CHAPTER 5
INTERACTION WITH CULTURE AND LANGUAGES
IN INDIAN THEATRE - AN ATTEMPT FOR
INTERCULTURAL EXPLORATIONS

Since earliest times, artist from various cradles of civilisation, driven by the
pristine urge for "a meeting with the other", showed an interest for
intercultural communication and dialogue. For European theatre creators and
theoreticians, such an encounter with Asian theatre tradition, comprehended in
its entire cultural, historical, and aesthetic dimension has always been a real
opportunity not only for re-examination of their own paths, development lines
and concepts but also for "meditation" on a global plan about the greatest
enigmas of dramatic sit.

In this context, it is nearly impossible to describe the eruptive feeling of
"revelation" that spread in cultural public throughout Europe, when in 1789
there appeared the first translation of the play Sakuntala by Kalidasa, the
greatest playwright of "the golden age" of classical Indian theatre. The
gigantic aesthetic attainments of this play were the main reason for which the
epithet "Indian Shakespeare" was immediately attributed to this author from
the 4th century. Also, it is impossible not to emphasize the fascination with
the theatre language of the various dramatic forms from the Orient, which
would play one of the key parts in the establishment of the artistic horizons
and in the works of numerous European theatre moving forces of the 20th
century: from Antonin Artaud to Jean Jennet, from Marx Rheinhardt to Bertolt
Brecht from Julien Becq to Peter Brooke, from Jerzi Grotovsky to Eugenio
Barba.

The giants of modern "western" theatre deeply bow and express unreserved,
exalted reverence towards the different forms of Asian theatre. Artaud’s
vision of "the ideal" theatre of the future is in an essential correlation with the fundamental aesthetic features of Asian drama and theatre. Typical western theatre is ruled by speech. Artaud dreams of a theatre "that makes use of all languages: of movements, sounds, fire, exclamations, gestures, and positions having ideographic values, theatre found in that moment when the spirit needs a language to express itself". Just due to this, Artaud "recognises" his dream in a performance of a play in Bali Theatre.

Speaking of the specific amalgamate of figures of speech, characteristic of Indian drama and theatre, as a representative of Asian theatre culture, there arises a need for talking about the oldest preserved technical work that sublimes the basics of Indian drama theory and practice. This is the first systematic poetic work Natya Shastra (Bharatiya-natyasastra), whose importance for theoretical thought of oriental theatre is justifiably compared to the importance of Aristotle's Poetics for European drama tradition. Natya Shastra is attributed to the legendary author Bharatha, and about the date of these texts there are hypotheses placing it from 2 century BC up to 6 century AD. Otherwise, the word "natya" etymologically originates from the Sanskrit root "nrt" - which can be translated with play, dance, pantomime, drama, whereas the term "shastra" means "book" or "science" so the title of the work can be translated as "science for theatre play".

The best evidence that Indian drama and theatre incorporate many different figures of speech and sign systems (languages) penetrated into a ramified network of interactive relations, which corresponds to the syncretic nature of dramatic art, is the myth of the divine origin of drama) rendered on Natya Shastra's pages. Namely, according to this text the God Brahma made a kind of connection, a collage, by joining the words i.e. the verses from Rigveda, the songs (the music) from Sama-Veda, the movements from Yejur Veda, and the feelings from Atharva Veda. Hence, this creative act of joining several languages brought about the appearance of the fifth veda i.e. dramatic art.
Consequently, the interaction of the various sign systems in the ten basic forms of classical Indian theatre (among which the most significant are Nataka, Prakarana, Vithi, Bhana etc.) that Natya Shastra speaks of is elaborated through the four basic groups of elements, or figures of speech (abhinaya) that unite in a unique artistic whole owing to the creative personality of the actor. The complex relation between the scenario (the text) and the play (the performed text) is canalised through the prism of the four aspects of actor's play:

1. body expression (anghika abhinaya): play, dance) movement, mimics, psychologically-imitative gesticulation, codified language with the hands;
2. verbally-acoustic expression (vachika adhinaya): dialogue, music, song, sounds, voices;
3. figurative expression (aharya abhinaya): costumes, make-up, scenography elements;

It is unequivocal that right in the field of body expression, Indian theatre - and theatre art of the Orient in general - achieved its aesthetic zenith. In this respect, Natya Shastra provides very precise information on the role of body parts in theatre expression: the lower part of the body (legs) is in charge of the rhythmic background of the performance, the middle part (the hands and torso) primarily have a narrative function, and the -role of the face (through mimics) is to depict the spiritual states of the drama hero. It is a particularly codified language and system of instruments: there are 80 basic face grimaces, 36 basic types of looking, 7 basic positions of eyelids, 32 basic leg positions 13 basic head positions, etc.

But what is most specific in the context of body "language" is the unusually developed symbolics of hand movements. The comprehension of this
The language of the hands (hasta) and of the gestures (mudra-seal) is indispensable prerequisite for reception of the exquisite semantic nuances in the drama action. Natya Shastra describes approximately 40 fundamental mudras: 24 gestures for one hand and 13 for two hands altogether. Every movement or gesture has its own technical term and meaning, which is quoted accurately in the context. For instance, "one of the crucial mudras pataka (flag), accompanied by appropriate body movements, face expression and movements with the eyeballs, eyelids and eyebrows, conveys about fifty different objects, functions and ideas, such as sun, cloud, wave or peace." In Katakali-Theatre, one of the most representative Asian theatre forms, which, though it developed in 17 century in Kerala, south India, shows extraordinary consistency with the postulates of Natya Shastra, -the number of the basic gestures) codified in a theory compilation Hastalakshana Dipaka reaches the figure of 900, so that by means of them the actor can utter over 3,000 words!

As far as the possibilities of this language of gestures are concerned, the theatrologist Milena Salvini says: "In space the approximately 900 'betas' that make up the language of the hands portray a geometry composed of circles, angles, curves, and broken lines supplemented by the vibrations of the fingers and rotations of the joints. The movements are in a constant asymmetry. Each arid every gesture simultaneously corresponds to the dramatic intention and rhythmic demands, and is accompanied by speedy or slow eye movements in a certain direction". But the aim of this language of the hands is not only to put across messages but also by means (if them "the actor broadens the meanings and exalts the emotional contents of the word", so that according to Suresh Avashti - "the speech with the hands permanently illuminates verbal speech".

Very similar to Ancient Greece, where one of the greatest playwrights (Echill) emphasised that his drama texts are "only crumbles from the sumptuous Homer's table" and in classical Indian drama. Playwrights draw the basic
thematic material from the great Indian epics Mahabharata and Ramayana. The various types of verbally-acoustic articulation of the dramatic text dominate in the different Indian theatre forms. In Katakali and in Kutiyatam the actor is not at all in a position to pronounce the text verbally as well due to its fascinating transposition through the body speech. Therefore, for the presentation of the dramatic text two reciters are in charge. On the other hand in one of the most famous forms of Chinese theatre, music interpretation is prevailing, i.e. the "singing" of the cues, hence the name "Peking Opera". It could be freely said that the suggestive power of music has one of the key roles in the depicting of the expressive nuances of the dramatic text.

It appears that the best illustration for the visual language not only of the Indian theatre but also of Asian theatre in general is Kalidasa's definition, according to which theatre represents "visual sacrificing (chakshu - yajna)". The costume, seen as a kind of "emanation of body and soul" and the make-up, seen as a "living mask" (Eugenio Barba) are the main protagonists in the visual articulation of Indian classical theatre. On the other hand, the subtlest shadings of the spiritual states by means of the mask are realised in Japanese Noh-Theatre, so the scene) graphic solutions of Japanese Kabuki-Theatre can leave us breathless even nowadays.

Eventually, the inner expression of the various psychological states, among whom Natya-Shastra refers to 8 basic feelings (bhava) and 8 analogous moods (rasa) with the viewers (love joy sorrow, anger, courage, fear, disgust and wonder), as well as other 33 secondary feelings and moods, is articulated exactly through the interactive, symbiotic relations of all the quoted factors and sign systems.

Invasion, migration, and population dislocation over the last five centuries pave caused significant movement amongst peoples.
Cross-cultural performances developed from these invasions, migrations, and dislocations; in the ‘West’, intercultural performance, and especially its cousin, extracultural theatre ("theatre exchanges that are conducted along a West-East and North-South axis" (Lo & Gilbert 2002) developed, especially in the latter part of the 20th Century. Cultures that were invaded by or added to other cultures developed new and vigorous artistic forms: "the old artistic traditions live with the new ones, sometimes deliberately invented, sometimes resulting from a particularly spontaneous fertile union" (Turner 1982:3 & II).

Similarly Indian performance body with its rooted training, in traditional modes has also imbibed the hybrid change around him. When an Indian body is ready to start the process of Intercultural exchange it radiates this hybrid nature as well as its capacity of body memory related to his source culture. The overlapping point with the other actor maybe this hybridity where communication is much more easier because of the global ambience.

Inter-cultural performance work—"the meeting in the moment of performance of two or more cultural traditions" (Holledge & Tompkins 2000:7); "a hybrid derived from an Intentional encounter between cultures and performing traditions, primarily a Western-based tradition" (Lo & Gilbert 2002; 36)—is an increasingly important part of contemporary performance. The number of performance practitioners—theatre artists, performance artists, dancers, and musicians—consciously working inter-culturally is huge. Extra-cultural performance seeks to replace the tradition of appropriating non-Western performance as an exotic "Other" to Euro-American models with collaboration and exchange. However, Lo and Gilbert assert that [e]ven when intercultural exchanges take place within the 'non-West,' they are often mediated through Western culture and/or economics" (Lo & Gilbert 2002:36-37). They point to a continuum of intercultural practices ranging from the collaborative to the imperialist (Lo & Gilbert 2002:38-39), and argue for a "hyphenated hybridity" via an engagement with postcolonial theory and a
"more sustained systematic engagement with the politics of [intercultural performance's] production" (Lo & Gilbert 2002:49).

In Europe, the Intercultural practitioners were seminal in explicitly incorporating performance styles from non-Western cultures, although both have been accused of colonialist impulses, of searching for a transcendent 'purity' lost to Western theatre in the exotic, "a metaphysical quest for a truth that holds everywhere and at any time, irrespective of historical or cultural differences" (Lo & Gilbert 2002:37)

An important non-Western example of inter-/extra-cultural performance is the Japanese practice of Butoh (Fraleigh 1999; Ikeda & Arts Documentation Unit 1997). At first glance, this may appear, bizarre, as this dance form is usually defined as uniquely Japanese. But the genealogy and practice of Butoh is profoundly intercultural. Butoh was born of Japanese post-war resistance to cue enforced "Americanisation" of Japan that affected every aspect of the culture. Western avant-garde artist’s hostile to-bourgeois morality and industrial modernity inspired the Butoh founders Kazuo Ohno and Tatsumi Hijikata (Holledge & Tompkins 2000).

5.1 Root of Intercultural exploration-Amalgamation or Evolution?

What is culture, and how is it constructed? Here we will specifically be looking at practice Pavis's Introduction to the Intercultural Performance Reader, looking at the various approaches to Culture and exploring the implications of these approaches, particularly in relation to globalisation.

We then turn to looking at the implications’ such construction of culture for the way we represent ourselves as a group – either as an essentialist discourse (exclusively) or as constructivist discourse (inclusively). This notion of representation includes the negotiation of identity - both personal and collective. This, in turn, leads us to ask how a multi-cultural context, as the
world has become in the global context, affects the expression of this complex identity in performance.

If we are working across cultures, languages and contexts, how do the issues of translation, appropriation, and representation affect intercultural performance practice?

What is the relationship between the post colonial and intercultural in the context of globalisation and media?

“I feel we have entered a world of immense communicability, in which artists especially, who are always sensitive to communication systems, wish to be ‘promiscuous’ with their cultural influences, as indeed they always have been”. - R. Schechner.

The intercultural ‘canon’ has become the site from which to critique of engage with both the terms and the many diverse artistic practices that Interculturalism encompasses. The first major contemporary intercultural projects were created by Brook, Barba, Mnouchkine, Suzuki and Wilson. Whilst these were initially generally well received, they have come to symbolise, most particularly Brook's Mahabarata, much of what is problematic about interculturalism. Theorists such as Chin, Bennett, Bharucha and Pavis use these early works to interrogate the paradigm and question notions of exchange and translation issues of control over representation, cultural borrowing and 'fascination and obsession' are pored over in terms of the use of intercultural elements in performance. Definitions are continually proposed and whilst they are often quite divergent in aims and objectives most emphasise the importance of power and responsibility. Julie Stone Peters in her paper entitled 'Intercultural Performance, Theatre Anthropology, and the Imperialist Critique,' talks about the loaded political subtext' of certain intercultural performances and goes on to challenge much of the existing
intercultural theory. Stone Peters questions the implications of a theory or set of theories that critiques work on the basis of its authenticity or adherence to notions of cultural purity. She asks us to consider whether there can ever be a 'pure' cultural product and challenges the debate by pointing to some of the fraudulent claims to cultural authenticity or lack thereof which Intercultural projects can imply. If orientalism (representation the foreign as a fixed and uniform set of cultural features) means dangerous stereotyping, so does the claim for "authenticity". This critique also raises the question (if who defines whether a work is acceptable as an 'authentic' product or not, and urges us to move beyond the authentic/non-authentic binary opposition in terms of engagement with cross-cultural and intra-cultural works.

Surely, it must be possible in the wake of the large body of theory or the concept of interculturalism that work can now be considered in terms of the ways in which it fuses cultural elements through representation rather than whether it adheres to a predetermined potion of authenticity or not? How in fact can a process that necessitates some form of cultural translation or hybridisation be critiqued in terms of its degree of authenticity? There needs to be a level of respect for certain cultural symbols and that the practitioner who engages in intercultural practice should be cognisant of the reasons for their desire to create a particular cultural fusion. The focus should be realigned and should rest on notions of exchange and representation rather than authenticity and purity.

When Chaudhuri questions whether theatrical 'barter' is 'truly egalitarian,' asking whether there is 'something of the "glass-beads-for-land" model of exchange at work here,' the analogy is a false one, for the question is not about objects, but about representations. And cultural representations, unlike either beads or land, can be borrowed without anyone missing them or attempting to retrieve them at gunpoint; they have the grace (like human beings) to be fruitful and multiply without much training, and they have the good sense (also like human beings) to transform themselves in the process.
Considering the fact that for many marginalised groups achieving an initial space for representation is a complex and ongoing process, the efficacy of borrowing and utilising representation without it being missed is, native.

In terms of analysing Interculturalism within a performance/theatre paradigm the issue the issue of representation is of course key, as theatre and performance play pivotal roles in providing a space for marginalised and often un-represented or invisible groups to present and re-present themselves. Visibility need not necessarily results in empowerment it can begin a process of questioning on behalf of both performer and spectator. Much existing intercultural work has been called into account is because of a past tendency to perhaps borrow representations too lightly. It is necessary for cultural producers to adopt a certain degree of responsibility with regard to the material being utilised.

**Practical application**

5.2 **A Workshop to observe Intercultural communication without language**

The term "intercultural" implies interaction. From an intercultural perspective, it would be possible to study the experiences of students or teachers who move from one educational system to another, or to examine the interactions of students from different countries enrolled in a specific class or program. "Culture shock" and "cultural adaptation" are thus intercultural notions.

In combination with exercises drawn from drama-in-education, a foundation may be laid for initiating non-verbal contact) which may then be expanded to include some form of verbal exchange. The emphasis here is precisely on the initial non-verbal impressions, the messages of body language that may prove decisive in opening channels of communication. A workshop was conducted in Gurgaon, Pathways world school an International IB school with student
population of over 53 countries, Theatre students to observe the Intercultural communication without verbal language.

To begin with, it seems essential to offer simple exerciser in order to enable all participants to make contact with one another. During our workshops, the participants were encouraged to do single walking exercises with their eyes open or closed, with or without a partner. They began their search for a partner with their eyes open, i.e. quite consciously. One of the exercises encouraged the participants to meet and greet each other. Here they have to focus on how they wanted to greet the other person: did they want to shake hands, did they want to embrace the other person, to rub their noses or simply stay in eye contact and say "Hello"?

The purpose was to find out what kind of distance or proximity each one of the participants wanted to have to the others they encountered. Since the cultural greeting vocabulary is different in every country, it is important to find out where the individual feels comfortable while greeting the other. In the framework of a workshop we can experiment with proximity and distance while learning to have a non-judgmental attitude towards our partner. During the next stage, the participants relied on other senses, mainly their sense of touch, in trying to find a partner blindly with their hands. As we discussed this later on, it was interesting to see whether the same partner had been chosen or whether one's blind choice had been anticipated, and what conclusions were to be drawn from that fact.

The principal of non-judgmental observation was made use of in a very simple drama exercise: one of the participants grosses the stage at his/her own speed with open eyes, moving towards the circle of witnesses. The person who volunteered may then comment on what he/she experienced crossing the stage and facing the witnessing audience. Next the witnesses render their observations, trying to make sure that any kind of evaluation - either positive or
negative - is carefully avoided. The first step is an exact description of the purely physical act of walking. This may be repeated several times with different volunteers in order to practice the act of watching. In our workshop, there was one occasion when two participants crossed the stage engaging in a non-verbal dialogue both with each other and the witnesses.

This exercise was followed up by an exchange of views in the workshop group. Not surprisingly, impressions and emotions, which derived from witnessing the movements on the stage, varied among the participants. And here further issues of interest emerge that could be explored more systematically: where do the boundaries between intercultural and simply interpersonally rooted perception lie?

Is it possible to identify and isolate particular aspects that influence the way human beings perceive one another's gestures, expressions and movements? And - are there factors, which can be attributed solely to the diversity of cultural backgrounds at all?

Just formulating these questions is bound to raise even more questions, illustrating the complexity of this field of interest and the necessity for farther scientific exploration. Finding and sketching the cornerstones of this field, is in itself a challenging task. Two central questions may be worth noting here: is it always the intercultural aspect that plays a key role in intercultural misunderstanding and how can we identify it? Body image Movement could be another tool in developing an approach to answer these questions.

Sixteen students from different countries attended the workshop. The exercises done provided a means of experiencing the field of non-verbal intercultural and interpersonal understanding.

One of the major Intercultural experiences Indian Theatre witnessed was Peter brooks Mahabharata, which is such a performance where diverse cultures meet,
for the common theme of war, inside the great epic of Mahabharata. Peter Brook tried to assimilate and market, the Indianness, into Mahabharata through different races and genders to flower the theme of the epic wrote thousands of years back.

Kathakali King Lear, presented at London's Globe Theatre in 1999, is a case study in the possibilities and difficulties of intercultural theatre practice. This production, by a multinational troupe collaborating over ten years, crafted a work that crosses Indian and European cultural borders. Text adaptation, character type assignment, casting, etc was done with lot of collaborative discussions. The ultimate success came as this classical text of Western theatre fused with the physicalization of emotion by kathakali masters. The production illuminated both the Western text and kathakali technique in ways that allowed spectators and performers to experience Lear and kathakali anew, offering a positive model for further intercultural work.

This project generated a performance derived from a unique combination of Western and Indian Kathakali performance practice—a highly unusual performance combination. It illuminated the power of the theatrical event for disparate audiences, and the performer's experience of the creative process, while generating a new performance text.

Saketam a play written based on the epic Ramayana by the famous Malayalam playwright Sri G Sreekantan Nair, was performed by young artists including me all over Japan. The play is an Intercultural attempt, an exchange of different cultures one through audience aesthetics of a different culture and one through performance. The play was directed by the young Director Abhilash Pillai. According to the words of Abhilash Pillai “I am not trying to retell the epic; nor I am trying to prove that such a style existed in the period of Ramayana. But we have to bring our epic closer to the present day culture and tradition. To think tradition is a stable
phenomena is wrong. It always has an element of change, which can sustain relevance.

Contemporary thought and trends can redefine it for various purposes. I have tried to capture the play in the sense of time: using the quality of real time, expansion of time, where one era slips into other as the world carries on. I have also worked on an inter-cultural point of view especially through the production techniques and performance process. Through this, I try to suggest a widespread belief that coherent change in sensibility marks our era and distinguishes it from modernism that came before. The properties and sets used on the stage were to illuminate the emotions and to clothe the imageries in an abstract manner, where as lighting was to help the dynamics of the body language itself. We also tried to create an invisible inner body that communicates semiotically in parallel with the physical bodies moving on stage.”

The play itself portrayed a strong resistance against globalism and political powers through many body imageries and gesture/action imageries. The task of finding a common ground is urgent and as the notion of a universal culture is discredited, multiculturalists have been exploring other ways of bringing cultures together. Different authors have attempted to put forth liberalism as the unifying force. Resistance against liberalism are not merely social and cultural but also political. For when liberalism does take roots in alien cultures as it is happening in numerous countries, this itself is a successful intercultural exchange. In this climate where we do not have a rich intercultural history, efforts to initiate intercultural dialogues will be met with suspicion and great resistance. A successful intercultural exchange must go beyond the surface, which requires a deep understanding of the language of the native cultures. Thus, what is missing in multiculturalism is the notion of interculturalism and we shall explore the nature of intercultural exchange and why it is a crucial part of cultural history.
We have difficulty even in articulating the nature of the intercultural hybrid. Not only that, the paradigm that is useful in interpreting the genre are not longer applicable when transported to a new context. The hybrid, as we can see, is not reducible to the parent cultures. Kurosawa’s film can be seen as a microcosm of what happens when cultures interact in a creative fashion. But the huge disaster of cultural ‘hijack’ (my own term) is a negative possibility of Intercultural exchanges which eye, only in the selling of culture and body and content. The current Indian scenario of Intercultural theatre/Body should be conscious of this disadvantage and focus more on the exploration rather than in creating a new product.

My own productions I, Vincent Van Gogh- an exploration of Van Gogh’s life based on the Text, Lust for Life, is a production done in Delhi with an Intercultural community. The inner life of Van Gogh was portrayed by an Indian actor. To discover the inner life of a character who lived in a different geography and culture through movement gestures and voice was completely challenging to the actor. The Intercultural exchange comes first in the mind of the participants. This exploration was a good learning process of the Intercultural body dynamism exhibited by an actor of Indian origin.

Another production directed and scripted by me ‘Evita’ also opened a similar challenge. The play which was in Latin American political and social context in 1960’s was indeed very distant from the actors again the challenge of body and the internal actions of the character was almost unreachable. The process of this reachability is a great journey in identifying the Intercultural dynamism. Many factors including the spiritual, humane factors helped in creating this mechanism. Through these productions, I have tried truthfully to explore the inner mechanism of the actor, the change of body memory and mechanism, when approaching a script which is entirely foreign to him. This change of inner mechanism is clearly visible while he goes in-depth the script and tries to express his body mechanism.
The observations regarding the production are

1) The actor goes to the past history of the character and society of that culture
2) The actor imagines the cultural norms and the gestures, emotions, and the type of relationship of that culture
3) The actor tries to express and memorize this through his gestures, movements and body dynamics.
4) The actor feels the overlap of two different cultures his own culture and the character’s culture
5) Actor feels that as part of globalization he has also transformed into a hybrid nature within his culture
6) Actor feels he is presently standing in the orbit of hybrid culture and tries to assimilate another culture
7) Actor feels that he is using gestures and movements of hybrid nature
8) Actor feels that he is neither in a state of pure culture or he is transformed to another culture
9) Actor feels that when faced with an actor from a different culture he is facing a hybrid natured actor from a different culture
10) So the actor feels that the body dynamism expressed by two actors from two different cultures is the meeting point of two different hybrids which creates an understanding as well as obscurity in perceiving the body dynamism.
11) From the culminating point of the performance till the end the exchange of body dynamism happens but more overlaps will be in the hybrid nature or contemporary understandings like the virtual world or body language and movements.
12) Interculturalism should be evolving new cultural hybrids or explorations which clearly journeys in to the roots of culture?

The mediation of traditional with contemporary lifestyle elements is complex and deserves close attention.

As Rustom Bharucha argues, the theorist must outline the parameters of exchange in each intercultural moment. 'No theory or ritual of interculturalism can begin, to my mind, without confronting the politics of its location.'
What is clear from analysis of Intercultural theory is the difficulty, if not impossibility of arriving at a definition that is viable for more than the particular performer/spectator interaction in question. As Clifford says, in the sense that culture is complex and continuously defined and redefined and to make either/or claims denies the complexity of the terrain. In fact could postmodernism’s deconstruction of theories of authenticity not be employed to the enhancement of interculturalism?

As Schechner argues (in discussing the work of Native Canadian visual artists) the use of ‘bricolage’ is an important tool in terms of cultural representation as it signifies not 'slavish imitation' but 'transmutation, transformation.' See R. Schechner, cited in P. Pavis, The Intercultural Performance Reader, p. 49. However, whilst intercultural theatre and postmodern theatre certainly overlap and share many of the same techniques, including bricolage, pastiche and deconstruction, not all intercultural theatre or performance can be described as postmodern. Cross-cultural performance is part of any encounter between cultures. The body, spirituality, performance, games, and ritual have long been a point of encounter and exploration within postcolonial societies.

Contemporary Indian performance is a complex mixture of European, global and traditional –folkloric influences—so complex that it undercuts the apparent solidity of these three terms.

Keeping all the above factors in mind about the Intercultural exchange, a production, to study the reality of Intercultural exchange was put in to practice called the Estaphanos project, as part of this research to explore and document the process of exchange.