CHAPTER - I
CHAPTER-I
EXPLORATION OF PERFORMANCE THEORY : A DISCOURSE

Performance is about people, not only actor but also spectator (Meduri 1992:19). Goffman's definition of performance in Frame Analysis is: "A performance [...] is that arrangement which transforms an individual into a stage performer, the latter, in turn, being an object that can be looked at in the round and at length without offense and looked to for engaging behavior, by persons in an 'audience role'" (quoted in Lampe 1988:183). Goffman employed the theatrical concept of performance as a model for the social realm both for onstage and off. He distinguished between a person as an individual complex identity and the specialized function of a person in a social role. Performance can have layers of appearances and intentions which possibly contradict each other (Ibid.: 183). Performance is an inclusive term (Schechner 1966, 1988, 1993). "Theatre is only one mode of a continuum that reaches from the ritualization of animals (including humans) through performances in everyday life - greeting, displays of emotion, family scenes, professional roles, and so on - through to play, sports, theatre, dance, ceremonies rites and performance of great magnitude" (Schechner 1988: 1-2). Performance is an approach which has enlarged into various disciplines since the 1980s in the postmodern era.

1.1. POSTMODERNISM AND ITS APPROACH TO PERFORMANCE

In an introductory note to Critical Theory and Performance editors Reinett and Roach (1992:1) note that:

Post Modernism offers a good starting point... represents neither a category nor a method but, rather, as Jean-Francois Lyotard has observed, a "condition". The condition it represents reflected the collapse of categories themselves, an implosion that has been attributed to the media - saturated powers of capitalistic production and consumption. Post modernity has been described as a culture of "hyper representation" in which objects lose
their authenticity and become indefinitely reproducible and representable as commodities.

Postmodernism favors eclecticism and embraces simulations; it distrusts claim to authenticity, originality, or coherence. “Postmodernism appropriates the popular debris or retrospective styles; it vacates modernist belief in progress and the perpetual avant-garde. Postmodernism inspires pluralism; it deflates master narratives and totalizing theories” (Ibid.:l).

Thus, postmodernism inspires new ways of performance events and creates a new climate for the beginning of a new thought process even in the theatre performance realm.

I.l(a). Postmodern Perception of Theatre Performances

The postmodernist view of theatre performance is an approach and an analogy. It is construed "as a multi-disciplinary matrix where a confluence of ideas from folklore, anthropology, linguistics, theatre, semiotics and psychoanalysis are collaged in the central metaphor called 'drama' 'behavior' model or 'performance' " (Muthukumaraswamy 1992:2).

There was a great turbulence in performance realm and scholarship, which has proved productive and frustrating by turns, with divisions created by the diverse disciplines. Those disciplines are theatre, performance studies, communication, literature, media studies, and anthropology. This logic produce, theory versus practice, history versus theory, dramatic text versus stage performance, performance versus theatre, and theatre versus stage performance.

Therefore, with the emergence of performance approach and analogy for social life and its shows, it is possible to explore as to how the ideas from diverse sources intermingle to create a cohesion on the whole. Therefore basic ideas have given rise to theories in theatre performance history in the postmodern era.
Post avant-garde and post structuralist theatrological research has two fundamental approaches. Helbo (1987:vii) opines, "first the perspective that still relies on the communication model and tries (proxemics and kinesics), on the other hand the tendency that studies theatre in terms of flows of energy/libidinal exchanges". Besides the above approach, performance studies combine both the perspectives and considered theatre as a social or ritual event. Sub-disciplines such as sociology, psychology, anthropology, literature and folklore, fine arts and ethnology are the direct constituents of performance studies.

1.1(b). Performance Studies Paradigm

Performance study has recently developed ethnographic and intercultural perspectives on a variety of public events and practices. It has developed as an individual discipline since 1980 at New York University. "Performance studies builds on the emergence of a post-colonial world where cultures are colliding, interfering with, and fertilizing each other" (Schechner 1993:21). As per Schechner (1989a:7), some of the important works on performance studies during the last three decades are Bateson's *A Theory of Play and Fantasy* (1955); Austin's Haward lectures on the 'Performative'(How to Do Things with the Words)' (1955); Goffman’s *The Presentation of Self in Everyday Life* (1959); Lohd's *The Singer Tales* (1961); Caillois *Man, Play and Game* (1961) and *My Approach to Theory/Criticism* (1966); Dell Hymes' *Model of the Interaction of Language and Social Setting* (1967); Turner's *Ritual Process* (1969) and *Dramas, Fields and Metaphors* (1974); Singer's *When a Great Tradition Modernizes* (1972); Ben Amos and Goldstein's *Folklore, Performance and Communications* (1974); Myerhoff's *The Peyote Hunt, Secular Ritual* (edited by Myerhoff and Sally Moore) (1977); Bauman's *Verbal Arts as Performance* (1977).

In addition, to mention some important publications for this study are Blackburn's *Performance as Paradigm in the Tamil bow song tradition* (1980); Frasca's *The Terukkuttu Ritual Theatre of Tamil Nadu* (1984); Zarrilli's *The Kathakali Complex Actor, Performance Structure* (1984); articles of Baumen's on *Performance in the International Encyclopedia of Communication* (1989, vol.3). Also valid are quite a few articles in the
journals *The Drama Review* (TDR); *Journal of Arts & Ideas*; *Sangeet Natak*; *Theatre Quarter*; Theatre International etc.

One way or the other, the above works have given an impetus to interdisciplinary ferment characteristic of the approach of performance studies and theories. Thus the emergency of performance approach and analogy for social life shows various transformations that have occurred in backing up a comprehensive theory on performance realm.

1.1(c). *Performance as a Metaphor: A Survey*

From the 1960s, onwards some Western scholars turned towards the Indian performances and made suitable studies within the performative context. Blackburn (1980) consciously prioritizes behaviors vis-a-vis a cognitive system in his study of Tamil bow-song performances, and goes on to prove how performance stands as a behavioral paradigm which organizes and describes culture at the same time. Within the history of folklore scholarships the shift in the focus from text to context inevitably gave rise to performance approach, and the story of the shift in focus and its allied concerns are well narrated by Blackburn in his introductory survey of scholarship on oral tradition (Muthukumaraswamy 1992:3-4). In Villu-pattu performances, palm leaf texts have a controlling force. Blackburn (quoted in Muthukumaraswamy 1992:4-5) elaborates as Villu-pattu:

The central argument of this study has been that performance in an oral tradition operate as a cultural paradigm. As a demonstration this thesis, I have analyzed performances in Tamil Villu-Pattu tradition. In this tradition, the performance paradigm is built upon a set of correlations between narrative content, performance context and stylistic texture. Performance sequence is co-ordinated with ritual sequence, and narrated event is tied to delivery mode. In sum, narrative content is organized into select positions in the festival sequence in which it is performed by particular verbal style. Embedded within this multi-leveled order, in its very centre lies disorder. The most extreme ritual depth, the deepest dances coincident with death and sexual conflict are surrounded by this tightly woven frame... The movement of possession dance, the *attam* is essential, but it must also be controlled. Regardless of
its specific properties, this performance paradigm demonstrates our central thesis that people organize their lives not only by cognitive model but by behavioral ones, as well.

Richard Frasca's doctoral work on The Terukuttu: *Ritual Theatre of Tamil Nadu* (1984) (quoted in Muthukumara Swamy Ibid.:5-6). Presents a detailed ethnography of Terukkkuttu performers along with discussions on the central structuring strategy of the form, and the tripartite ritual structure of Bharatakuttu. Frasca's central argument is that, “pattam incorporates the two major rubrics of rituals of transition, rites of ritual of reversal, the constituent pieces of the Mahabarat cycle of enactments, the kutu episodes, are irreversible rituals of evaluation”. Further, his investigations and findings of three phases common to all sacred transitions in the modality of Terukuttu performance. In these performances, there are three movements through which the actor's self is constituted as an object in itself as well as for others. He writes, “In the first movement Terukkuttu actors stand behind the hand held curtain and invoke the blessing of gods and goddesses” (Ibid.:5). He interprets this is as process of separation in which the performer removes himself from reality as a prelude to entering epic reality. In the second movement, "the actor puts on the crown, wears his anklets and sings the third person narration of his own character accompanied by instrumental and vocal music" (Ibid.:5). He calls this a phase of liminality in which the actor has left his real self and the character is still in the third person. According to Frasca, the period of liminality extends even into the entrance after the curtain has been pulled away and actually constitutes the entrance itself (Ibid.:6). In the third movement when "the performer interacts with the kattiyankaran, the latter through his paradoxical humor at critical juncture resegregates the performer into epic reality" (Ibid.:6). Frasca demonstrates the display mode of performance functioning as technique of self.

Zarilli (1984) made an excellent attempt in presenting a detailed study of Kathakali complex in an intricate set of relationships between technique, training, patronage, aesthetic principle, socio-economic environment, closed and open texts does also contain speculations on performance as a mediational process of cognitive systems. His per-
formance studies and theorizing the function of aesthetic elaboration and realization is noteworthy. To him, “The Indian notion of cyclical time is reflected in the content and structure of Kathakali performances” (Ibid.:2).

1.2. PERFORMANCE THEORY 'A' CREATION

Theory is a method used to understand anything that is or happens (including structuralistic performances); and theory as the basic or matrix for making performances (Schechner 1976:121). Where do theories come from? Schechner, was an American theatrologist, scholar, thinker and post-modernist also a well known contemporary director in America, who explored the network of ideas and actions that are the basic for the emergent field of performance studies. He examined the complex interrelationship between theatre and dance, anthropology, ethnology, ritual and performance in everyday life, performance training, rites of passages, play, pscychotheearaphy, and shamanism. In his book on Performance Theory (1988), he admits, "My speciality is performance theory - which for me is rooted in practice and is fundamentally interdisciplinary and intercultural".

1.2.(a) Performance Theory Paradigm

As reviewed by Schechner (1988; preface), the developments in the study of various facets of performance theory can be traced back to 1977. He draws special attention to some of the following works.

There are several contributions which appeared in the journals the The Drama Review, such as as Approaches to Theory/Criticism (Schechner 1966:20-53), Drama, Theory, Script, and Performance (idum.: 1973b:5-60); Actuals: A Look Performance Theory (Cheuse and Koffer 1970-1976); From Ritual to Theatre (Schechner 1974); Towards a Poetic of Performance (idum.:1974); Performance and Social Science (idum.: 1973b:3-4); Ritual Play and Performance: Reading in Social Science/Theatre (idum.:1976); Ethnography and Theatre (idum.:1976); Anthropological Analysis (idum.: 1978:23-32); Magnitudes of Performance (idum.: 1982); Between and Anthropology (idum.:1985); The Future of Ritual (idum.:1993).
Schechner (1973:vii) emphasizes that according to him, anthropology, social psychology, psychoanalysis, and gestalt therapy are the bases of his belief that performance theory is social science, and not a branch of aesthetics; he rejects aesthetics. According to him, there are two main realms of performance theory. The first is looking at individual and social human behavior as a genre of performance; and the other is looking at performance as a kind of personal or social interaction. He says, "These two realms, or spheres, can be metaphorically figured as interfacing at a double two-way mirror. From one face of the mirror persons interested in aesthetic genres peep through at 'life'. From the other side, persons interested in the 'social sciences' peep through at 'art'" (1985:296). Therefore, performance theory can be a theoretical study of any performance - human or animal.

Schechner (1973:3) pinpoints seven key areas where performance theory and social science coincide:

1. Performance in everyday life, including gatherings of every kind.
2. The structure of sports, ritual, play and public political behaviors.
3. Analysis of various modes of communication (other than the written word); semiotics.
4. Connection between human and animal behavior patterns with an emphasis on plays and ritualized behavior.
5. Aspects of psychotherapy that emphasize person to person interaction, acting out, and body awareness.
6. Ethnography and prehistory - both of exotic and familiar cultures.
7. Construction of unified theories of performance, which are, in fact, theories of behavior.

Schechner opines that performance theory deals exclusively and coherently with the above said areas and also it should take into account the scientific method of social sciences and traditionally intuitive method of the arts. This is because we are currently
witnessing a convergence marked by increasingly analytic methods in the arts and increasingly intuitive methods in the social sciences. He (Ibid.:4) also believes that “the convergence of the social sciences and the performing arts, and the creation of performing theory, is an antecedent to an avant-garde movement just taking shape”. This movement will be more inconographic than icnoclastic; more consevertive than prodigal. Scheduler pinpoints his viewpoint diagramatically in the following manner (fig 1.1):

![Diagram of Seven Key Areas of Performance Theory](image)

**Fig 1.1. The Seven Key Areas of Performance Theory. (after Schechner 1988:1)**

In addition to the aspects incorporating the scientific methods of art, there is yet another dimension, i.e., the environmental theatre which is an important domain in the realm of performance theory. In this context, Schechner (1973a:vii-viii) pinpoints in his book *Environmental Theatre*:

Environmental theatre is a way of working that has grown more precise over the past fifteen years or so. It is a particular style of theatre in Europe and America. I consider much of the works of Jerzy Grotowski, Peter Brook, Eugenio Barba, Ludovico Ronconi, the Theatre de Soleil, the Living theatre, the Bread & Puppet theatre, the Open theatre, and Manhattan Project to be environmental theatre. Across much of Asia, Oceania and Africa all theatre is environmental .... When I identify a style such as 'environmental theatre' I
am not (I hope) writing a manifesto but describing a phenomenon called into existence by social circumstances.

This whole book on environmental theatre is devoted to exposition of Schechner convictions by Schechner has both aesthetic as well as didactic properties. All traditional performances have fixed boundaries with set conventions and cultural codes to sustain their aesthetic appeal. The basic idea of environmental theatre is to break down traditionally set conventions and come away from the limited structure to control wealth in the society. Its off shoot is the rigid structure of proscenium theatre, and its suffocative fictitious situations created by fictitious characters in a fictitious world is a post-modern thought.

Schechner's concepts on environmental theatre have been published in various journals from 1968 onwards (1966, 1971b, 1973, 1982b, 1983). He presents his environmental theatre concept as a web, which clearly shows the position of contemporary environmental theatre among various performances (fig 1.2).

Fig 1.2. Diagram showing various interlocked components of environmental theatre (after Schechner 1988:1)

While elaborating about the web he says: “The web is the same system seen more dynamically. Instead of being spread out along a continuum, each node interact with...
the others. It is no accident that 1 put my own practice theatre work - environmental
theatre - in the center: this position is arbitrary" (Schechner 1988:np).

1.3. APPROACH TO PERFORMANCE THEORY

Anthropological research in the post - war era gave an impetus to the studies of
performance, with the Western scholars in due course developing interest in the study of
Oriental societies and performances. "The most important development in the Western
responses to the oriental theatre, during the late 1950s and early 1960s is the dominance
of anthropological research as a whole. Many of these anthropology, ethnological and
folklore researches on the oriental society involved subjects like ritual, community activity
and cultural behavior which in turn, often included theatre in their scope. This influenced
theatre researchers in general, and they began to use cultural anthropology as a necessary
discipline, borrowing specially, its methodology. As a result, often the world theatre was
replaced by the world performance, which included everything from religious ritual to
sports and popular gatherings" (Akshara 1984:47).

Studies on primitive societies, their community life, cultural behavior and ritual per-
spectives gave insights into the study of performance.

1.3(a). Performance Theory and Sociology

Theatre is a part and parcel of society as a whole. The writings of Lukas (1965);
Eco (1977); Goffman (1959, 1961, 1963, 1974); Burns (1972); Duvignand (1963); Burn-
s and Burns (1973); Hymes (1974); Goodlad (1971); Nagamalla (1994) etc, explicate
the sociological functions of theatre directly. Sociological discourse investigates the so-
cial structure and its undercurrents revealed in the performances. Therefore sociologists
consider theatre as social milieu which comprises dramatists, directors, performers, spec-
tators, technical persons etc. For them it is social institution in itself. Hence, principles
of Social sciences may be successfully applied to the theatre in its institutional form. The
vocabulary of these studies in the social sciences has been adopted from the vocabulary
of theatre: role playing, scenes, settings, acting and actions. Thus theatre has adopted
key terms from the social science: interaction, ritual, ceremony, confrontations, etc.
Therefore, sociology of theatre is developed as a sub-discipline in the performance studies. In Schechner’s view, the East has an ideal performance culture where everybody enjoys the same space, everybody actively involves himself/herself in the enactment. The performance is freed from the domain of written text; it is rather an improvisatory realm. Performances are not artificial events, but extension of social life. It follows the rules and norms also conventions and behaviors of the social system. In modern theatre it is concerned with fictional characters in fictional environments in a fictional world. The actors and audience do not interact with each other in fictional theatre, but keep a socio-physical distance. To offshoot this attitude, Schechner (1973, 1983, 1988) rejected the conventional aesthetics the fictional theatre and created a new convention based on various types of sociological concepts. He categorized different performance genres considering Event-Time-Space under the sociological aspects related to ritual performances to social dramas (fig 1.3) different performance genre listed in the chart considering the Event-Time-Space under the sociological aspects relates to Ritual performances to social dramas. This chart helped him in organizing and categorizing performances genre thought to the world.

1.3 (b). Performance Theory and Folklore

Performance and folklore (Gernald 1991, Thomas 1977) have closest relations with the geographical, social and cultural pattern of a country. In India, where diversity is the keynote in all these realms, it is quite natural to find a rich variety of folk songs, performing arts, stories, customs etc. At one level whether, whether in time or space, these forms embody man’s innate universal desire to express human joys and sorrows. Another way they are all different, clearly tracing out an account of their particular content and the distinctive form and style through which content is manifested.

In spite of these great variations and multiplicity of trends, folk performances continue to be in a distinct classes. The most common of their characteristics is the quality of spontaneity. Folk performance of each region varies according to the topographical setting of the land, the sociological traits of different communities, and their different occupational patterns. In India, Hinduism with all its multiple religious sects, institutions
<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>AESTHETIC SPACE</th>
<th>SACRED SPACE</th>
<th>SECULAR SPACE</th>
<th>SPORTS</th>
<th>SOCIAL DRAMA</th>
<th>MINUTES OR LESS</th>
<th>HOURS</th>
<th>DAYS</th>
<th>MONTHS OR MORE</th>
<th>SINGLE TIME</th>
<th>REPEATED MULTI-TIME</th>
<th>CALENDAR CYCLE</th>
<th>EVENT-GENERATED TIME</th>
<th>SYMBOLIC TIME</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRIVATE BUT OPEN</td>
<td>Theatre on Cherry St.</td>
<td>Initiation at USA</td>
<td>Execution</td>
<td>Sandlot baseball</td>
<td>Murder trial</td>
<td>Execution</td>
<td>Theatre on Cherry St.</td>
<td>Election of Pope</td>
<td>Some initiations</td>
<td>Execution</td>
<td>Theatre on Cherry St.</td>
<td>Election of Pope</td>
<td>Some initiation performances</td>
<td>Election of Pope</td>
</tr>
<tr>
<td>LOCAL</td>
<td>Happenings &amp; Performance Art</td>
<td>Bar Mitzvah</td>
<td>PhD Oral</td>
<td>Baseball</td>
<td>Murder trial</td>
<td>Puja at Hindu temple</td>
<td>Happenings; ballroom; etc</td>
<td>Sam Harris' 'Wishing' performance</td>
<td>Bar Mitzvah</td>
<td>Some happenings</td>
<td>Puja at Hindu temple</td>
<td>Some happenings</td>
<td>Sandlot baseball</td>
<td>Some happenings</td>
</tr>
<tr>
<td>GENERAL</td>
<td>Ordinary theatre &amp; dance</td>
<td>Teatram</td>
<td>Mary's Thanksgiving's</td>
<td>Big league baseball</td>
<td>Turkish social drama</td>
<td>普通</td>
<td>普通</td>
<td>普通</td>
<td>普通</td>
<td>普通</td>
<td>普通</td>
<td>普通</td>
<td>普通</td>
<td>普通</td>
</tr>
<tr>
<td>SACRED SPACE</td>
<td>Religious events</td>
<td>Abnormal landscape</td>
<td>Town meeting in church</td>
<td>Church where Pope is elected</td>
<td>Religious event</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
</tr>
<tr>
<td>SECULAR SPACE</td>
<td>Ordinary theatre &amp; dance</td>
<td>Jewish circumcision; wedding</td>
<td>Mary's Parades; Olympics</td>
<td>Playing fields</td>
<td>Town square; legislative hall</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
</tr>
<tr>
<td>PUBLIC SPACE</td>
<td>Religious events</td>
<td>Abnormal landscape</td>
<td>Town meeting in church</td>
<td>Church where Pope is elected</td>
<td>Religious event</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
<td>Pujas</td>
</tr>
<tr>
<td>MULTIPLACE</td>
<td>Many happenings</td>
<td>Environmental classes</td>
<td>Pilgrimage</td>
<td>Parade running; Olympics</td>
<td>World Series</td>
<td>Execution</td>
<td>Theatre on Cherry St.</td>
<td>Election of Pope</td>
<td>Some initiations</td>
<td>Execution</td>
<td>Theatre on Cherry St.</td>
<td>Election of Pope</td>
<td>Some initiation performances</td>
<td>Election of Pope</td>
</tr>
</tbody>
</table>

Fig. 17: Each Time Space: Sociological Chart

*Fig. 17 shows the relationship between different types of spaces and the time they are associated with. The chart includes categories such as private but open, local, general, sacred space, secular space, and public space, each with specific events and activities.*
and rituals has generated a large number of folk and ritualistic performances.

The difference of these folk and ritualistic performances have not yet been enumerated structurally. Many folk traits and characteristic patterns of certain forms are still preserved in religious rituals. The absence of selfconscious, artistic expression, sophisticated stylization in content gives the folk performances a capacity for ever renewing itself and maintaining a continuity with traditions. This tradition is mainly evident through religious beliefs, customs and ritualistic happenings.

1.3 (c). Performance Theory: Ritual Behavior

Ritual performances include the type of complexities found in adhering specially to ritual procedures, gestures, specific texts, and choreographic dramatic technique associated with the propitiation of a particular deity. Panikker (1985:18) writes, "A ritual is born when the archetype shaman comes into contact with his favorite deity. This contact at the preliminary stage of the ritual has an element of 'otherness' and 'beyondness'; in other words, the shaman in the beginning looks upon the keith as something different and distant from himself. Ultimately, in the process of ritual, shaman and deity merge into a whole. There is no ritual without devotees, but the shaman and devotee are on the same wavelength and willingly drawn into the atmosphere of devotion. In theatre also this willingness is essential - for the actor who is in the place of the shaman in ritual, and the audience which is the place of the devotee"

Panikker discribed the importance of ritual performnacein the theatre performance realm. Theatre has its roots in religious rituals. Since ritual is a part of life, it evokes spirituality in human beings. During ritual enactment, everybody gets involved in the ceremony by playing some roles such as clapping, singing, responding and sometimes through dance, ultimately attaining spirituality. Most of bhakti performances come un-der this school. In these performances, both priest and devotee involve in the enactment. As far as semi - classical performances concerned, the terminology of actor-spectator relationship in irrelevant because all the spectators are participants. The performance is a ritual to adore the village deity or a supernatural being. The performer possesses superhuman power and transcends it to the participants in the form of give and take
during the performance. By this exchange, the performer makes spiritual and psychological transaction with the participation. In this context, it world be pertinent to note Schechner's explication of the development of theatre from rituals as follows (fig 1.4).

<table>
<thead>
<tr>
<th>EFFICACY</th>
<th>ENTERTAINMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>(Ritual)</td>
<td>(Theatre)</td>
</tr>
<tr>
<td>results</td>
<td>fun</td>
</tr>
<tr>
<td>link to an absent other</td>
<td>only for those here</td>
</tr>
<tr>
<td>abolishes time, symbolic time</td>
<td>emphasizes now</td>
</tr>
<tr>
<td>brings Other here</td>
<td>audience is the Other</td>
</tr>
<tr>
<td>performer possessed, in trance</td>
<td>performer knows what he's doing</td>
</tr>
<tr>
<td>audience participates</td>
<td>audience watches</td>
</tr>
<tr>
<td>audience believes</td>
<td>audience appreciates</td>
</tr>
<tr>
<td>criticism is forbidden</td>
<td>criticism is encouraged</td>
</tr>
<tr>
<td>collective creativity</td>
<td>individual creativity</td>
</tr>
</tbody>
</table>

Fig 1.4. Ritual to Theatre. (after Scheduler 1983: 137-38)

Thus, theatre has it roots in the religious, in and ceremonial rituals. Turner (1982), in his study of ritual to theatre, concentrated much on ethnography into playscript, playscript into performance, and performance into meta-ethnography among the same/other culture. He writes: "The 'playing' of ethnography is genuinely an inter disciplinary enterprise, for if we are to satisfy ourselves of the reliability of our script and our performance of it, we need advice from various non anthropological sources. Professionals in the field of drama in our own culture- script, writers, directors, actors, even stagehands-draw on centuries of professional experience in performing plays. Ideally, we need to consult, better still, bring in as part of the cast, members of the culture being enacted. We may, sometimes, be lucky enough to enlist the aid of theatrical or folk professionals from the society we are studying. But, in any case, those who know the business from the inside can help enormously" (Turner 1982:90).
The development of theatre in the East or in the West) is more often than not traditionally inherited. Dramtic dances still form a part of tribal cultures all over the world, giving a clue to the development of theatre form its most rudimentary form.

1.4. PERFORMANCE THEORY AND POSTMODERNISM

Being a postmodernist, Schechner viewed post modernist performance "as a liminal bridge, conscious of itself, its past, and its multiple potentials as future" (1983:308). He clearly elaborated his ideas and concepts on postmodern performances (1979) with an illustration (fig 1.5).

Schechner's extensive research on world performances and his work with experimental theatre proves that postmodern theories support interculturalism. In his view, there are four kinds of performances today (1982b): oral, traditional, modern, and post modern (Schechner 1979:20). The comparison of above four modes (fig 1.5) illustrates how oral and traditional forms are related to post-modern performance genres. He suggests,“...The oral, traditional, and historical are becoming the post modern; the modern remains separate. The modern proposes the analytic, the critical, the narrative, the skeptical, the contentious - what used to be called rational, intellectual, and humanist; the post modern is religious, the synthetic, the holistic, the ritualized, the uniform" (Ibid.:22).

In extension to this, he writes, "The post modern is influenced more by oral and traditional ways of making theatre than any modern ways" (1982b:106). Schechner is very much in favor of intercultural studies and performance analysis of different cultures. He openly proclaims “Intercultural themes are present in my directing my writings and my hopes for the future world" (1989b:151). His performance theories and environmental theatre are a product of postmodern interculturalism and it can be analyzed only by using pluridisciplinary modes. His passion in creating a performance theory is purely on Intercultural and pluridisciplinary modes. He admits that, "Performance theory is no longer just bout the performance genres of one culture. It is about the relatedness among the genres and cultures and analogies between performance and other modes of human behavior" (Schechner 1986:5). Minch Brewer a French linguist, writing in an article on “performing theory" appeared in Theatre Journal (1985) agrees that:
MODERN
Role and performer separate; function of rehearsal to join them.

Originality prized.

Narrative.

Rehearsals used to make details of the performance, but not the text.

Younger performers train outside of rehearsals learning a "grammar" of techniques applicable to any performance.

Artists are individuals who get together for one play at a time; each has his/her career.

Works often critical of the social-political-economic order.

POSTMODERN
Role and performer separate; kept that way in performance.

Originality prized.

Information bits.

No set pattern. Sometimes text is composed during rehearsals.

Training habits vary widely from none to continuous training.

Often organized collectively in groups.

Works mostly non-political, non-ideological.

TRADITIONAL
Role and performer separate; separation maintained. Often masks or mask-like makeup used.

Maintenance of score prized. Rules for improvisation.

Little or no rehearsal.

Training in specific roles. Training through imitation or direct manipulation of the body.

Roles are hereditary or in the family.

Artists are part of groups: castes, families, etc.

Works often support religious-ideological order.

ORAL
Role and performer separate; often complete identity secured through trance.

No set pattern. Sometimes a strict score, sometimes very loose.

Little or no rehearsal.

Training in specific roles. Or no training at all, merely observation.

Roles are hereditary or in the family.

Artists are part of groups: castes, families, etc.

Works often support religious-ideological order.

Fig. 15  FOUR KINDS OF PERFORMANCES TODAY
(after Schechner 1977)
Metaphors of the theatre such as mise-en-scene, staging, performance, production, play, and act pervade the major discourses of contemporary theory. Despite their differences, the discourses of psychoanalysis, semiology of the arts, sociology, philosophy, reception aesthetics, speech act theory, and deconstruction have all had recourse to a valorization of theatrical notions in elaborating their theories (Brewer 1985:13).

Both the above scholars' attitude towards performance theory seems to encourage intercultural and pluridisciplinary discourse in the postmodern era.

1.5. SCHECHNER’S INTERCULTURALISM: REACTIONS

A noted Indian theatrologist, and director, Rustum Bharucha (1990:2-3) reacted to Schechner as follows:

"I begin my confrontation of interculturalism by providing a critical scenario of its development in the Euro-American theatre of this century. As far as possible, I have concentrated on those artists who have been actively involved in experiencing, adapting, transporting, and manufacturing performance tradition from the East. To narrow the focus of my investigation, I am concerned specifically with Euro-American uses and constructions of the Indian theatre .... I believe it is imperative to resist any attempt to subsume performance traditions of the East with amorphous categories like the "oriental theatre" (envisioned by Antonin Artaud in the early 1930s) or the strictures of performance theory provided by Interculturalists theories like Richard Schechner.

Richard Schechner's interculturalism of performance tradition stimulated much of the opprtional energy. One can hope that Schechner seems to be more eager to synthesize underlying patterns of structure/process in different performance traditions rather than confront their individual histories. While commenting an Schechner's performance theory, Barucha observes, “....religious festivals like Ramalila can not be subsumed within the post-modern categories of thought adopted by Schechner in his performance theory... this theory upholds a methodology and a vision of the world that must be termed
egocentric. My critique of western mis(uses) of the Indian theatre is not based solely on aesthetic criteria, [...] representation underlying any cross cultural exchange, and the social relationship that constitute it (Ibid.:3-4). He further feels that Schechner has been largely responsible for the propagation of interculturalism both as a concept and practice. This phenomenon that was most explosive in the American theatre of the late sixties which continued to experiment in interaction with other cultures. Schechner clearly substantiated in one of his books The End of Humanism (1982:11) his idea of Interculturalism further. According to him, “A theatre that was genuinely intercultural drawing its techniques and examples form within the Euro-American culture area, and from without - from Africa, Asia, Native America, Micronesi,’ every where... People didn't question me too much whether or not this interculturalism - this affection for Kathakali exercise, the precision of Noh drama the simultaneity and intensity of African dance- was continuations of colonialism, a further exploitation of other cultures. There was something simply elaborating about discovering how diverse the world was, how many performance genres there were, and how we could enrich our own experience by borrowing, stealing or exchanging (Schechner 1982:19).

Dalmia-Luderitz supports Schcchner's performance theory and Interculturalism when she writes:

The mode of selection and the authoritative use of aspects of other cultures, as exemplified for instance by Schechner's concepts of the choice of cultures, of being able to choose from a vast palette of possibilities, the Indian, the Japanese, the Asian and so on, in the construction of pan - human even supra - human communication networks' is a privilege which only a few can practice, and these few stem largely from the western hemisphere. As a notion it is especially bizarre when regarded in its absolute impracticability foremost mankind (Dilmia-Luderitz 1992:24-25).

However, the idea of Interculturalism, which was framed or practiced by Euro - American theatrologist, was not new but old. Interculturalism was first suggested by Antonin Artaud, who was inspired by the mythologies of the Oriental theatre. So his influence on
the interculturalism trend of Euro-American theatre can not be ignored. Whether Artaud travelled to the East or not was entirely altruistic or based on understanding of its innate principles, even if it proves that he created his own "East", an imaginary Orient, from which he derived is source of rejuvenation. His experience with Balinese theatre may not be a totally systematized description of Performance theory. But its connection with the Oriental theatre is a magic storehouse of ancient rhythms and gestures, cosmic traces and metaphysics, mental alchemy and exorcism which gave rise to the theories in the postmodern era.

1.6. CLASSICAL, FOLK, RITUAL, DEVOTIONAL AND MODERN PERFORMANCE PARADIGM

The Indian Theatre performance tradition are categorized into five spheres interlocked with each other by some scholars such Richard, Swann and Zarrilli (1990). While commenting on this, they wrote, "No performance genre is governed exclusively by a single spear of influence" (Ibid.: 11). The sphere sketches of the five genres and their interlocking modes are (fig 1.6).

Fig 1.6. Spheres of Performance Genres. (after Richard, Swann and Zarrilli 1990:4)

Andhra Pradesh theatre performances can be fitted into the above spheres interlocking modes - ritual, folk, traditional, devotional and classical. These performances embody
their own complex modes of performances. The complexities of traditional and folk performances are most likely to be found in dramatic text, dance, narration, songs etc. It is very important in folk performances both actors and audience are detached from the outer world, and become participants in the performance. *Toorpu bhagavatham* (traditional) and *Chindu bhagavatham* (folk) fall under this category. Most folk performances provide social wisdom and community based. They deal with social themes, popular history and traditionanallore. Classical performances are not necessarily more complex than traditional and folk performances. In classical performances, there is most often a complexity of nuances of gesture and refined, codified, technique, especially in manipulating of hand, eyes, body and face, etc. *Kuchipudi bhagavatham* and *Melatturbhagavatha mela* (classcial) performances comes under this realm (Fig 1.7).

Bharata's *Natyasastra* or the Indian performance theory is (Appa Rao 1967) considered the fore most book in India. It deals with dramaturgy and theatrolgy. It is believed that this book was composed between 2 B.C - 2 A.D. The book has 36 chapters covering 5,600 verses dealing with all aspects of theatre: three modes of theatre archiecture - *Vikrishta* (rectangular), *Caturasara* (square) and *Tryasa* (traingular); there are four modes of *Abhinaya* (histrionic expression) - *Satvika* (responsive emotion), *Angika* (gestrues), *Vachika* (vocal), *Aharaya* (coustumes); *Rasas* and *Bhavas* ; ten types of *Rupakas* and *Panchasandhis*; finally, advice to the spectator on how to appreciate a play.

There are 67 varieties of hand gestures described in *Natyasastra* for dance and theatre performances. Of these 67 varieties, 37 are expressive and the remaining 36 are ornate. The ornate *mudras* are now used for dance (Kuchipudi, Bharata Natyam) The expressive 37 mudras are classified into two: 24 mudras are called *Asamyutha* or single handed gestures and the remaining 13 are called *Samyutha mudras* or couple handed gestures. The 24 basic single-handed mudras being used in the classical theatre. In the Kuchipudi school i.e, *lasya* tradition (female solo performance) follows *Abhinaya Darpanam* written by Nandikeshwara which has 28 hand gestures. *Kuchipudi bhagavatham* and *Melatturbhagavatha mela* is a by product of *Natyasastra*. These performances are considered as classical theatre because of its *Abhinaya* enrichment. Structurally and conceptually, *Natyasastra* favours both *Marga* (Natyadharmi) and *Desi* (Lokadharim) tradition in the
Various hand movements in Andhra Pradesh.
Fig. 1.8 The development of theatrical performance genres in Andhra Pradesh
performance realm. The classical performance propounds the theory of rasa. The taste of good play is its capacity to evoke rasa in the audience.

There is no evidence of the Sanskrit theatre as mentioned in Natyasastra in theatrical performance of Andhra Pradesh. Though the writings of Nannayya, a poet who lived in 11 A.D, it was known that there were many folk art forms in existence during his time. However, there were a variety of ritual performances which were confined to the temples during fairs and festivals. To entertain the bourgeois society, there were temple as well as courtyard performances for the priests, kings and intellectuals in the ancient period. Later, other performances were privatized to entertain common people in that society. Those were largely folk or desi performances. Fig 1.8 demonstrates the development of different theatrical performances in Andhra Pradesh. In addition to this, there are few other performance genres, both folk (Fig 1.9) and ritual (1.10), available in Andhra Pradesh.

In the context of different analytical tools in vogue in performance theories and studies, this work centres on the appraisal of the bhagavathams in Andhra Pradesh such as Kuchipudi bhagavatham, Melatturbhagavatha mela (Tamil Nadu), Toorpu bhagavatham and Chindu bhagavatham. As shall be shown in due course. All bhagavathams cut across this compartmentalization and in fact encapsulate both the folk and classical. These aspects Bhrata identified as marga and desi. In the light of the prevailing debate on performance theory, this thesis attempts an explication of the major characteristics features such as text, space and actor - audience participation of these four bhagavathams and situates them in a broader theatrical framework.

It would be apt to note that the inspiration for this study is largely drawn from Schectcher's contribution on performance theory and studies and also of other Western scholars.

Performance theory and performance studies paradigm are the amalgam of many disciplines which explicate the different cultures using various perspectives in the performance realm. Performance theory as pluridisciplinary is proved by the scholars under performance discourse. And it is paradigm that had come into being as an offshoot
of folklore, cultural anthropology, sociology, history, literature, semiotics and fine arts and thereby attained maturity in the postmodern era as independent branch called performance studies.

Avant-garde experimentalists in Euro-Americans found that there was need for intercultural exploration in postmodern era and offered theories. One of the tendencies of postmodern performances analysis is looking at performance interculturally. Because of communication channels hegemony among nations, it is possible that people can exchange views, share their ideas thereby interact with each other, so that the net result was all culture are intermingled. Obviously no art form can be remained pure in the intermingling.

Schechner exploration on performance theory and Social science and Environmental theatre is the out product of his wide understanding on performance genre and intercultural discourse His influence on Indian theatre made him make radical changes in his experimental theatre in American society. His understanding on world wide performance genres helped him to write performance theories. I his words “I am passionate about theory because I see it as a way applying the "Performative way of thinking" to a very wide range of subject” (1986:5). Akshara writes Schechner's works "Schechner shares the basic ideas of post-Stanislavsky experiments - the rejection of the proscenium stage, emphasis on audience participation and an ideal of creating at least a temporary community through the ritual performance" (Akshara 1984:48).

It is true, Schechner's attack on the rejection of proscenium stage and emphasis audience participation is very much genuine in the postmodern era. Next chapters explicates the investigations that made the theories in postmodern era from predramtic ritual to modern theatre performances under the Western scholarship. Special attention will be given to Schechner's studies in theatre history and developments from predramtic rituals to modern theatre and his cultural anthropology studies on different performance genres as a methodology to crate performance theories and environmental theatre concept during the Avant-garde movement.