CHAPTER 8

RESEARCH OUTCOMES

I. GLOBAL CONTEXT

1) Over the last two years and in fact over the last decade, contemporary Indian theatre was marked to a significant degree by deep paradoxes. Indian theatrical reality, is in the global context (and not only the cultural context) within which contemporary Indian theatre exists. Included in this global context, of course, is the fact that India who’s long and rich cultural history - primarily an urban one - is made up of a dense mingling of different languages and traditions. Its present reality is dominated by what is known as a global market consumer society where the majority are villagers.

II. POST INDEPENDENCE-SEARCH FOR ROOTS

2) The independence in 1947 generated a process of decolonization of tour life, arts and cultural modes. Senior directors like Habib Tanvir in Hindi, Sombhu Mittra n Bengali in the North and B.V.Karanth and Kavalam Narayana Panikkar in the South, took the lead to have an encounter with the tradition, and to match the intensity" with which the modern theatre had arisen with violent rupture from the indigenous theatre. This encounter has given rise to ‘new ' contemporary theatre with some distinctive features. The emergence of new theatre has been prompted by quest for identity and search for roots. It has also led to the creation of two streams in modern theatre.
III. INDIA IN TO A MARKET PLACE ECONOMY-
GLOBALIZATION

3) The Indian transition to a market place economy the imposition of institutional structures foreign is the usual way of organizing life and the formula of a modern nation-state bought on a social personal and artistic crisis for many.

4) Indian visual sense and visual perception have come to a drastic change which in turn reciprocally affected the body politics and Body dynamism of Indian performance and performers due to globalization. The Indian context of Theatre has far more changed and transformed as is the Indian body. The different aspects of Indian body hybridization due to the hybrid global culture is evident in Indian Theatre. The hybrid culture of the body creates new meanings and trigger points in performance. The Indian body has shaped in to a different form of energy or body dynamism radiating the new politics of performance related to social, economical, global vistas of performances.

5) Body of city takes urban spaces as a point of departure for exploring contemporary India; these spaces reflect the complex interrelationships between globalization, local traditions and redesigned living spaces. This is the place where contemporary art production, spiritual body techniques, folk art and crafts, cinema and pop coexist. The Indian cities are an ideal place to observe how traditional approaches are translated into contemporary forms of expression, and how they infiltrate and affect cultural practice in the "West". Indian cities offer a cornucopia of images: from brilliant billboards along the streets and facades, Bollywood posters in taxis, buses, restaurants and shops, to film, a steadily growing number of magazines, and the new omnipresence of the TV screen. This
iconography of everyday Indian life is the subject of the exhibition *Indian Popular Culture*. India’s modern popular imagery results from the major cultural and technological shifts during the nineteenth century.

**IV. VIRTUAL SPACE - HYBRITY OF BODIES**

6) There is a hybridization created in the body culture globally due to excessive dependency of media and virtual environments. Indian body dynamism is subjected to this change of body hybridity and the performance dynamism has changed a lot in recent performances which we can see in Theatre performances.

7) The urban virtual space creates a different way of living and a different body and emotional mechanism. This spatial designs due to the lack of space due to the population overgrowth were city nears the village is a crucial aspect of present Indian body. The digital revolution, which converted our analogue monotheistic reality into a digital pluralistic universe, yielded the global network. The bombardment of electronic transmissions has not only consumed the work of art but also of our bodies, ourselves. In a mouse click sounds, images and text download to our desktops and feed us mediated information. Our bodies are slumped into chairs motionless, offering minimal input into transactions. Estrangement, remoteness, and pluralistic individuality land us each into our own cubicles staring blankly at a monitor while surfing the web. There is a global initiative to homogenize cultural consumption and yield a universal matrix.

**V. INDIAN BODY DYNAMISM IN INTERCULTURAL FUTURE**

**INDIAN BODY / THEATRE / PERFORMANCE**

Estaphanos 1800B.C. play performances uses this technology not purposefully but appropriately to understand the human reactions
to a world of technology to communicate the emotional dynamics of the character/actor through technology and exploring what will happen after that climax of technological innovation is fully used by a human being. At this point a thought which says that human beings will go back to a collective conscious where not technology but something related to an identity will come as an image in to the Indian body of performance/Theatre which will decide the inner space of the actor/theatre/body. This is the juncture were this research was coming to a pivotal point of understanding the new ‘body dynamism’ of Indian performance. The future Indian body is a resistance against hybridity of popular culture or global culture. The Indian body will ceremoniously gather to create a new resistant culture and a resistant mechanism and a body dynamism or body images which will challenge the city culture to save or cherish the memory of which the result is a resistant ritual behavior.

8) The Estaphanos work explores or studies this mechanism of the Indian body in Intercultural context. The crave for the Indian body to overcome the hybrid nature and create a body dynamism of its own is evident and it is explored in this work. It is not only understanding the Indian body mind-culture in the present but also it is a resistance against the hybridity which the Indian body had undergone through the ages till the present.

Hence Indian body in the future context will build up a resistant body dynamics which will be a great revelation to the Indian Theatre though it is already being practiced and expressed in Indian theatre performances and groups.
VI. INDIAN ACTOR/BODY INNER DYNAMISM DURING THE PROCESS OF AN INTERCULTURAL PERFORMANCE PREPARATION INSIDE THE SPACE

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) Intercultural journeys should be evolving new cultural hybrids or explorations which clearly journeys in to the roots of culture?