



A DEEP STUDYING ABOUT THE WESTERN AND EASTERN THEATER

ANKAM CHANDRASHEKAR

Research Scholar, Radha Govind University, Ramgarh, Jharkhand

ABSTRACT

T.B. Macaulay's Minute of 1835 prescribed the inclusion of English dialect and writing in the syllabi of education establishments. Therefore, Shakespeare procured a conspicuous place in the Indian educational curriculum. The informed Indian respected Shakespeare as the most venerated author all things considered. This enthusiastic love for Shakespeare, in any event from young Indian students trying to end up government employees, drove to perusing of his plays as well as performing them. Be that as it may, India's commitment with Shakespeare through these two hundred years has not been uniform all through.

Keywords: - Theater, Western, Eastern, Indian, Shakespeare.

I. INTRODUCTION

Theater is a branch of performing arts worried about the presentation of plays and musicals. Its extension is worldwide and its influence is profound. The art of theater is concerned almost exclusively with live performance by actors, in which the action is precisely planned to make a cognizant and huge feeling of drama in a time space audience structure. Theater manifests in fluctuated contents and forms as endorsed by the socio-political and geographical milieu through human activity. There have been widely unique opinions in the matter of what the point of theater should be. Some have seen that theater is goal-oriented with a genuine reason while others focused on theater as a medium of imparting entertainment and still couple of see no motivation behind why theater should not be simultaneously genuine and entertaining people. Theater in general term is inclusive of all the elements that add to a performance of dramatic nature.

Theater is a living organ of society. It has developed and developed with human psyche and human relationships. It is dynamic. Theater is a life estimate art. Its history is virtually a history of animal's undertakings of a nation practically in each field. In the early stages, the history of the theater is in actuality the history of the origin of elements of the theater which met up in the course of time to weave its rich fabric. Theater since ages had been in fluid form. It has been accepting diverse forms and dimensions in the context of different socio-physic situations and conditions. It expected the shape in whatever context it has been placed. The main section includes the history of theater. Although theater now daily's includes a huge range of styles, genres however the methods of acting, directing and creating originated with man's latent desire



to look for his identification with immense astonishing and sickening universe. He started symbolizing his mirth, joys and distresses with that of nature. The invisible call of nature; the thunderous storms, the then in-surmountable mountains and roaring seas always provoked man to act. In this endeavor to act one's vacant space turn into a stage.

II. DEVELOPMENT OF WESTERN THEATER

With the passage of time in Europe, theater and rituals before long separated. Rational man started addressing what religion; rituals, beliefs, life and death were all about. And the plain pith of theater was eventually taken as an art form to please and influence people to laugh. As Western theater developed and developed more free of its sacerdotal origins, the normal man started to speak to himself on the stage. The majority acquired theatrical enjoyment from seeing themselves and people like themselves depicted in various situations. This progression displayed the changing tastes of the public and the efforts of the theater people to stay up to date with the times.

Subsequently, in the west, theater developed as a whole method of entertainment. Egyptian, Greek and Roman Theater rose up out of the practices mainly dealt with rituals, burials ceremonies, and processions, commemorations of dead pharaohs, pageantry, and renewal of fertility, musical dancing performances and gladiatorial contests. A large portion of the theater experts and students of history looked upon the Greek theater as particular hotspot for the development of western theater and western drama. Theater re-developed later in the religious festivals of medieval Europe. The religious biblical performances (mainly performed by minister in churches to subvert the Pagan rites) loosened the supervision of the church and reached out to the everyday citizens. The substance of the play moved toward becoming secularized and by Nineteenth Century Theater turned democratic or at all events more middle class oriented.

Today, the term 'Theater' has turned out to be extremely popular. As the usage of theater is consistently expanding, a body of scholars and experts are chipping away at critical analysis and commentary, which is bewildering to a typical man. For an understanding of the conceptual extravagance and more keen articulation of the western theater, it is vital to understand the closeness and distinctiveness of theatre and drama as two different art forms. Theatre and drama are interdependent and at the same time can exist independently. Theatre exists as a performing art form when the actor expresses his inner feelings and thoughts by using the medium of spoken words, sounds, body movements, music, poetry, dance and mimes to the audience in a time and space framework. On the other hand drama can prevail as a literary art form or as a performance text in which the writer expresses an idea or thought by using the medium of literature. Although, the difference between drama and theatre is sometimes blurred "In general it may be said that drama or the written text can be read and studied in solitude where theatre covers



everything to do with the corporate activities of play going, and play representation, including the text”.

III. THE ASIAN THEATER

The non-Western practices of theatrical performances or occasions were obscure toward the western scholars. Just later in late nineteenth century and early twentieth century, the Western theatrical scholar found the prevalence of an extraordinary human performance that they categorized as 'Oriental theater'. Antonin Artaud who came across the western theatrical practices in-Bali and Cambodia became "one of the motivated mythologizes of the oriental theater". He had works on the Balinese and Cambodian dances and what concerned him was "the other culture that is non-Western and non-contemporary". Artaud's legacy remained the term Oriental theater - a term Antonin created to bring out a magical storehouse of ancient rhythms and gestures shared by diverse theaters from the East. The term Oriental theater was accustomed to mean what the Western theater was not, by reinforcing its infinite, metaphysical and supernatural elements.

The vast majority of the early performances of the East were mainly ethnic Dance Theater; dance essentially is one of symbolic gestures. The ethnic theater forms express not just the philosophy and mastery after some time and space yet additionally the self through movements of flawless control and manifold meaning. Not at all like the movements and gestures of the face as found in Western theater, "Motion in Asian Theater does not supersede language but rather it often carries on where language leaves off".

A portion of the major traditional theater forms of India like Bharat Natyam, Kathak Kali, Kathak and Manipuri dance all originated in either religious background or folklore. The dancing and chanting of religious rituals not exclusively were "earned over into the performance of drama; however in the Far East remained an essential part of it. In South East Asia, in fact traditional plays with human actors are only in type of ceremonial dance drama" The traditional forms are a whole collection of complex fiery movements, acrobatic agility and communicating a diverse range of emotions and considerations. The greater part of these forms is a fusion of song and drama with finish symbolic movements indicating particular meanings. Patterns are intended for the concerned parts as well.

IV. DIFFERENCE BETWEEN EASTERN AND WESTERN THEATERS

From the regular roots in prehistory grew two different branches or traditions, the theater of the East and the theater of the West. Each has its distinctive set of conventions. In modern times, the two groups of theater remain fundamentally separate both in the shape and substance however both Western and Asian retained the commonality of basic characteristics of theater. There is a



misguided judgment that theater can just be contemplated, examined and analyzed as far as the drama or script. Western scholars like Antonin Artaud opined Western theater regarding the physical reflection of script. The aspects of theater like realism, contemporaneity, clear dialog or rational portrayal of immediate issues to interface the stage with the people's day-to-day life are the primary western conceptions. In Asian theatrical performances, dance absorbed the dramatic elements and overpowered any compulsion to the above western primary aspects. As against the western interpretation the acting, singing and dancing of the Asian forms draw out the implication of the text all the more persisting impression and more grounded impact on the audience.

In any case, theater in general has certain basic components and characteristics. To cite Melville Herskovits, "Yet there is one feature that all forms of dramatic expression have in like manner, regardless of whether basic or complex, performed by specialists or the group all in all manifested in the outside performance of non-literate folk or in the modern theater. All performances have structure; all manifest the solidarities that recognize any artistic production. There is beginning and an end. There is a sequence in time and in incident. There is a feeling of progression of climax". In spite of such generally accepted features, to evaluate or examine all sorts of theater through one school of thought is difficult to fully distinguish and if done, it would be a genuinely wrong approach. Pemina Mlamba in the study on 'Digubi' - a ritual performance of initiating the girls into adulthood normally practiced in Tanzania - clearly remarked the problem in tackling the basic elements of African theater through the western perspective of investigating theater as a mode of entertainment. Pemina claims the 'Digubi' - initiation custom as a sort of theater because of the inalienable presence of theatrical elements, which anyway question the Western reasoning and model of deciding theater.

The theater forms in Asia and Africa don't adjust to the consistency in motivation, aim, execution and techniques as associated with Western theater. The new Eastern situated school raises the rich indigenous theatrical performances under genuine observation and focused on the need to reclassify the concept of theater from the eastern worldview. Scholars are recognizing the problems where the Western drama and theater cannot be the main means to study and access the indigenous or native theater forms as the latter don't adhere toward the western concept. The genuine intellectual advancement has emphasized the basic theatrical elements in the varied traditional theater forms, which later on ended up being an impetus in attracting the attention of the Western scholars towards Eastern Theater.

One can see the pattern of considering and analyzing the Asian approach to theaters in the West. Quite lately, Western visionaries, for example, Artaud, Meyerhold, Eisenstein and Brecht reacted to the wholeness of Asian that embraced all conceivable expressive means. "Asian drama in general has remained more traditional and the repertoire more permanent than theater in the



west. The emphasis came to be on how a passage was acted idea what was being acted. This is almost antithetical toward the Western concept of theater where we want to hear and understand each expression of the play."

V. CONCLUSION

In this Paper I have attempted to distinguish different reactions to Shakespeare evoked by Indian productions of his plays at various purposes of time and what administered these reactions. This paper did not mean to give a far reaching history of Shakespeare productions in India which would be an immense project requiring coordinated effort of various scholars working in different dialect areas. The paper attempts follows the coming of Shakespeare in India, the colonial 'motivation' in advancing Shakespeare and India's endeavors in making Shakespeare its own which thus prompted more noteworthy theater action and most altogether the improvement of 'current' Indian theater. The paper attempts modestly to fill the lacuna in Shakespeare thinks about by examining the reactions evoked by Indian productions of Shakespeare. The paper has likewise managed significant issues in post-Independence theater that should be underscored when managing post-Independence Shakespeare productions to welcome the unpredictable points and accomplishments of these productions.

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