a distant place or an actual place. Action is added to environment, traditional performance is preserved in the Repertoire: Rehearsals are like a Ritual process repetitive and in strict discipline on the stage is shown a reexperience of childhood, social action, enactments of events, the origin of which cannot be located in the individual. There is an enactments of events which are attributed\textsuperscript{18}The same reference.
to collective individuals Training is rehearsing the learnt behaviour and be absorbed in it and it is never for the first time performance elements are broken into learnable fragments during Rehersals and training, symbolic and Reflexive behaviour hardens up into a social, aesthetic and religious process.  

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In the traditional process exercises are undertaken, for the breaking down process, Actor/Space/Spectator relationship is such where the actor have very direct, immediate and straight relationship which is easily communicable and understood by the audience; but the distance between the actors and the audience is always maintained, but, while performing in the open space the actors get a stimuli from

19 The same Reference.
the audience and actors and spectators have feedback from each other.

The modes of presentation are fixed, where, mostly a balance between the verbal, physical and the musical is manipulated.

In the urban stage, the relationship between the actors and the audience is very formal, actors can look at the audience, but do not get any feedback from them the audience do feel by way of reaction, but whatever they feel cannot be communicated back to the actors.

In Urban Theatre, the separate entries for the actors and the audience, creates an aesthetic and class distance, set designs are not usually functional, but are ornamental and two dimensional,
where the entire space is not functional.

In the training process, the urban theatre, do follow the modern methods of training, in which, in performance, the blend of the traditional and the modern is seen.

The experimental modes followed by the Urban stage have created a different space/actor/spectator relationships, in which, the spectators and actors communicate with each other, from different, or from almost every angle, spectators can, not only look at the actors, they can even communicate with each other, while providing a feedback to the spectator. The open workshops, where spectators are also invited to join, participate and give suggestions, ask questions, become a part of the rehearsals which are an open field for widening the
creativity of the actors, taking materials from their real and imaginary experience, where the performance text is prepared, based on the innovations, discoveries, creativity, starting from the middle, the exercises are required to expand the actors thinking to ultimately lead the performers as well the spectators to domain of RHYTHMICITY over all kinds of space/time ordering and performers learn multiple channels of communication through the usage of imagination and by being encouraged to be innovative in Rehersals, right from the beginning.

The set designers used by the Urban Theatre, who follow the Experimental modes, are functional, every space is living, it is not ornamental but instrumental. The alphabet / grammer technique of learning increases the vocal modulations, projection,
makes the body supple and flexible and the training in the martial, physical activities, fencing, acrobatics, jugglery, circus feats, magic feats, running, Joqing, making shapes with body through a different space/time procedure; is a preparation and taming of the body to prepare the body to accept any challenge, be more communicable, as the experimentalists' entire stress is on a communication through visuals, a communication through physical transmission which has depth and which is regarded as a communication with a deeper, ever lasting effects, leading man as actor and as spectator to that space / time communicable orbit which leads them to a human and spiritual experience, and by making the platform or theatre space field where "Universality of a human being is understood."
As has already been discussed in the fourth chapter, the traditional performers, the Gypseys the skomorokhis and the Bakahariz, very well adapted themselves to the experimental modes of generative and alphabet grammar techniques and also preserved their own inherited traditional techniques, and by teaching the professionals their techniques of kinetic pattern, Ritual singing and wailing, usage of sounds, Rope dancing, buffoonery, long dramatized narratives, they enriched the imaginative as well the physical dexterity of the professionals and the experimentalists very well made usage of the traditional as well the new methods, to communicate through the body process i.e. a communication through visuals.

Here, the project intends suggesting,
that by giving training to the traditional actors in the modern techniques of acting, which means a changed conception of rehearsals and the entire performance for the traditional performers and on the other hand, if the writers, the set designers, the directors, and the actors, all learn the traditional modes as far as possible and then use whatever they have learnt in the changed space/spectator/actor relationship context, a theatre with a deeper communication process shall emerge, which means a blending of the structural and conceptual process of the two modes, the experimentalists' use of the traditional theatre techniques at the level of body consciousness through integration of music and rhythmic movements, environmental staging and a direct contact with the spectators, emphasize on characterization and an emphasize, too,
on the displacement of hostile behaviour.

The purpose is an everlasting and deep communication between actors and the audience, to reflect and interpret the problems of life, in a way, as to provide solutions to problems, at every level in an analytical, aesthetic and creative way.

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