
In the first chapter, after investigating different theories regarding the origin of these ethnic groups, this project has found no clear inherited affinity between these two groups i.e. the gypsies of Europe and the clans of DOM/DUM/MIRASIS of the northern India (PUNJAB).

In the second chapter, it is being investigated whether there is any genuine affinity between the sources from which the traditional forms of these ethnic group's originated.

Almost every traditional dramatic
traditional form has its origin in some ritual, either religious or Secular. The point of discussion here is, to trace, the similarities of the transformation, of the Rituals of these tribes/clans into dramatic forms.

Some of the dramatic forms have emerged out of religious rituals and rites; while other dramatic forms have emerged out of secular rituals and, are an outcome of a sheer instinct of pleasure and enjoyment.

The Bhand Theatre, The Sang Tamasha Theatre, the Bazis of the BAZIGARS, have emerged out of secular rituals, performed during family and social ceremonies, festivals, fair-celebrations, agricultural, seasonal and fertility rites.

The composite Theatre of the Gypsies,
which is a mixture of acrobatics, dancing mimicry, buffoonery, story - telling, improvisations, singing, CIRCUS - feats, gymnastics, is an outcome of the "borrowed traditions" based on rituals, connected with weddings, funeralls festivities, goup celebrations, rituals of conversing with the dead and the Ritual of Comedies which are related to, humour creating mimicry.

The Leela plays of the Punjab and the miracle and the morality plays of the SLAVS have Originated from the religious rituals.

Some of the literary treatises like the scriptures, testaments, Puranas, Suktas, Sanskrit plays and testaments have references of these traditional folk-forms. Though, these treatises are not the source
of the origin of these particular folk traditional forms, they do refer to the existence of the form in a particular age.

These treatises also refer to the dramatic forms' development from one period to another, as well their patronage during that time, by the society and the rulers.

"TRANSFORMATION FORM RITUAL INTO DRAMA":

Ritual dramatizes the social order and through a Ritual man is able to relate to the natural world and supernatural beings.¹

Though most of the rituals have an element of drama, to be dramatic a Ritual has to undergo a process of transformation.

Ritual is a way of life in which the performer and the spectator do achieve a new identity, but to be dramatic a Ritual has to cause an aesthetic pleasure and an aesthetic distance; e.g. a shaman undergoes psychological as well a biological transformation, so does his patient, but this achieved new identity is certainly not dramatic nor is it aesthetic.

The transformation from Ritual to Theatre happens when the participating spectators evaluate what they witness on the stage. When while observing a dramatic performance the analytical sense of the audience is active and involves their intellect, while they are being entertained.

Ritual is an event upon which the participants depend, while Theatre is

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2 From ritual to Theatre and back by Schechner, Richard, p. 142.
an event which depends on the participants i.e. on the performers and the spectators.

In a dramatic action, though the total surrender to the flow of action is a, "Riutual process", but there is also a merging of the action and the awareness which is not found in a Ritual process.

3 The Kathartic effect of a ritual, transforms into a Kathartic effect of the dramatic action, when there is a distinction achieved between the "TRANCE" and the CONSCIOUSNESS between the "Then and the now, between There and here, between the INDICATIVE and the SUBJUNCTIVE".

3 Proformers and Spectators Transported and Transformed by Schechner, Richard P. 96.

4. Performative Circumstances from the AVANT GARDE to Ramlila by SCHECHNER, RICHARD P. 151 From Ritual to Theatre and Back.
While a Ritual is static, a dramatic action moves through SPACE and Time. To put it in other words, when an actor performs a role, he moves through different SPACE/TIME, and assumes a different identity but while the action is moving through different SPACE/TIME and a different identity is assumed, an actor is always aware of the actual SPACE/TIME and his real identity. Moreover, while moving through different space/time and, even though the actor has assumed a new identity after the performance is over, he comes back to his own-self.

In a Ritual, there is no Journey through space and time. The entire action is static, and sometimes, after achieving the New identity the Shaman is unable to regain his real-identity.

MOVE FROM THEATRE TO RITUAL:
Under the experimentalists' new interpretations, a move from Theatre to ritual is taking place, according to which the concept of audience, as a collection of separate people is dissolved into a performance, as participants.

The aim is to bring forth the concept of "COLLECTIVE-CELEBRATION along with entertainment.

THE ORIGIN OF THE NAQQALS:

The ORIGIN of the NAQQALS or the Bh and Theatre is traced from the, "secular Ritual dances".

These secular ritual dances were performed for entertainment to satisfy the need for self-expressions and were meant

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5 From ritual to Theatre and Back by SCHECHNER, RICHARD, P. 324.
for "general well being.

Through laughter creating mimicry, and imitations, in which no movement was regarded as too vulgar, no situation was too suggestive, no gesture was too disgusting, a 'Release of tensions' was brought forth through dancing.

6 The tribes of Zuni-in-New-Mexico-still perform dances, in which they expose their bodies, act like children, mimic the priests, steal food and annoy the bystanders, the main purpose being, "release of tension".

Some dramatists believe that the first ritual performance of the living people was an imitation. The Ritual dances which did the mimicry of the objects of nature, took the form of a Traditional Theatre,

6 An Introduction to Cultural Anthropology by LOWIE, Robert, H. P. 174-175.
and ridiculed the shortcomings of the individuals, habits, professional traits and the social setup.

Some scholars believe that the buffoonery or the element of the Comic was a part of the Religious Rituals during the Vedic times. It is a very ancient and ritualistic tradition of India.

According to Dr. Harcharan Singh, the Bhandas' humour creating tradition was prevalent even during Pre-Vedic times.

The ARYA-YAJNA ritual was followed by actors' enactments, dances and buffoonery of the Jesters - along with the acrobatics and rope-walking of the Nats.

Along the Suta-the dancer and the Bhalusaha-the singing actor, the Jester

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8 Traditions of Indian Theatre by VARADPANDE, M.L P. 82-90.
was required to amuse-people.

The space required was a temporary amphitheatre, raised around a circular arena, to witness shows.

REFERENCES OF THE BHAND THEATRE IN THE LITERARY TREATISES:

In vedic literature INDRA'S ape friend VRASHKAPI was a Comic character. Bharta has mentioned PRAMHATTA as a deity of the HASYA-RASA. PRAMHATTA is one of the numerous names given to siva and his Ganas or associates. In the SURUCHI JATKA A NAT/Bhand would have to amuse a large number of audience with their historiconic skill.

In CHULLA-VAGA, there is a story of a cunning Bhikshu, ASSAGI and PUNNABASU, who resided in the Kittagiri hills, and when they entered the theatre they indulged
VIJAY SHEKHAR has pointed out that it was the duty of the Bhands to create laughter, for which they would be rewarded in the next birth, but they were not allowed to make fun of the gotras or the country. Some scholars believe that the early Sanskrit dramatists took the mirth provoking Bhand of the folk traditions and turned him into a Vidushka.

Some of the rupkas mentioned by Bharat Muni bore the stamps of the folk Theatre. DIMA, PRAHASNA and BHANA had a popular origin. In PRAHASNA, Comic is the chief sentiment and the poet borrowed contents from daily life. Oblique humour is inherent in the mimic monologues of the Bhana. In the Shudha PRAHASNA, the greedy Brahmans and the Shallow followers of Budha were ridiculed.
In the VIKRITA, the Conversation between the Characters cause fun and laughter.

The SANKAR or mixed PRAHASNA showed gamblers talking amongst themselves in a funny way. There are further details of PRAHASNA, which show different types of created laughter - SAMIT, VIHASIT, PRAHASIT, APRAHASIT, PARIHASIT.

The GONDALI, The PERANI, The BANDHIKA, The RASAKAS, The BAHURUPKAS, and KOLALAS were humorous theatrical forms and were even farcical. The references of such like humorous theatrical forms are found in medieval literary treatises like NRITTANAVALI of JAYA SENA PATI, The SANGIT - RATNAKAR of SARANGDEV and the SANGEET SAMYASARA OR PARSHADEVA.

PERANI opens with the entry of the character ATTA BODAKA with a tonsured
head, to amuse people.

The Bhandika is the dance of the CLOWNS in which Bhandas shout cry and create all sorts of sounds of animals, birds, objects and execute movements imitative of the lanane, the stunted and children. They indulge in undignified words and dwarfed their linenbs.

This drama was performed when the king was sad, since Bhand is an actor, who is a clever person under the garb of simplicity. He is free and flexible enough to change and to adapt himself to changing sensebilities and acquired new traits.

He becomes a link between the past and the present. He enters the past with a mythological or historical character but with the audience he has to face the eventualities.

In PURUSH A SUKTA of VAJASANEGA

9 TRADITIONAL FOLK MEDEA BY PARMAR, SHYAM P. 16-18.
SAMHITA of SHUKLA YAJURVEDA, along with an actor, a dancer, a comic player also performed.

During Kautilya's time, humorous interludes were very common.

during the times of Ranjit Singh, the Bhands and the dancing girls were especially hired and the King enjoyed jokes which hinted at his personality and at his courtiers' behaviour.

Thus, the ritual dances, which did mimicry of the objects of nature, took the form of a traditional Theatre, which ridiculed the social set up, lampooned and caricatured the shortcomings of the customs, social set up and the stimuli came from the spectators. It originated from the ritual dances which were meant for general well being and for the release of tension, and entertained both,
the performers and the spectators. While listening to the punch lines and the laughter creating dialogues accentuated by Kinetic patterns and facial expressions, the spectators, laughed at others and at their own follies. (While the religious ritual Theatre promoted the Ethical codes, the secular Bhand Theatre exposed the shortcomings of the society and has a social relevance.

The Art of the Bhand theatre, can be regarded as a mimicry which is an imitation with a difference, and has a dramatic humour.

10 In the Panjabi dictionary, "A Naqbal is defined as to imitate the other person." some dramatists believe that the first ritual performance of the living people was an

10 Panjabi Kosh, volume IV, P 112.
imitation. This is a century old tradition of the Panjab. Bhand can be compared to the Bhandika, meaning a clown”.

According to, Bhaee Kahan singh Ji Nabha, "in a Naqwal, the exact picture of the situation, the character and the happening is re-created".

BALWANT Gargi finds, in the popular character of the vidushak, in the Sanskrit drama, a Cousin of the Bhand of the Punjab.

Dr. Harcharn Singh, on the basis of his research work, says that the ‘Bhands’ humour creating tradition, was prevalent even during Pre-Vedic times.

ORIGIN OF THE RAS-LILA PLAYS:

The Ras - Lila plays are a mixture

11 Gurshabad Ratnakar Mahan Kosh, Nabha, Bhai Kahan Singh Ji, P. 677.

of the secular as well the religious rituals. Ras and Leela are two terms. The term Ras is described as Ras, meaning yelling or crying aloud. Ra-Rasya also means to cry aloud. Ras is a kind of pastoral festival or a dance practiced by KRSNA or a dance practiced by KRSNA and gopis or a kind of dance or a song or a drama.

According to SANSKRIT English Dictionary 'Rasa means an uproar or a particular rustic dance practiced by the cowhered, especially the KRSNA and the GITIKA or Rasollasa TANTRAS or GOSHTIS, the sportive dance of the KRSNA and the gopis or the PRANETRIS leader of the dance, called Raso-Rasa-UTSAV or PARI HASA, HASSOLLAS TANTRAS or RASAK - a dance, a song or a metre or a dramatic entertainment.

SANSKRIT ENGLISH DICTIONARY BY WILLIAM, SIR, M.MONIER P. 879.
According to practical SANSKRIT English Dictionary Vol III, Ras means MANDALAM - which is a sportive dance, a circular dance of KRSNA and gopis of the "VRINDAVANA"

"RAS - RASTEY" to cry, a Confused noise, a sound in general, a kind of dance practiced by KRSNA and the gopis

RASTOSVA - PARVATO GOPI MANDAL MANDIT - GOSHTI, RAS KRIDA, Yatra - a festival in honour of KRISNA ON THE KARTIKI PURNIMA. RASA means a sport, KREEDA - MANDLAM UTSAV, RAAS, KOLAHAL, Shor-gul, GOPON Kee PRACHEEN KAAL KI KRIDA, JISMEN VEH MANDAL BANKAR NACHTEY. The RASAK NATAK KA Veh Bhed Hai, Jo EK ANG

SANSKRIT DICTIONARY BY MACDONNEL P.. 254.
HINDI RASHTRA BHASHA KA SANKALAN BY SRIVASTAVA, VISHVESH NARAYAN, p. 1243.
KA HO, ISMEN PANCH NAT HOTEY HAIN AUR Yeh HASYA RAS PARDHAN Rehta hai.

According to kapila VATSAYAN RAS is the initial portion of the performance: its principle feature is the set of dances called 'Rasa' which is a ritual enactment of the most sacred of all KRSNA stories, including all the incidents of KRSNA's DANCE WITH THE GOPIS, DASHRATH OJHA has described RAS as a shriek or a cry. He further refers it to mean a particular metre used in poetry in a rasa dance a particular poetical metre had been used and when poetry i.e. rhythmic metre was used for a group dance, it must have used a plot, too. This particular poetic form is different from other poetic forms in as much it used in the dance form—a combination of metre, dance and drama, thus,

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17 HINDI NATAK, UDBHAV AUR VIKAS BY OJHA, DASHRATH, P. 74.
attributing it to the UP-RUPKAS, mentioned by Bharta. As a primitive dance, the origin of the term Ras is also referred back to the term Rassa i.e. a root, a primitive dance in which music and dance movements were not in proportion, denoting also mourning.

**RAS: A SECULAR DANCE:**

There is every possibility of its being a secular Ritual dance, the framework of which included only the pantomimic movements and circular and semi-circular movements, re-creating the game-hunt sequence, animation of the images of animals, imitation of the elements of nature, the re-creation of the seasonal cycle based on the like produces like theory.\(^{19}\) The formation of the Mandal referred back to fertility rites, a circular form in which two women and one man performed and denoted the entire agricultural cycle

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\(^{18}\) Types of Sanskrit Drama, P. 74.  
\(^{19}\) Dancing by Grove, Lily P. 195.
and transcended-like motions were formed to have a vision of the unknown gods, to evade evil spirits while the pantomimic, repetitive movements expressed, only feelings and the mute gesture, conveyed something which was not visible on the surface and expressed some of the internal state, which could not be established through rational means. This Ritual dance full of circles, whirls and claps, has successive perceptions, which continue in time, changing forms, showing the distance caused through time, being movable, show movements from one place to another, and being an art of Rhythmics, presents an ordered sequence of moving visual pattern of time and space.

In the slow pantomimic gestures, the whole chain of the experience of tensions and relaxations are brought forth through
postures, gestures, emotional moods and attitudes associated with its themes, texts and plots

Through this secular is shown a vital pulsation and change, from mechanical way of life to a passionate - emotional expression, showing vigour, beauty and non-repressive sublimation of the mind and a complicated combination of secular and religious rituals

Because, these movements were also used to express personal emotions and physical exuberance and the dances were used to manipulate and supplicate the gods on all important occasions.

ORIGIN FROM PRIMITIVE RITUALS:

The origin of these pantomimic

20 Cultural Anthropology by Haviland, William A. P. 96.
movements is traced back from the most inharmonious primitive rituals, in which, trance, rolling, throwing - body in wild paroxysms, vibrating, leaping, striding, shrieking which was transformed into a set of harmonious movements, which were repeated and the body was nowhere mortified or degraded.

The possible action of the movements and the dramatic episodes were governed by artificial regulations, so that a particular conflict be given an expression.

ORIGIN FROM THE AGRICULTURAL CYCLE:

some scholars believe, the origin of the RAS from the agricultural rites. Even today, the Ras form is performed in Guirat, on the BASANT - PANCHAMI: SHARAD PURNIMA and NAV - RATRAS, the festivals connected with sowing, reaping and harvesting.  

21 Kapila-Vatsavan - Folk dances of India. P. 94.
ITS TRANSFORMATION INTO A RELIGIOUS: DRAMA

DRAMA:

This secular ritual dance, is transformed into drama, when the RASAK i.e. the drama, in the form of enactments of the Hindu-gods- and stories from the lives of Budha and Mahavira were incorporated into it, which were called the Lilas i.e. the sport of the deity.

The Hindu scriptures, the HARIVAMSA PURANA, the BHAGVATA - PURANA, the BRAHMAVAI-VARTA PURANA, the VISHNU PURANA, all provided the themes for Ras - Lila - plays - The RAS being the initial - secular portion and the

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22 Ras Aur Rasanvayee Kavya, P. 12.
impersonation of gods and deities was performed in the second portion - a religious ritual enactment of the most sacred of the stories of the deities.

**ITS TRANSFORMATION INTO A TRADITIONAL FOLK FORM AND AUDIENCE PARTICIPATION:**

The ritual dance is transformed into a traditional folk form, in which there is a combination of the drama and worship, in which myths of Vishnu's Avatar relate his sports, showing his divine acts, through time and space, while audience gets an opportunity for a detached Contemplation of the deity, finding a balance between social reality and the religious ritual, and the entire performance in engaged in worship as well an aesthetic experience i.e. a rapid aesthetic experience and a rapid alternations of empathy and distance, takes place.
Movements are performed through space and time along the integral whole of music, pantomimic gestures, dialogues, narrations, costumes and pace i.e. rhythm and tempo, while the traditional worship is vivified, by a divine response of the audience which is direct, personal and immediate.

The audience gets a chance to see their deity in flesh, by providing the audience a sense of protection through participation in virtuous and the idealistic actions the Ras lila plays provide a theatre, for the communication of the religious lore. The vibrant religious fervour is felt by the actors and then transported to the audience.

When transformed from a ritual, these plays evoke a sentiment of the religious devotion to the deity, bringing the audience...
out of normal strains of scepticism and material obsessions and allowing them to re-enter into the world of traditional truth.

Throughout the religious dramatic performance, there is a re-creation of events, for the purpose of revival of the ethical codes.

The particular religious cycle situation is shared by the audience, allowing them an aesthetic pleasure and an aesthetic distance, through the running of the action, through symbolic space and symbolic time sequence.

The whole process leaves much to the imagination of the audience, who have a desire to feel the experience of the spiritual and the aesthetic.
In this process of transformation, in this form, the imaginative creativity works for the achievement of the aesthetic pleasure along with religious and moral lessons.

Here, a sense of aesthetic distance is created along with an assurance of everybody's well-being through proportions, celebrations and acknowledgements of the forces beyond human beings' excess, through pantomimic gestures.

This whole process reflects the values and concerns of the people who create them and for whom it is created.

In this religious drama, there is a merging of the actor, his being transformed, along with the flow of action, in time/space, at the same time, an awareness of time, which makes the performance a
theatrical performance.

The audience is transformed from one status to another, through the medium of the actor', because he is himself taken out of the ordinary world to the performative world, from one personality to another.

In this process of transformation the actors and the audience are thrown back on their own sincerity: and a combination of intimacy, cultural facts and a romantic distortions of religious experiences, leading them to a sense of contingency i.e. an ever changing Lila or play which is created between the performer and the observer, an intermingling of the sense of being possessed by it, being in its flow and in the mind of the audience for their natural relish for the
Lila.

This is a theatrical transformation, from a religious ritual, which is aesthetic and symbolic, through ritualized gestures and Ritualized display.

This process of transformation from the secular Ritual, into a Religious Ritual - Theatre is a transformation of the real disruptive behaviour into a symbolic and creative theatrical performance.

According to DASHRATH OJHA, the first important example of Rasa or Ras, as a theatrical Composition came from the jain sources of the 12th century, when the jain NATYA - RASAKS were performed in a Visual manner. He finds a closeness between the jain Rasaks and the Raslila.

But this theory is based only on

the basis of similarities of the names, NATYA, RASAK, and RASA. He assumes these three terms to the same essential reality and because Jain Natya RASKS were sometimes acted, he infers, that, they belonged to the 'RAS Lila plays' category."

He further writes that it is in the medieval times that the Lilas were incorporated into it, which is not valid, since, the VASHNAVS had their own scriptures, full of the Lila themes, and they did not have to go to the Mahavira's cult for the repertoire of their themes.

The process of transformation from secular Rituals into a Religious Ritual drama is similar in the Lila (Ras Lila, Ram-Lila, Budh-Lila, Jain Lila) plays and the morality mystery plays based on Testament and Biblical

Themes.

Regarding the origin of the Ram-Lila pays, some scholars believe that enactments by traditional performers on Ram-Lila theme were in vogue during vedic and Pre-Vedic times, while others claim, that recitation on these themes were prevalent during the deity's time i.e. in the Treta-Era.

There is a possibility of the Ram-Lila-Cycle-Themes' emergence from Sangeetikas, which was a lyrical ballad singing form, to which, later on, dialogues and narratives were added. There is a reference of Ravana in "HARIVAMSA Purana, in the story of "PRADUMNA and RAVANA.

HARI VAMSA, IS NOT DATED, LATER THAN 400 A.D. The "Ram Lila cycle plays, are purely a Religious Ritual drama, in which the Vibrant feelings of the scripture are transported
by the performer to the spectators through aesthetic distance and a firm belief in the tradition.

The theme develops through crisis, regression, action, breach and leads on to Restoration.

In the literary treatises of BHASA's RAM-VAN-VASA SITA-HARAN, and RAVAN-VADHA; BHAV BHootI's MAHAvIRACHARITA: UTTAR-RAMAY-ANA (7th Century), JAIDEVA's PARSANRAGHAV 14th Century), VEERNAGA's KADMALA (11th c.), Madhu Sudan's HAANUMAN NATAK, DAMODAR MISHRA's MAHANATAK, SUBHAD'S DOOTANGADA (13th Century) are found themes related to the deity's life and deeds.

ORIGIN OF THE SWANG TAMASHA THEATRE:

The Swang Tamasha Theatre of Punjab have

25 The Origin of the Ram Lila by Norvin, Hein P.112.
originated from religious as well secular rituals.

The Swang Tamasha, which is also known as Sang-Nautanki is a particular form of dramatized Romance, for the enactments of 'local, legendary and Romantic themes.

It is called Swang. Nautanki, after the princess of Multan, whose story became so popular that the Swang Nautanki form emerged.

nautanki, or, Tamasha, is also known as a form of lyric singing to which "gesticulations and dialogues were added, later on.

26 According to Dr. Shahnkar Lal Yadav,, Nautanki was a beautiful singer of the panjab, and a Sang, which was written about her praise became so popular that other Sangis and local

26 Haryana Pardesh Ka Lok Sahitya P. 383.
actors, started writing in that particular metre and style.

In Punjab, The Sang, is also known as SUANG, SAANG, Swang, Khed, Khel, Tamasha, Ras, Sang - nautanki, RASDHARI's SANG TAMASHA. "Tamaasha' is a borrowed term, from the, PERSIAN TAMASHAGARS or TAMASHAEES.

Kalidasa mentioned the word Sang, and suggested, that folk traditions had developed a kind of drama, oriented towards experimentations; which was musical in character; a kind of poetic-opera, and several musical instruments were used as its accompanists.

Some scholars believe the origin of this tradition as old as the Ras-plays; while

27 Panjabi Lok Nat Parmpara by Aulakh, Ajit Singh, P. 42.
28 Natak Sagar, Bhasha Vibhag, Punjab, P. 126.
for others, Sang Nautanki owes its origin from Bhagat, which is a four-hundred years old operatic-drama; a dramatized keertan, with religious fervour Sang Nautanki, is regarded as a secularized and commercialized from of Bhagat.

Kapila Vatsyan regards the Sang as a secular form of folk-drama, the earliest form of which was called the "Sangeeta, which evolved from ballads and the recitals of the bards."

The ballad singers, while unfolding their stories, gesticulated and dramatized the emotions of various characters. Sir Ram Narayan Aggerwal, regards it as being originated from three singers, Mal, Ravat and Ranga;

30 Sangeet, AAek Lok Natya Prampra, p.19.
who sang religious songs and when their singing was combined with narratives, dialogues and gestures, and Conversation in question and answer-form, it took the shape of drama, which had, at first, religious and later on, secular themes.

Some scholars find its origin from the CHARANS (The ballad singers) who were the reciters of the epic tales.

IN AIN-E-AKBAREE, which is a 15th century treatise, there is a mention of a group of medicants, who preached at night, in the guise of the religious leaders, "the religious scriptures, and originated this form."

In fact, sang Tamasha, is not a pure form but a mixture of different traditional formes, which originated from secular and religious
rituals, like the Phág, the Sangeeta, the Bhagat, the Khayal, the Nautanki, the keertan, the TAMASHAS OF TAMASHGARS of Persia and the Gatha. Some scholars find the impact of LAVANI of Maharashtra, on the SVANG: LAVANI MEANS, to connect or to associate, which takes its shape and structure, after the association and Connection of different words.

The fairs and festivals of Panjab have also contributed to the Sang's growth and development. These festivals have given the Sang TAMASHA its secular form, here, by secular is meant, where imagination is free to roam without any ulterior motive, except for selfexpression and enjoyment, creating and recreating patterns, plots, different rhythms and creating feelings of leisure, but like the religious - Ritual Theatre, it reflects the values and Concerns

31 Lok Natak, by Gargi, Balwant, p 18
of the people who create it and for whom it is created; and as a musical play, the greater parts of the dialogues, as well the Connecting narratives, of which are, poetic in form, and musical in expression.

This secular/religious form is partly acting and partially recitation.

The Sang-Tamashas, with purely religious themes, are like the religious ritual Theatre, only the comic interludes, provided by the Naqqals in between, the scenes, do not let them retain a purely religious form, like the lila plays in which a single minded devotion to God is sought.

32 By Sang is meant, an impersonation of another character and situation by recreating those characters and situations, through the medium of one's body, by diminishing

one's own personality - to act as another person by unfolding his deeds, in different situations in a particular style along with traditional music, and is performed by the local actors, for entertaining the spectators.

The rituals related to festivals, agricultural cycles, family celebrations, village fairs, religious rituals, secular rituals, all have combined to evolve, this particular theatrical form. This is an example of the, Theatre - emerging out of secular as well religious Rituals, in which, the aesthetic distance, is caused through the narratives, dancing, enactments, which are woven around fantastic, Imaginative, Historical and Romantic themes while much is left to the imagination of the audience. The distance
between the performers and the spectators is maintained—even, if they are familiar with the plots and stories of the particular—Swang.

THE ORIGIN OF THE RUSSIAN FOLK FORMS:

33 In the "Russian folk Theatre forms", the elements of the popular drama, are represented extensively in the 'rituals' Connected with the Calendar, family ceremonies and celebrations like the Wedding Rituals, the funeral rites, fertility rites and the choral singing.

These rituals are a mixture of Grecian, Roman and Christian culture.

The rituals of the SLAVS, ASSUMED TO PLEASE THE gods of seasons and for the

33 Russian Theatre from the Empire to the Soviets by Slonim, Marc P. 17,18.
general well being, are analogous to the Greek Dionysian rites.

In ancient times, the Pagan Ceremonies of the ancient SLAVS included the expulsion of winter and the welcome of Spring, which was borrowed from the Grecian Dionysia, held in December; when the fertility rites' ceremonies were celebrated through dances and singing of the peasants. 34

The elaborate ritual of the wedding scene, divided into scenes is analogous to the Grecian festival of GAMELION, held in January and the buffoon of the Russian Theatre, and all his wit, lampooning, caricaturing are the result of this ceremony, where he used to perform the entire scene, by carrying a whip and bell in his hand, and walked around the wedding train. These buffoons, were, later on condemned and exiled by the clergy,

but wherever they went, they evolved an audience for themselves.  

The ritual of the goat, is another Grecian influence, in which the peasants disguised as beasts visited the houses of their masters, dancing and singing religious chants and erotic verses, in which choral dances and singing of the chorus played an important role, followed by dialogues, mimicry and narrations.

The Buffoons, borrowed, from this ritual and created a form, to which they contributed their own contents of lampooning and caricaturing.

There is an impact of the ROMAN

35 The task of the popular Theatre and its past in Russia by Fillipov, Vladimir P. 132.

36 Russian Folk Lore by Sokolov, YM. P.499.
FESCENNINE VERSE, which was chanted at the Roman wedding ceremonies, and was concluded with a tragic-note; very much like the departure of the bride, which was celebrated with extensive wailing rites of the SLAVS.

The popular Russian "Ludii from", was a coarse substitute, for the theatrical performance and had its origin from the ROMAN LUDII games, performed in 364 B.C.; when, a group of ERUSCANS WAS BROUGHT TO PARTICIPATE IN THE Ludii ETRUSCI, in which, the actors performed in a tongue, unknown to their audience to excite amusement by their pantomimic gestures.  

These Ludii were performed

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37 An outline of History of the Russian Drama by Morzov, P.O. p. 117, 118.
with sports. The Ludii PLEBII, the Ludii-FUNEBSRES: THE LUDII VOTIVI, THE LUDII APPOLO
NIARES, WERE THE DIFFERENT FESTIVALS ACCOMPANIED
BY ACTORS' PERFORMANCE.

These "Ludii festivals", became very popular, amongst the SLAVS, through
mixed christian and Pagan fetivals in Russia - such as the LENTERN CARNIVALS, buffoon
masquerading as animals and the "Game of the MUMMERS which was a coarse substitute
for the Roman Ludii festivals.

These mummers and the merry men,
were called "The SKOMOROKHI, from BYZANTINE-SKOM-ARCHOIS i.e. the main entertainers.
In the middle ages, it corresponded to the
German SPIELMAN and the ROMAN JANGLUER.

These dancing, and gambling figures
with flutes, resembling ATTIC-FAUNS, Can be seen on the ancient MURALS of SAINT SOPHIA
Cathedral in Kiev. During the 10th and 16th Century, these mummers were condemned for playing on cymbals and a kind of guitair called Gusli.

In 16th Century, the Ludii festival or the game of the mummers, were joined in by the gipsy story tellers, dancers, ropewalkers, Singers, acrobates, buffoons and fortune tellers. The entire group consisted of sixty to hundred performers along with their instruments and animals.\(^3\)

The court-Jesters Learnt the tricks and witty remarks and punchlines of these folk-buffoons.

\(^3\)OLLEARIUS, who visited Russia in 1630 A.B., described these merrymen and

\(^3\) The Ancient Theatre in Europe by Veselovskii, Aleksei, P. 169.

\(^3\) The Ancient Theatre in Europe by Veselovskii, Aleksei, P. 170.
acrobates as "performers of all kinds of frolics, a great deal of which was a social satire, which seemed to be affected by the roman Satires, in which the gods and the emperors were caricatured. These buffoons were mouthpiece of the common men and they followed the pattern of Greek comedy, in making Coarse Jokes and crude actions".

They also performed, disguised as goats or bears. The bear meriment was highly appreciated. The rich boyards kept several bears for the amusement of their families. The Puppet shows were a model, and by following the style of the puppets, the buffoones created mirth. The jesters also borrowed the techniques of the comedia performers, and showed a farce with their mingled vigour, art, vulgarity and audience

40 Popular Drama of the North by Onchukov, N.E. P. 210, 211.
reflected the same quality.

They presented vigorous sketches of the stock-figures, capitalizing the topical ideas and the eccentricities. The buffoons got their fun, like the comedia actors, within the character, built it out, caricatured it, made it witty in repartee, and an object of mirth, in their falling down, their mistakes, perverse misunderstanding and impertinence. These acts, too, originated from the ROMANATELLANAE in which mimes, too, included farcical scenes and spectacular elements along with songs and dances. The Mimics who had gone from Rome to BYZANTINES, persisted in Turkish Theatre.

The Greek Orthodox Christianity, in the 10th Century, influenced the religious mystery and miracle plays of the SLAVS. They were also influenced by the Christian rituals.
All these plays vivified the "Church doctrine and had themes from the old and "New Testaments, and followed some of the conventions of the church plays; but instead of Mansions and PLATEA; these plays were performed at two platforms.

On the "lower platform the plays of Christianity were shown, while on the upper level, buffoons were shown lampooning and caricaturing the officials. These were called, "Shopkas, or 'The CRECHE Plays" - which combined "Biblical stories, Pagan satires, and commic Mimicry. 41

The plots were simple, and in between the religious plays, Intermezii, which originated in the Italian Intermezii, was performed.

41 An outline History of the Russian Drama, by Morzov, P.O. P 292.
Inter Mezii had a comical quality, emphasising the class consciousness, through formal devices of humour and the entire show consisted of "Paggan satire" and "puppet-show."

The actors who performed it were called the "BAKA HARIS". They were called 'AKY in KIIRGHIZ, 'ASHUNGI in CAUCASIAN, GOPAZY in JADZIC", ZHIRHI IN KAZKAN, OLONGOK NUTY OF YAKUSTSK AND BAKSHI IN UZBEC.

ORIGIN OF THE "COMPOSITE THEATRE" OF THE GIPSEYS

The Gypsies were the, story-tellers, dancers, fortune tellers, singers and musicians.

Their "Composite Theatre, is the result of their total belief in their own Rituals and the Rituals and rites of the 'borrowed traditions' of the places to which they migrated from time to time. As a tribe,
they do not have any written history and have no mythical heroes and their oral traditions survive only through strong genealogical awareness.\(^{42}\)

The ritual of story telling, to which they called svato as SWATURA, Contributed to their enactments. These stories had didactic element which accurately portrayed the characters, customs, their superstitions, beliefs, and were enacted only for enjoyment and for fun, to which, imaginative narratives were added from time to time. The ritual comedies were connected with the family celebrations like wedding, in which the gipyes dramatically narrated their past, their hardships and their hatred for the Gaie i.e. the Non-Gipsey.

The Ritual of the dead, again provides

\(^{42}\) The Gypsy, by Yule P. 196.
a chance to enact their experience, through singing, pantomimes and mimicries; and the narrator talks to the dead about the present.

Their theatre is the outcome of their dramatic narratives performed at the change of seasons, changes of place, the fear of the gods' and nature's furies. In fact much of the traditions, customs, rites, ceremonies of the Gypsies are not their 'Original traditions'. Their ritual dances have the impact of the Grecian, Persian, Hungarian, Spanish, Russian primitive dances. Their own, Hora dance and the dance of the SHAMANS, are medicinal dances, in which the Shaman heals the sickly persons. Their Theatrical performance includes a very dramatic way of story telling, Kinetic patterns, like the gymnastics, rope-walking, leaps and

43 The Dances of the Gipsies by Grove, Mrs Lily, P. 184
Jumps, magical feats different dance steps, buffoonery, clownish feats, opera, improvisations pantomimes, mimicry, playing with animals which were, very well made use of by the Avant-garde movement of the Russians, immediately after the Revolution.

The Gypsies' story telling, dancing, singing, kinetic patterns, all have resulted from secular as well religious-rituals-which are both "borrowed" as well have originated from their own tribe.

On the basis of the above collected information this project infers that all these folk traditions have developed, from the rituals, either secular or religious. But it is seen, that in the Russian- Theatre, after the Revolution, the experimentalists, by making the spectators a part of the performing actors or in other words, by diminishing the distance between the actors
and the spectators, were trying to reverse the whole process, where 'Rituals' could grow out of Theatre, or in other words, in a way, by creating a different space/Actor/space relationship, the experimentalists were trying to reverse the whole process, by merging Theatrical and the Ritualistic process, for better communications and turning theatre into a very humanistic activity.