(PART A)

A study of the elements of the folk Theatre Traditions of the Punjab i.e

a. The Script
b. The sources of the scripts
c. Methods of training the actors
d. Styles of Acting or modes of presentation.
e. Actor (Space/time) audience relationship.
f. Costumes.
g. Make-up
h. Stage-Conventions

a) SCRIPTS:

Though traditional folk forms have oral scripts, but this research project has found that there are written treatises and manuscripts too which have become a
b) SOURCES OF THE ORAL SCRIPTS:

The sources of the Bhand Theatre's Oral scripts had been, the life-like situations stock-scenes, stock situations, stock-typed Characters, regional dialects, idioms, proverbs, sayings, rituals, rites, Customs, habits, festivities, traditions, traits found in a particular class, ridiculous situations, conflicts, things used in day-to-day life, like, The utensils, The clothes, The jewellery, The eatables, and other objects. Besides, all that is ridiculous in relationships, religious beliefs, contrasts between reality and appearance, the science, materialism, deceits, greed, lust, shallow and low behaviour, finding faults with others, peculiarities of professions, imitation of western cultures, lack of knowledge about one's traditions, or a blind faith in the traditions, drawback
of social system, pretensions, artificialities, all became a source for the ORAL-Scripts of the Bhand Theatre.

The Oral Scripts of the, "Swang Tamasha Theatre" of the Punjab, had, the folk lore; both regional and foreign, the myths, the legends, stories narrated from time to time, fables, as their source.

The Leela plays, "of the Punjab, had, the religious and Ethical stories, mythical stories, superstitions related to certain days and natural factors, festivals, seasons, SERMONS, STORIES RELATED TO ETHICAL CODES, AS THEIR SOURCE.

The Gipsey's oral scripts had their source, in the Gipsey's and in the European lore, Ritual songs and celebrations, their personal experience as wanderers, their trials and tribulations, the stories of their exiles, and the cruel treatment
at the hand of people, church and law; their\textsuperscript{1} SVATO or SWATURO i.e. stories' narrations and PATSHIVAKIDJILE, i.e. the songs, which had dramatic elements.

The\textsuperscript{2} Russian folk tradition of the Luddi or the game of mummers had their source of oral scripts in the day-to-day behaviour of people, social and moral exploitations, all that is ridiculous in the social life, the lampooning which resulted from the suppression of the upper-rich-class; moreover, their knowledge of the rituals, rites and Biblical stories, all provided material for their mimes improvisations, pantomimes, and buffooneries

The Sources of the written scripts of the folk-traditions:

The Naqqals (NAQQALS) or the Bhand

\textsuperscript{1} The Gypsies by Yule, J. P. 59.
\textsuperscript{2} Russian folk lore P 499-507 by SOKOLOV, Y.M.
Theatre of the Punjab and the Swang Tamasha of the Punjab popularized the written literature of the Punjab. The Naqqals took their material from the poetic verses of KABIR, SURDAS, MEERAN, UDHASIS and JANAM SAKHIS,

The 3 BRAINT-BAZI, the humorous poems of SUTHRASHAHI, JALAN-JATT, GOSHATAS in Question and answer form, e.g. AJIT RANDHAVA KI GOSHAT, NIRANKARI NAAL GOSHAT, GORAKH ADII NAAL GOSHAT, GITA MAHATAM BY CHAJU BHAGAT, the couplets of SOOFI poets like FARID and Others like Shah Huyssain, SULTAN-BAHU, SHAH-SARAF, Bulley Shah's Kafees, Bhakti RAS poetry of VALI RAM, HIRDEY RAM, BOORA, DADOO, GAWAL, GHRIB DAS, MASAT-RAM, BABA SUNDER and the couplets of the romances of DAMODAR, Peelu, HAFIZ-BARKHUR-DAR, AHMAD.

The Swangis took their material

3 PANJABI SAHIT DA ITIHAS by Singh, D.R. Gopal, P. 146.
from the similar, above written scripts and used these scripts in details, while the Naqqals used only as much as was needed to accentuate a situation.

They also took their material from the RAMAYANA and the MAHABARTA, The PURANAS, the JATAK Tales, The social, The historical, and The semi-historical Romances and stories written out of fantasy and imagination of the playwrights.

The Leela plays' written scripts came from the epics, the vedas, The Puranas, the SUKTAS, The RAMAYANA, the MAHABHARTA, the Shalokas and the mantras.

The Gipseys had no written literature till recently, But while in Russia, scripts

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4 The Popular Drama, by VINOGRADOU, N.N. P. 79.
were drafted for them, which had a political message.'

The gipseys performed in the plays written by Lorca, and the dramatized version of Pushkin's poems and stories. Some of the Gipseys wrote plays which depicted their fate as acrobatics, animal trainers, rope dancers and as participants in the comedia plays in Italy, where they were addressed as "MOORS".

Their written plays also showed their pathetic destinies, and dreadful stories of torture and banishment, at the hands of the NATZIS, during the second world war, and even before.

The RUSSIAN folk actors performed the morality, the mystery and the mystical-biblical stories, which were found in the testaments and which had themes related to the birth of Christ, Easter and Resurrection,
Bylina, a written lengthy poetic treatise, was another written source of their script.

Later on, when the theatre of Russia was nationalized, they were given well drafted scripts, which depicted their sufferings under the CZARS and happy and progressive state of lives under the Socialist's regime, and the Russian's struggle in their adjustment in the new set up of life.

(c) **THEMES:**

The main theme, of the Bhand Theatre, consisted of the social satire, the personal digs and the laughter creating situations.

As a social satire, what the actors say about one man stands for the whole class; and even under the garb of buffoonery whatever they said was potential and whatever they performed was actuality: in other words,
the Bhands showed the audience the facts about a character by enacting how such and such character behaved on a particular day, under a particular situation, and from that sequence the audience could imagine, that such and such character would behave in future, too, in a similar way, since the facts shown to them are taken as habits and from habits, they know, the belief of a person, in traditions.

In these themes, it is not the quality of evidence which matters, but the quantity.

As a social satire, these facts are shown in connection with the persons of a particular caste, persons belonging to a particular profession, facts about Rituals i.e. whether the persons who perform the rituals have a real knowledge about those rituals, the typed characters and mimicry of a person, a situation, or a
ceremony.

These themes have a mass appeal and a method of performance.

The emergence of these themes by accident, and not by design, or by any pre-planned preparation, and development of the whole theme from one line, makes these themes, circumstantial and businesslike.

There are Naqqals, which ridicule the oddities of a certain caste, by picking up the peculiar habits associated with the person, belonging to a particular caste and develop a whole series of fun-creating situations, in which the particular oddities of that caste shall be shown to people; the main purpose of the Naqqal being creation of laughter.

In our country, caste and profession
go side by side.

There was a time when people were not addressed by their name but by their professional caste e.g. the Mochee (the one who repairs the shoes) The Gummyar, (who makes the earthen utensils, Julaha (The Weaver) The Nayyee (The Barber) the Tarkhan (The Carpenter) The Baniya - 'The money lender) and the Purohit, (The Priest).

In the villages of the Punjab, the Jats are regarded as a superior caste people, the Bhands would weave an interesting plot to please the Jats.

About the Mirasis, who are regarded as people who remain under the spell of intoxicants most of the time, while not singing, they remain sleeping and snoring, the Bhands have many laughter creating incidents for
encactment.

MIRASIYAN DA GHORA:

In the Naqqal "The Horses of the Mirasis' the plot revolves around the singers, who sleep after taking intoxicants and whose horses run into the fields of the Jats, whose servants run after the horses, but when they donot find any escape from the horses, they go to the sleeping MIRASIS, who, after a lot of efforts of the servants, get up, Yawning and stumbling only to continue their singing rehearsals, without paying any heed to the servants of the jats.

JAT DA VYAH:

In the Naqqal "The Jat's Marriage" the rich Jat, who is the bridegroom and is heavily drunk, is flattered by the pandit, the Baniya and the Mirasis respectively
who deprive the Jat of his money only by making a fool of him by praising him falsely. The Jat is left without any money, and by the time he gets married he has nothing to offer to his relatives, as ceremonial gifts.

Sometimes, both the sides of a character are shown; good as well as the bad side. In the Naqqal, the gold smith, there are shown the characteristics of an honest Jewller with all his honesty and, a dishonest Jewller with all his greed.

Similarly, a mock-doctor, a false-saintly person, an expert barber and a Novice are shown.

Sometime the lack of knowledge of a particular profession is shown e.g. a mock-doctor (NEEM-HAKEEM) is more popular,
not because of his knowledge, but because of his lack of knowledge and for prescribing wrong medicines, e.g. when the doctor arrives in the village, one young man goes to each house telling people to eat hurriedly their choicest foods and to finish their duties, since that doctor had arrived, who would prescribe medicines, after the usage of which, nobody knew who was going to survive.

The humour of the episode is accentuated through tongue-twisting tirades, lengthy speeches half puns, half-Metapropism and mis-appropriated learning of the doctor, through fantastic etymological mongrel form of wit.

Similarity, a Fauhji (a soldier) is shown as vain, arrogant, vain and ambitious person.

In the Naqqal Post-Office, (DAAK
The job of the Postman goes to the relative of the official who is not qualified and cannot perform the simple task of distributing the letters. A lot of confusion is caused because of the delivery of wrong letters.

The so-called saint, who is always in meditative pose, is in fact, on the hunt for rich devotees and innocent, ignorant women, from whom he would collect rich gifts and money.

The humour of the scenes is accentuated by soliloquies, ready wit and musical sounds by voice.

The theme of the "cunning maid servants," and 'The male servants" who are very witty people and entertain their masters and mistresses through Stories, dialogues,
extempore songs, mimicry, manipulations, squabblings, arguing, and sometimes by showing the servant as naive, whose pretensions of not understanding whatever is said to him and is shown as an awkward booby - creates fun by his delightful equivocation, ridiculous mistakes and clownish tricks.

Sometimes, this servant remains by the side of the master and tries to rob him off his applause.

As servants, the Ranga and the Bigla show a genius for practical Jokes, and vein of drall stupidity in the intervals, of the Svang drama.

The genius of these actors accounts for their popularity when at a moment's notice and with the scantiest disguises, they are prepared to show themselves as a Pathan, as a mother-in-law as a servant,
as a doctor or as a dancer.

The convention or the marriage Ritual, is also a theme for the banter. The ritual of marriage is ridiculed by performing the Ritual and the ceremonies of marriage wrongly or by showing the elopement of the bride or the knave bridegroom, belonging to a particular class, who knows nothing about the marriage rituals.

In the Naqqal, "Aalasi da VYAH", the bridegroom, under the influence of addictions and drugs takes more than twenty rounds around the sacred fire, and when after the marriage, they i.e. (the bridegroom and his friends) cross a river, the bridegroom wailes, because while counting the number of the group, everytime, he forgets to count himself thinking that one of the group member has drowned.

The money-lender's profession
is also the theme, which is much used. The money lender refuses to give money to his son, who wants to see the dance of the nautch-girls. The father, who himself is very fond of these dancing girls, goes to see the dance, but is put to shame by the dancer, who finds both the father and the son as rivals.

In another Naqal, the "stingy-rich money ender, refuses to distribute sweets amongst the children, when the becomes a father, by telling the children, that the reason for his not distributing sweets is because it is not his wife who has given birth to twins, but it is the cat who has produced kittens.

The theme of the gambler, (JUAAREE) is also very popular. In the Naqal The Gambler (JUAAREE), the gambler is so busy
Playing with his friends, that his mother who is almost breathing her last, wanted to see her son. Every time, when he gets a message, the son tells the messenger to ask the mother to wait, this being his last game. The time comes when the mother dies and people perform the funeral rites, and when he is told that everything is over, he says—that he is coming, but "this is his last game.

The theme of "the greedy prostitutes", "the decoits", the "lazy school teachers", "the vindictive mother-in-law, and "socially outcastes," good for nothing fellows, are also very common.

The themes of the intriguing maid servants and - unscrupulous ladies are also quite common.

The Notaries, the Barbers, the
physicians, the watchmen, the money lenders, the black smiths, the horse breeders, the meat-sellers, all are distinguished by their proper names.

In the lengthy plots, comic interludes with similar themes are shown, in which effects of spontaneity are required to be preserved, and the stimuli is provided by the audience. Through minimum intellectual efforts, maximum amusement are provided.

To project these themes, the actors need good memory, vivid imagination, delicacies of language, and mannerisms. If two actors are performing, both the actors should be matched in their variety of speech.

The themes, which depict the, "pets' behaviour" of the professionals, is also very common and popular. e.g. The
Image of the dog belonging to the Mirasis, how he sleeps, how he yawns, how he barks in rhythm, is imitated. The well-fed dog of the Jats is shown as carefree, not bothered about tomorrow's attitude, and the dog of a pauper is shown as bad tempered, since he has nothing to eat, is bothered by the bugs, is dirty and sickly. The dog of the prostitute shall behave differently and shall welcome or discard the quests by sniffing whether they are rich or poor.

Similarly, there are four kinds of speeches, four kinds of instruments, four kinds of congratulations, four kinds of gaits belonging to people of different professions and castes. The theme of 'how people belonging to different class and status shall behave, are also shown.'

The themes showing people who are dominated...
by different passions and vices are also common.

There are themes showing the clashes between femininity and masculanity, themes with Judgement about a character or a situation, themes which are expressions of a popular conscience and has its own way of looking at domestic and social relationships.

The themes showing the Naqdaal or imitation of an "entire Ritual behaviour, are also common.

THEMES OF THE SWANG-TAMASHA-THEATRE OF THE PANJAB:

The themes of the swang-tamasha are secular as well religious The religious themes are those in which are described the trials and tribulations of the devotees.
of gods, who undergo many hardships to prove their faith and whose hardships are caused by God to test their devotion, with no intentions of actually harming them and in the end these heroes are granted some eternal bliss or reward.

In these themes, even bad people are agents of Gods, since they act at His command, so that He may test the heroes, and the devotees. The only desire of the devotees is to have a glimpse of the gods.

The Mahabharata and the Ramayana episodes have served as an important theme for the Swang Theatre.

The Sangis feel that the stories of the mahabharta being, "lengthy and complicated, are very well suited to the
Sang compositions; as their themes provide material for many days' performance. Some of the themes have evolved out of stories about those characters who have never existed, and are a pure outcome of the fantasy and imagination of the authors like CHAMAN LAL Shugal, PRITAM SINGH PRITAM, KARTAR SINGH PHUL

The stories of Begonaar, Shamonaar, Rani Champa, Julahey da Vyah, and stories belonging to giants and fairies, wizards, palace - maides, are the result of fantacies.

begonaar is the story of a beautiful woman who has an affair with a shopkeeper, from whom she buys certain things.

Shamonar is the uneducated wife of a soldier, who stays alone in an inn, where she is deprived of her valuables and
is killed and her flesh is served to the quests as a dish. Her ring is recognized, and the culprits are caught.

The romances and legends of the regional folk-lore, too, have provided the Sang - TAMASHA with ample themes e.g. the legend of MIRZA SAHIBAN, the leggend of Heer-Ranjha, SEHATI-MURAD, SORATH SAUDAGAR, LOONA AND POORAN, DHOL-SAMI, KEEMA MALAKI, ICHRAN, RANI KOKILAN. SOME OF THESE THEMES HAD NEVER BEEN WRITTEN BUT WERE ONLY PRESENTED BEFORE THE AUDIENCE AS A DRAMA - (Sang-Tamasha) e.g. The SANG OF BALA - MAHIYA, The SANG OF RANI NAUTANKI, The SANG OF CHANDER-HAAS

The foreign lore, too, have provided themes for the Sang-Tamasha.

e.g. The stories of YUSUF-SULEKHA, DHOL-BADSHAH, SHAHZADA-ANWAR, BHATTYARAN, SHEERIN-FARHAD, SASSI-PUNU, LAILA-MAJNU,
THE STEP MOTHER MOTIF-THEME:

The step-mother motif, themes are seen in Egyptian manuscripts dated as back as 1200 B.C. in which the protagonists are young unmarried men, who suffer because they are indifferent to the advances of their young step-mothers, and who are punished by their father-figures because their mothers avenge themselves by misquoting the whole case and putting the whole blame on their sons.

In the Biblical narrations, the stories of Joseph and POTIPHAR and In Grecian lore, in the 5th century, EURIPIDEUS dramatized this theme, in Hippolytor and PHAEDRA.

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5 FOLK-LORE", Poetics and GENRE, typology in Indian Folk-Lore by VATUK, V.P. r. 190.
In India, in the JATAK-Tales in the MAHA-PURANA-JATAK this theme is found, where the whole episode revolves around prince PADUMA son of the king BARHAMDATTA and his second-wife.

In the Buddhist literature, the whole motif appears in a story related to king Ashoka, his wife TISYA-RASIKA and Ashoka's son - KUNAL.

To say, that Indians have borrowed this, "step mother motif theme" from foreign lore does not seem valid, as the stories of this motif are common since the time of Budha and Mahavira, in this region.

In the SANG-TAMASHA of the Punjab, the story of POORAN Bhagat Qadar Shah, Dharam

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pal, gulab kaur, are very common.

The themes depicting, the stories of those people who fought for a social cause, for the suppressed class, who sacrificed their lives for the sake their religion, nation and for the safety of their honour, are quite popular. DULA-BHATI, JEONA-MAUR, JARNAIL PRITHEE-Singh Bahadur-Madna, Shahnee-Kolan Rani Sundari, Rani Hadee, Bhagat Singh, UDHAM Singh are themes of social and passiotic values.

The Historical and semi-historical figures like PRITHAVI RAJ CHAUHAN, AMAR SINGH RATHOR, RANI ROOPMATI, BAZ BAHADUR, RAJA HARISH CHANDRA, RAJA BHARTHARI, RAJA RASALU, NAL-DAMYANTI, SHAKUNTLA-DUSHYANT, RANJEET SINGH, BANDA-BAHADUR, CHAR-SAHEBZADE, RAJA SIRIAL, SAHINSAR MAL, are very popular and commonly repeated.
THEMES OF THE LEELA PLAYS OF THE PUNJAB:

The themes of the Leela pays have a religious fervour and have social values. They remind people of the ethical codes, traditional customs, rituals, value of traditions, innate relations of body and soul, and being explanatory, they show instructive and emotional faith in the most formidable ideas, expressing abstract paradoxes in concrete forms, through a visual depiction of the deities' miraculous deeds.

The themes show a wishfulness desire, showing the invincible being won by the gods ingenuously and heroically. The sequences are set in such a way as to show rationalization of the magic making events eg. showing the universe in the mouth of Krsna, Killing of Kaliya nag.

In these themes the spectators
see very closely, through the imagery and metaphorical usage of language made effective through overlapping of singing, the origin of the universe, origin of the ceremonial activities, origin of the Rituals, and origin of the dance itself.

In these themes the cosmic phenomena and the subconscious urge is Kathartic and aesthetic. These themes have a religious fervour and dramatize the stories of the deities like KRISHNA, RAMA, Budha, Mahavira, PARLHAD, NAMDEVA, KABIR, NANAK, DHANNA.

The themes relate to the origin of the universe, relating to BRAHMA, VISHNU, INDRA, SIVA AND PARVATI.

In every theme the victory of
goodness over evil is dominant.

These themes are complexly evolved and are extensive in outreach, communicating religious experience as an instrument of educating the audience, which is a part of the society, to which both the actors and the audience belong to.

These themes develop from Regressive actions, to Breach, to restoration, e.g. In the killing of the serpent, Kaaliya, the Restoration is achieved through the killing and in the episode of the KANS LILA, the CRISIS is the killing of all the children of VASUDEV, and Restoration is the killing of PUTNA. Defeat of evil by goodness is the moment of reintegration.

The Krishna cycle plays show the whole life cycle of the deity's life. These themes show the episodes of the PARKAT LILA ie. manifest sports, all these themes narrate the heroic, the miraculous and awe-creating stories of the deities.
These themes are basically to create an innate discipline and religious aesthetics.

THEMES OF THE GIPSEY'S THEATRE:

The gipsy's theate, which had improvisations, buffooneries and Kinetic patterns like the mimicry, pantomimes, acrobatics, Rope dancing - have themes very staunchly related to their rituals and rites, and show their instinct for survival under hardships, trials and tribulations as wanderers, their COMPOSITE. Theatre, depict themes of the borrowed-tradition, of every place they had been to.

The Gypsies have no written records to go back to, so they relied only on their memories and the oral Repertoire, which had been passed from one generation to

7 The Ancient Theatre in EUROPE, by VESELOVESKI, ALEKSEI, P. 170.
Their oral traditions had been expanded and renewed, depending on the extent of their travels and their chance meetings with older Gipseys, who had lived, seen and heard and could tell it to others.

They have no mythical heroes and their memories do not extend beyond four or six generations. Their oral traditional forms of storytelling SURVIVED, ONLY because of their strong genealogical awareness.

In their (COMPOSITE Theatre), themes are taken from the tradition of, story telling, known as SAVATO OR SWATURO. The themes taken from the stories have a didactic element which accurately portrayed their characters, their customs and their
hatred for the Gaje i.e. the non-gypsies.

In between the story tellings, the fortune-telling women, foretell the future, by speaking in different dialect and in them, the elements of magic, superstition and the supernatural, all the intermixed.

These themes are taken from DARNAE SVATURA and are told only for fun and enjoyments.

The 8 themes taken from SWATURAS, take the listeners for a while, to the BALKAN'S VINEYARDS - SERBIA'S PLUM-ORCHARD, to the mining villagers with their terrible poverty, the isolated Saw-miles in the wooden front hills, to the Byzantine MONASTRIES, the

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8 The Gypsies by Yule, J.. (p. 73)
carelessly kept-Muslim-Cemeteries, to the Rural East - European JEWRY AND Their intimacy with god, to the patches of sunflowers that cracked and RUSTED AS THEY WERE SLOWLY TURNED TO FACE THE SUN, TO THE PATIENT SUFFERING OF THE OXEN WITH THEIR TENDER Pap's unseeing eyes, the mouthful and the suspicious GORALE MOUNTAINS' people, in the bleak villages, clining to the sides of Craggy WIND SWEPT GRANITE HEIGHTS.

The stretches of roads, over hanging precipices, without out side walls, the rich cultivated valley below the sullen black - water buffaloes, in one of the southern Asian countries, the persistant traces of the centuries of TURKISH occupation and the transition of modes of transportations from Truck to horse, to donkey, reflecting the entire fluctuating world of the gipseys.
These imaginative narratives were constantly added to, by different persons, from time to time.

The themes, taken from these Swaturas used vague and approximate designations to indicate the time of the day, the month or even the passing years, to single out cities, provinces, districts and countries.

These themes are like truly living chronicles, too rambling and at times too formless, but had, an inner-coherence of its own: and spoke of horse market towns, the cities where the gypsies became wealthy and were jailed to the lands beyong, thus giving a depiction of their Journey.

These stories are told in the first person and ranged from drama to comedy and to mystery thrillers, or they unfolded like
a horror tale of Edgor Allan Poe.

The local currencies such as DINARS, LEVA PENGO, LEI LIRAX, DACHMAX, WERE CASUALLY TRANSLATED AS EQUIVALENT TO THE PRICE OF BRIDE, PRICE OF THE HORSE, ENOUGH TO FEED THE GUESTS.

While depicting these stories, the narrator used a heroic tone, a touch of humorous selfknowledge and each Raconteur had his own style coloured by his or her family experience, and the countries they had lived.

The narrator showed linguistic oddities and lisping, to make the themes and the narration interesting.

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9 The Gypsies, by YULE, J. (p. 74).
Their eyes roam through the rapt audience with a detached look, and a monstrous voice would intone a monologues, about the year of calamities, that forced the story tellers to leave Russia or to go to some other place.

The narrator uses Cocomitant gestures, hand movements, facial expressions in between the narration, and the audience is filled with wonder and longing for the expansive dignity these stories evoke in their minds.

Another theme popular in these narrations is the story of the legendary Gipsey-Loizoa-La-VAKAKO, who lived in PARIS, MADRID, BRAZIL, and was the richest and

\[10\] The Gypsies, by YULE, J. (p. 75).
the wisest and the most generous amongst the gipsys - and the story about the three roms of SPAIN, NOTARKA, MUTSHORA and PALEE, who had many sons and who lived like kings.

They also narrate stories of STEVO O' AFRICANO, also called, the DIAMOND JIM, who went to south Africa and found some mysterious but lucrative occupation dealing with diamonds, as his nick name sugestion. Every few years he and his fellow came alternatively one year to France or to Spain to Yugoslavia, to Italy and to U..S.A. They would come on holidays and spend their fortune on people.

There¹¹ had been stories about wise and generous roms, and also the unreliable

¹¹ Gypsies by J. YULE P. 79.
and the treacherous ones. The SVATURO also told stories about wondrous saga of the Gipsey's stay in Hungary and Germany.

The Themes are also taken from the studies of the OLD BAKRO, YISHWAN, MITSHOW, YANORO, BOBOKO, HONKO and others who lived on heroic scales, while, The clouds of wrath gathered around them. From the period of the genocide by the NAZIS, their emerged a particular band of SVATUROS, told by Scattered Survivors.

MITSHOKA narrated stories about the stupor of grief and hapless possibilities of concentration CAMP Life; but these stories retain a life accepting sense of humour, and leave bitterness and hate to those, not strong enough to love.

They narrate about perpetuation
of life and idealize virility.

In these SVATURAS they have formalized store like PAMITSHA or the fairy tales, which are narrated during winters.

These stories are not didactic or directly related to the gipsy lore. Their value lies in the artistry of story teller and many of them have been very well borrowed and adapted from various populations amongst whom they lived.

These tales are told and related in almost the exact same word sequence which everybody knew, but they could only be told by an old person and were considered to be the exclusive property of the story teller.

12 The Gypsies, YULE,, J. (p. 80).
The story teller start by saying

This is the PARMITSHA OF THE TZINTZARI, as I learned from NONOKA many years ago and as he entertained by telling it, so I'll try to entertain you. The swaturas were mostly enacted by respected men of substance and experience and the teller of fancy tales, though much appreciated, were regarded as slightly odd, These TALES WERE PURELY FOR ENTERTAINMENT.

THEMES TAKEN FROM RITUALS:

The Ritual comedies are result of the wedding rites and has the whole scene of wedding, in which the climax is shown in the scene of abduction, which are followed by songs, which depicts their patience, tenacious courage, sense of purpose and duty to the land, uncomplicated love and joy, sorrows, fears, and uncertainties about

13 The Gypsies by Yule, J (p. 82).
supernatural life and their inarticulate emotions.

THEMES FROM THE RITUAL OF DEATH:

The wailings, howlings, fury alternated with violent, rebellious phrases, expressing disbelief in death—MULENGIDJIE is a lament for the dead—in penetrating, unfathomable metallic voice—the singers sing of experiences shared in common, that bound the living and the dead, the singers talk to the dead, and the narrator tells to the dead about the "New—generation.

THEMES FROM THE PERSONAL EXPERIENCE:

In some of the dramatic enactments they show their daily struggle for survival and how they had become racially undesirable,

14 The Gypsies by YULE, J. p. 83.
RA SENVER-FOLGTE i.e. ENEMIES of the Rich, their deaths in the concentration Camps - the cruelties of the police, the CHURCH, and the people, their ives in the criminal underworld. The harassment of the Church, the people and the police and their tribulations when they moved from one place to another.

Themes relating to PATSHIVAKIDJILE i.e. songs in memory of the old days, in which the beat is given by the feet and one by one, the singers narrate and enact the stories of the old days, followed by MULENGIDJILIA i.e. the funsongs with dances, in which singing is improvised DJILINEVI have the themes, dealing with new situations, telling how TROKESHTI, the gipsey, travelled through seven Nations'.

THEMES AFTER REVOLUTION:

15 The Gypsies, YULE, J (p. 84).
The gipseys, after the Revolution of Russia, as the citizens of Russia performed along with the experimentalists. The Radical Theatre had themes about the policies and the ideologies of the New Regime. Now, the themes dealt with, how the bolsheviks should work together, how should they educate people the appreciation of collective labour, hard-work and a balance between duties and gains. These themes depicted the realistic view and showed a real picture of the Society as it was. Themes were nationalistic and patriotic.

**THEMES OF THE LUDII OR THE GAME OF THE MUMMERS, AND THE INTERMEZIO:**

The themes of the folk Theatre of Russia dealt with social satire and later on served the purpose of a political propaganda.

Before the Revolution, the Ludii-

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16 Russian Folklore, by Sokolov, Y.M. P. 501.
performers' theme was the social satire, which was performed through Dramatized narrations of BYLINA which was a dramatic narration in verse, which lampooned the suppressions of the upper class and the Fear caused by the church and the high officials.

In The Inter-Mezio, which was a comic interlude, in the religious mystery and miracle plays, the Biblical events were caricatured, in interludes such as Jesus on the donkey. The Creche plays depicted religious Biblical stories.

After the Revolution, the themes depicted the socialist pattern of society. These themes educated people about New Regime's ideology of Arts, labour, Life, spiritual values and collective work.
(d) THE NARRATIVE CONTEXTS OR THE STRUCTURAL ELEMENTS OF THEE SCRIPTS:

The scripts of the Bhand Theatre, on the basis of their narrative context, can be divided into three parts:

The scripts for the literary class, the scripts for the masses. The first category of the scripts consists of witty remarks, Punch lines, lampooning, comic-situations, caricatures, twists and puns involved in the dialogues, extension of pauses, facial expressions, and the entire humour has to come out of stock-situations and no obscene word is used, the popular Naqqals are "We the educated - (ASEEN PADEY LIKHEY), Two Scholars), (Hakeem).

The second category of the scripts consists of topics which are easily understood by women, children, men, belonging to
all strata.

In the third category, come those scripts which have obscene, vulgar language and demands cheap and vulgar gestures with double meanings. The popular themes are Mogey diyan Teeyan, Sheesh - Mahal, Dharam Bhara, The locales of these Naqqals are the outskirts of the city or the village.

The Narrative context of the Swang Tamasha plays, can be completed in one day and can be extended over many days, as is the case with cycle-plays.

The Swang-Tamasha themes, which are secular in nature, have Historical, semi-historical, social romances, fantastic themes and Romantic stories, with farcical, heroic and Romantic situations with laughter creating interludes by the Bhands, have
poetic lines, prose, spoken-verse, lyrics, chorus, narratives, dances, colloquial expressions, symbolic situations, Simlies, Images - metaphors, which are easily understood by all people and have no Vulgar remarks, though Film songs and English words are also used.

The swangs, which have a religious fervour, but being in swang-style, have frequent parodies and lampoonings of the characters, are open to all people, but the locale cannot be the, vicinity of the temple.

The narrative contexts of the Leela plays are deeply religious and worship arousing, with choral singing, Dohas, chopayas, Sanskrit Shalokas translated in the local-spoken language, followed by UPDESA,1 are performed in the vicinity of the temple or outside
the temple, but no vulgar jokes, or cheap remarks are allowed in the narrative context. They are performed for all people. The gipsy's story-performance, story narrations, ritual singing, ritual mournings, fortune tellings, buffoonery, acrobatics, Rope-walking, Rope-dancing, magical feats, were openly performed in the streets and Bazars of Russia. Their situations were awe creating without being obscene or vulgar and took their audience, through their imagination, to any part of the world. Their stories were observed and listened to by all people, who encircled them from all sides. The local people and even when the foreigners visited Russia, Gypsies' shows were arranged, for their entertainment.

After the Revolution, when the Theatre of Russia was nationalized, the gypsies performed for the masses, for the

17 DANCING by GROVE, LILY F.R.G.S. p. 225.
red army, for the peasants, for the workers
From Moscow to Siberia, they performed with
the AMATEURS, THE PROFESSIONALS AND THE
FOLK ACTORS. IN THE Radical theatre, for
the newly evolved audience, their narrative
context was with a message, along with
entertainment and had to reach every Russian.

The narrative contexts of the Ludii or the Game of the mummers was humourous,
sarcastic, full of punches and sarcastic
remarks, which exposed the short comings
of the fascists and the CZARS and the church.
They caricatured the corrupt system and
corrupt officials. These buffooneries were
very much enjoyed by all people, though
the church and the bureaucrats put a ban
on it, but such was the appeal of these
improvisational buffooneries and the
dramatization of the narrative context in
verse, that wherever these folk-actors
performed they could gather an audience for themselves.

The narrative context of the Intermezio, another laughter creating parody, performed by the BAKHARIZ, was enjoyed by people, who had, otherwise, gathered in a Theatre hall to see the creche plays with a religious fervour which showed the enactments of biblical stories. These interludes had no obscene language, through the Sarcasm was quite pungent.

(E) THE LANGUAGE USED IN THE SCRIPTS:

The language used by the Naqqals show a mixture of the local - dialect, Persian, Hindi, Punjabi, Pothohari, Urdu Poorbi and English words. Dialect of the doab which has a double meaning is used; though sometimes their languages is condemned as being vulgar and obscene, but a Naqqal- can never leave
the usage of such words, since the development of the while Naqqal depends on such like words.

The exact words are used which communicate a situation, an event or a theme. In the speech pattern, certain pauses, lisping, repetitions, stand for stock characters. A single soft word or a wrong stress can damage the impact of the whole NAQQAL, Eventhose words, which have lost there meanings in the contemporary context, are used.

The proverbial and idiomatic usage of words convey the whole meaning e.g. in the NAQQAL-GOLI - The maid servant - the word - MANJNA i.e. to Scrub or to clean - has a double meaning

In this NAQQAL, A pathan enters the house of a rich lady, with whom he plans
a marriage celebration, in secret. When the Pathan enters the house, by chance, another villager happens to enter the house too. The goli i.e. the maid servant, who is a confidant of the lady, hurriedly asks the Pathan to scrub the utensils. The Pathan is in a fix, and a dialogue between the Pathan and the maid servant takes place.

Pathan: now you want me to scrub the utensils.

Goli: Yes, these are the utensils which you have to scrub and clean.

Pathan: You mean to say, I shall have to scrub these spoons.

Goli: Yes

Pathan: I shall I scrub these plates.

Goli: Yes, Yes,

Pathan: and these frying pans, and the
water container, and the Glasses, and the bowles, and the Kitchen, and the roof and the walls, the toilet, the verandah.

Goli:  Yes, Yes, Yes.

Pathan: Shall I scrub you, too?

Through the word 'MANJANA' i.e. To scrub, has a double meaning, but the whole punch lies in this word only.

The scripts of the Leela plays have Sanskrit-Shalokas, kabits, Chopayaz translated into the loca dialect and include syllables from BRAHJ, URDU, HINDI. The mixture of prose, verse and lyrics is quite collocation, but the local-idiom dominates.

The words, which are forceful and have mystical and spiritual significance are used. The dialogues are in spoken verse, spoken prose, sung verse, narration, choral
singing, with units of verse and Prose patterns. They are co-joined in the same speech overlapped by choral singing.

The narrative portions, with no emotional significance are in prose but emotionally packed situations are expressed in verse forms.

The delivery of diologues, narratives and the songs start and end at a high level of pitch.

Recitations of the dohas from the RAMAYANA or any other religious scriptue are given priority and determine the structure of the performance.

The narrations are interpreted in the regional dialect which are in spoken Prose and Sung Verse.

The techniques of cantillations
with drama are in fused (infused).

In the "Sang Tamasha' the dialogues are in Prose form, in simple verse form or in a narrative called, "The NASSER" —, and the diologues are musically composed.

NASSER — is an ordinary verse, which means conversation. This is a poetic dialogue and is not set to music. No single dialect is used usually verse dialogues are used in musical measures. The Prose diologues are improvied.

The words chosen impart a direct informatuon and hold the interest of the audience.

The language used is such as to attract the attention of the audience to new situations and does establish a particular mood to show the levels of personality of
the character.

Elaborate, figurative, speech patterns are used. The NASSER is in URDU. The Question and answers are of equal length, doha Couplets are used. In conversation, the same STRES pattern is used.

e.g in the SANG, "KEEMA MALAKI,

Quetion MAYEE-LALO-HATH-BAN-AAKHAN

MAIN SALAM ZUBANI NEE
KEEMA PUTT GHULAM HAI TERA
HARDAM DOHIN ZABANI NEE.

Answer BACHA KEEMA MAIN LAKH SADKE
UMAR DARAAZ HOVE TERI VEH,
TERE VALON MERI PHARZANDA
18 THANDEE JAAN HAI MERI VEH.

18 KEEMA MALAKI, BY SHAH, HASHMAT P.3.
The language is a mixture of the URDU and Panjabi, in the same Swang, the first lines are in - URDU

KEEMA KHUDA KEE HAMAD - KARTA HAI:

KARTA HOON PAHLEY HAMAD ZAAT -

KABRYA MAIN, PADHTA HOON NAVAT PHIR MUHOMAD MUSTFA KEE MAIN

TAKHAT HAZARAA SHEHAR - HINDUSTAN HAI,
RANJHE KA HOON BHATEEJA KAUM MUSALMAAN HAI.

The Russian folk actors used Slav language while narrating Bylina, which gave a playful mockery of the place, the city and its inhabitants. The actors used the

19 SWANG KEEMA MALAKI by SHAH, HASHMAT,P.3.
proverbial and idiomatic language of the region. Words were repeated, verse was repeated, in which there was a Negative parallelism and comparison.

Dialogues moved the action of the plot. The end rhymed in metrical constructions. Unrhymed Blank Verse was also used.

There is a rhythmic and syntactical parallelisms of verses, of half verses, leading to the harmonious morphologically identical terminations. Every final syllable is stressed, independently of the phonic accent of the syllables.

DACTYLIC Rhythmes, the harmony

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21 RUSSIAN FOLK LORE BY SOKOLOV, Y.M. P.501.
22 RUSSIAN FOLK LORE BY SOKOLOV, YM. P. 502.
of Rhymes as far as the third syllable from the end, with metrical-stresses on the last syllable, the end harmonies which are quite frequent in the Bylina bear the character of couplet rhymes, owing to the parallelism of the sentences.

"Lack of consonants is not cared for, between the accented vowels of the third syllable i.e. these are not the Rhymes but the Rhymoids i.e. inexact Rhymes.

"The rhymes are in the beginning and in the middle. There is a rhyming of the Hemistiches and the picking up of the second Hemistitch at the beginning, as is in the following verse

23 RUSSIAN FOLK LORE BY SOKOLOV, YM. P. 503.
There is a usage of alliterations and repetitions of words and sounds. The turns are tranquil, stately and swift, suggestive of the buffoon.

The gypsies use different dialects. For ten years they performed in purely ROMANI language, with a usage of different dialects. Their 'Borrowed traditions' are the best example of Inter-culturalism. The stress is laid on communication through gestures and kinetic patterns. Their Mixed language has touches of French, Spanish, Persian, Italian, and Sanskrit words.
While narrating stories they use different dialects and a mixture of rhythmic patterns, pantomimic gesture, mimicry and facial expressions.
"METHODS OF TRAINING"

The Training of the actors of the "Bhand Theatre" of Punjab.

The Bhand Theatre form is one of the traditional theatrical forms of the Punjab.

The traditional theatres have their own grammar, where one of the methods of learning is through ACQUISITION. The Bhands learn through manipulation, imitation, repetitions, synchronization of the punch lines with the usage of the Chamota i.e. the slapstick, which the Bhand-actor learns through practice knowledge of holding and using the chamota, with a perfect sense of timing, is essential.

This is an inherited profession and children at the age of six or seven are
taught the usage of the Chamota, which they learn through observations and practice.

The traditional Guru/Shishya Tradition is followed, even if the Guru is the father. Before a child starts learning, he has to perform the ceremony of acquiring a Guru, before a gathering of the elderly family members and other Bhands. The ceremony is performed through offering sweets and a meagre amount of money on a tray to the Guru. After the ceremony the pupil/son, serves the teacher and sits by the Guru's side, while he teaches the other member of the group and is present wherever the group performs. A perfect Bhand has to have a correct sense of timing and a fertile imagination to be able to produce, witty retorts and punch lines, suitable to the occasion. This needs a knowledge of the local proverbs, idioms, saying, puns, playing on words, a deep knowledge of the customs, rites, rituals, professional traits, festivals, folklore and habits of the natives. The Bhands have
to play with words, to make images with body, to create certain sounds of the objects, to do mimicry through body, facial expressions, gestures, which should be immediate communicative and spontaneous. All this needs a sharp knowledge of the whole class of people to which they belong to.

The Bhands use, neither make-up nor Masks. They have to impersonate one character after another. The Bhand who was now a doctor, becomes a maid servant and then changes into a dancer and to a money lender. Without the help of costumes, only through his body and witty remarks, he shall change from one character into another.

The Bhand's holding of Chamota and its striking at the right time, without hurting the character, who is paying the Bigla, is very important.

The Chamota is made of Leather
and paper; which produces a lot of noise, through very light strikings. The stomach and the chest and the face are the three parts where it is struck. Only a very experienced Bhand actor is allowed the usage of this property and before he does any sort of experimentation with it he has to say a few lines as invocation - which means he has acquired some perfection. BJS MILAH HIRREHMAN NIRA MIM CHADEY HAIDER ALI, ULTAYE JIN KYBER TAJ SEER DHARKE, KHADA HEY MAIDAN VICH, CHAMOTA HATH PHADKEY.

The laughter of the audience and the striking of the chamota should never overlap.

The Ranga is the actor who makes use of the Chamota and learns through repeated performance, to keep a contact with the co-actor as well the audience, which provide

26 PANJABI LOK NAAT PRAMPRA, AULAKH, AJIT SINGH P. 114
a stimulii for reaching the climax, to which a suitable anti-climax is provided. This training comes through a lot of experience and practice.

The selection of actors is not cast-oriented. Any person who has a natural talent for wit, sarcastic humour, and has physical agility, can join the group. But, a pupil shall have to follow the Guru/Shishya tradition

(b) THE TRAINING OF THE SAWANG-TAMASHA-ACTORS:

The Swang-Tamasha tradition is an operatic traditional form. In this form the actors should have a knowledge of dancing, singing, playing on some instruments and an ability to speak dialogues.

The actors are not given any rigorous
training in Singing and dancing. In Panjab, a knowledge of the folk tunes, folk singing like Tappa, Chala, Mahiya, Dhola, and songs of the ritual ceremonies like SITHANIS, wedding songs, songs of separation, the folk tunes of the Mirza/Sahiban, Heer, Sassi/Punu, and a little knowledge of some of the Simple TORAS of Kathak and folk dances like gida, Sami, Bhanga can serve the purpose.

The actors learn the lines by listening to the other performers. Though being in the group and observing repeatedly the different Swangs and hearing the response of the audience, the new comer learns where to accentuate a dialogue and when to be quiet. The actual performance and reaction of the spectators, are a way to the Rehersals. The performers learn through performance.

In Punjab, the Swangs, are performed
by the MIRASIS and the Bhands, who start learning the Swangs at an early age of seven or eight years. Lines are learnt through hearing. Otherwise, they are well versed with the stories. Most of the dialogues and scenes are accentuated through singing.

The musicians know when they have to give a pause and when the dialogues shall proceed. The singers start their song with a strong thud of the NAQARA.

The Bhands, who provide the comic relief, know when to enter and when to exit, though their interludes have nothing to do with the theme of the Swang.

The Sangis memorize their lines extensively and while performing, they improvise by adding from their own wit and Imagination and depend much on their own talents and
Repertoire of what they have learnt, memorized and their skill as singers and dancers and their correct sense of timing.

They learn through acquisition observation, experience, but no specific training is given to them in Physical-Excercises or voice modulations. The youngsters, at the age of seven or eight, join the group. The Guru / Shishya tradition is followed in Panjab, the selection of actors is not cast-oriented, but usually the MIRASIS or the Bhands perform the Swangs. They know the basics of singing, because some Ragas and Raganis like Kalingara, Tilang, Bilawal are commonly used. But the Swang about which they are going to perform, their extensive lines are learnt by heart, by listening only.

THE TRAINING OF THE LEELA-PLAYERS:

The Leela plays of the Punjab
are an imitation of the Leela plays of the VRAJ. In the VRAJ, the whole training is like a Ritual-, following the separation, initiation re-entry and Re-integration process.

The training in the VRAJ is very much cast oriented, because only the boys belonging to the family of BRAHMIINS can perform the Roles of Radha, KRŠNA and the gopis and others. But in Punjab the MIRASIS are the RASDHRARIS and they themselves decide who would perform which role, while in VRAJ the Swamior the Purohit would decide who will perform which role.

In the first stage, the priest or the leader, narrates the story to the children and the elimination of the original self takes place. The boys are made conscience of the roles which they have to perform.
and are introduced to the identity they have to incorporate into it: Revelation, and initiation takes place when the boys have learnt their roles. The gesticulations follow after they have learnt the Roles and remembering of lines is like the learning of 'MANTRA'—Chanting, but in Punjab this ritual—training-process is not followed. The Boys or the Swarups learn through observation; whereas in the Vraj the Swarups learn through traditional Mantra-chanting-process. It is a ritual learning through repetition. This is followed by the distribution of Roles, placement of actors— their entries and exits and the gesticulations, to make them understand, the parts to the whole.

Many factors are unfolded to them, like their imagining themselves what they
would be performing, finding new identities in relation to a different localities and time. The actors learn through acquisition and they repeat on the stage whatever they had been taught. The performance in itself is a reversal.

The ancient tradition of Guru/Shishya-training is followed.

The Rasdharis/sangis of the Punjab donot undergo any training and learn through direct, acquistition, repetition, imitation, observation and being a part of the Rehersal/performance.

The professionals make the entire show or the process of performance, a second nature.

Their performance is never for
the first time; so whatever they perform, is based on the scored movements, scripted actions due to repeated rehearsals, which is stored, manipulated and transformed, during performance.

The dramatic interactions provide a rapid alternation of empathy, distance and religious worship.

The roles of girls are performed by boys. But in the Budha and Jain Leela plays there is no reference of boys performing the lilas.

No modern techniques or training is given to the performers.

THE GYPSIES AND THEIR TRAINING:

As performers, the Gypsies followed
their own traditional way of performance in their, 'Composite Theatre' till the Revolution of Russia.

Being constant migraters, and wanderers, they could not stick to one traditional form, their performance show touches of the traditional forms of the whole of Europe. They learnt by way of observation, imitation and repetitions.

27 Their Rope-dancing was a part of the magic-feats, fortune telling and story telling techniques, which was carried on from one generation to another. Their acts of mimicry and buffooneries were, not original, but, a repetition of what they learnt as performers in the comedia performance while in Italy and Paris. Their composite Theatre' was enriched by incorporating new folk-dancing steps, new-folk tunes,

27 DANCING BY GROVE, LILY F.R.G.S. P. 224.
of different places wherever they went.

But, after the Revolution, as a part of the performers of the Radical Theatre of Revolution, the Gypsies were trained in the methods of transmission by means of learning a generative/grammer. In this process of training, the rehearsals were a way for unfolding and discovering what the performance would be like. The Gypsies along with the professionals, were taught the method of inventing the New-text during rehearsals; and a set of basic-physical exercises led to a separation between the written and the performance text.

The experimentalists were in favour of the grammar of techniques to discover items which could be performed.

Their method exposed the Gipsy
actors to the alternations of flow and reflexivity, which is the most theatrical way of doing things, because in this technique sometimes the actors are in it and sometimes they are out of it watching themselves:

Their training, under the experimentalists, laid stress on expanding the range of actors' thinking and they were led towards the domain where rhythmicity over all kinds of space/time orderings is taught and were taught the multiple channels of communication which demand rehearsals, stopping repeating taking the actions up - in the Middle, playing around with it and were made aware about the creative ability which supports and delights in contradictory paradoxical propositions i.e. They are in favour of a theatre/ based on imagination/ experience true or not.

The Gypsies were taught the alphabet/

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28 FROM RAM LILA TO AVANT GARDE, BY SCHECHER, RICHARD, P. 216.
grammer method in which they were taught to use their mind and bodies in order to invent the particular gesture that will be used in this or in that production. The actors panted not so that they may be able to pant in the performance but to strengthen their diaphragm and get in touch with different ways of voice and resonance, control of breath, learning to build a character and evoke genuine emotions.

The gipseys were taught to develop their roles through improvising, testing moves, gestures, arrangements, where one concrete solution led to another.

Till now the Gypsies had been performing in open spaces, where they were

29 FROM RAMLILA TO AVANTGARDE BY SCHECHNER, RICHARD, P. 214
surrounded by the audience from all sides and the space covered by the actors was not used by the spectators.

But the modern techniques taught them to perform in a changed Actor/Space/spectator relationship, where the actors' space was not restricted to the actors only, the spectators also sat there and the Actors performed amongst the spectators and the spectators reacted, and performed and provided an active stimuli and feedback to the performers.

They were also taught to perform on the Proscenium stage where actors and spectators entered from separate doors, where actors could see the performers, but performers could not provide any direct feedback to the performers and the actors had to learn to balance between kinetic
patterns, musical Rhythmes, long pauses, sounds, acrobatics, Rope-walkings and dialogues; and the audience sat only in front.

The gipseys were taught, that an actor's task is not only one sided i.e. just performing and creating a sense of awe and wonder, but an active search of one's whole self, of others and that of the space.

Thy were taught the usage of the entire space, without regarding any area of space as dead and all space was regarded as functional space, where the space was shared by the performers and spectators.

30 Now the actors were to perform in a situation where the text, action and

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30 FROM RAM LILA TO AVANT GARDE, by SCHECHNER, RICHARD, (ENVIRONMENTAL THEATRE SPACE) p. 77.
space develop and together, a theatre where the event, the performer, the director and the audience interacted in a space, where spectators could see each others, be alone and be a part of the fairly big group.

The gipsey's were given training in the workshops, where rehearsals were open, and 'Liberated performance were encouraged, where the actors could go as far as physicalizing their roles, and the performance was free from restraints - and where the personal and the public intersected.

"The actors' whole body should think", was the experimentalists view.

The gipseys were taught to perform on the three dimensional set designs.

They were exposed to workshops
where Rehersal-process determined the actual performative-image actions - where - Rehersals were most innovative where not the Experts, but the new comers were encouraged, to find out some thing 'creative' and new, by way of communication.

THE TRAINING OF THE RUSSIAN PERFORMERS:

The skomorokhis, and the Bakaharis performed in their traditional way, till the Revolution. The performers learnt by way of observation and repeated performance. The Bylina narrators learnt the dramatic sarcasm through experience and memorizing the extensive lines and synchronized the gestures with them.

The folk-actors used varied gestures, intonations, regulated delivery contonations, grimaces, agility, stress and pauses along
with shoutings, whisperings, verbal-vagary and blended words and noises, familiar dialectical phrases, verbal fantasy, acquired virulence and audacity. They imitated the puppets, while performing.

After the Revolution, all the folk the amateur and the professional actors, were trained and given the training in the latest techniques of acting method.

(C) "ACTOR SPACE SPECTATOR RELATIONSHIP:

The Lila plays of the Punjab are performed on a square or a rectangular platform, which is raised in the vicinity of the temple or in the open space. In these religious-ritual plays, the audience either sits on three sides or in front. The stage is sometimes open to the sky. The backside is not for the audience. The back side is covered with
a colourful curtain and in the "Sangeeta Lila" plays, front curtains are also used.

The stage is made of wooden planks or stone. No special set-designs are used. The set designs are two-dimensional and ornamental. No specific light-effects are used. No single situation or lay-out is used.

In the Ram-Lila plays, little distance is kept between the performers and the spectators. Children are seen sitting on the sides of the stage and the audience has a free access to the manager, to the musicians, the musicians, who sit on one side or behind the curtain, along with the prompter.

The musicians and even the actors,
while not performing, are seen smoking Beeris or chewing beatle or talking to fellow-actors, and when their cue comes, they enter from the wing.

The spectators know the story of the episode in details. Sometimes, the actors are even corrected by the spectators. The spectators are free to talk among themselves, leave the place and enter the open space where the seating arrangement is made, whenever they want to. Mostly, women and men sit separately. Otherwise, the spectators are silent and passive observers.

Much is left to the imagination of the audience. Sometimes, to show a change of Locale, the back-side curtains are changed, and different locales are shown by using different curtains with images of the Jungle, the palace or the mountains.
The response of the audience is emotional, because of the narrative - Context and sequences of the divine stories, in which there is a tendency to dwell on a single emotion of unity of feeling, in each of the episode.

The playwright focus effort on this single tone and use all the musical and visual sources to intensify this special religious fervour and draw forth the desirable response which is direct, personal and immediate.

The spectators feel that they are allowed a re-entry into the traditional religious truth.

In these plays the plots are concise and the audience is aware about the climax,
making the plays more ornamental and less instrumental, leaving the actors anxiety free and allowing them to concentrate on their roles.

There is no concrete ritualization and whatever is presented on the stage is not regarded as actual, at the same time, there is a displacement of disruptive behaviour through gestures which are ritualized, through which the audience is brought out of the real life into a different world. The audience is reminded of their ethical codes through Reversal of regularity.

The actual is transformed into the aesthetic reality which allows the action to run through infinite time and space.

Through the everchanging lila,
an atmosphere of Maya or illusion is created and a conscience link between theatre and religion is found.

The participants and the audience are thrown back on their own sincerity and on their personal truth.

The audience does experience a combination of intimacy, cultural facts and romantic distortions of religious experience which existed before the Industrial development.

The movement reduces the distinction between the performance, the performer and the spectator.

The dramatic action of these plays is not only for entertainment but also for creating communities i.e. a sense of collective celebration.
Actors address the audience, not for money but to develop a feeling of community.

31 In all the Lila plays, there is a combination of theatricality and enhancement of Ritualistic elements, and an underlying desire for collection of meaning, to be transformed, to transcend space/Time, into now, celebration of the present time, getting things done, focussing inwards are aesthetic feelings, whereas passing time, be one's self, being entertained, transcendent others, the conscientiousness of the present, are the result of a spontaneous behaviour, and the audience comes out of the doubtful and sceptic iving and is allowed aa reentry into the religious truth which gives them a protective feeing - a harmonious feeling.

The interest of the audience

31 FROM RAM LILA TO AVANT GARDE, BY SCHECHNER RICHARD P. 151.
These plays are a way of educating the audience, so that they should be reminded of the pat, the traditions and their ethical codes, and a way to social control, as religion is based on the idea of obedience and there is a tendency to universalize.

THE ACTOR/SPECTATOR RELATIONSHIP IN THE BHAND THEATRE:

The Bhands face the audience in front, on three sides, and, sometimes, they are surrounded by the audience from all sides.

The distance between the actors and the audience is maintained. The actors do not take their entry from the audience. Otherwise the relationship between the actors and the audience is direct and
informal. The actors can choose any spectator and even provoke him to converse with them and then develop a plot full of humour, on the basis of that conversation, though the spectator is never dragged into the performing space.

The Ranga, who is the director, writer and the main player with the leather flap, keeps an eye-contact with the spectators and is alert enough not to let the other performer, the Bigla, make any offensive remark, which is immediately turned into a fun - and laughter creating situation.

The reactions of the spectators work as stimuli.

The distance between the actors and the spectators is lessened because of the nearness of the actors to the spectator.
The actor, when surrounded from all sides, can go as near as he wants to, on any side, to any spectator literally as well imaginatively.

The Bhands can perform a Naqqal in a street, on a village square, inside the verandah of a house, on a raised platform under a tree, or in the Bazaar.

They need neither costumes, set designes nor light effect. Their accompanists play on Harmonium or Sarangi, if the Naqqal requires it, otherwise the chamota, is their only property.

The actors amuse, educate and promote a group feeling and have a sanctional vehicle for social protect.

The actors use the identities of the spectators and expose them then
and there, before the audience. They communicate through body images, gesticulations, facial expression and their ready wit.

The Swangis address their audience from the front. They perform on a raised platform. Their SPECTATORS - Observe them, even from the windows of their house, some of the spectators, to have a better look, climb up the trees or roof tops.

No curtains are used between the audience and the spectators. The interludes by the Bhands are very popular. The Swangs' stories are very well known to the audience.

The Narrator helps the audience to take a leap from one locale to another. The actors occupy the central space. The musicians and the Singers sit on one side.
Sometimes, the audience sits on three sides. Mikes are used. Music is loud and melodic.

The aesthetic distance between the actors and the spectators is created, even though the Jokes of the Naqqals create a very informal environment.

Actor do not come or exit into the space set for the audience. The spectators are not allowed on the performing space. Entries of the audience is through tickets.

Some of the areas on the stage remain unused. No specific set designs are used. The decorations on the stage are to make the stage look ORNAMENTAL. Spectators are not allowed to see what is happening in the Green rooms or where the musicians entune their instruments. No specific stage lights are used. Almost
the whole area where the Swang is performed is lit.

The story reaches the spectators through loud dialogues, narrations and choral singing. The Jokes of the Bhand, have nothing to do with the theme of the swang; even if it relates to the plot, that would be more in the shape of a parody of the main theme.

The performers of the "composite theatre' of the Gipseys before the Revolution performed their acrobatic, gymnastic, circus and magical feats along with rope-Jumping and Rope dancing, in the BAZAR and the streets of Russia.

Their physical agilities and buffooneries were very popular and their audience surrounded them from all sides, while they performed in the centre.

Their relationship with the spectators
was that of the entertainers and the entertained, otherwise the distance between the Actors and the spectators was maintained. The performers had no specific exits and entry places. Their shows were not arranged. They raised a platform anywhere where they wanted to perform.

Similarly, the Russian folk-performers, the SKOMOROKHIS and the BAKAHARIS performed in the open space, surrounded by the spectators from all sides. In their performance, like in any traditional performance, the distance between the Actor's space and the spectator's space was maintained. The relationship between the actors and the spectators was that of nearness, but not of informality. The spectators did not perform along with them.

THE ACTOR/SPACE/SPECTATOR-RELATIONSHIP WITH A SPECIAL REFERENCE TO THE GIPSEYS AND THE FOLK-PERFORMERS OF RUSSIA AFTER
THE REVOLUTION:

After the Revolution of Russia, the Theatre of Russia was nationalized and it turned into a Radical Theatre, in which the experimentalists explored new methods of communication to lessen the distance between the Actors and spectators.

ACTOR/SPACE/SPECTATOR DISTANCE AND THEIR ALINEATION:

The directors of the Avant garde were in favour of communication between the actors and the performers, through visuals, which, they thought were a deeper way of communication, than the conventional verbal mode of communication.

For this purpose, all actors, (the Gipseys, the amateurs and the professionals) were given particular training
to 'Tame the Bodies'. Their training included the "Alphabet method", as well the "genetic grammar training, to break the barriers between the actors and the spectators, because the experimentalists wanted to make the Theatrical Art a most humanizing Art, where the actors and the spectators should undergo a "creative process and creative sensibility. The modern Theatre encouraged the participation of the audience, whose object was to create a live process, which could create an inter-human encounter spontaneously, an encounter much deeper than is possible on the level of ordinary, verbally social contact.

The actors were trained to discover, to experience the truth about themselves and tear away the mask which they wore and hid their selves daily.

In this changed contexts, the Actors made public confessions; which made
theatre as a "Representation, and not an imitation of life. Now, the demand from the Actors was to perform, "a deed in which is contained his relation to the world."

In the experimental theatre the space/actor relationship was related to body spaces/space sense and space fields. Actor/spectator/space relationship was more of an attitude i.e. starting with all the space there is and then deciding what to use, how to use and what not to use.

The space designs were three dimensional, i.e. they were instrumental and not ornamental. The performers were included in all phases of planning and building, the whole space and its occupants the actors the spectators, the directors
interacted.

In this process the performers got a feedback from the spectators and the spectators were provoked to participate.

The experimentalists opened the workshops for the spectators, where they could see the Rehersal-process and give their suggestions and even participate in the scens. The audience was involved at every level. Between the actors and the spectators, there was a rapid alternations of empathy and distance.

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

The experimentalists' view of the, "Space sense", was that of a global
space, a microcosm, with flow and contact, where spectators could see each other, and grow with the actors' performance.

Here the fullness of space and the endless ways space could be transformed, articulated and animated - was the gist of experimentation. The Actors could go as far as physicalizing their roles, playing words as sounds, than cognitive speeches.

here the technical environmental spectator behaviour were not masked.

The distance between the Actors and spectators was lessened by making every space a Live-space, where a better contact between the Actors and spectators was the goal, by making the actors opening themselves genuinely, without any fear from the co-actors and the spectators, and by diminishing the false conventions, self-interests and pretence,
through encouraging friendliness, and mutual human contacts and creating those situations in which Rhythms were the most important and by discouraging one-sided attitude and revitalization of many spheres of life, individual and social, leading to empathy, aestheticism and harmony.

The trend of the experimentalist was to go back to rituals, where the ritual process of initiation, separation, reintegration and creatively performed on human mind and body - where actors along with all present, have a feeling of growth and development, in other words, a\textsuperscript{32} "changed my - life experience.

MODES OF PRESENTATION OR STYLE OF ACTING FOLLOWED BY TRADITIONAL ACTORSS IN THE LILA PLAYS OF THE PUNJAB:

\textsuperscript{32} GROTOWSKI'S Laboratory, The university of Explorations of the Theatre of Nations 1975. by BURUZYNSKI, TADEUSZ. P. 124.
The RAAS-LILA plays of the Punjab followed,

(i) The style of the Raas lila plays.
(ii) The Swang style of Raas lila plays

In the Raas style of Raas lila plays there is a combination of the pantomimic gestures, followed by the Leelas or the RASAK i.e. the drama in dialogue form, of the story of the deity.

In this style, the gesticulations, facial expressions, pantomimic gestures, postures and slow rhythmic patterns of dance and followed by a Tabaleaux of the deity, and the dramatic enactment of the story.

In this style, recitations of DOHAS from scriptures determine the structure of the performance. The Shalokas are recited
by the Swami or the leader of the group.
The dialogues are spoken in the form of
direct speech. The gaps between the scenes
are covered by lyrical narratives, musically
composed Dohas, KABITS, CHOPAYAS and shaloka.
Musical compositions are in the form of
choral singing, and sung verse set to RAGINIS.
The techniques of fusion—of centillations
with drama are used.

The emotions of sorrow, surrender and fear
are not the main vocal expressions but the
presentations of the systematic sequence
in a rhythmic and melodious way through
pantomimic gestures, is important.

Generally, the acting portion
is flat and the emotional renderings are
not prominent. The dance interpretations
are supplemented with a prose speech by
the actors.
The recitations of the scriptures bridge the gap in the narrative and introduces each new character with a rhythmic beat. The stage chorus is also used to describe the actions of the actors.

The Sangis or the 'RASDHARIS of the Punjab, who perform the Lila plays have a style, akin to the Lila-plays of the, \textsuperscript{33}VRAJ but their style is different from the RAMANATAM of KERALA in which ANG-UPANG and PRATYANGS are used. This style is also different from the kathaakali in which sixty-four MUDRAS depict gestural ideogram and is followed by a highly conventional language of the body.

\textsuperscript{34}The Ras plays are more akin

\textsuperscript{33} THE MIRACLES PLAYS OF MATHURA-HEIN, NORVIN, p. 93.

\textsuperscript{34} THE MIRACLE PLAYS OF MATHURA BY HEIN, NORVIN, P. 114.
to the BHAGVAT-PLAYS where Pandit's recitations of the scriptures bridge the gap in the narrative and each new character is introduced with a rhythmic beat and the back stage chorus is used to describe the actor's actions. The dance interpretations are supplemented with a Prose-speech by the actors.

35In Nepal, this kind of acting was common at the time of MEGHA-BHAGAT; in which verses were fixed but prose portions were left to the improvisations of the actors. The RAAS STYLE OF LEELA PLAYS DID NOT USE THE VERBAL COMMUNICATION OF THE IN DRAVATRA PLAYS of Nepal.

THE SANG STYLE OF PERFORMING RAAS LILA PLAYS:

In Punjab, the Sang style of Raas

35 THE MIRACLE PLAYS OF MATHURA BY HEIN, NORVIN, P. 115
Leela plays had been more common, than the RAAS style of Lila plays.

The whole performance consists of dance, music, comical interludes, enactments. Though the level of acting is melodramatic; the balance between the physical, verbal and musical expression is equal.

Speech patterns lack variation, stage movements are repeated. The mood of piety is broken now and then. In these plays, the regional text has a number of humorous and religious episodes, but the idealism of the actual scene is always kept in mind. Dialogues are shouted, and the dialogues and the gestures donot synchronize. The narrators take the audience from one place to another.

The spiritual mood is broken by the highly melodious tunes set to such like
Ragas as pahari and other folk-tunes.

The emotions like lust, greed, anger, jealousy are jeered at. The emotions of pathos are indulged into excess. The stage action is Jerky. Speech pattern lack variations. The vigorous dance movements are sometimes, unexpressive.

The Temple Raas lila plays are performed by children of seven or eight years. The usage of Tabaleaux is common, followed by the choral singing and narratives. The mantras are chanted by the Guru and gestures are provided by the children. The gestural expressions work as a MNEMONIC device. The enactments which depict one episode after another, have to show through performance, what the Tableaux stands for.

The Tradition of the Lila plays
of the Temple started in Punjab somewhere in the 16th century. The reference of the RASDHARIS in the Asa diwar show RAM, krishna and Sita's roles being performed by grown-ups.

**SANGEETA STYLE OF LILA PLAYS:**

The Lila plays performed in the Sangeeta style are most popular in Punjab.

In this style, musical communication in the form of choral singing and lyrical narratives is used. The dialogues are set to musical compositions. The choral singing is used at a very high pitch. Bheem-PLASI, KALINGRA, TILANG, YAMAN, BHOPALI, BHAIRAVI are the commonly used Ragas. The script of JASWANT Singh TUHANAVI is used. Dialogues are in prose and verse form. The stage maanager introduces the scene, the dialogues are spoken by the actors and the songs and the lyrical narratives develop the scene further.
DANCE and pantomimic gestures are not used much. Each time the Rasdharis come on the stage and stand in a definite posture—like a JHANKI—the Singers, narrate the whole episode. In between the scenes, when the Tableaux of the next episode is to be shown, the Bhands jump over the stage, keeping the audience busy with their Jokes and Naqqals.

Though the dialogues are not shouted, each line is accentuated by the choral singers and is repeated in a simple Local spoken language by the narrators.

THE SWANG-TAMASHA AND THE MODE OF ITS PRESENTATION:

In the Swang TAMASHA, which is more of an operatic form of Theatre, all the three modes of communication the verbal, the physical and the musical are equally proportioned.

The verbal communication is in
the verse, in Question and answer form, and is set to a particular metre.

In between the Swang Tamasha the Bhands, communicate through witty Jokes, and facial gesticulations.

The Swangs, written before the 20th century used very little Prose. Dialogues in a musically composed verse forms are very common. sometimes the Prose portions are extempore and improvised.

In the Swang 'JARNAIL PRITHY Singh the conversation starts thus:

36 Sher KHAN:

JE-HAZOOR-KHIMAN-KARAN-
TAN-MAIN-EK-ARZ-KARANA-CHAHUNDA-HAANN.

36 SANG, "JARNAIL PRITHEE SINGH" BY KARTAR SINGH PHUL, P. 1.
AKBAR-

KAHO, KAHO, SHER KHAN KYA BAAT-
HAI Sher Khan-

JANAB-E-AALI ARZ HAI KEE JIS VAQT
BIRBAL TEY PRITHEE SINGH DARBAR VICHHYZAR
HUNDEY NE, TAAN PAHILAN AURAT DAA NAAM KYON
LAINDE HAAN

37 BIRBAL

HAZOOR SADEY HINDOO DHARAM VICH;
AJEHIIYAN ISTRRIYAN HOEYYAN HAN
KE SOORAJ VEE ENHAAN DE KAHE TON
BINA NAHIN CHAD SAKDA OH SATWANTI
TEEVIYAN HAN.

SHER KHAN

KEE SAAADE MAAZHAB VICH SAL TEEVIYAN
BURIYAN NE. JO TEEVIN TUAADTY
DHARAM VICH SATWANTI HAI OSDA

NAAM LAVO.

37 The same SANG.
BIRBAL

jarnail prithy singh dee teenvi-satwanti hai.

After this conversation the pay starts, in which dialogue in verse form starts between prithee singh and sher khan.

In the Saang TAMASHA, the Bhand called, BIGLA accompanies the protagonist and all his conversation is in the prose form. Whatever Bigla says, his purpose is to make people laugh e.g.

In the Sang guga Peer - the gardner says:

MAALI

MERE VALON UJAR NAHIN KOYEE ATKO
SOW SOW VAARE JEE LAG GAYEE KHABAR,
JE RANI TAYEE Aaa Jao Ke har Kaharee Ji.
Bigla - plays on the words:
kee KehaJee, sow sow Varee Aaiye
jee Naha Dho ke Aaece Jee, ke
ose Taran Aaa jaeeye jee.

Prose dialogues, simple verse dialogues, narratives, NASSER, musically composed dialogues, all are used to accentuate the levels of probabilities for conveying ideas, for speeding up characterization and for expressive variety.

Dialogues are in prose, verse, in sung verse and in narrative. Diction is more formal than the normal conversation.

The usage of metaphors, simile, and proverb is ample; the prose dialogues are improvised. NASSER is the ordinary verse or Prose Narration; Nasser means - conversation. Doha-couplets are also used e.g. in SHAMO NAAR:-
38 SHAMO-NAAR
sun lai arj ggirjaya meri rab
ne bibta payee veh fauji nikhad
gya hai mathon kathan raatmain
aayee veh.

GIRJA

SHAMOTOON TAAN BHAIN HAIN MERI
PHIKER UTTAR NEE BEHNEY NAUKAR
NAAL HALI JAA GHAH NOON RAAT GUZAAR NEE
BEHNEY.

SHAMO NAAR

TERA BHALA KAREY RAB VEERA DEVAN
LAKH DUAVAN VEH HOTEL KAR LEY
BAND, MAIN TERE NAAAL JAYAN VEH

39 NASSER

SHAMON NAAR GIRJE DE NAUKAR NAAL

38 SANG SHAMO NAAR BY SHUGAL "CHAMAN LAL",
P. 10.

39 SANG, "SHAMO-NAAR by CHISHTEE, HASHMAT SHAH", P. 11.
GIRJEW DEY GHAR CHALI JAANDI HAI,
TEY BARI KHUSH HUNDI HAI.

GIRJE DEE VOHUTEY TEY SHAMON DE SWAAL JAWAB.

The conversation is set in Ragini jog. The BAINT METRE is also used, e.g., the Baint metre.

SHAMON SAJ VYAHEE TOON NAAR UTEY PAPI GIRJAYA ZOULAM GUZAR NA VY Aaje LAAL CHOORA MAILA NAHIN HOYA LOOTI AJE VECHAREE BAHAAAR NAA VEY ALARR NAAR MUTIYAR TAYEEN LALACH VICH PAAPEE MAAR NAA VEY SHUGAL JAG TE SADA NAHIN BAITH RAHNA AAVE MAUT TE KOYEE INKAAR NAA VEY.

ORDINARY-VERSE

In this, the verse lines are narrated or put forth in conversational form. This is called the NASSER. This Prose piece is set to music. Mostly this piece is in urdu.
When a king has to declare some punishment or has to give some orders or when there is tension or conflict in a situation, or when two soldiers face each other with sword and talk to each other, even the letters are written in this form e.g. In the Swang Gugga Peer Zahir a letter is written like this:

40 Pahley hai sifat usko, jo bhagwan sham hai
Aye beti siliyar, mera gorakh nath naam hai

Beti Tera Ishwar Ne Bhag AB jaagaya Hai
Gugga pati AB Tere PASS AYA Hai

41 In the Sand - "Jeeona Maur-
Jeona Maur Aur Ahmed Dogar-

LAY SAMBHI VAAR HOON DOGER DEY

40 SANG GUGGA ZAHIR PEER, BY CHISHTEE, HASHMAT SHAM, P. 23.
41 SANG "JEONA MAUR, CHISHTI, HASHMAT SHAH, P. 41.
GOLI SEER TEY AAYEE OYE
AEH JHAAGRA MUK GAYA TERA
NAA KAR SHOR DUHAYEE OYE.

42 In the Sang, Hakikat Raye,
NAWAB SHAH gives orders to execute
Hakeekat Raye, then, DOSAT Khan says,
Mujh Ko Iskee MISEL Se Sabat Hotaa Hai.
KEE YEH BAHUT SHAITAAN HAI
MAZHAB KAA PAKKA AUR DEKHNE
KO NADAAN HAI

The Swang writers like Sewa Singh Sewak,
chaman Lal Shugal, Preetam Singh and kartar
Singh Phul, use NASER in a simple prose,
as a Narrative.

MUSICALLY COMPOSED VERSE

The maximum conversation takes

42 SANG, HAKIKAT RAYE BY PRITAM SING PRITAM,
P. 17.
place in the musically composed verse. In some of the sang plays the whole sang is in a musically composed verse form. This conversation is set to certain Musical Reginis.

Previously, this conversation used to be very lengthy, but the Swangs written in the 19th Century have started using couplet forms or dohas & before speaking in the verse form, the actor asks the musicians to Singh in a particular Ragini e.g.

RANI ICHRAN (RAGINI KALINGRA)

Haye Haye Loot Gaya Ghar Mera
              Bey Takseer Bachya
Tere Laye Kis Zalam Ne Sakhat
         Zanjeer Bachya.

POORAN (RAAG TILANG)

Pita Ne Kahney Loona Dey

Sang Pooran Bhagat by Chishtee, Hashmat Shah p. 19.
KEETA ZOR MATA JEE
BE GUNAH NOON HATH JALADAN
DITA TOR MATA JEE.

One line is sung again and again. That language is used which can be easily understood by people. But, the language depends, on the choice of the words of the Saang writers and the personal liking of the actors for certain syllables.

Sang writer like Hashmat Shah Chishtee and ABDAL MAJEED "MAJEED", USED URDU-VERSE, Perian words along with typical Panjabi words such as, TAQDEER, TAKSEER, BE-NAZEER, NISSAR, KHAMOSH, KHAK, AHOZARI, DEEWANA, HIJAR, GUFTGU.

Hashmat Shah chishtee wrote about SASSI-PUNNU, SHAH-DAA-OOD, DIL-KHURSHEED, Shah-Beh-Raam, Yusuf-Zulekhan, Keema-MALAKI:
in these a frequent mixture of persian, URDU, Hindi and panjabi words is found.

In the Sang HARISH GOPI CHAND, RAJA BHARTHAARI HARI, PARLAD-BHAGAT, DHANNA BHAGAT - is found a mixture of Hindi and Punjabi words.

The popular stories like, sucha Singh SOORMA, JAGGAR DAKU, BEGO NAAR, SHAMO-NAAR, popular words are used - taken from Lok-Boli SOMETIMES, WHEN THE DIALOGUES ARE NOT SUNG, THEY ARE SPOKEN IN A MIXED LANGUAGE e.g. 44 AMAR SINGH RATHOD TALKS TO:

RAANI HAADI, in the following way:

TOON RASTA CHOR DEY RANEE,
MAIN UNKO BATA DOONGA,
SANE SOOD UNKA MAIN

44 SANG AMAR SINGH RATHOD BY PHUL, KIARTAR SINGH P. 17
SARA KARAZ CHUKA DOONGA

RANI-HAAIDI:

TUM BIN CHAIN NAHIN AATEE
HOYEE BECHAN PHIRTI HOON
TUM BIN RE MERE PRITAM
KAMALI SHUDAIN HOEEEE
PHIRATI HOON

Before partition, the Panjabi Sang plays were published in Persian, like the Punjabi. Romances, but instructions were given in Urdu as in the Sang 45 Raja Rasaloo-

The second scene is described in this way-

Raja Salwan key beta Kaa Bazaar
Mein Parja Kaa Yeh Haal Pukkar
Sunkar Aur Apne Pita Kee Toheen
Dekh Kar Chjaron kaideyon Ko Azad
Kar Dena, Aur Maharaja Ne Aaakar,

45 SANG RAJA RASALOO, BY PHUL, KARTAR SINGH P. 3.
Daroga jail say Yeh Poochnaa."

MUSICAL COMMUNICATION:

Every Sangi has his own style of singing. The folk song are turned to folk tunes and the film tunes. prose pieces are set to music. Narrative portions are in rhythm and are sung.

doha metra consisting of three couplets is used. The Bhaints are addressed to the Peer, in Urdu, Pharsi, and the regional dialect.

The weight of the metrical line is not much cared for. The metres used are centuries old and if needed an extra syllable is used. The long syllables are pronounced as short. At each repetition of the refrain the instrumentalists Join and the Tabla
player gives a high thud, this being the high thud of the refrain.
The linking passages are narrated.

In the same act, with the entry of the second or third character the notes change.

The metres used in the Swangs:

The Conversations are set to certain metres called the Chands.

LAVANI CHAND, IS VERY POPULAR, lavani means to connect. The lavani Chand or Metre has five different forms:

KHAYAL LAVANI CHAND HAS 30 BEATS. In this metre, in the end, Hey, Veh, Nee, Oye, BeeBa, Bachya, Mata, Guruji are used.

PRIYA AVANI CHAND HAS 22 Bewats, while

BELMA LEVANI CHAND HAS 24 Beats, in this
after the sixth line there is the radeef

E.g. If two beats of the first line end with Teri, the sixth beat of the second line ends with Meri, the rest of the six lines are repeated. In the JHOK-LAVANI-CHAND the fifth line is sung repeatedly: Sanggis use it for lengthy conversations.

Besides these CHANDS, dohra, SORTHA, DEODA, CHOPAYEE, DWAYEE, SWAIYA, TOTAK-CHAND, KUNDLIYA, Bairagee and Bigla Chand are also used.

When the conversation is lengthy, the BAINT, and the KABITS are also used.

The Sangis also use the CHOU-BOLA i.e. four lined songs, each with 28 beats. This is ended with a Daur which has four lines, three lines with 12 beats and the fourth line with 28 beats.

MERCIYA and BEHAR-TAVEEL are also
used. Dadra, Tappa, Laggi, Kahrva, are the different Rhythmic beats used in the Swang-TAMASHA.

The physical communications consists of the pantonimic guestures, MIME, mimicry and some of the simple Todas and Tukraas of kathak. These PANTOMIMIC gestures and dance movements are used to show.

(1) Passage of Time
(2) Victory
(3) Change of Location
(4) change of Scene.

The dances also connect one scene with the other.

THE NAQQALS AND THEIR MODES OF PRESENTATION:

The Naqqals made use of the physical expressions, the Kinetic patterns, in the
forms of gesticulations, facial expressions, and using the body, by becoming the image of the object itself.

Every suggestion is made through mimicry or vocal sounds. The actors have to have a very agile body and perfect sense of the timing as they jump, run, sit, make physical images, dwarf their bodies, imitate any shape or any object.

Along with the body, verbal expressions are also used to communicate whatever they want to say.

The intonational and colloquial expressions like lisping, repetition, pauses, idiomatic language, riddles, songs all are used to accentuate any situation.

Physical mobility, imagination, verbal dexterity, musical communications
all are used for expression.

The Naqqals are performed in two ways:

(1) The PATTRIYAN OR Jest, ridicule, with a lengthy and complex Plot.

(2) Tichran i.e. a scoff, a taunt, a derision which last for few minutes.

The ticher or a taunt is generally very short. It can last only for five minutes. In this only one laughter creating situation is worked at. It usually starts with a conversation, the middle portion is dragged and the end brings the climax.

The humour is brought by saying something suddenly, about which no body would have thought of. In these Naqqals the maximum stress lies on the colloquial
expression and conversational digs, taunts
satires and ironic remarks. In some Ticher
only the final remark is important. In a
Ticher, the anticipated climax is never
shown e.g.

TICHER (The Taunt or The Scoff)

Bigla MERI BEHN DAA VYAH HOYA
ASEEN BOT DEGAN LAHIYAN.

Ranga BALEY OYE, TAD TE KAMAAL KAR DITI,
KEE TUSIN ZARDE DIYAN DEGAN LAHIYAN

Bigla NAHIN

RAGA TAN PHER, KARHA DIYA DEGAN LAHIYA

Bigla NAA

Ranga Tasn Pher Kheer Diyan Deghar Honiyan-Ne

Bigla Aseen Degan lahiyan Garam Garam
Panni Diyan
Rang Kyon

Bigla JANJIYAN DEE KHATAR KEETI, ONHAN NU GARAM PANI DIYAN DEGAN VICHON DUBO-DUBO-KADIYA.

This is followed by the Chamota beating. These Tichres are performed during marriage ceremonies and are performed by two actors only Chaukee Dar Da Sala, Maj da Pura, Bahut Uchey Than ton Dita.

PATRIYAN: (JEST OR RIDICULE)

By pattriyan is meant, developing a situation from another situation till many after another, many climaxes are built. In this many characters participate. The plot is woven out of many Tichrans. This is more like a literary play with a beginning, Middle and the end. If the performers are only two actors they can assume many different
roles. While a Ticher revolves around only one humorous situation but in a Patree many humour creating situations are woven together.

In a Ticher only the tricks of words, proverbs and idioms can cause laughter but in a Patari, a complete story is developed.

In a Ticher only two characters can perform, but in a pattari many Characters perform, in other words pattaris can be two charactered as well many caractersed.

In a two charactered Rattari, only two characters shall keep on changing their identity, by assuming different Roles. Hakeem Ji, Gyana-Dhyana, MIRA SIYAN DA Ghora, all are two charactered Pattaris.

MANY CHARACTERED-PATTARIS:

Thos Pattaris in which more than
two actor perform. The inner story of the many charactered Patries are quite popular, and some times the incidents of the two charactered Pattaris are woven to form the plot of the many charactered pattariyan.

JAT DA VYAH, MOGEY DIYAN TEEYAN.

Juahey Daa Vyah, JALSA are popular, many charactered PATTARIS.

THE GIPSEYS AND THEIR MODES OF PRESENTATION:

before Revolution the gipseys earned their money through story telling techniques and through their awe creating Rope dances, acrobatic feats, buffoonery, singing and dancing.

They used different dialects, while narrating stories and accentuated the effects through gestures, facial expressions and carried the listeners from
one place to another only through their narrative expressions.

Physically, they showed Rope Jumps, Rope-dancing and their Ritual Hora and CHALUSARI Shamanistic dances.

The Gypsies made maximum usage of the physical and vocal communications. Their theatre was a composite theatre which showed glimpses of the European Rituals and European culture.

After the Revolution, the experimentalists laid much stress on communication through visuals, for which they were given extensive training in fencing, martial Arts, improvisions, Mimicry, pantomines and were taught the Alphanet methods of Theatrical learning.
Their whole body should show sense of fluidity and spontaneity which could be achieved through TAMING of the body' through exercises, which encouraged the body to accept any challenge.

A better physical communications could lead to a better understanding amongst human beings, than the normal, verbal way of communication.

They already knew the feats of circus improvisations, magical feats and were perfect gymnasts and communicated very well in the experimental Theatre of the Russians.

The gypsies' HISPANO-ARABIC Tunes had a mass appeal.. These tunes had impacts of the musical lore of the cuban, peruvians, Mexican, Indian, spanish and Hungarian features.
Their Kinetic patterns set to their already learnt complex and variety of rhythmes, which changed swiftly and the luxuriance of Cross rhythmic patterns which had fluidity multiplicity of Rhythms and a sense of Rhythm which the Spanish Gipseys showed in their dance steps, accompanied by the stunts of circusmen and magical tricks.

46 The Gipseys' specific dance steps of CUADROS, FLEMENCOS, MANOLA A ROSA, in which the whole body was used in a tapping Rhythmic pattern, produced resonance in highly involved syncopations.

47 In singing the Gipseys' MICROTONES, Quarters and a third tone grace notes, flowing

46 DANCING BY GROVE, LILY F.R.G.S. P. 94.
47 DANCING BY GROVE, LILY F.R.G.S. P. 96
glides, created curves of sounds.

The Gipseys' bodies showed power of expression, intense animation, and warmth of feeling, which suited to their fluid complex and subtle themes and the endings of their songs were like oriental melodies on a falling cadence, with a mass appeal.

48 TURKISH Gypsies made use of a small pair of Kettledrum along with SPANISH AMBOURINE and used style-sticks to produce the effects of FLAMENCO: Style STICK is a short rod with which they drum against the rung of the chair on which they sat; making the fluctuating rhythms of each style of sound, some of them used a cane with which they tap against the floor; if seated on a table they drummed with their hands.

48 DANCING BY LILY, GROVE, F.R.G.H P. 97.
to create a sense of fantasy.

They produced vocal sounds, in songs which had virtuosity and ARBESQUES providing an outflow of feeling, while presenting sounds and movement of the city: Industrial gestures, dances of the machines and music halls in proletarian attire.

On the basis of the above study, it may be suggested that all these forms had oral and written scripts, all the performers of the traditional forms had their own 'traditional grammar' but the folk actors of Russia and the Gipseys of Moscow were given training in modern techniques and were provided state patronage, in the shape of financial/economic subsidies, and full time jobs to learn modern techniques. They (The gipseys) combined the traditional and the modern techniques, which resulted in
aa deeper communication, amongst the actors and the spectators and actors.

On the basis of this chapter, the project intends analysing in the next chapter, whether the traditional performers of the Panjab, be given training in modern techniques.