

communication. The languages of India have a history which in most cases goes back over 1,000 years; and just as English has influenced them during the last 100 years, they now influence English. They give it an indigenous flavour and promote a new idiom (*Encounter*, July-August 1989: 18).

Clearly, the gallimaufry of English has allowed unparalleled linguistic kedgeriee by way of nativization and acculturation. But without the intermingling of English and Indian languages the diverse socio-cultural patterns of the subcontinent could not have been captured and rendered in signifying transactions. Confident and daring innovations by recent Indian writers exemplify the linguistic features of Indianization through a productive process of code-mixing, borrowing of single lexical items and hybridized formations. Even though these writers of 'the youngest upwardly mobile literature' have access 'only to gods of small things', they seem to have imbibed the medium like Dante's poetry into Eliot's blood.

In the end, one feels the compiler should have picked out the indigenized variety of English idioms from contemporary Indian literature in English to demonstrate the quality of judgements that our writers make with respect to linguistic structures. Also, the supplement should have covered pronunciation—howsoever widely different it is—because language is basically a spoken medium. The institutional variety of Indian English will acquire authority and autonomy only when its lexical, semantic, grammatical and phonological features get standardized. Of course, in the dominant Indian context English is not a rooted blossomer. It is a language of formal discourse and the pace of the Indianization of English should not be forced. Nonetheless, the *OALD* Indian English supplement is a useful compilation and has rightly wrested the native nod for a decolonised—one may say desi too—variety of English.

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Theatre Performance Theory and Social Sciences

It may be worthwhile to try to establish, in a systematic way, a continuum between theatre performance and social sciences. To attempt to show, in other words, that performance is a kind of

communication behaviour that is part of the more formal ritual ceremonies, customs, public gatherings and various other methods of exchanging information.

With the passage of time a greater amount of cross-referencing has occurred in terms of methodology. The shared basic assumption is that people in groups of varying sizes in some ways ritualize their behaviour. They 'present' themselves rather than just 'be'. These patterns of 'presentation' are amenable to detailed study. Furthermore, even the vocabulary of studies in the social sciences is often adapted from the vocabulary of theatre. This includes terms like role playing, setting, acting or action. Theatre, too, on the other hand has adapted key terms from the social sciences: interaction, ritual, ceremony and confrontation

There are seven key areas where performance theory and social sciences seem to coincide. These are:

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

The convergence of the social sciences with the performing arts and the creation of performance theory preceded the avantgarde movement that has emerged both in American and Indian theatre. This movement is iconographic, conservative and based more on sheer observation and analysis than intuition and feeling.

An indepth study/research into American drama and Indian theatre enable us to understand this new theatre movement which is influencing the modern Indian theatre and vice-versa. In an age of rapid technological development, market economy, and increased computer literacy, the performing, arts of music, film, dance and drama need to redefine themselves in order to survive. Drama as a genre not only survives amidst conflict but even flourishes on it. It also produces a body of work that consistently challenges the 'mind's eye'.

Today there is a cross-cultural interaction between the Western-American theatre and Indian theatre. The incorporation of urgent anthropological issues aided by an intense study of significant

performance styles, has broadened the traditional Western view. Such cross-cultural exchanges have particularly enriched the viewers. A Western audience can enjoy the traditional Kathakali dance theatre of India in much the same way as audiences in Bombay or Calcutta can attend performances of plays by Eugene O'Neill or Arthur Miller.

The occasional 'easternization' of Western performance can be further seen in the accumulative efforts of a few artists. The British Director Peter Brook's, ambitious performance piece, the *Mahabharata* (1986) was inspired by the literary epic of India. The improvisatory style of American composer Philip Glass shows the influence of the north Indian, *raga* and his opera *Satyagraha* (1980) is sung entirely in Sanskrit. There is also the example of French choreographer Maurice Bejart whose dance work *Bhakti* (1968) blends Hinduism and Western traditions. In the same way contemporary Indian playwrights such as, Girish Karnad, Vijay Tendulkar and Badal Sircar, have been influenced by western American theatres. These efforts, among so many others, reflect the global re-awakening that has characterized recent theatrical performance.

As members of a technological society we automatically contribute both as participants and observers to the rituals of everyday life. Some areas, in this regard, need to be closely examined.

(a) Performance theory: Theatre and social sciences studies are becoming increasingly concerned with the continuum from human action and ritual to formal performance in all societies. Extensive inter-disciplinary study includes field-work and theory that relate to concepts of social and theatrical performance and encompasses the spheres of ritual, public ceremony and life-events.

(b) Performance writing and research: One needs to emphasize the importance of research courses that cover archival documentation, textual study and interview methods, as well as the description of performance practice. This would include applied courses which emphasize editorial methods and standards for reviews, criticism and features.

(c) Contemporary performance: Contemporary theatre has been shaped more significantly by performance theory and practice rather than dramatic literature. Courses that cover the practice theory and methods, the institutional structure of contemporary performance (including commercial theatre, experimental and alternative theatre) and the related study of dance and popular entertainment are of particular relevance.

(d) Performing art archives: Research in performing arts naturally extends beyond published material. Archives and collections exist in

theatre dance, film broadcasting and recording. Research will have to be carried out in folk and popular entertainment. This requires specific research and curatorial techniques which includes the acquisition, cataloguing and curatorial maintenance of performing arts collections:

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