INTRODUCTION

The variety of dimensions and complexity the body creates upon the theatre space makes the body a major physical image. The body offers myriad meaning patterns upon the space through movement and images as well as indicating categories like race and gender. The body converse intensely with the audience. Hence in theatre the body becomes the most saturated sites of theatrical representation. As well as being the site of knowledge and power, the body is thus a site of resistance power. When we foreground the body from a performance it varies according to many conditions related to race, gender, social, economical, geographic historic etc.

It seems that for the first time in human history we have the chance for global cultural understanding. Media, air travel etc created the impression that we all are inhabitants of a global village. Is this conviction correct as far as theatre is concerned? Or, to speak in the terminology of Victor Turner, are we witnessing a 'new transcultural communicative synthesis through performance?'

Contemporary presentations at aesthetics are changing the proportions between theatre and performance. The development is moving in the direction of less theatre, more performance. To answer the general question about the role of intercultural communication in the new theatre it might be best to proceed analytically in to some contemporary performance explorations.

Robert Wilson the famous theatre experimentalist has got established actors/players, whom he uses "interculturally" within different national ensembles. This actors, are never cast as "characters," but as idiosyncratic performers because of their unique physical, kinetic, and vocal stage presence.
They are displayed as opaque human emblems not to communicate anything interculturally, but as mere presence to be aesthetically contemplated.

The culturally determined expressiveness of German actors is intentionally defused, out focused, artfully blurred and universalized by Wilson as material for format composition. Obviously, cross-cultural understanding is not a factor he considers. To the contrary, very Wilson's body image icons, is capable of transforming any material into an object for aesthetic contemplation.

In contrast to Peter Brook, Wilson's position on interculturalism appears as a radically purist stance. He does not offer any rhetoric concerning transcultural understanding, as Peter Brook does in his Mahabharata.

The iconoclastic moment is apparent in his unwillingness to draw a distinction between culture and nature, between man and animal, between ancient and modern, between holy and secular.

A new Trans-cultural communicative synthesis through performance which Victor Turner hoped for, indeed took place in the new theatre, but, without a visible contribution to global cultural understanding. Nonetheless, we are capable of appreciating them in a new, arbitrary, totalizing context in this respect, the aesthetics of the new theatre follows the new body understanding and performance. How do people from different cultures engage with each other? How do you cope with something or somebody unknown, strange, new and different?

One does not need to focus on two geographically and culturally widely disparate countries to encounter intercultural misunderstandings. Even when people from two neighboring, e.g. Asian countries meet for the first time, they usually do so with certain preconceived ideas about each other. These ideas derive from a combination of shared historic experience, the traditions of
previous generations, a differing awareness of the present, the perception to of tourists from a particular neighboring country, the presentation of that country in the media, and a variety of other things.

Facing another culture, the other, is a complex process, and long before language even begins to come into play, we perceive the body language, manner and appearance of the person we are dealing with. Our preconceived ideas and notions about a particular country may influence these perceptions positively or negatively. More often than not, we seek to find them confirmed in the other (person), and this fact in itself tends to counteract or, indeed, prevent any form of open-minded communication.

Interculturalism is the interaction between cultures, exchange and communication where the individual recognizes and accepts the reciprocity of the other's culture.

This research paper explores the body dynamism in intercultural performances with special reference to body in Indian context. It explores about the transformance in an intercultural performance when two bodies, of two cultures meet.

The myriad and latent meanings a body proposes and expresses through different medium is infinite, in the modern global era. This immense expression of the body technology is explored through observation, analysis and experience.

The last phase of the research explores how the new version and concept of the body is evolved, related to technology, multimedia, way of life, and addresses the body of the global citizen with all the challenges, especially the Indian body in the Indian context and the challenges, he has to face in the future. The futuristic performance is determined by the changes and catastrophes the body had to face in the past. Indian performance is
transformed and evolved into a new generation performance, challenging the cultural hybrids and digital-virtual space, incorporating the energy of ‘Indianness’. This can be the future Indian performance.

In relation to the performance studies it becomes very important that, the body and its role of multiplicity in different situations, beginning from primordial instincts, colonialism, natural hazards, war, materialism, race, gender suppression etc. to be studied with prominence for using innovatively the expression of body and the perception, of the politics of, performance in space. Such a study can contribute a sufficient knowledge of body dynamism and its evolution determining the performance, which is very important in theatre studies.

We should also ask how a multi-cultural context, as the world has become in the global context, affects the expression of the 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 in India?

Indian bodies can be classified like, Indian classical traditional body, Indian Tribal folklore shaman body, Indian spiritual body, Indian post colonial body, Indian Intercultural body and now one more classification comes which is inevitable and needs to explore: Indian hybrid Body.

The question about 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 there of which Intercultural projects can imply.

Instead of countering Intercultural theories with another theory I have preffered to provide an alternative through a documentation of my own play performance ESTAPHANOS 1800B.C for this Intercultural research on body dynamism with reference to Indian performance.

Reference