

Applied Theatre: Strategies for empowerment in daily Life

A thesis submitted during 2022 to the University of Hyderabad in partial fulfilment of the award of a Ph.D Degree in Theatre Arts

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January 2022**



CERTIFICATE

This is to certify that the thesis entitled **“Applied Theatre: Strategies for empowerment in daily Life”** submitted by Mr. Pattepu Sailu bearing Regd. No. 13SNPT03, in partial fulfilment of the requirements for the award of Doctor of Philosophy in Theatre Arts, is a bonafide work carried out by him under my supervision and guidance.

The thesis has not been submitted previously in part or in full to this or any other University or Institution for the award of any degree or diploma.

Parts of this thesis have been:

A. published in the following publications:

1. Performativity and performance and complexities in presenting different selves in daily life performance: A case study of the modern urban man published in BHAVAVEENA, UGC CARE List Group - 1 Journal under Arts and Humanities Category Vol. 17, Issue. 8, August 2020 ISSN No. : 2456-4702 - RNI No. APTEL/2003/12253.

And

B. presented papers in the following conferences:

1. Paper on **“The Intercultural Legacy of Moharram Peerla Panduga: A Ritual Performance of Telangana”** presented in the IFTR International annual conference 2017, at University of Sao Paulo Brazil.

2. Paper on “**Gender-bending in Southern India; the curious case of Surabhi Theatre**” presented in the IFTR International annual conference 2016 at Stock Holm University, Sweden.

Further, the student has passed the following courses towards the fulfilment of coursework requirement for PhD/ was exempted from doing coursework (recommended by Doctoral Committee) on the basis of the following courses passed during his MPhil program and the MPhil degree was awarded:

Course Code	Name	Credits	Pass/Fail
1. TA 801	Research Methodology	400	Pass
2. TA 802	Arts and the World – Literary/Visual/Cultural Theory	400	Pass
3. TA 811	Performance Theory and issues in Indian Theatre	400	Pass
4. TA 812	Mapping the question (Exploring the topic with supervisor)	400	Pass

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DECLARATION BY THE CANDIDATE

I, Pattepu Sailu, hereby declare that the work embodied in the present thesis entitled “**Applied Theatre: Strategies for empowerment in daily Life**” is an original research work submitted by me under the supervision of Professor Anandakrishnan. For the award of Doctor of Philosophy in the Department of Theatre Arts from the University of Hyderabad. I declare to the best of my knowledge that no part of this thesis is earlier submitted for the award of any research degree in part or full to any other University or Institution and that the thesis is plagiarism-free. I hereby agree that my thesis can be deposited in Shodhganga/INFLIBNET.

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Acknowledgements

It is an immense pleasure to express my profound respect and a deep sense of gratitude to Prof. B. Ananthakrishnan, supervisor, guru, mentor, and guide not only for research but my life also and well-wisher in my doctoral research work. He is the one who turned my life into the unimaginable path, which is leading to nirvana. It is needless to mention that without his constant guidance, encouragement and support, it would hardly be possible to come out with this thesis. His innovative thoughts, supported by his commitments and dedication towards the research, are highly admirable and motivating. His discipline and honesty in research have paved a new path in my career. I am also indebted to him for the work freedom he has given me during the last eight years. His patience in listening to me and his simplest but most effective explanation of any research ideas, concepts and thoughts are greatly appreciable.

I would like to thank all the members of staff at the Department of theatre arts, the University of Hyderabad, who helped me in my supervisor's absence. In particular, I would like to thank Associate Prof. Mr Noushad Mohamed Kunju, Prof. N. Jnaneshwara Bhikshu, Associate Prof. Mr Rajiv Velicheti, Prof Satyabrata Rout. I thank the non-teaching staff, Muppala Haribabu and Pulsingh, for their support during the Doctoral committee meeting; particularly, I should mention Haribabu's support, love and affection throughout my research work. I must express my gratitude to Prof. B. Ananthakrishnan, Associate Professor Rajiv Velicheti and Prof Pillalamarri Ramulu for their support during Doctoral committee meetings. I would like to express my deepest gratitude to Dr. Peddi Ramarao, who has shown me the right path to my life by his guidance. I wish to express my sincere thanks to Prof. D.S.N. Murthy and Dr Sruti Bala (University of Amsterdam) for teaching research methodology; arts and the world-literary/Visual/Cultural Theory; Performance Theory, and issues in Indian Theatre; and Mapping the question (Exploring topic with supervisor).

I would like to thank Prof. N. Jnaneshwara Bhikshu and Dr Aruna Bhikshu for their kind cooperation. I am grateful to Vinay Kumar Sing, Jail Deputy Superintendent of Police, Telangana Police department, for allowing me to do my research case study in the Chanchalguda central prison Hyderabad. I thank DSP (Deputy Superintendent of police), Sampath and DSP

Gangaram (AR). I thank jail warden Thirumal Yadav and A coordinator Chandra Shaker from the MEPMA (Mission for Elimination of Poverty in Municipal Areas) for assisting me during the workshop. I would like to mention the following individuals who have helped me so much during my fieldwork and also contributed data to my research. My deepest gratitude to Ms Surupa Shashtri, who edited my thesis patiently; I am thankful to Chandra Shaker Ghanta, who reviewed my thesis and gave valuable suggestions and inputs to my thesis. My Special thanks to my brother friend and well-wisher, Dr. Mahammad Altaf, for always standing behind me to complete my research.

I feel fortunate enough to have been blessed with friends Murali Basa, Pejjai Nagaraju, Abhish Shashidharan, Shake John Basheer, Esunath Rathod, Kiran Kumar, G. Naveen, and Ramamohan. Outside the university, Naresh Vangapalli, Dr. Surabhi Ramesh, Dr. Lavuri Nageshwararao, Dr. Kaja Pasha, Harinathbabu, Beecharaju Sridher, G.Viajy Kumar, Namala Ravi, who always stood by me during the period of crisis and made me realize my strength to face trouble and difficulties.

My parents – Pattepu Sayavva and Pattepu Bakkaiah, without whom I would not have reached this stage of my life. They have always proved to be a great source of encouragement throughout my life. My special heartfelt thanks to, Last but not least, my adorable wife; without her support and patience, I wouldn't be able to complete my research. Her affection plays a vital role in the successful completion of my research. And my lovely angles Bharaveesri and Khushi understand and support.

.....Pattepu Sailu.

Ph.D Thesis Draft

Title of the research

**Applied Theatre: Strategies for
Empowerment in Daily Life**

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Chapter One: - Introduction

Introduction: - The human suffering in various situations that made some people react wildly and get involved in severe troubles has attracted my attention and urged me to probe their nature in depth. The present research started with simple questions like why is suffering present everywhere. Why are most people losing control of their life and becoming powerless? Why one is unable to take charge of their thoughts, feelings, emotions and actions? The main driving point behind this research is why one is unable to control and correct one's thoughts? This research started with a single query: What causes the people to struggle hard within their hearts to act differently? The very "thought" that makes most people helpless but take action momentarily may bring them more troubles. The main problem area of such people may be due to lack of self-study, self-knowledge or awareness or self-consciousness that results in uncontrollable behaviour. The purpose of this research is to provide adequate empowerment to such people, spending some time with them and empathising with their problems.

A hypothesis has been formed to solve this problem that theatre/drama techniques may allow people to look into themselves and realise themselves. In order to control their disturbing thoughts and take charge of their life, they seek some medium. Since theatre/drama is a practical and experiential art, these theatre/drama techniques make people check their thoughts, feelings, emotions, and actions to get empowered. This research started after analysing whether these techniques, viz. theatre/drama, could affect their nature and empower them. Do they really become aware, gain control of their lives and rebuild their personality in daily life? Gaining control over one's life became important because, in India, the growth of lifestyle issues like stress, depression, domestic violence, social unrest, and dissatisfaction is increasing. As a result, the quality of life is going down, and people are getting disempowered in daily life. The main purpose of this research is to empower people in daily life by giving a theatrical performance to experience the 'self' by themselves.

This research was inspired by Richard Schechner's performance theory and aimed to give the fundamental theoretical and practical knowledge of life script, making the participants explore

and understand themselves thoroughly by practical and experiential drama tools (**Richard Schechner (2002, Pg, 116)**). And **Erving Goffman's (1959, 1974) *Dramaturgical Analysis*** of the daily life, **Kenneth Burke's (1969, 1974) *Dramatism*** and **Eric Berne (1964) *Transactional Analysis*** are the supporting theories for this study. This research revolves around the human body, mind, self, thought, feeling, emotion and how practical and experiential drama techniques help to understand them.

The data is collected in the fieldwork by testing the theatre/drama techniques on the inmates of the central prison Hyderabad in the experiential, participatory theatre workshop by using a case study, ethnographic and practise as a research method. The final draft is made through the analysed reflexive notes of the participants. Whether the hypothesis is proven by scientific research or not, whether solutions to the problems suggested through this research have affected the persons involved or not, all those would be answered through the research questions given in the conclusion.

Curtain riser: - Theatre has to be seen in different contexts with its diverse functions and its different ways of doing. Theatre was started as a tool for communication, education and sharing pain and pleasure in the primitive theatre. The history of primitive theatre says the hunter described the way of the hunt by using his body gestures and physical movements by acting out the hunt he won to the group of people to whom he belonged. Through the portrayal of the hunt, people in the group used to learn the techniques of hunting. After hunting, they used to enact it to share the pain in action involved and the pleasure of the victory. One of the primitive theatre histories says that this enactment of hunting becomes the basis of the theatre.

In ancient Greece, the theatre was closely associated with society in the form of rituals. It had purified the negative emotions like fear, pity etc., in the society. Theatre became a tool for correcting the individual's behaviour and also the society through comedy and satire. In the religious context, theatre taught people morals, ethics and stories of Jesus Christ. In the modern era, theatre entertained people by pointing out the errors in the society, system, government etc.

Individual's behaviour was also changed by using subtle humour in the dialogues on the stage, for example, **Ibsen** and **Anton Chekhov's** plays.

Different kinds of theatres have evolved based on the use, functions, and application, with Brecht's alienation effect. The elimination of the gap between actor and audience happened in all contexts. Theatre has been used in the communities to bring out change in the community; it is also used to eliminate oppression from society. It has been used as a tool to heal people from psychological illnesses.

Theatre has been used as a healing tool in clinical settings, as a teaching technique in educational settings, as a medium to bring change in society, as a tool for personality development, as a propaganda tool and as a rehabilitation aid. Contemporary theatre practice across the world has extended its terrain to varied areas of life with multiple functional applications, including entertainment and enlightenment.

This research discusses the studies of theatre training for empowerment in daily life in Hyderabad, India. Empowerment is about having control over one's daily life, which has become very important. **Oxford Dictionary** defines empowerment as *"the process of becoming stronger and more confident, especially in controlling one's life and claiming one's rights"*. It means taking control of one's life which is lacking in a person. It is controlled by our *"life script (it is an unconscious life plan)"*, **Eric Berne (1966, pg, 228)**, which is a set of decisions unconsciously made in childhood by a person and practised in later life, as a result of parental care in bringing up and social norms in the world. He defined life script as *"A script is an ongoing life plan formed in early childhood under parental pressure. It is the psychological force which propels the person toward his destiny, regardless of whether he fights it or says it is his own free"*. **Berne, E. (1972. Pg. 32)**. Life script runs our entire life; lack of knowledge of it makes the people lose control of their life. It is like actors controlled by the script in theatre, and our life is controlled by the life script. Since having control over one's life is essential,

empowerment is needed for those who are in trouble and act differently without controlling their emotions as they lack self-awareness.

The present prevalent field of application of theatre in training programs for empowerment will be explored. This study's focus emerged during fieldwork, which included practical application of the theatre techniques, participant observation, and feedback from the participants. A dramatisitic frame of analysis and transactional analysis is adopted to interpret the results of the workshop using a case study. This analytical framework borrows interpretive techniques from theories of social action '*dramatism*', '*dramaturgy*,' and the transactional analysis, which are inspired by the drama while searching the relationship between theatre and daily life. This research contributes to the empirical studies through the observations of the way people practice living with difficulties to empower them to transform them in everyday life. The study introduces a dramatisitic perspective on transformative empowerment.

The focus of the research is to give theoretical knowledge while empowering, enabling them to reconstruct their personality. Application of theatre techniques in the case study workshop, analysis of these observations and attempts prevalent in the field of training by the theatre has given satisfactory results. The result of each visit to the field has helped to form the direct follow-ups in later fieldwork to formulate the final research report of the theatrical training. The research is exclusively focused on the training and transformative activities done in the case study workshop. My observation of the session was followed by a series of individual face-to-face interactions with the participants. The purpose of the interaction was to explore participant's reflections about the training advocated in the workshop.

Fieldwork and workshop: - This case study of the Theatre workshop took place in the Chanchalguda central prison Hyderabad. The fieldwork started with a theatre workshop, during which fifteen participants were monitored for ten days. The researcher took the role of a facilitator, interviewer, and trainer by physical presence.

Statement of the Problem: - Among all the species, human beings have the quality of consciousness, but most of the human being's life is shaped and run unconsciously, "*it is our less conscious thoughts and our less conscious actions which mainly mould our lives*" **Butler, Samuel (1903. Pg, 24)**. Without knowing one's life script, it is hard to take control of one's life and to become strong and confident. It is difficult for controlling one's life with unconsciously shaped perception, self, character, personality and behaviour. Performing with an unconsciously written life script is the problem in daily life management that is exhibited in performance—losing control of one's life results in many problems in everyday life.

In this thesis empowerment is, knowing oneself in order to follow one's life script through theatre to be able to construct the person physically and mentally capable of successfully managing one's life. Theatre is one of the best ways to know ourselves. It talks more about life; it is also a re-creation in life. "*According to Goffman social interaction may be likened to a theatre, and people in everyday life to actors on a stage, each playing a variety of roles*" **Crossman, Ashley (2020)**. Theatre starts with the script and ends with a performance. Our life also begins with the life script but does not end with a performance and continues throughout life. Muriel James and Dorothy Jongeward say, "*the drama of life starts at birth*". **Muriel James, and Dorothy Jongeward (1976, pg, 69)**. Actors know the script in the theatre, and so they perform well on stage, whereas in everyday life, people don't know their life script; thus, they mess up with the performance. In theatre, the success of the performance depends on the actor's preparation and performance. In daily life, performance success depends on the awareness of one's life script that makes one work consciously.

In the theatre, before going to present the character, actors do a deep study of the character, its dimension, and character analysis. Then only they can present the character perfectly. In the same way, if people know their life script and the role they are going to play, they become strong confident, and they present themselves perfectly while they take charge of their life. For this study, the theatre is the best source because it provides a practical approach showing a playful way of performing on the stage.

A theatre is a form that has many contexts with multiple functions starting from entertainment to empowerment, including therapeutic function. In all contexts, theatre essentially deals with human life. In the therapeutic context of theatre, it is being used to address a problem suggesting the solution. This study focuses on the empowerment of persons in daily life's struggle, by giving the knowledge of life script, self-knowledge, altering the script where necessary and so rebuilding character, personality which results in the change of behaviour. As they develop self-awareness, they become strong and confident to take charge of their life and successfully handle any critical situation efficiently.

This study addresses how theatre can be applied to self-realisation or self-study. **Erving Goffman** used theatre as a metaphor for life to study the human relationships in society. This study also looks into how the art of theatre helps to empower people in everyday life. There are many instances where the research has been conducted in similar areas like community theatre, theatre in education, prison theatre to bring change in the community, to teach the subject effectively and to empathise with the prisoners in troubles for empowering purposes. Even the theatre of leadership is used to prepare leaders who can bring a change in the community.

Purpose of the Research: - the research has been conducted in the area where theatre has been applied to change the problem of drug users *Zoi Zontou (2011)*, for the recreational experience of residents in a long-term care setting *Edmond J. Dixon (2010)*, for women empowerment, the empowerment of children. It has been applied to rehabilitate HIV/AIDs patients in South Africa *Richard Boon and Jane Plastow (2004)*. Who got their own findings from their research? Since there has not been a great deal of research that examines the influence of theatre in daily life activities, I chose to empower some suffering people through my research. The purpose of this qualitative study is to explore the impact of the application of theatre while empowering people in their daily life setting to develop a grounded theory that might further develop an understanding of what happens during this experience. This emergent theory may provide a basis for considering a sort of theatrical influence which could be offered in daily life.

Hypotheses: - Theatre/drama techniques can make people explore their life script, know themselves, understand, realise themselves, and reconstruct their personality, self, and character. Therefore, theatre makes them completely transformed human beings, utilising the empowerment provided.

Central Research Question and Sub-questions: - The main line of inquiry for this research will be to answer the following question:

How do theatre/drama techniques empower people in daily life?

Other sub-questions examined in this study are:

- How do theatre techniques help people explore their life script, know themselves, understand, and realise themselves?
- How does drama practice transform people by enabling them to reconstruct their personality and character?
- How does drama practice make people solve their daily life problems?

Scope of the study: - This research focuses on empowerment in daily life through theatre techniques that help people transform. It explores the life script, changes perception, and helps in gaining self-knowledge through drama/theatre techniques. It also helps to rebuild one's personality and character, therefore, transforming one into a new individual using the empowerment provided through drama. It revolves around the human body, mind, self, thought, feeling, emotion and shows how practical and experiential drama techniques help to understand them.

Significance (Importance) of study: - In this 21st century, with the effect of globalisation, and the busy schedule of work, most people do not find time to realise what actually they want in life and what they are doing. Therefore, they are becoming ignorant of their

own abilities, unaware of their surroundings and losing control in critical situations indulging in more troublesome acts. Therefore they are facing daily life issues like being unable to manage their day-to-day activities, feeling stress, facing conflicts among people, and sometimes between two people, two groups, two casts, two religions or two nations finally experiencing depression. Because of these issues, people are losing control of their life and becoming powerless. As they are feeling restless and are losing control of their lives, they need to be empowered by someone who can empathise with their physical and mental problems. For this purpose, a practical approach through theatre is devised, which is satisfactorily implemented.

In the last five decades, there has been so much development in the education field where the therapeutic application of dramatic activities is adopted to bring a change in their behaviour and thinking process. The traditional performance-based paradigm of theatre has developed them to learn what they lacked, resulting in enlightening them. Theatre for empowerment in daily life is thus a good dramatic activity, that is used to enhance the learning and personal growth of the participants rather than for the benefit of showing to the audience.

It is clear that the value of the application of theatre techniques is well recognised already; it is included in the educational curricula of schools in North America and used therapeutically—drama therapy, psychodrama, and sociodrama in many countries. Those who use theatre for empowerment are still a small group compared to the population at large. Yet, they are very passionate about the value of this approach to theatre, engaging in research and program development on an ongoing basis.

The importance of this study is that it seeks to explore the theatre as a tool for empowerment in an area where its influence has not been widely studied. Namely, the empowerment in daily life while at the same time taking what can be observed about the impact of these activities in everyday life and relating that to what brain research might have to contribute regarding the value of those effects on health and quality of life. Ideally, the results of this research could contribute to the advancement of knowledge and understanding in both the fields of

empowerment and theatre, developing a theory that reveals connections hitherto unnoticed or undervalued. Practically, it might pave the way for new possibilities for empowerment programming that can affect the daily life of the people.

Need for the study: - If we observe the last few decades, we can witness the downfall of the quality of life. This is because of ignorance or unawareness of oneself and one's life script, which leads to wrong competence, wrong lifestyle, conditionality, and high expectations. The problem begins with the way of thinking; there are so many problems in the thought process. Everybody thinks that emotions should be controlled easily; everything should be gained, good health, good body, name, fame, money, success, property etc., but nobody thinks how to achieve them and how to plan for them.

For instance, everybody thinks of the fruit, but nobody thinks of the seed of the tree, which produces the fruit, and the soil where it grows, water, and other resources to produce good fruit. In the same way, everybody thinks about how to control emotions but not about the cause of the emotion and instant results. We want good physic, but we do not do any physical exercises, we want to live a peaceful life, but we cannot maintain cordial relations with all, controlling emotions. In this competitive world, everybody is running for success; in this race, we are missing precious feelings running after something aimlessly and working mechanically. In this race, day by day, stress depressions are increasing, resulting in physical and mental unrest. People are being manipulated by the leaders in the name of caste, religion, regional feelings, language barriers which are leading to miserable conditions in day to day life.

The number of suicide cases has increased in the Telugu region, especially among students in the last two decades. Especially at the time of exam results, students commit suicide every year, ending their valuable lives just for temporary failures. This pressure is because of the high expectations of the parent's teachers, lack of confidence in students and also improper teaching instruction. One can overcome all these problems when one understands the self, one's life script

and perceptions. Then only they can rectify their mistakes, check their thought process and act appropriately.

Objectives of the study: - this study seeks to: -

- Give fundamental theoretical and practical knowledge of life script, the process of script making and the impact of life script on human beings in daily life.
- Understand human nature, perception, self, personality, character, role to be played through the knowledge of one's own life script by using drama techniques.
- Make the participants explore and understand themselves thoroughly by practical and experiential drama tools.
- Make the participants reconstruct their life script, understand the self, develop personality and character by themselves through the dramatic techniques used.
- Explore the theatre/drama activities which were used to empower them in daily life.
- Analyse participant's views on using drama activities as a tool for affecting their personality.

Review of Literature: - This research will interpret the fieldwork in relation to the focus on the insights regarding emotional issues in daily life. A review of literature is being done to show the relevance of drama as a tool for searching issues of emotional problems. The relevance of drama to daily life is closely related to the theorisation of social action, which is inspired by drama. There are mainly three theories that talk about social life, and its meaning is approached through the lens of drama. Here I borrow the term '*dramatism*' from **Kenneth Burke (1969, 1974)** and 'dramaturgy' from **Erving Goffman's (1959, 1974)** and *Transactional Analysis* from **Eric Berne (1972)**. In the lens of this perspective, social life and drama are intertwined; that is, each reflects and at the same time, one shapes the other. Social action conceptualised in this way in dramatic form, with its meaning is achieved through dramatistic interpretive tools of Burke's 'pentad,' Goffman's 'frame analyses', and Eric Berne's Transactional Analysis.

These perspectives are built on the thought of Aristotelian philosophy. In *Aristotle's Poetics*, the drama was described as an imitation of actions. In classical Greek, the word drama means 'to do' or 'to act.' Based on this thought, a dramatistic approach in social life makes perfect sense and

provides frames for understanding human conduct and relations. During the 20th century, the view of social life through a dramatic lens has been further developed with some valuable contributions. **Kenneth Burke's** formulations of **symbolic action** were formed through his **dramatism**, which provided a logical inquiry for making sense of what people do and the way they verbally explain such doings (1969, 1978).

Burke's dramatism then approaches language not as a mode of knowledge but as 'a mode of doing' (**Burke, 1978, Pg, 330**). **Michael Overington** introduced dramatism as a methodology for explaining social conduct and its meaning (1977). Motives are, in Burkean terms, the verbal explanation of action. The five elements of the pentad – act, scene, agent, agency, and purpose – can help to investigate human conduct and its motives. **Overington (1977, Pg, 131-156)** suggested that Burke used drama not as a metaphor but as a 'fixed form' of human action since human conduct is, for him 'essentially' dramatic. Burke's dramatistic perspective offers an understanding of symbolic action and its meaning by the application of drama as a form of correcting human behaviour.

Erving Goffman developed his theories inspired by Burke's dramatism; his theorisations are intended for interpretation of the meaning of human actions and studying the situations. He proposed a *dramaturgical* framework and interpretive devices. *Frame analysis* (1974) was offered by him as studies of the primary frames people apply to situations to turn them into meaningful experiences. **Goffman** also suggested that mechanisms for the manipulation of the meaning of social situations consist of the effective performance of characters and the enactment of scripts (1959, 1967).

Goffman's dramaturgy is a framework for constructing and understanding the 'social realities' of people's experiences. Dramaturgical insights are not meant to prove the truth or falsehood of such realities but to study the ways those realities can be projected, maintained, or discredited (**Goffman 1959, pg.66**). The connection of my review of **Goffman's** work is limited to

impression management and frame analysis. **Goffman** has taken a theatrical performance to formulate impression management.

He described that actors try to project certain impressions of who they are to the audience; in the same way in social life, people try to project their impression on the person with whom he is interacting. The reality is the same, but the actor enacts it on stage while people experience it in society. People gather information about others and interact accordingly. They try to create an impression of themselves to get the desired response from others whom they are interacting with. These impressions are given through verbal expressions and physical acts or expressions through behaviour. He further extends that in the real-life audience is also equipped with the same dramaturgical tools, so here the audience is even fellow actors. All the participants are aware of the tools and capable of manipulating the expressions given off to project a certain impression. In social encounters, everyone tries to consciously or habitually manage their impressions of others. Performance becomes everyone's means for the negotiation of impression and meanings in social encounters.

To analyse human behaviour and social transactions, psychoanalytic theory 'Transactional Analysis' is developed as a phenomenological approach by Canadian psychiatrist **Eric Berne**. The concept of life script is compared with the theatrical script, and it is used in the workshop to make the participants understand themselves. This understanding will help them in solving problems in daily life and also transforms them. Therefore, they will be empowered in day to day life. The concept of life script is taken, and through a theatrical perspective, it will be elaborated in detail to understand fundamental things in life analyse social transactions and daily life issues.

Research Methodology: - This research demonstrates the process of combining the other research methods with literature from applied theatre and daily life to create a critical framework. Within this framework, conceptualising the application of theatre for solving day-to-day problems to empower people in their daily life has been used. It starts with framing the theoretical dimensions of the research and looks at how these have been tailored to facilitate the

research process. It utilises factors by which different methodological tools have been combined and adapted to investigate the potential relationship among empowerment, the process of drama, applied theatre, and performance. For this work, I am going to draw from the fields of Ethnography, case study method and practice as research to articulate my research methodology.

Additionally, the literature on '*dramatism*' from **Kenneth Burke (1969, 1974)** '*dramaturgy*' from **Irving Goffman (1959, 1974)** will be reviewed and combined with the research narrative to provide the research methodology for this study. The relevant literature on applied theatre will be reviewed. Based on the research work done in the field, the conceptual framework will be prepared for the workshop. The main aim of this review of the literature is to connect past work to create a critical framework within which the workshop of this study is positioned. The literature is obtained from the broad area of the theatre, performance studies and applied theatre that is supplemented by reading from fields of dramatism, dramaturgy, transactional analysis, empowerment, dramatology, social psychology, creativity, sociology and social drama to grant the theoretical structure for this study.

Design of the research: - The heart of this study is to look at the utilisation of applied theatre within the field of empowerment in daily life through the lens of a socio-cultural perspective. Therefore, it aims to contribute to the field by approaching the implementation of theatre/drama within the empowerment context is viewed as a socio-cultural rather than a psychological and/or a therapeutic point of view. This research study is designed in the form of a case study for theatre/drama based experiential workshops. The workshop of the case study discussed in this research is constructed around facilitating and observing the practical application of the techniques expressed in the live performance of the participants. Information is interpreted alongside through the interaction and feedback of the participants. Thus, the case study operates as an exclusive, descriptive device and helps as a multifaceted investigative tool by which information of each character is drawn.

Moreover, it utilises evidence from a workshop conducted as part of this study. The next section will provide an abstract of the description, span, and methodology of each case. The overall thesis argument is made from the participant's experience and feedback they acquired in the training of the case study workshop. The norms pursued in this selection are not only related to my notes and reflections but also to my role as a facilitator, observer, and researcher. Hence, the applied theatre workshop is done as a part of this case study which will be explored in chapter 4, where my role is to design, facilitate, evaluate, and reflect on the workshop.

Research Approach: - Using theatre practice as a research methodology and researching the theatre arts were the major challenges of this study. In addition, the truth is that this study is centred on examining a particular set of people in the central prison in Hyderabad, India, which required a systematic and overarching examination of the participants. Accordingly, there are two main styles of research: One is ethnography (**Davies 2002; Brewer 2000; Geertz 1975**), and the other is Practice as Research (**PaR**) **Piccini 2003; Sullivan 2005, Barrett and Bolt 2007; PARIP 2010**) are drawn and combined for this study.

Hence, based on the above styles of research, combining and selecting the methods of data collection, data analysis, and core methodology of this research will be formulated, and the data will be reviewed below. It should be recognised that even though the span of this research was not to determine the impact of using theatre for empowerment but also not to examine the use of theatre as an intervention. It emerged as the adaptation and execution of the above methods that could offer us adequately representative research data. The ethnographic data compilation and examination tools such as the researcher's visits to the field, participant's observation and reflexivity will be utilised by the research. Similarly, the PaR method of gaining a first-hand experience of the implementation of theatre in this context will be implemented. Then the output of this experience will be theorised.

The ideas and techniques of PaR concerning the utilisation of theatre as both a research method and a subject of investigation for recognising and characterising the definite communities

problems of concern, all in an effort to light up and approach the research questions from different points of view, will be borrowed for this research. The characteristics and boundaries of the above methods will display how I overcome these limitations by developing an unrestricted approach. It will be discussed in the following section.

Ethnography: - There are many theorists who defined ethnography, but here the definition given by Brewer is appropriate. The definition is as follows:

“The study of people in naturally occurring settings or ‘fields’ by means of methods which capture their social meanings and ordinary activities, involving the researcher participating directly in the setting, if not also the activities, in order to collect data in a systematic manner but without being imposed on them externally” **John D. Brewer (2000. Pg, 6).**

The aim of the research of ethnography works should be to conceptualise an individual's actions and experience of their neighbouring world by means of interaction and reflexivity as its investigation medium. Therefore, the essential elements of ethnography are the researcher's presence with involvement in the particular social and cultural background of the field under investigation. Ethnography is chosen as a suitable mode of inquiry as it is authorised to gain an enhanced understanding of the theme in this research employing the field trip, observation, and interaction with the participants.

In the ethnographic method of data collection, participant examination is the fundamental thing, and other skills such as profound interviews and questionnaires are frequently adapted, combined with data assembling (**Mienczakowski and Morgan 2000; Brewer 2000 Davies 2002**). On the other hand, as an ‘outsider,’ I had to form a boundary for the relationships needing to be built between the informants and me, which is the major limitation of the ethnography. Not only I, as a representative of an academic institution, the University of Hyderabad (in the case of the fieldwork in prison) have approached with my insights, but also the subjectivity concerning the area of my research might have influenced my collection and analysis of the data. For instance, I might be failed to consider any other topics or subjects relevant to the information I asked, which was related to the research questions I initially set out to explore while interviewing.

My observations and reflective notes also apply the same. The notes were collected to notify a perfect examination about each case I inspected, but other issues may be dismissed. One of the significant challenges of using ethnography as an investigation methodology is with regard to my status and subjectivity. A method that would permit the participants to involve in the research that functions as the basis of the research procedure which I thought to be necessary to use.

Case study approach: - a case study is a methodology used in social sciences, life sciences, psychology, and anthropology. It is a detailed and in-depth study of a particular person or a group of people or an organisation, event or community. There is no one specific definition of the case study research method, but there are some explanative definitions. Among them, the definition given by **Gustafsson J.** looks appropriate here, he defined it as '*a case study can be defined as an intensive study about a person, a group of people or a unit, which is aimed to generalise over several units*' **Gustafsson (2017, p. 2).**

Case study research is defined as "*a qualitative approach in which the investigator explores a real-life, contemporary bounded system (a case) or multiple bounded systems (cases) over time, through detailed, in-depth data collection involving multiple sources of information (e.g., observations, interviews, audiovisual material, and documents and reports), and reports a case description and case themes*" **John W. Creswell, Cheryl N. Poth (2018, pg. 153).**

It is a qualitative method, which is helpful for testing theoretical approaches applied in real-life situations. It allows the researcher to conduct an in-depth examination of a person or people through direct observation by collecting data and analysis. '*Case studies of individuals in health care research (to take one example) often involve in-depth interviews with participants and key informants, review of the medical records, observation, and excerpts from patients' personal writings and diaries*' (**Donna M. Zucker (2009, P. 1).** Case study research in psychology is done by Sigmund Freud. "*Freud (1909a, 1909b) conducted very detailed investigations into the private lives of his patients in an attempt to both understand and help them overcome their*

illnesses. Even today, case histories are one of the main methods of investigation in abnormal psychology and psychiatry” **McLeod, S. A. (2014, Feb 05).**

In this case, the study researcher provides a description of the behaviour by the personal interview and direct observation. The participant also reports details of events from his or her point of view. *“The sources of data the psychologist is likely to turn to when carrying out a case study are observations of a person’s daily life routine, unstructured interviews with the participant herself (and with people who know her), dairies, personal notes (e.g. letters, photographs, notes) or official document (e.g. case notes, clinical notes appraisal reports)”* **McLeod, S. A. (2014, Feb 05).**

In this context, the theoretical methods were framed. For the case study research, the group of fifteen participants of different ages, ethnicities, professions were chosen in the central prison at Chanchalguda Hyderabad, India. The theoretical methods were applied in the case study workshop for ten days. The data is collected through participatory and physical observation. With the help of the trainer or facilitator's personal diary, the data was analysed, and final conclusions were made.

Practice as research: - It is also known as practice-based research (PBR); practice as research is a method for collecting data through practice in the field and analysis of the study. It is an initial examination to gain new information by means of practice and the result of the practice. Practice as research has been a growing area of interest as a research method within British universities from the year 2000, says **Barret and bolt (2007); Sullivan (2005). Smith and Dean 2009** put it in this way as far as creative arts are concerned; PaR materialised as an answer to the requirement to put the creative practice at the heart of researching the arts and their implications.

For example, practice as research in performance wanted to combine the place for practice as research in the higher education sector. For this purpose, practice as research is an unprocessed process of obtaining knowledge through the means of ‘doing’ and ‘reflecting.’ Therefore, the

research questions come out through the procedure, alternately from a predetermined agenda. As Barrett argues that: “The innovative and critical potential of practice-based research lies in its capacity to generate personally generated knowledge and new ways of showing and externalising such expertise while at the same time, revealing philosophical, social and cultural contexts for the critical intervention and application of knowledge outcomes (**Barrett 2007: 2**).

For understanding, the practice as research is a groundbreaking way of producing knowledge and theorising the research results. This is applied in the case of the workshop that I conducted, in central prison, to obtain knowledge of the problem concerned in researching the use of theatre with empowerment.

Hence, the theatre-based techniques were developed for the workshop to employ the theatre space as a chance for the participants to express themselves and reflect upon concerns in their communities; and as research, to examine the use of applied theatre with prisoners. Consequently, the workshop was planned and delivered by the participant’s needs and interests. In addition, the workshop outline was informed by the participant’s reflections, which also influenced the overall themes and planning. The PaR method is provided with this research workshop with the flexibility to lead the process in the instructions that the participants wished. It gave them the space to explore problems and themes that they felt were significant to them and their community.

While the general complexities and the theoretical and practical limitations of PaR as an approach have been discussed elsewhere (**see Piccini 2003; Rye 2003; Thompson 2003**), one of the crucial questions that need clarification remains, ‘what is meant by practice?’ To this end, and also about this research study, ‘practice’ refers to the organisation, development, implementation, and evaluation of theatre-based workshops with the purpose of enabling our understanding of the subject matter. It also refers to attending and actively participating in the sessions of the case study organisations. In addition, companies, for example, workshop with 15 member’s participants in the central prison, in which my role was not limited to mere observing.

I was engaged in the process of giving feedback, encouraging, participating and operating as a member of the group.

Although it is related to the relationship between the researcher and the informants, the research setting is a major problem with this approach. However, practice as research supplies a space for testing and suppleness in the research process; its mixture with a more methodical approach was needed to generate a framework for the research to take place. For this purpose, practice as research was used, similar to ethnography. Moreover, I am going to analyse the measures which were to defeat the boundaries of this approach.

Methods of data collection and data analysis: Strengths and drawbacks: -

For this study, the research data were drawn from the following sources: participant's observations, interaction, my fieldwork diary, in-depth interviews, focus groups, participants specially planned and tailored reflective participatory theatre exercises, observation of performances, and other creative events and records of attendance. The drawbacks that happened during the data collection were relevant to my position at the time (as a practitioner-researcher and observer-researcher) as well as my status as a PhD research student and representative of a university. For example, in the analysis of questionnaires as well as in transcribing the interviews with participants, it appears that my position as interviewer and researcher might have affected the informant's responses, as a result of which accuracy of the data occurred.

In many cases, I held the position of an applied theatre practitioner and facilitator as well as the interviewer. The emotional bonding, as well as the fear of 'saying something wrong' and causing offence, might have led to the informant's reluctance to give honest and direct accounts of their experiences. Consequently, the data collected via questionnaires and interviews in the workshop created a scale-space momentum of the workshops and the informant's overall views and experiences of participating. Hence, supplementary methods of data congregation and analysis

were combined, adapted, and put into practice as a medium of examining the research questions and representing the numerous viewpoints on the use of theatre within the subject area.

Reflexivity: - Keep away from drawbacks; a form of reflexivity was developed as an adequate model to challenge the narratives of the workshop. Reflexivity is defined by **Charlotte Aull Davies** in his book “Reflexive Ethnography” as “*reflexivity broadly defined, means a turning back on oneself, a process of self-reference. In the context of social research, reflexivity at its most immediately obvious level refers to the ways in which the products of research are affected by the personnel and process of doing research*” **Charlotte Aull Davies (1999, pg.4)**. Therefore, the immediacy of the reflection-in-action process can be a valuable way of conceptualising the field of inquiry and encouraging further investigation and critical analysis of the emerging issues.

Researchers who implement reflexivity as a model for collecting information usually feel the need always to negotiate their role as an outsider-insider concerning the fieldwork. As a result, the researcher’s viewpoints and interests in the field, or in other words, his or her subjectivity, emerges to be the main challenge for gathering and analysis of the data. Besides, the difficulty of reflecting upon his or her practice, as well as the emotional bonds created between the informants and the researcher, can be considered as possible drawbacks and boundaries in using reflexivity as a research method.

However, as Okey points out, “the specificity and individuality of the observer are ever-present and must, therefore, be acknowledged, explored and put to creative use” (**Okey 1996b cited in Davies 2002: 8**). As far as this research workshop is concerned, reflexivity was used in the theatre-based workshop I facilitated and also in the observations I conducted for the scope of this study. Therefore, my observations and reflections were recorded in a fieldwork diary at the end of each day I visited respectively. However, for supplementation of the material and accuracy, I recorded informal conversations with staff members, participants, and general observations concerning each practice in daily activities. Following the completion of each day, I periodically revised the reflection notes to add thoughts and additional information to write primary analyses.

In the endeavour to cover all the viewpoints in the area of research, I approached my reflections as an outsider first, then being a member of the group. Still, I constantly shifted my position from facilitator to observer and vice versa at all the stages of the research.

At specific points, I attempted to distance my reflections from the personal conflicts, dilemmas, and choices I had to make during the research process in order to focus mainly on the participant's reactions. For this reason, during the research process, I have experimented with and exchanged various positions such as facilitator, observer, visitor, spectator, and even participant and investigated the research questions from different angles. To sum up, reflexivity here has been used without dismissing the fact that both my status and presence might have influenced the workshop's dynamics and, thus, the participant's responses.

Besides, the emotional relationships, bonds, and trust formulated between me and the participants might have affected the data gathering and, therefore, should be acknowledged **(Nicholson 2005b: 122-124; Thompson 2003: 164-165)**. Accordingly, additional strategies were developed and implemented to overcome any pitfalls occurring, such as examining the field from different points of view as well as considering any other information as essential resources for inquiry.

Analysis formation: - One of the main challenges in analysing ethnographic data and reflective notes is the issue of establishing a level of distance between the researcher and the subject matter. This is to say that a constant negotiation needs to occur between the original data and the data analysis in terms of the different ways of handling, connecting, and finally presenting them in a theoretical format. Therefore, several strategies need to be implemented to ensure that the data are represented accurately and provide that the choice of material for further exploration results in appropriate and representative samples from the field **(Davies 2002: 193-212)**.

For this reason, I used a method of categorisation and coding the material into thematic units and patterns to summarise and identify critical questions that emerged at each stage. My analysis followed a “top-down” (**LeCompte and Schensul 1999: 45**) approach as it was initiated by writing descriptions of key moments (highlights) of each day or field trip and then incorporating the theory into my analysis. In this way, the report or observation of the workshop and the initial hypothesis guided the analysis and argument formation. Likewise, this approach allowed me to remain tied to the data as well as to revisit the aspects of my experiences and observations. Therefore, in my research, each description was followed by critical commentary and was linked to the appropriate theoretical framework to make a case for each chosen example. In this way, I offered an inside/outside angle of the research process and combined my interpretations with the theory. The active participation of the audience made theatre usable in many non-traditional ways.

Brief Chapterisation: - The thesis looks into how theatre/drama techniques help to empower people in their daily life by self-study and self-realisation. The thesis is divided into five chapters; an introduction and a complete road map for the research has been given in chapter one. In chapter two evolution of theatre was shown, and how theatre evolved from pre-historic time to now, basic elements of the theatre, different kinds of theatres and the relationship between actor and audience. This chapter describes the empathy between the actor and audience and the transformation of empathy into empowerment.

Chapter three - towards applied theatre does the analytical study of the purpose of the theatre from traditional theatre to modern theatre. This chapter throws light on the different uses of theatre, its application into different settings areas, and the origin of applied theatre, its history journey towards applied theatre. This chapter portrays applied theatre in the world context and Indian context as well in brief.

Chapter four - the conceptual framework of the workshop focuses on framing the concepts theories for the practical application of the workshop. Chapter five - Practical application of the

techniques in the workshop describes the strategically practical application of the concepts and theories in the case study workshop. The critical analysis and evaluation of the results based on the participant's response given the workshop will be done in this chapter. In conclusion, the final results and whether the research questions are answered or not and whether I reached my hypothesis or not will be discussed.

Chapter Two: - Evolution of theatre

Theatre as a form of expression constituted by different areas- literature, acting, audience, scenography including light, set, costume, etc.

In general, the manifestation of the idea on the face, as it appears to be, is called expression, whether it is happiness, sorrow or anger. The expression is the state of one's being; our expression determines our feelings and emotions. Expression comes from a Latin word meaning *"to press out," and it can still be used this way*". The dictionary meaning of the expression is the action of making known one's thoughts or feelings or a look on someone's face that conveys a particular emotion. The word *"Expression "* covers every possible revelation of a human being and implies any means or mode of manifesting the conceptions or emotions, the conditions or dispositions of the soul" **S. S. CURRY (1895, pg. 1).**

Expression involves three parts, the first one being the cause, the second one is means, and the third one is an effect. The idea or thought is sown in mind is a cause; way or the voice and body where the idea manifests is means, and the effect is the expression which reveals the idea. In the primitive stage of the man, ideas were expressed through the body with the help of signs. The first language for the man was sign language, where there were no other means to communicate. In evolution, man invented a number of ways to express his thoughts like a verbal or symbolic way of expressing the ideas, vocal expression through modulation of the tone or in the way of writing, drawing, sculpting, and many more. In that sense, every art is a way of expression. In all arts, the theatre has a unique way of expression because it is a collaborative art, which is combined with many other arts. That is why theatre is said to be in the spatial place in all fine arts.

The words theatre and drama are used interchangeably; the word theatre comes from the Greek word *"theatron"* which means seeing the place, which means a place where something is seen. The place is meant for seeing; nobody sees it at the empty place, so something has to be done on the place to see it. To do something, people who watch and who are watched should be gathered.

Here we call the audience of the people who watch, and we call actors or performers of the people who are watched on the place (Theatre brief version). The word drama is derived from the Greek word “*dram*” it means to do or act. When we hear the word, whether that is theatre or drama, we remember action or presenting something or expressing something to the group of people we call the audience.

In general, we use the theatre very often, like going to the theatre, doing theatre arts. Here we use theatre more broadly; going to the theatre means watching a performance; doing theatre arts means that it may be anything from the scripting to performance. In theatre, one may do scripting, and others may do acting, lighting, etc. Theatre is a collaborative art, and it includes many things. Theatre consists of a script that means literature acting; it is a combination of psychology, biology, philosophy, and scenography; it includes design, architecture, painting, sculpture, lighting, sound, makeup, costumes, and many more. All these are individually separate subjects, and they have their own way of expression, but when it comes to the theatre, they all express as one that is theatre arts. Paul Woodruff says in his book *The Necessity of Theatre* these are ‘supporting’ arts. He further says, “*Theater has many supporting arts; every human art, I think, can be used to support theater, because theater can make any human action worth watching*” **Paul Woodruff (2008, pg, 18)**. That is why theatre has been placed in the highest place among all the arts.

The main purpose of theatre is to communicate something or express something. When we observe the origin of theatre, it has been started to express something. Today theatre is seen in a broad sense; drama means action, and whatever we do in day to day life is also called action, so our daily life is filled with full of drama. In that sense, the action is the innate quality of a man. If traced back to the civilisation of a man, the action was the only way for communication when there was no language. Hence theatre started much before ancient Egypt, Greek theatres. The primitive theatre started with expressing the ideas like expressing the way one hunts the animal while tricking it how to hunt the animal.

The only way to show pain and pleasure to someone is by gestures or imitation, which is an intrinsic quality of humans. The imitation was used to teach or to express his/her victory over the animal or re-enactment of the hunting used to happen in the rock age. The way of imitation and expression of pain and pleasure used to take place at the gatherings of the groups and in the ceremonies. The imitation itself has the quality of expression. Imitation means expressing the information of others through enactment with words, gestures, and postures.

One of the sources of the origin of theatre says that theatre took shape with imitation; it is a connotation of expression because the theatre was started with an imitation of action (Aristotle mimesis). In imitation, one takes other's information; he owns it and conveys it or express it to others.

Theatre as an Oral tradition: - In the origins of the theatre, history stated that theatre originated from the oral tradition. Theatre is believed to be evolved from religious rituals. Rituals are handed down from generation to generation through oral tradition, and they are songs and dances. Rituals are evolved from performances repeatedly done in exactly the same way. The earliest records of the theatre Egyptian passion plays were the stories of the Egyptian god Osiris, who was the legendary historical ruler.

Egyptian passion plays were performed in memory of Osiris once a year. Greek tragedies evolved from the dithyrambs, which were sung in honour of the wine god Dionysus and Greek comedies evolved from phallic songs. Indian theatre is also said to be started from the oral tradition. It evolved from the rituals of 'Samvadas,' which means dialogues between the Hindu deities Yama and Yami. "*Whether our Sūkta is a Samvâda, a ballad, an Akhyāna, or a ritual drama - whatever its an aesthetic form as chosen by the poet -, it is questionable that behind this drama, there is a "ritual."* **Shruti S. Pradhan (1990 pg 109-138).** Most of the folk arts also existed through oral tradition.

One of the essential qualities humans have is an expression; it is a human instinct; in every need, he/she expresses his will and gets his will fulfilled. In everyday life, our pains and pleasures will be expressed; that is why it has been put as a fundamental right of human beings. The expression is many folds like bodily, symbolically, verbally, literary, etc. The primitive way of expression was with the body through gestures and postures; this kind of expression is considered a universal language because anybody can understand this expression. As civilisation started developing, the ways of expression also started growing in many ways of body language; with the emergence of language, expression took many forms.

In expression, theatre plays a significant role because theatre is a collaborative art. Different areas include literature, acting, audience, scenography, including light, set, costume, etc. Constitute the theatre. The theatre is a collective art form; it combines script, acting, movement, and visual elements to express meaning.

Theatre as a literary expression: - After man invented the language through symbols, the expression has been changed in the written form. Dictionary meaning of literature is written works, spatially, which are considered of higher or long-lasting artistic merit, is called literature. The entire written works are called literature. The definition of the literature given in the Britannica that it is *“derived from the Latin word littera, “a letter of the alphabet,” literature is first and foremost humankind’s entire body of writing; after that, it is the body of writing belonging to a given language or people; then it is individual pieces of writing”* **Rexroth, Kenneth (30 Oct. 2020)**. Literature is broadly two types; one is poetry, and the other is prose. In the evolution of theatre, another form of performance evolved that is text. The written form of performing text is called play or drama. *“Drama belongs simultaneously to the categories of theatre and literature: it is the primary elements in a theatrical performance, but it may also be appreciated by reading alone”* **The Columbia Electronic Encyclopedia (2013)**. Literature as a part of the theatre or text or play is called drama, which can be performed on stage or on film or on the radio.

Literature is one of the basic elements of theatre as text; traditional theatre starts with the text of the play. The drama was once studied simply as a branch of literature, and much of the great theatrical works were recognised as literary masterpieces. Many literary works have been dramatised. *“Mary and Charles Lamb (1764–1847 and 1775–1834) even suggested that plays were preferable when they thought of as stories, and published their Tales from Shakespeare to illustrate their opinion”* **Robert Leach (2008. Pg. 21)**. In the literary world, theatre occupies a major part; theatre gave many eminent writers to the literary world. A play is written by a playwright, which is a form of literature; it consists of dialogues of the characters—a play intended for theatrical performance rather than reading. One way of expression of the play is reading, and another way is a theatrical performance. The full potentiality of the play will be revealed only in a theatrical performance. Because in a theatrical performance, actor’s dialogue, movement, music, light other scenic beauty add so much to the script.

Acting: - There are many meanings and definitions of acting. Acting is make-believe, putting ourselves into other's shoes or temporarily doing the duties of another person or the art or practise of representing a character on a stage. In Britannica, acting, defined as **acting**, is *“the performing art in which movement, gesture, and intonation are used to realise a fictional character for the stage, for motion pictures, or for television”* **Encyclopedia Britannica (2021)**. Acting is an activity of telling a story by adopting a character through enactment in theatre. Here the whole thing of acting is expressing feelings of the other than one's own. It is a medium between the text and the audience; through the medium of art of acting, the thought is expressed to the audience.

Acting is many folds of physical, verbal actions, and psychological acting. While expressing the thought, the first impression is given by the physical appearance of the character, for example, king, soldier, etc. So physical action is significant; it fulfils one of the main goals of the theatre because the activity which happens in the theatre must be visible. The body speaks so much through pantomime without rendering any word the thought will be conveyed. The oral expression gives extra beauty to the thought-through pitch, pause, and stress. The meaning of the word will be changed by the situation; sometimes, the meaning of the written text may be

different from the meaning spoken on the stage, which is called subtext or true meaning of the text. Stanislavsky is right in saying that *“spectators come to the theatre to hear the subtext. They can read the text at home’, he is speaking as a man of the nineteenth century. We do not go to the play merely to have the text interpreted and explained by the skills of the director and his actors”* **J. L. STYAN (1975 pg 232)**. Through Verbal acting, the actor takes out the subtext from the text and expresses it to the audience.

Psychological acting adds intensity to the meaning of the text through facial expressions and emotions. In general, we say the face is the index of the mind; whatever we have in mind will be manifested on the face. Psychological acting drives the audience with it. The small expression makes so much sense. Sometimes a single expression conveys a bigger meaning than lengthy dialogue.

The form of expression has been changing its ways through acting. Before Thespis (Actor) stepped out of the chorus (a group of singers), this action or the expressing the thought was with the group. When the actor separated from the group, this representation became more authentic. When Thespis (Actor) got terminated from the chorus, he started speaking as if he was the character. Then in the way of effective expression, music, set, and light, many things added to his acting.

Theatre as a form of expression and audience: - *“Can the theatre exist without an audience? At least one spectator is needed to make it a performance”* (**Grotowski, (2002 pg32)**). Script, stage, actors, and audience are inseparable parts of the theatre. Everything has its own purpose, so the purpose of the theatre is to express thought in front of the audience. If there is no audience, there is no theatre. That is why the first and foremost important thing before a theatre event is that the audience to whom it is going to be performed will be taken into account. Any text will remain literary text unless it is performed in the theatre.

About the relationship between actor and audience, J. L. STYANA in his book drama, stage and audience put in this way that *“its simplest reduction, the reciprocity of the theatre is the desire of the spectator to jump into the shoes of the actor on the stage and of the actor to understand this.”* And further, he says in his prefatory note that *“drama is not made of words alone, but of sights and sounds, stillness and motion, noise and silence, relationships and responses. Yet: these relationships and responses are not those between characters, rather those between actor and audience”*. **J. L. STYAN (1975)**. So theatre is commonplace for the sharing expressions where actors and audiences gather.

Theatre is a dramatic art of communication; it is an exchange of information between actors and the audience. As any writing or any performance has to have its own targeted audience, all theatre performances are targeted to the particular audience. Before going to write anything or perform, the writer or performer has to choose the target reader or audience. In the art of theatre, the audience always plays a key role; theatre as a form of expression has been decided by the audience. In any performance, everything is done for the audience; actor and audience relationships have been changing since primitive theatre. In primitive theatre, the art was to teach the audience, and later it became an instrument of entertainment. Theatre has been used to show the loopholes in humans and society as well.

In the development of the theatre, it became a tool of provocation, problem-solving, and healing for the targeted audience. However, the theatre may change the style of a presentation, but the audience remained the same. Audience participation may change, whether it is active or passive, but without the audience, there won't be a performance.

Theatre and scenography including light, set, costume: – theatre is a meeting place where actor and audience meet, here two things happen one is execution or expression of thought and the other is reception. *“Scenography comes from the Greek sceno-grafika. It is sometimes translated as scene-painting or perspective drawing but is now more frequently understood to mean scenic writing. The term is commonly used in Europe and is increasingly being applied*

elsewhere to describe a more integrated reading of performance that recognises the role played by all the elements of production in the creation of meaning” Jane Collins and Andrew Nisbet (2010, pg 140). In the theatre, thought is expressed through many elements; it is an aesthetically well-prepared expression. Theatre is a replica of life, so to replicate life on stage, there are many aspects involved in it. For example, the living room means it should look like a living room, or the king’s palace means the king's palace should be there. So, for living, there are many arts and crafts needed like architecture, decoration, lighting, etc.

To portray life on stage, theatre needs setting, lighting, costumes and makeup. With the help of all these elements creating a lifelike setting is called scenography. The scenography is the design of the scenery in the theatre. Dictionary meaning of scenography is the design and painting of theatrical scenery. Every aspect of the scenography speaks; the smallest particle in the set also contributes some meaning to the performance. Scenography creates acceptable visual meaning to the performance.

Definition of scenography: - there are many opinions and definitions of scenography. Here we see some appropriate and acceptable definitions. Scenography is the art of creating performance environments; it can be composed of sound, light, clothing, performance, structure, and space. About scenic design, ‘karenbrewstermelissashafer’ says in their book the fundamentals of theatrical design, *“Scenic design is the creation of the physical space of the play, dance, or opera. It is the conception of the environment where the story takes place, and where the characters come to life, where they live and breathe”* **Karen Brewster and Melissa Shafer (2011, pg, 122).**

“Scenography is the physical manifestation of the collaborative” - **Michael Levine, PAMELA HOWARD (2002, pg, xiii).** There are many views involved in it, the director interprets the story, the visual artist visualise the set, and the lighting designer makes things visible, so it is a joint and collaborative view of the play

In the scenic design, the set plays a major role in expressing the content of the play. Here set conveys three things time-space and period, where it is happening, the importance of the place. And it shows when it is happening, and also it portrays the period the historical essence of the script. The designer recreates the scene as in the script with set in terms of time, space, and period. There are many styles expressing the thought or play; they are naturalistic, expressionistic, and symbolic ways; the set will convey the style of the production. In the form of expression, the set in the performance expresses so much about the text which is being presented on the stage, not only animate things but also inanimate things.

Set design: - the visual appearance of the performance, whatever the audience sees, when the curtain opens is the set. It includes the house, walls, doors, windows, curtains, furniture, hand props, and other decorative property in the living environment. The set is not fixed; they are movable, and they are meant to create visual meaning but not touched by the actors like windows, curtains, and other decorative things. It creates the physical environment of the performance. The set design gives visual meaning to the text; most of the things are conveyed by the set without saying anything. The setting is the visual narration of the performance. The visible part of the play conveys a basic understanding of the performance, and it conveys mainly three basic things they are time, place, and status.

Time means in the scenic perspective when it is happening during the period of the play, whether it is present time or past or future. If it is a fantasy imagined set takes the audience to the future imaginary world. If the play is based on a historical story, the designer creates an atmosphere of that period. If it is the present time, the set will be created according to the present time environment. The place shows where the play is happening, whether it is happening indoors or outdoor, in the king's palace or courtyard, in the living room, or in the office. And set conveys the social and economic condition of the characters who are involved in the story, are they educated or illiterate, rich or poor, king or soldier? The set reveals the status of the characters.

Set depends on the style of production. If it is a realistic performance, the set will be as real as they appear in the real world. If it is a symbolic performance, the designer uses suggestive props, or through symbols, he/she creates an environment that is needed in the scene. In the evolution of the theatre, different styles of performances evolved like environmental performance, site-specific performance, etc. In these performances, the director chooses a suitable environment or specific space for the performance instead of making a set.

Lighting design: –In general, we all know what does light do? It makes things visible. We cannot see anything without light, whether it is in life or on stage. To perceive something, it is necessary that things should be visible; light enables visual perception. But the light should be appropriate to the scene and mood; this part of the design is called lighting design, and the lighting designer looks after the visual aspect of the scene. The fundamental principle of the theatre performance is it should be visible, which is to be done by the light. The form of expression of the theatre is done by the light that gives the ambience to the scene. Through lighting, the designer tells the story; he creates time, mood, and period of the scene.

The importance of lighting is clearly explained in the book ‘Theatrical Design and Production’, *“Effective stage lighting not only lets the spectators see the action of the play but also ties together all the visual elements of the production and helps create an appropriate mood and atmosphere that heightens the audience’s understanding and enjoyment of the play”* **J. Michael Gillette (2013. pg. 345)**. Lighting speaks through the set, costumes, character, and other articles of the scene. In early performances, natural light was used; later, oil lamps and further industrial revolution made many changes in the lighting design. Developments in the lighting equipment elevated the scene and mood so much.

By adding colours, it provides the mood of the scene; with light and shade, it gives emphasis to the particular object in the scene. Particularly the time of the scene will be shown by the light whether the scene is happening in the day or night; the nightlight makes it easy to show some articles on the stage when sometimes things may be difficult to show physically on stage, shows

through shadows. It increases the intensity of emotion when it is needed by emphasising the scene.

Costume: –The costume is more than just to protect the body or a fashionable set of pieces of cloth for the body; it is an expression of the character and one of the important elements of the theatrical expression. The immediate influence of the environment is given by the set to the audience, and the influence of the character is given by the costume when the curtain rises. The costume gives a basic understanding of the person, and it gives the first impression of the person. Costume tells what type of person he is. In theatre, the audience responds to the quality of the costumes that actors wear. Since the theatre is make-believe, costumes make the audience believe the character if they are suitable for the character. If costumes are not appropriate or not suitable to the character audience, don't connect and travel with the character.

Costume expresses the physical appearance of the character, so it is an expression of the character. It has nonverbal language; it speaks so much without any word. It plays an important role in the expression of the story on the appearance level. When the curtain rises, the first thing that is revealed about the character or personality is the costume. That is why the Bharata's Natyasastra Indian oldest treatise on drama says "Vayonurupaprathamstuvesha" **P.S.R. Appa Roa (1967. pg. 59)**, vesha means costumes, which reveals the rupa, which means the character, therefore first impression or revelation given by the costume.

Costumes, including shoes, accessories, hair, and headpieces, all of them tell about the physical, social, and psychological status of the character. "According to Barbara and Cletus Anderson in their text Costume Design *"Anything worn onstage is a costume, whether it be layers of clothing or nothing at all"* **Barbara Anderson and Cletus Anderson (1999)**. The whole theatre as a form of expression costume reveals the story in appearance level that creates an impression of gate pass to enter into the story. If costumes are not suitable to the character as the character should be, then it won't be easy to drive the audience to the story.

Costumes speak of the time or period of the play at the time of happening, present or past; it is social or historical. If it is a historic occasion, the designer finds particular time costumes for the characters. Costumes reveal the time of the play in which time the story happened. It speaks about the location or place of the story happening and where the character is in a particular place, whether it is in the living room or in the office or in the bedroom or in the reading room. Costumes take charge of the mood of the audience through colour and type of costume; for example, if the character wears nightclothes, they create a different mood than the official dress.

Style: - costume talks about the style of the performance. Realistic or naturalistic performance demands natural costumes, whereas, in the symbolic performance, the costumes convey the character with clothes like headgears, crowns, shoes, and other accessories. If the story has a historical background, symbols reveal the essence and importance of the character like king-queen, minister and soldier, etc.

Fundamental principal components - Action, time, space: -

Action: - Action means doing anything that may be jumping, walking, etc. Its dictionary meaning is doing something or the process of doing something. In dealing with conflicts or problems, action can be taken place. In any dramatic context in performance, the action is a principal basic component of dramatic performance. Any thought, script or story is expressed through the oral and physical actions of the character. Sometimes the actor may be absent, but the character must be there, whether that is physical or in the background; in some cases, instead of an actor, the story may be presented through the puppets. In some radio dramas, the actor will not be visible, but his/her voice only takes the story to the audience; in the case of mime performances, the voice will be absent, but only physical action will be present.

But at every dramatic performance, action must be taken place. Here in the theatrical performance actor expresses the story through his/her bodily expressions. In classical Greek

theatre, Aristotle, in his Poetics, gave three fundamental rules for the drama; they are unity of action, unity of time, and unity of place. Because of the convenience of the performance, these three rules were made. The rule one unity of action says, *"a play should have one main action that it follows, with few subplots"*. A story has to be presented in one main action because; if the story has many subplots, the actual story may not be reached to the audience in its true sense. So action must be clear. After the classical theatre in the development of theatre, it took many changes, but the action has remained there.

Action has been remaining the same, but its purpose has been changed; for instance, in classical Greek theatre, actor's faces were not visible because they used to wear masks on their faces. At that time, the action was for the purgation and purification with tragedies and for the change in the society through comedies and satiric plays. Then action was very broad with their body and gestures, not with faces. After that, masks have been removed minute actions have also been started projecting through face feelings. In modern theatre,, psychological acting was started, the then purpose was entertainment to to eradicate societal evils from society. The action is changed further; it is being used for societal and behavioural change as well. So the purpose of the action has been changed from time to time.

Time: - According to Aristotle, one of the rules of drama is the unity of time. It says action in a play should happen within 24 hours. While expressing a thought, within the limitations of the theatre performance, the action in a drama should not be exceeded 24 hours; if it does, it will be difficult to present it. It is not possible to present whole life events in the drama, but some incidents which occur within one day will be easy to present. The invention of other ways of presentations changed this rule in further times.

Theatrical time and the actual time in reality: -

In modern times, the importance of time has been changed in the Brechtian style of performance time has less importance, because, in this style, scenes would be at any time and any period; they

may be a series of incidents in history. In his epic drama, the main aim is a reflective detachment of the audiences rather than emotional involvement. He tried to alienate the audience from the emotional involvement of the scene. So he gave importance to the problem instead of the emotional content of the play. Later, directors or theatre practitioners also did not follow the time rule. In Peter Brook's style, he gave importance to the human connections, Allan Kaprow's happenings he blurred between life and art, and in Augusto Boal's theatre of the oppressed, he used theatre for solving the problem.

Space: - Theatrical space and actual space: - theatre space is divided into two spaces one is *presentational space*, and the other is audience space. There is another space that is called backstage space; Magdalena Holdar, in his book SCENOGRAPHY IN ACTION, draws this space as *practitioner space*. In the presentational space, some areas are not visible, like backstage, and within the on space is architecture with side wings. This presentational space is explained as "*Fictional Place is tightly linked to the text. It comprehends all places of relevance within the staged drama but is not always visually displayed. A dramatically defined place off stage remains part of this category, even if it is not within the visual range of the audience. Stage Space, on the other hand, equals the area that is in some way marked - architectonically or otherwise – as the prime zone for performance*" **Magdalena Holdar (2005, pg. 16)**. These spaces change according to the type of the theatre, like a proscenium, thrust, and round in theatre.

One of the fundamentals of theatre is space; the physical space reveals the nature of the scene. A living room, office, courtyard, forest, street or any locale is necessary for presenting the performance. The designers will recreate life in the space by adding the set and light. In Aristotle's, one of the three unities is space; according to him, a play should be in a single space. For instance, Sophocles's Oedipus Rex happens in the king's palace in Thebes. After classical theatre, this rule of space was changed. In the modern theatre invention of environmental theatre, many locales were managed in a single play. In site-specific performances, actual locales were chosen to do a performance. In Augusto Boal's theatre of the oppressed, he moved his theatre to the

community centres, and the therapeutic theatre moved it to the hospitals. So the importance of space has been changing with time.

The complexity of audience-actor relationships: -

In general, a group of people who assemble for a public event that may be a theatrical performance, film, concert, or a meeting, are called an audience or spectators. The theatre is a performance created by live actors and for a live audience. The actor and audience are basic elements in theatre; theatre takes place when actors and audiences come and meet together. Josh Ranes, Meredith Grula, Charnay Locke, and Caroline Eckardin, their research paper, say, *“The homosapiens would imitate the hunt of the animal when asked how it went. Imitation was their form of theatre. It is the very foundation of all theatre”*.

In this very primitive theatre, in the Stone Age, the hunter was asked to tell how the hunting went. So here, who asked about the hunt are the audience; they choose the event. The person who imitated or re-enacted the hunt is the actor. The relation between actor and audience is very complex because the audience receives what actors or performers give, but the actor performs what the audience like; no performance is done without a targeted audience. Here the actor plays a central place in the presentation, and the audience plays a central place in reception. There are many incidents in the history of the theatre where performances were changed according to the will of the audience.

For instance, Robert Leach stated in his book the Theatre Studies the basics Second edition that *“An Elizabethan pamphlet records how, one Shrovetide, one of the London companies was prevented from performing its announced play by Christopher Marlowe (1564–93) by the audience, who forced them to remove their ‘tragic’ costumes and perform a comedy instead”* **Robert Leach (2008, pg. 181)**. In the traditional way of performances, though audiences are passive in the role, the writer chooses the target audience before going to write a play. So here, audiences are deciding the play what type of play is to be performed.

Different kinds of theatres based actor – audience relationship: -

There are different kinds of theatres, and each theatre indicates a different relationship between performer or actor and audience in the course of a theatrical encounter. The relationship between actor and audience depends on the theatre where the performance takes place. But actors and audience are common and primary elements of all types of theatres. According to Brook, *“the only thing that all forms of theatre have in common is the need for an audience”* **(Peter Brook (1996, pg,142)).**

In the proscenium stage, the house will be divided into two parts; one is the performing space; the other is the audience space. The audience will be placed on one side, sitting silently observing the performance from the missing of the fourth wall. In this theatre, the intimacy between actor and audience will be less because there will be restrictions; the audience should not cross the imaginary line between stage and audience sitting area. Here complex thing in this theatre is performers always face the audience through the invisible fourth wall, but they act themselves within the room surrounded by four walls.

When actors come under the surveillance of the audience from the side wings, they will be in character, and actors will relax when they get out of the audience's view. The actor breaks the fourth wall by addressing the audience directly. In this theatre, it is easy to create a relationship between the actor and the audience. This stage is friendly for actors and audiences because it gives a good view for everyone in the audience, and the actor focuses only on the audience side, so it builds a strong relationship between actor and audience.

In the thrust, the stage or acting area thrusts into the audience; this stage is inverse of the proscenium stage; this stage may be square or circular. In this stage, the relationship between the actor and the audience is very close. The actor and audience feel very intimate because the actor is very close to the audience, and the acting looks very natural. In the Round stage, the audience surrounds all the sides; here also, intimacy between actor and audience will be close as in the

thrust stage. The audience feels very close to character and action, and they feel they are part of the action. So the relationship between actor and audience is very close.

The performance style also affects the relationship between actor and audience because in the realistic or naturalistic style of the performance, the audience will be passive observers, and they travel with the character. In contrast, in the epic theatre audience will be active and detached from the involvement they will be alienated from the scene. So here, the gap between actor and audience is removed.

In the environmental theatre, the actor moves more towards the audience, and action moves to the environment and the audience feel action is with them as real life. Augusto Boal merged acting space and audience space into one; actor and audience meet in the same space in his oppressed theatre. In this theatre, the audience takes part in the action; here, the concept of the spectator* came into existence. Here the audience comes forward and acts on stage.

The process of empathy: -

As mentioned in the origins of the theatre, theatre means viewing place, where people view the act as theatre. The literal meaning of drama is “things done”. Theatre starts with imitation of action; it imitates life, and life reacts to the theatre. Recreation of life takes place in the theatre, so it is a lifelike event. Human beings are social beings, so in his/her life, they have many feelings emotions in the events. To lead a life in society, communication between people is a must; imagining social life without communication is so difficult. In the events communication, understanding one’s feelings and emotions are essential.

In everyday life, one has to communicate, understand, share feelings and emotions with each other. Understanding the feelings of others is called empathy. In society, people encounter many emotional situations in everyday life and in the good and the bad things understanding others, the feeling is empathy. It makes one not only feel himself but, at the same time, the feelings of other

beings. Theatre happens with human subjects, events, feelings, and emotions; hence theatre and empathy have a very close relation.

Empathy: - In everyday life, we often hear about understanding; most people say that they do not understand each other; because of this lack of understanding, so much mess happens in our lives. If one understands other's feelings, life becomes so wonderful. The ability to understand or sense other people's feelings is called empathy. Who understand other people's feelings can succeed in life. That is why most of us want to develop a quality of understanding or empathy. Recently psychology has recognised that empathy has three distinct senses: knowing another person's feelings, feeling what other person feels, and responding to another person's distress.

The word empathy is a noun, and its dictionary meaning is the ability to understand and share the feelings of another. It helps people to understand well enough to communicate successfully and work with them. Empathy helps us connect with others, feel along with them, understand them, love them, and be loved by them, meet their needs, work with them. Empathy is essential for health and good relationships, and it is a fundamental tool for social and emotional skills. It will be understood in two ways. One is how do we know what others think and feel, and the second is our response to the feelings of others.

Origins of Empathy: - the word empathy derived from the Greek root word 'empathia' (meaning 'passionate affection') and later from the German language. German aesthetic philosophers Vischer and Lipps have worked enormously to explain empathy. *“Empathy was defined in the German word “Einfühlung” that refers to “feeling into” to portray the feelings of the audience in a theater, proposed by Vischer”*. The term had earlier been coined by Vischer in 1873. *“Lipps proposed the term Einfühlung referring to mental states of other people. Primarily focusing on the nuances of understanding of human nature”* **Dr. Kalpana Srivastava.**

Definitions of Empathy: - the definitions for this have given many by psychologists and philosophers from them; some have to be presented here. One of those given in the book ***the Art of empathy***, **Karla McLaren** defined, “*Empathy is a social and emotional skill that helps us feel and understand the emotions, circumstances, intentions, thoughts, and needs of others, such that we can offer sensitive, perceptive, and appropriate communication and support*” **Karla McLaren (2013).**

Empathy is defined as “*the feeling that you understand and share another person's experiences and emotions*” or “*the ability to share someone else's feelings*” **Dr. Kalpana Srivastava.**

It is defined in the Merriam online dictionary that “*the action of understanding, being aware of, being sensitive to, and vicariously experiencing the feelings, thoughts, and experience of another of either the past or present without having the feelings, thoughts, and experience fully communicated in an objectively explicit manner*”.

Theatre and empathy: - life reflects in the theatre, and theatre influences life; it is a process where the poet takes the material or subject from the life or from the imaginary life, the director interprets the idea of the poet, and the actor understands the character's physical, social and psychological dimensions that finally reach the audience. The whole process starts with the response with the other, the poet responds by the life in the society, director and actor also respond with the subject and interpret their perception, the audience also responds while seeing it on stage. Again the effect of the performance reflects in life; this is the cyclic process. In this process of making the performance in every stage, all are empathising with the subject (here subject means the lives of people and their emotions).

Art of acting and empathy: - acting is putting oneself into other shoes. The art of acting depends on the capacity of the actor's empathy with the character; for this, one has to understand the character which one is going to take on. In the acting actor's empathy plays a key position. One has to understand the character's self, beliefs, culture, feelings, emotions, physical and social dimensions for recreating the role on stage. First, he has to empathise with the character, and then only he can take the character on to enact.

Empathy in ancient theatre: - In ancient Greek theatre mainly, there were two types of plays, one was tragedy play, and another one was comedy plays. In the tragedy, plays were the most important cultural events in society. Religion and values played a crucial role in Greek society. The goal of purification of emotions of the people was reached through Catharsis by performing tragic plays. In his Poetics, ARISTOTLE describes how emotions (mainly fear and pity) are purged through being produced in a spectator who identifies with the tragic hero or the character.

Identifying with the character: - identifying with the character is the important point in the theatre because without identifying with the character audience will not enjoy the performance. When the spectator watches the performance first, he witnesses the character on stage, and he empathises with the character, and then he starts identifying with it, and he travels with the character. Whenever he travels with the character, he experiences the feelings and emotions that the character experiences on stage; in this journey spectator's emotion will get purified. Purgation or purification of emotions is called Catharsis. Aristotle describes in his Poetics as Catharsis is one of the goals and one of the consequences of the tragedy, which, *"provoking pity and fear, effects a purging of such emotions"*. This provocation happens through the quality of the empathy of the spectator.

Imagination and Illusion: - in the process of purgation or purification spectator crosses different stages; first, he has to witness the character, then he recognises it understands; after that, he empathises with the character. When the spectator empathises with the character, he starts to imagine the situation in his own perception of the world, and he enters into the world of illusion, then he experiences the emotions that the character experiences—this process is described in the theatre dictionary like this.

"This purging, which has been likened to identification and aesthetic pleasure, is related to the work of the imagination and the production of stage illusion. In psychoanalysis, it is interpreted as pleasure experienced at one's own emotions at the sight of the other's emotions,

and pleasure in feeling part of one's former inhibited self-taking on the comforting appearance of the self of the other (illusion, denial)''.

Poet/writer and character relationship: - one of the important elements of the drama is the story. In any drama, there must be a story that is made of various incidents of one man's life. In the making of the story, the writer should understand the character, and he empathises with the character. In the whole dramatic performance, the first and foremost person who travels with the character is the writer. Either imaginary or taken from the myths, the writer has to empathise with the character to create a character's life events.

The relationship between the actor and the character: - the actor is one who takes on a role of the character, which is designed by the writer, enacts as directed. Before going to take on the character, the actor has to study the character in physical, social, and psychological dimensions to understand it completely; he has to empathise with the character. It is difficult to portray any character without empathising with the character. When the actor empathises with the character, he experiences the feelings and emotions of the character, then only he takes them to the audience. Otherwise, the journey of the writer's thoughts will be broken.

Actor – co-actor relationship: - For an actor, empathising or learning the character thoroughly, which he is taking on is not enough to present it on stage. He has to understand the other characters too, for that he has to empathise with the other character which co-actor takes on him. The coordination misses if one doesn't empathise with the co-actor character.

Actor audience relationship: - actor and audience are primary elements of any theatrical performance. Theatre happens where actors and the audience meet together. It is live art; here, live actors perform in front of a live audience. The relationship between actor and audience is very complex because sometimes it is one-way communication. In some performances, it is two ways, and it depends on the place where the performance is taking place. The relationship varies

from the place and style of the performance; for instance, in realistic or naturalistic performance audience will be silent observers; they see the act through the wall, which is missing from the other three walls. There is two-way communication that happens in the participatory performance. For any communication or reception, empathy should be needed, and the audience should empathise with the character which has been taken on by the actor. The audience receives what the actor expresses, and the audience empathises with the character by the excellence of the actor's art.

Audience and character relationship: - the relationship between audience and character is that of receiver and projector. In the performance, the writer or dramaturge gives the subject through an imaginary or historical character; the subject is driven by the life events of the character. It is impossible to throw the subject without a character. The reception of the subject starts with the physical appearance of the character, and the audience starts to empathise with the character as vocal and other aspects add to the character. When the audience empathises with the character, he will get affected by the dramatic illusion; in this illusion, the audience travels with the character. The audience feels as the character feels when the audience identifies with the character.

Importance of empathy in daily life: - empathy is so important in daily life to live life harmoniously. It helps us to understand help others. Empathy helps us understand the perspectives, intentions, needs of others so that one can build good and healthy relations. Once individual relations are good, society will be good. People in higher empathy help the needy from their earnings, and there won't be racial bias in society. Empathy between partners and in the family eradicates domestic violence. Today emotional intelligence got much importance in any field, so to develop this faculty, empathy is the very fundamental quality one should have. An essential part of empathy at work is the ability to recognise when another person needs support. Carl Rogers (1961, ref. Thompson & Woods 2000) said: "Empathy requires the emotional capability to commit to understanding another person's world, but it does not mean that we should *'take all the other's emotions as our own.'*" Empathy recognises a sense of equality."

Developing empathy through theatre: - without understanding others, communication is very difficult. In daily life interaction, thus empathy plays a very important role. *“So, what is 'true' empathy? Can empathy be taught? Psychologist Carl Rogers (1961) defined empathy as being able to accurately understand another's the world as seen from the inside, "to sense the client's private world as if it were your own, but without losing the 'as if quality" Rachael Crowder (2012, pg, 58)”*, in the neurological perspective it is said that human bodies respond to other person's emotions, it is as a result of mirror neurons.

Empathy can be taught, and many books have been written; teachings are happening verbal orally, but experientially is missing. Since it is more experiential than oral, it has to be taught practically. According to Hepworth and Larsen (1990), *“a professional level of empathy requires practice and development of these skills through guided learning. Although life experience provides some basic empathy and readiness to use it, it is not enough on its own”*. Theatre is practice-based; everything in theatre will be studied, analysed, understood, and practised. So theatre is the best way to develop or teach empathy.

In theatre, for playing a role, one has to study the role, understand it, and present it in front of the audience. While playing a role, one understands the different perspectives from different angles. Role-play is the best way to understand other perspectives. And another effective way is role reversal; it makes us understand a single incident from different angles. In this experiential activity, one understands himself well and others.

Transformation of empathy into empowerment: - we have already discussed the role and importance of empathy in daily life. The development of empathy through theatre is also discussed. But what is empowerment, and how empathy will be transformed into empowerment? Let us discuss empowerment. The term empowerment has a different meaning in different sociocultural and political contexts. Here this study talks about empowerment in daily life.

Further, this study is looking into human wellbeing in terms of self-knowing, self-confidence, self-power, self-resilience self-realisation.

In daily life, most people are losing control of one's life and not utilising their full potentiality. It is because of a lack of understanding of the self, self-knowledge, self-appraisal and self-realisation. Empathy is all about understanding either oneself or others. Everything starts from inside; if one understands himself, he can understand others easily. When one understands himself and others, he can lead his life successfully at any level or any given circumstances. Hence empathy transforms into empowerment in daily life. Let us discuss how empathy transforms into empowerment.

Real empathy is not also just feeling what others are feeling, but understanding others in different perspectives as the earlier discussed theatre is the best way to develop empathy. Empathy develops through theatre but not watching the performances. It creates through theatre techniques. Let us discuss first how theatre performance doesn't develop genuine empathy.

In the theatre, performance theatre will be divided into two, stage area and audience area. Actors perform on stage, and the audience sits in the auditorium. Here two types of empathy happen, one level actor empathises with the character, and another level audience empathises with the character played by the actor. One who portrays the character studies, analyses, empathises with the character and portrays it on stage after many rehearsals. Here actor understands or empathises with the character; this helps the actor to develop his understanding levels in daily life. Whereas the audience comes and watches the performance, they empathise with the character, they laugh when actors laugh, they cry when actors cry, and they leave the theatre and forget it. By watching the performance audience may become responsive or sensitive, but they don't get real empathy because they understand the character from the character's perspective, not from the broader or different perspectives.

Realistic and Naturalistic performance and empathy: - In the realistic and naturalistic performance audience will be kept silent, they are passive or silent observers, just they watch the performance as someone watching the activity of the family secretly from the window or imaginary missing fourth wall, and they are kept in the darkroom provoked by the light, set, and music and everything will be managed for not breaking the illusion of the audience. The audience is hypnotised, this may give some sort of entertainment, and the audience's emotions may be purified with the effect of the Catharsis. But the audience may not get real empathy by watching these performances.

Brecht Alienation and empathy: - In the theatre evolution after realism, Brecht's epic theatre took a prominent place in the history of theatre. Brecht terminated the darkening of the auditorium, placing the audience in the passive mode. Brecht certainly aimed to provide quality entertainment, but for him, the measuring rod was not Catharsis, but whether a way of looking at and acting within the world had been challenged. He encouraged his actors to become socially critical observers and his audience to be active. The epic theatre's spectator says: I'd never have thought it – That's not the way – That's extraordinary, hardly believable – It's got to stop – The sufferings of this man appal me because they are unnecessary – That's great art: nothing obvious in it – I laugh when they weep, I weep when they laugh. To break the illusion of the audience, he used to reveal the changing set, technology, direct addressing to the audience.

This is because Brecht wanted both actor and spectator to have an informed or engaged understanding of many points of view, including the character. However, because Brecht presented the questioning actor as a model for the spectator to identify with, he shifted the focus from empathy with the character to a novel emphasising empathy with the socially critical actor. To break the illusion intentionally, he used to stop the performance in the audience's involvement. He wanted everyone to think and react to the scene but not empathise with the character. However, the Brechtian method made the audience develop their genuine empathy, which is insufficient. It needs much more work to be done to develop real empathy.

For developing real empathy, one needs to understand oneself and others. For that, as actors understand the theatre script in daily life, one has to understand one's own life script, then only we can understand others. Not only that, one should understand the script, perception, character, personality, self, action-reaction, but also one should get self-realisation. When one gets this self-realisation, he can understand other person's feelings and emotions, he empathises with others, and he can do needful action in the needful situation. Otherwise, simply empathising means one feels what others feel and leave; it doesn't make any sense to him and others and society.

Theatre techniques help to develop real empathy in people, and it helps them empower them in daily life. This type of experiential learning can make people realise themselves and understand themselves and others as well; this is the real transformation of empathy into empowerment.

Chapter Three: - Towards Applied theatre

Purpose of Theatre- traditional and modern theatre: - Theatre is a gathering place where the audience and actors come together and meet. It is for communication, exchange of information well, as expressing emotions; this is the primary purpose of the theatre. Here, people share pain and pleasure, good and evil; things will be shared with whatever one experiences in life. Theatre is for sharing, communicating, teaching, entertaining, and a lot more through mirroring the life on stage. Theatre has had many purposes; from the audience's perspective, it is to find relief or discharge from the monotonous routine of their everyday lives. Theatre can help the audience feel and experience any infinite human emotions.

Theatre started as a form of expression and medium of communication, then turned into a ritualistic religious ceremony, and evolved into social and political commentary. Though entertainment has been there all the time in the purpose of theatre, the other purposes of theatre have been changing from time to time. In the Stone Age, the imitation of the animal hunt is the foundation of all theatre, say, **Josh Ranes, Meredith Grula, Charnay Locke, and Caroline Eckard** in their research paper. According to them, the very primitive theatre was to communicate and teach the work which was done. The hunt was re-enacted to teach others of the group or to share what happened at the hunt.

So here, the theatre was used as communication where the language was absent. Later the re-enactment of the hunt became a regular practice, especially before going to the hunt. After repeating the same activity many times, it becomes the ritual of the tribe. The tribes added dance and singing to the re-enactment, which turned out to be entertainment. As in theatre history, it was stated that the world's earliest dramatic activity dated in the year 2000BC at the banks of the Nile was ancient Egyptian theatre. It started with the religious ceremony about the god Osiris, and Greek theatre began with the performance of religious ritual activities. *“Theatre probably came from the dithyramb, a hymn sung or chanted before religious rituals in honor of Dionysus, the god of wine, rebirth, and fertility”* **Dr. Eric W. Trumbull, (2007).**

In Greek theatre, there were tragic and comic plays. According to Aristotle, catharsis tragedies were to purify and purgation of the emotions, particularly pity and fear of the people, for instance, Sophocles' (c. 496-406BCE) Oedipus, the king. And comic plays showed the errors in society and human beings. After the fall of the Roman Empire, the theatre also had fallen down in the Middle Ages, as the drama was under suppression.

Around 1200 AD, when religion occupied the central place in the lives of the people, the church played a very crucial role in the life of an ordinary person. Religion ruled over everything else; drama dealt with religious themes. The church played a pivotal role in a normal person's life; then again, theatre took birth in the church in the form of Cycle, Miracle, and Morality plays. Those plays were for spreading Christianity and preaching the powers of Jesus Christ and morals to teach the people. For instance, EVERYMAN is a medieval Morality Play. Then the main purpose of the theatre was religious; the theatre was employed to teach moral and religious lessons through biblical stories.

In the renaissance period, theatre entertainment played a significant role through spontaneous comedy in Italy; Commedia Dell'Arte is the best example. In later years with the writings of William Shakespeare, Christopher Marlowe, and Moliere, the focus of the theatre had shifted from religion to society and politics. In modern theatre, the drive of the theatre was towards family and behavioural issues as well as society, power and politics.

The major shift in modern theatre is realism and naturalism in the arts, mainly in the theatre. In this era, the theatre had dealt with behavioural, family, and personal psychological issues. Theatre tried to recreate life as it is on stage. Then the theatre was used to drive the audience with the character and bring change in them. The role of the audience was passive; they were silent observers, seeing from the missing fourth wall. Thus theatre created an illusion; it drove the audience to the imaginary world.

Later, theorist Bertolt Brecht opposed make-believe, illusion, and empathy. He tried to break the illusion and make the audience think. He argues that theatre is not for empathy, identifying with the character; it is to think about the problem. To think of the problem audience should not involve in the scene but observe the scene from a distance. To break the illusion, he introduced the alienation effect. Here the purpose of the theatre is to make the audience think and take the right decision for the change.

Later, when the theatre came out of the auditorium, it entered the streets and real and authentic locations. It is to move more close to the audience. Here the purpose was to make the audience connect with the situation and think about the problem. *Allan Kaprow* merged the audience and the actors. He made the audience part of the happening, and the problem was to feel the different sensory stimulants. Augusto Boal made the audience intervene in the performance and replaced the actor with the member of the audience; he called him spectator or spect actor. Here he made the audience not only think about the problem but also showed the solution to the problem. The purpose of present-day theatre is to entertain, educate, heal, propagate, train, solve conflicts, and much more.

The function of cultural expression, including folklore: - culture is a very broad term; it is difficult to define with one word. It includes costumes, beliefs, arts, laws, habits, and rituals. Culture is a way of life; it is about the way people dress, values, work, language, and live. It is the practice of the people, and it is shared knowledge by a large group of people. It is communication, learned cultivated behaviour, and socially transmitted. Culture has material and non-material components; non-material culture consists of values, beliefs, customs people hold habits they follow. Material culture consists of material or manufactured objects like architecture, buildings, industries, irrigation, automobiles, cultivated land, etc. Here non-material culture matters in terms of expression. Dictionary meaning of the culture is the arts and other manifestations of human intellectual achievement regarded collectively.

Definition: - According to Samovar and Porter, a culture defined as “*Culture refers to the cumulative deposit of knowledge, experience, beliefs, values, attitudes, meanings, hierarchies, religion, notions of time, roles, spatial relations, concepts of the universe, and material objects and possessions acquired by a group of people in the course of generations through individual and group striving*” **Samovar and Porter (1994).**

The British anthropologist, Sir E.B. Tylor (1832–1917), in the opening lines of his book, *Primitive Cultures* (1871): defined “*the culture as culture is that complex whole which includes knowledge, belief, art, morals, law, costumes and other capabilities and habits acquired by man as a member of society*” **Ziauddin Sardar & Borin Van Loon, (2012).**

Culture is the practice of a group of people in their way of living. It gets transferred through observation and practice; it is a path; the present generation follows what their elders practice. One generation follows the other generation, and it is transmitted through means of verbal practice. Culture is expressed through different means like literature, painting, sculpture, music, singing, dancing, and other performances. Literature expresses the culture of the people through written history, stories, poetry, prose, and songs. Stories poetry songs transferred the culture through oral practice from one generation to another generation. After inventing the language, culture has been transmitted through written text.

Painting and sculpture are the oldest cultural transmitters because they don't have language; they are the manifestations of human thought. In the primitive stage of the human being, thought was expressed through symbols. Painting and sculpture are expressions through certain symbols. Some of the cultures were invented through these cave paintings of the people. These symbols and paintings, and sculptures gave the source to history. They conveyed the way of life of people in the past. In any history, visual proof of the culture is paintings and sculptures of the people.

Theatre as a function of cultural expression: - Art is a part of the culture; they express, transmit, and restore the culture in the people's minds. Art imitates life, so whatever the group of people practices is reflected in the arts. The art mirrors life; it shows the way of life of a particular group of people. One can know and understand the culture and their practice by witnessing the arts. Every culture has its own ritual practices, and it is said that theatre is evolved out of rituals. In any culture, culture is displayed by rituals and other performances.

Theatre is collaborative and cooperative art that includes many other arts like painting, sculpture, design, lighting, architecture, costumes, and other ornamental and decorative arts. Theatre is a live art; it can recreate any culture at any time and shows it 'live' to the audience. Painting and sculpture can show the visual aspect of the culture, whereas theatre can show the visual, verbal, physical, and emotional aspects as well through the live medium. Theatre portrays life on stage so it can display any culture on stage as it is at any time. So theatre is the living culture of the people. Theatre makes culture more attractive, more intense, and live.

Theatre portrays all aspects of the culture; for instance, architecture talks about the constructions of the particular culture; each culture has its own construction style. In theatre, through set design, the culture's architecture is expressed. Costumes and ornaments display the unique way of wearing them in a particular culture; Theatre portrays culture through costumes and ornaments. Not only architecture, costumes and ornaments, but also it portrays everything in which culture is embedded. Theatre expresses everything about the culture, so it is a complete expression of the culture composed of literature, architecture, design, light, costume, ornaments, music, dance, painting, sculpture, etc.

Folklore as a function of cultural expression: - folklore is the customs, traditional beliefs, and stories of a community passed through orally from generation to generation. Culture is the practice of the people, whereas folklore is an expressive body of the culture shared by a group of people. Folklore is fairy tales that parents and grandparents tell their children. It consists of stories, tales, songs and dances of particular people, especially tribal men and women. Folktales

are developed and transferred by the people, used to explain historical significance events. Cultural practices of the people are reflected in folklore.

Cultural beliefs and values are expressed in folktales and stories. Folk stories are originated from life events of the legendary persons in society. Culture is of values and morals; folklore narrates values and morals through stories and tales. Folklore preserves the stories and tales of the culture through performance. There would be many collections of folk tales in any culture, which would be passed down orally to the next generation by folk performances.

Transformations in the purpose of Theatre - Multiple functions and purposes: - The purpose of the theatre has been transforming from time to time. The purpose of theatre has depended on the time and place and social, economic, and political circumstances of the society. One purpose of the theatre evolved from another, and it has been transformed from one to another. For instance, in the primitive theatre, the re-enactment of the animal hunt at the gatherings was their theatre; repetition of this re-enactment of the primitive tribes before every hunt became a ritual. Eventually, the ritual performances of the Greeks became the ancient theatre.

In the history of the Theatre, religion and Theatre have very close connections; sometimes, they were treated as the same because when a re-enactment of the hunt became a ritual, it went under the shadow of the religion. Theatre transformed into a ritualistic ceremony during the ancient Theatre in Greece. Ritualistic performances were an important part of religious ceremonies. Eli Rozik says about the ritual practice in his book named the roots of theatre is that "*Ritual practices refers to the entire set of performed acts, such as the sacrifice of animals, saying of prayers, and relating mythical narratives*" **Eli Rozik (2002, pg, 7)**. Then in Greek, rituals were performed by the community and priests or political leaders used to fulfil a crucial role in that performance. Later this practice led to introducing the first actor and second actor. The expansion of the notion of the ritual was continued on the grounds of dramatisation of problematic social situations. Gluckman suggested that "*rituals are really the expression of complex social tensions rather than the affirmation of social unity*" **Eli Rozik (2002, pg, 12)**.

Likewise, those ritual performances were used to purify the people's emotions at that time. When first, second and third actors were introduced, these performances were used to not only purify the emotions but also destroy social evils through tragedy and comedy plays. After the fall of the theatre, again, it took birth to the preaching the religion to the people through biblical stories. When the theatre came out of the shadow of religion, it transformed into entertainment and a mirroring tool for society.

In modern times theatre has been transformed into a multipurpose tool. Theatre is to entertain and educate, so from the quality of teaching of the theatre, theatre practitioners started theatre as a teaching aid in the education sector. Here the purpose of the theatre is to educate; it became a tool for teaching lessons to the students effectively. Theatre techniques find the solution to the problems; it gives them the knowledge and enlightens the people to come out of the problem. From this point of view, theatre theorist Augusto Boal used theatre as a conflict resolving tool in the community. He used theatre to bring out the oppressed from the oppression.

In ancient Greece, Theatre was used to heal the people; in modern times, theatre transformed as a healing tool for mental illnesses. It has been used in prisons to bring change in the prisoners. The quality of propagation of the theatre made it worthwhile for the propagation of the government schemes, and corporate companies are using it to advertise their products effectively. It is being used to train people emotionally culturally fit. Many multinational companies are using theatre for team building and training the leaders.

Finding new purposes for theatre: - Before finding the new purposes for the theatre, reasons and circumstances for finding new purposes have to be discussed, and the necessity of the new purpose of the theatre has to be mentioned. The purpose of the theatre has already been discussed, so here the circumstances which led to finding the new purpose for theatre is to be debated. As mentioned earlier, the purpose of the theatre has been changing from time to time.

In modern times, with the effect of globalisation, communication, technology, urbanisation, theatre is unable to compete with TV, film, and other electronic mediums. The reduction of the number of performances, theatre people, are struggling for existence slowly drove them to look at other means of existence with the theatre. And at the same time, other domains like education have been looking for new ways or new teaching methods. Theatre has an intrinsic quality of teaching. So these negotiations with the two fields led to the new purpose for the theatre.

Theatre in the educational context: - Teaching methods are essential in the education system. The way of teaching plays a very crucial role in shaping the students. In the teaching methods, many changes took place from traditional teaching to present activity-based, high-tech teaching (teaching with the help of technology). The education system has always been trying to find the best way of teaching to make next-generation better. In evolution, the education system is finding new methods one after the other. In this way, old forms vanish, and new methods are replaced to create a vibrant learning atmosphere. While changing the process of searching the new methods and tools in teaching, the major shift became using technology, using audio-visual aids to teach the subject. It became most effective because one can understand better by hearing and seeing than reading and listening from the books.

In modern times the search for new methods found the experiencing method. It is learning by experiencing that is located in the theatre. Theatre is doing so the subject is taught by providing learning experiences with the help of theatre. It is an application of theatre techniques in teaching; it uses participatory theatre as an aid in educational settings. It encourages a playful and effective way of learning.

I hear, and I forget

I listen, and I remember

I do, and I Understand (Chinese proverb)

Any human being learns a thing in four ways seeing, listening, reading and experiencing.

If we listen, we forget,

if we read, we may remember to some extent,

if we see, we remember a long time,

if we do or experience, we never forget because we experience it through all the senses.

Experiencing is the most effective way of learning; if someone experiences something that will be recorded more effectively, he never forgets. That is why teaching through theatre became the most effective way of teaching, which has become a popular system all over the world.

Theatre for change: - from ancient times, theatre has affected the people who watched it in different contexts. Theatre gives entertainment, and it criticises, teaches morals, provokes and affects the lives anytime; that is, the impact of theatre is there then and now. The way of using it has been changed earlier; the impact was passive, but now that has become active. The traditional way of performance gives pleasure, pain, and some relief from the daily routine. But the conventional way of theatre is not attracting the audience to the theatre. In the evolution process, so much technology came in; the effect of globalisation communication has brought a change drastically. Theatre is unable to compete with the modern advancement of technology in terms of communication and entertainment as well. Seeing the performance is not enough to change the people, and this advanced technology is showing much better visual performance than the theatre. The modern audience is looking for something new; Bertolt Brecht's active audience is also showing much impact on them. Augusto Boal moved a step further and introduced the theatre for oppressed people; he used it to bring people back from the oppression. For him, *"Theatre is a form of knowledge: It should and can also be a means of transforming society. Theatre can help us build our future, rather than just waiting for it"* (Boal, 1992).

He used theatre to bring change to the people. He broke the line between audience and actors; in his theatre, there is no passive audience; the audience was also involved in the performance. The active participation of the audience had so much impact on the audience. He transformed his spectators into spect-actors because his spectators were involved in the scene instead of passive observers. In any society, everybody can be oppressed and oppressors, so, in his theatre, he gave a chance to raise the voice against the oppression and gave the best way to deal with them. It is a

Game of Dialogue, where everybody can speak and where everybody learns interacting with others. (Boal, 2000).

Augusto Boal gave a chance to his spectators to take charge and modify the scene. He doesn't like to provide a different solution to the problem. In the theatre, people got a chance to raise their voice against wrong, where he may be afraid to raise the voice in real life. People learned in this theatre to raise their voice, freely express their views and correct them. With this effect, people found ways to solve the problems and raise their voices against society's oppression.

Theatre for promotion: - In the development of the theatre, it went to the audience instead of the audience to come to the theatre. The idea of going into the audience is drawn from the concept of **Augusto Boal's** Theatre of Oppressed influenced by Paulo Freire's work. The street theatre mainly in India started during the 1940s, essentially by the left-wing theatre activists. Theatre enthusiastic directors of the time bring out the theatre from the traditional settings to reach common people. During the freedom struggle, it became a weapon to communicate with the masses.

Soon it became a popular form of brief and intimate theatrical expression. *"Badal Sircar was one such important names of the time who discarded the mainstream theater and turned into open-air productions to communicate to his audiences directly and with wide intensity."* **Ankita Banerjee (2013, Pg, 8)**. This theatre used indigenous folk forms in the performances. *"Safdar Hashmi – the founder of Jana Natya Manch and theater activist – too viewed street theater as a tool to spread political ideology, especially to propagate communism and "draw the masses of people into the anticolonial struggle"* **Ankita Banerjee (2013, Pg, 2)**". It got succeeded in promoting the importance of freedom for the Indians; in 1942 Indian people's Theatre Association was formed as a wing of the communist party. IPTA started producing plays on the streets. It was an effective tool for raising the voice against oppression. The best example of the effectiveness of this theatre is an attack on the performance named "Halla Bole" performed by Safdar Hashmi – the founding member of Jana Natya Manch, an active CPI (M) leader.

Later it became a tool for propagating social awareness for the NGOs. And governments used it to propagate their schemes in public. The effectiveness and preciseness of the street theatre attracted the corporate sector for the promotion of their products. They started campaigns with street theatre performances to promote their products.

Theatre as a metaphor: - the metaphor is a figure of speech that helps to make a comparison; it doesn't mean both the ideas are the same, but for the sake of comparison or to symbolise the concept, it is used. In the history of theatre, the theatre has been used as a metaphor for life in many instances. The best example of the metaphor is the line from Shakespeare's *As You Like It*, "All the world's a stage". The term theatre was first adapted into sociology by Erving Goffman; he used theatre as a metaphor to study social interactions in daily life. He explained the presentation of self in everyday life by using theatre as a metaphor in his book "The Presentation of self in everyday life".

American literary theorist Kenneth Burke developed Dramatism, which is interpretive communication studies theory and a tool for analysing human relations. In his theory to understand human motives and relations, he contested our life is theatre, and individuals are actors. He talks about two important ideas; one is life drama, and the other is the ultimate motive of the rhetoric of humans; it is the purging of guilt. He developed dramatisic pentad to analyse and understand the human motive by using theatre as a metaphor. The dramatisic pentad was done through the five key elements – act, scene, agent, agency, and purpose. He explains the dramatisic pentad as "*Although over the centuries, men have shown great enterprise and inventiveness in pondering matters of human motivation, one can simplify the subject by this pentad of key terms, which are understandable almost at a glance*" **KENNETH BURKE (1969, pg, xv)**. Pentad helps to analyse any motive of the person through these five elements.

Theatre in the well-being context: - according to Aristotle's catharsis, the theatre has the quality of purifying the emotions or healing elements. In ancient Greek theatre, tragedies were to purify the audience's emotions. Later, Jacob Levy Moreno used theatre techniques to heal people

from mental illnesses. In modern times, theatre is used for psychological ailments and personality development and self-confidence development.

Changing social, economic, and global contexts and theatre: - Theatre and society have a very close connection, especially in social-economic fields, where change influences the theatre. Theatre has been dependent on the kings, landlords or rich people in the society. Starting from the Greek theatre, the change in the theatre has been determined by the change in the society. The Greece democracy and belief system influenced the theatre so much; the tragedy and comedy were run on the then belief system. After the fall of the Roman Empire and till the church took over the theatre, there was almost no theatre activity.

Behind the rebirth of the theatre, social situations played an important role. Around 1200 AD, religion was everything in society; it had been built upon values and morals. Priests captured whole authority in their hands in the name of religion. Theatre performances were funded by the church; Theatre had been used as a preaching tool of biblical stories through mystery, miracle, and Morality plays. There were social circumstances behind the origin of professional troupes like Commedia dell Arte in Italy. Those troupes criticised social evils in society and people through stock characters.

The major shift in theatre development took place after the industrial revolution. During the 16th and the 17th-century invention of new machinery created a big move in society and the world economy. This shift also took place in the theatre; many advancements took place in the theatre. The mode of expression, the way of presentation, was changed with new easy possibilities.

With the effect of globalisation, communication and information technology changed everything in the modern world. It made the whole world into a small village; one could communicate with anybody in the world; one could find any information in a minute; physical work has been decreasing mental pressure has been increasing. Accordingly, the theatre also has been changing

its way of dealing with the audience. Theatre has been moved to the communities, individual or personal and behavioural corrections through community theatre, drama therapy, socio-drama, and cognitive behavioural therapy.

The emergence of new theatres based on their purpose and nature: - in the development process, everything is changing, as for the changes, science and other resources are also getting updated. Some are changing their nature of use and broadening their horizon. The theatre has been changed much more in terms of use, nature, and purpose in this process. Today theatre is spreading beyond its borders. Theatre is emerging as an entirely new form altogether. In this way, there are many theatres emerged.

The emergence of new theatres started with the success of Britain's Cardboard Citizens theatre company production, which happened around 1960 in Britain with the application of theatre in the educational setting and got succeeded. This success was happened because of the intrinsic nature of teaching with the playful nature of the theatre.

Theatre in education: - theatre in education uses theatre techniques in educational settings. It is an experiential and participatory theatre where students can participate and learn through experience. It is a 'play and learn' process, and this theatre intends to teach the subject experientially. *"Theatre in education (TIE) originated in Britain in the mid-1960s. Monica Prendergast and Juliana Saxton cite TIE as "one of the two historic roots of applied theatre practice." TIE typically includes a theatre company performing in an educational setting (i.e., a school) for youth, including interactive and performative moments"* **Monica Prendergast and Juliana Saxton (2018).** Theatre in education engages the students and encourages participation in the art form. This development in education and theatre also created a new genre of theatre in education and a new kind of actor called the actor-teacher.

Prison theatre: - Imprisonment is a form of punishment, the purpose of imprisoning as a punishment for those who act against society is to give them a chance to correct themselves. Sometimes rehabilitation is also provided. The concept of the prison theatre has come out from the works of Augusto Boal. The aim of the prison theatre is to engage the offenders in a play is to make them correct themselves in the prison or jail or in detention centres. The main objective of this theatre is the education and rehabilitation of the offenders.

Museum Theatre: - in general, a museum is a place or building where the objects of historical, cultural, and artistic scientific interests are stored. Museums are operated by mostly governments and some non-profitable organisations; they are available for public viewing. They give knowledge and enjoyment to the viewers. The museum theatre originated from the theatre in education; the purpose of this theatre is a compelling interpretation of the exhibits. It is a piece of scripted drama performed for educational purposes before viewers; it is for instruction about the exhibition to present objects or subject matters at the museum.

The International Museum Theatre Alliance (IMTAL) defines the museum theatre as follows “*A specific kind of interpretation that employs fictional activity to communicate ideas, facts, and concepts. A museum-theatre performer assumes the role of a character (as a solo gallery character, an interpreter, or as part of a play or scenario) in order to entertain and educate visitors. They take on the role of a particular character in a particular circumstance in order to help visitors appreciate and understand the story in hand and, through that, some aspect of the host museum or site*” **Elli S. Fasoi (2016, pg, 4)**. The museum theatre is aimed at helping the visitors better understand the exhibition; it is a piece of performance related to the museum performed by the players inside the museum.

Players in the performance usually play the historical role of a particular character and interact with museum visitors. Tessa Bridal writes about the museum theatre as *theatre is a catalyst, a motivator, a means of encouraging audiences to want to encounter and wrestle with ideas. Theatre fosters an imaginative, creative, and culturally diverse understanding of the objects we*

choose to display – and sometimes of those we don't choose to display. It achieves this by adding the personal – a sense of time, a sense of space, and a story” Tessa Bridal, (2004, p.5). Museum theatre takes place among the visitors; it is also a form of participatory theatre where participants are encouraged to interact with the character of the performance.

Theatre for development: - the roots of theatre for development are grounded in the works of Paulo Freire and Augusto Boal. This concept is influenced by the practices of radical academics from the late 1960s. Brazilian adult educator and philosopher Paulo Freire believed that education has to be from one's own experiences in daily life, and the communication between student and teacher is essential. Their dialogue becomes essential for all educational processes. His ideas and experiments inspired the Brazilian theatre director Augusto Boal for developing progressive theatre. Augusto Boal's Theatre made an immense change in the communities to come out from the oppression.

There are many definitions to the theatre for development among them, the most relevant agreeable one is as follows: *“At its simplest Theatre For Development (TFD) is what it says, theatre used in the service of development aims; a tool available to development agencies which pursue the goals of self-development and an improved quality of life of all people whose material conditions leave them vulnerable to hostile, predatory forces, both natural and human. In other words, it is an instrument in the struggle to help such people become the subjects and cease to be the objects of their own histories” Tim Prentki (2010, pg, 419).* Theatre for development is a participatory and experiential theatre. This theatre is aimed at the development of the oppressed people, helping them to come out of oppression; it is for ill people to get rid of illness; it is for illiterates to get proper education; it is for awareness to those who are unaware, it is for empowerment to the oppressed.

Theatre for development is for teaching and awareness; to liberate people from difficult situations and problems. There were many TFD projects that got succeeded all over the world; for example, *“In Tanzania as for the rest of Africa, Tfd projects were often initiated by huge*

worldwide organisations like WHO, UNICEF and UNESCO. By means of theatre, their aim was to spread information and knowledge among all people, even the illiterate. These huge Tfd – projects focused on health and living conditions by addressing issues like: health, employment opportunities, farming efficiency, and educating people in the use of new technology” Hilde Kvam (2012, pg. 44-53). Using theatre as a tool in school counselling, as a therapeutic tool to heal sufferers from behavioural, psychological, relational problems was in vogue. Theatre has been used for life to correct oneself, realising past mistakes.

How changing contexts find new forms and approaches: - Today, many changes are taking place in any field; they are changing according to the needs of the circumstances. There have been many changes taking place in the teaching field for teaching the subject to the students. Traditionally, teachers used verbal and gestural means to demonstrate things to the students; in the subsequent development, blackboards were used to draw the ideas and demonstration the subject. In the modern era the advent of new technology, teachers are using audio/visual aids in teaching.

But the most effective way of learning is experiencing. Theatre has been found to be an effective way of teaching in the most effective way of teaching in the field of education. Theatre has changed its true nature; there are no actors and audience, and teaching has also been changed; there are no students and teachers. They all became players; the teacher became manager or co-ordinator to the game. In teaching, theatre techniques were used to experience the subject; it is named a ‘play and learn’ process. One of the advancements in teaching is a play and learning process, where theatre plays a significant role. Things are being taught through interactive and participatory performances. Television and Radio lessons are being taught earlier, whereas the internet also plays a role in searching the information needed. For effective teaching, lessons are being made into small skits for acting and presenting on Television and Radio. It has been happening throughout the world and gained popularity.

Another form that has changed its nature and becomes a new form is drama therapy. Theatre has been used as a healing tool for ages throughout theatre history. Officially, the theatre element's first usage to heal the people in the clinical setting happened with J.L Moreno. Psychodrama was invented by J.L Moreno *“While he explored related methods of impromptu theatre since 1921 (and at times he said that was when psychodrama began), most of the techniques that are used in classical psychodrama gradually developed between 1936 through the early 1940s”* **Adam Blatner, MD (2000, pg, 12)**. Before the invention of psychodrama, the elements of the theatre were used in clinical settings; the invention of the psychodrama made it authentic. Theatre and hospital got changed their shape, and they both merged and became a new approach to heal the ill people. The purpose of the theatre took a new shape; it entered into clinical settings. Psychodrama drama and theatre techniques were used in psychotherapy; later, with the invention of drama therapy, it became a new form altogether.

Locating theatre in new fields by new nomenclatures and pragmatics: -

Drama in education and language learning: - Theatre talks about the performance and drama talks about the written text or play of the performance. Both theatre and drama have been there in education. Theatre is concerned with the performance, so it deals with the performance after writing a proper script. Whereas drama deals with scripting and its preparation, it is more about scripting and rendering communication with an appropriate accent when it comes to language. There are some reading dramas; they do not come under the theatre.

So without performance, there can be a drama, preparing the script, and rehearsing the lines for the final performance. For teaching language scripting, allotting the roles and rendering the rehearsal lines is enough. Language is learned through usage; it is challenging to learn the language without using it in real life. Professor Richard Donato from the department of education, university of Pittsburgh, explains that *“students need opportunities to interpret and express real-life meaningful messages, negotiate meaning, and exchange information all of which can be attained through effective teaching methods”* **ELIZABETH QUEEN MWAHANGELAI NAMUNDJEBO (2016, pg, 42)**.

Drama techniques enable students to be familiar with words; learning the language is easy when words are friendly. Mantero Miguel (2002) indicates the importance of dramatisation in language learning as *“the importance of authentic exchanges in the language classroom. He asserts that through dramatisation, the employment of role play, simulation and guided improvisation, students at any level of their education receive constant scaffolding”* **ELIZABETH QUEEN MWAHANGELAI NAMUNDJEBO (2016, pg, 43)**. Drama gives real-life usage of the language in the classroom. Students learn the language by experiencing it. That is why drama is used extensively all over the world in language learning.

Theatre of the Oppressed: - The Theatre of the Oppressed was developed by the Brazilian theatre practitioner Augusto Boal. He was inspired and influenced by the works of Paulo Freire, spatially Pedagogy of oppressed. He first developed it in the 1960s, initially in Brazil and later in Europe. Boal's techniques were used widely for community building, conflict resolution, social and political activism, therapy, and government legislation. In his theatre audience would not only just identify with the character but also actively participate and invest in the outcome.

He used his theatre to remove the oppressed from the oppression and empower the oppressed. Boal's techniques aim to use theatre to promote social and political change by allowing the audience to take an active role in the creation of the show. Theatre of the Oppressed can include aspects of Forum Theatre, Invisible Theatre, Legislative Theatre, and Image Theatre.

Community theatre: - community theatre is a device to share stories and break down the exclusion of marginalised people. It is the theatre for the community by the community. Community theatre is part of the works of Augusto Boal. Theatre practitioners come to the communities and prepare a performance to show the solution to the problem the community is struggling with. Performances are designed by the community members or by the actors, but the

audience is encouraged to participate and give the right solution to the problem during the performance.

A participatory theatre audience is allowed to intervene in the scene and take the actor's role to give the solution. That is why Boal called his spectators spect-actors. This theatre aimed to solve the problems in the community, give awareness, and educate the people. It prefers stories from the community rather than pre-written scripts, guided by the professional theatre person or local amateur theatre person.

Playback theatre: - it is an improvisational theatre in which the audience tells a story or an event from their life, and actors improvise it spontaneously. The first Playback Theatre Company was founded by Jonathan fox and Jo Salasin in 1975. It is a form of interactive theatre, and it is done without any prepared script. It is a widely used form of applied theatre that provides human experiences through a method of telling and listening to stories. In this theatre, the storyteller and the conductor sit on one side of the acting area. In contrast, musicians sit on the opposite side, the audience sits on the front side of the acting area, and actors occupy the other side of the acting area. When the story is told, the immediate actors immediately come on to the stage and instantly improvise it.

Jonathan fox describes playback theatre *“as a force for preserving social ecology by transforming people’s lives and making aggregations of people into communities of memory. He envisions the form as a means of intervening in a ‘culture of separation’ through the mutual sharing of lived experience and by strengthening the capacity for communities to experience and sustain multiple and complex perspectives”* **Nisha Sajnani, PhD, (2016, pg, 3).** Playback theatre took a return to the oral tradition of gathering knowledge and transmission.

Forum theatre: - it was developed by the influential practitioner Augusto Boal as part of what he calls *“Theatre of Oppressed”* Boal created Forum theatre as a forum for teaching people how to change their world. It is focused on achieving the social aim. In this process, the actors or

audience members could stop a performance, often a short scene in which a character was being oppressed in some way. The audience would suggest different actions for the actors to carry out on-stage in an attempt to change the outcome of what they were seeing.

Forum theatre was an attempt to undo the traditional actor participation to bring audience members into the performance and input into the dramatic action they watched. Eventually, this simultaneous dramaturgy became 'forum theatre' when audience members were asked to suggest different actions and come on to the stage to perform their own interventions.

Invisible theatre: - it is a theatre that promotes everyday oppression through performance. It is well planned but looks spontaneous; suddenly, actors appear with their small piece of performance in unexpected public places like streets, bus stands, shopping malls. Performers present the scene as if it is real; they come from different places as strangers and grab the people's attention. It looks for the people in an unplanned event. It is basically well scripted and prepared issue-oriented short scenes performed in public unexpectedly.

Brazilian theatre practitioner Augusto Boal developed this theatre as part of the theatre of the oppressed during his time in Argentina in the 1960s. He focussed on this theatre on oppression and social issues. The main goal of this theatre is to provoke spontaneous responses of the people by intervening in their attention and presenting the scene as realistic scenes as possible. So that bystanders will engage with the scene as if it is real. It makes the issues more accessible to the people because it happens and makes people think about them. It is a challenge for the actors because they rehearse it well, and the most challenging thing is to present it among the people as a real-life situation.

Newspaper theatre: - it is a technique of Boal's Theatre of the oppressed; in this theatre, a newspaper article or headlines or any speech that came in the news will be acted out by the performers. It is devised to give a transformed daily news article into a theatrical piece to the

audience. It highlights the issue and explains the seriousness of the problem. Improvising the news to explore different possibilities that are open to replay, a suggestion from the audience is taken, and the audience is allowed to involve in it.

Legislative Theatre: - When Boal was a Vereador (city councilman) in Rio de Janeiro, he created a new form of theatre called "legislative theatre" to allow his voters to voice their opinions. The objective is to open up a dialogue between citizens and institutional entities so that there is a flow of power between both groups. Boal calls this type of legislative process a "transitive democracy," which lies in between direct democracy (practised in ancient Greece) and delegate democracy.

Augusto Boal explained in his book *Legislative Theatre* as *“The similarity between the Theatre of the Oppressed (in which spectator is transformed into actor) and the Legislative Theatre (in which citizen is transformed into legislator). The proposition advanced by the vereador’s mandate, the fallacy of Greek direct democracy, and of representative democracy, and the idea of a ‘transitive,’ or ‘participatory,’ ‘interactive’ democracy. It is similar to forum theatre; however, the subject of the production is based on a proposed law to be passed”* **Augusto Boal (1998, pg, 15).**

Spect-actors may take the stage and express their opinions, thereby helping with the creation of new laws. Some 13 laws were created through legislative Theatre during Boal's time in government. The technique has since been used overseas in countries including Canada and the United Kingdom.

Analytical Theatre: - it is also one of the techniques of the theatre of the oppressed developed by Boal. The actor immediately improvises the story, which one of the participants told. Participants take social roles based on the story shared, and they are asked to choose a physical object to symbolise the roles. After analysing the characters, a fresh theme will be made to tell

the story by the participants. The symbols are changed to show the situation in a different way. The resisting aspect of a protagonist is shown by the analytical images. Boal's work in these theatres shows the oppression in the theatre, which will inspire people to also break the oppression in real life.

Image Theatre: - it is a kind of theatre in which images are made within the human body by the participants. It is a performance technique of Boal's work; in this performance acts as a sculptor, and he moulds the other participants who act as statues by only touching or mirror image modelling, without using. Image theatre started as a theatrical protest from Augusto Boal's works of oppressed theatre in the 1960s. In this theatre, abstract concepts like realistic situations, relationships, and emotions are explored through still images.

Participants sculpt the images very fast within their bodies to express emotions and attitudes. There is no need to learn line and act. Images are put together and brought to life; this method was used to explore feelings, thoughts, and internal or external oppression. Image theatre is used as a tool of social change and is one of the more widely used forms of the theatre of the oppressed.

Drama in the clinical/healing/therapeutic setting: - in this setting, some methods are being used to heal the people, to bring behaviour change, for self-presentation, personality development and management, and also for developing leadership qualities. The methods are Psychodrama, Drama therapy, Sociodrama.

Psychodrama: - it is a kind of psychotherapy in which patients act out the problem they have or from their past. It is powerful therapy because it is active, creative, and real-time therapy; it empowers psychological issues. It uses guided drama and role-playing to solve the problems. Scenes enacted are based on the event in a patient's life, which may be present, past or from unresolved situations, inner thoughts, including conflicts.

While explaining the psychodrama and its root words and their explanation, Patrick Baroneel elaborates as *“Psycho” comes from the Greek root psyche and means breath, spirit, soul and mind. In the English language “psycho” refers to the “mind” and comes from the combination of the two words psychological and psychoanalytical. The word “drama” is more straightforward than a story, play, movie or television or radio program. All these concepts are put together as a psychodrama is quite literally a “drama of the mind and soul”* **Patrick Barone (2016, on February, 25)**. It is about the odd events, conflicts, and traumas that happened in an individual's life and their impact on life and their resolutions. They are resolved through drama by enacting them.

Psychodrama was founded by Jacob Levy Moreno in the early 1920s as a theatre experiment based on spontaneous improvisations (Blatner & Blatner, 1988; Marineau, 1989). *“Psychodrama can be defined as the science which explores the "truth" by dramatic methods. It deals with interpersonal relations and private worlds”* **J.L, Moreno, M.D. (1987, pg, 13)**. Another definition by Zerka Moreno (Moreno’s widow and the co-creator of modern psychodrama) describes *“psychodrama as the process in which you can explore life, taking risks without the fear of punishment (personal communication)”* **Paul Holmes (2015, pg, 6)**.

British Psychodrama Association defines psychodrama as a *“psychodrama employs guided dramatic action to examine problems or issues raised by an individual. Using experiential methods, sociometry, role theory, and group dynamics, psychodrama facilitates insight, personal growth, and integration on cognitive, affective, and behavioural levels. It clarifies issues, increases physical and emotional well being, enhances learning and develops new skills”* **Special issue (2019, pg, 1)**. It gives the opportunity to the participants to play new roles safely, see oneself from outside, and gain insights as well as gain desirable changes.

Psychodrama consists of three parts warm-up, action, and sharing; it is conducted in groups; group members join in the re-enactment of a person's life event. In the warm-up part, it comes out with the problem of the protagonist to put into action; in action, trained psychodramatist directs the groups to explore new solutions to the old problems. Here the action uses the

techniques like role-reversal, mirroring, doubling, soliloquy aside and empty chair. And last, the group members share with the protagonist and relate how their story is similar to the protagonist's story.

Sociodrama: - it is a dramatic play that addresses group issues by acting out assigned roles by the participants. It is a combination of societal problems and drama, finding solutions to societal issues. Socio drama is of group issues, whereas psychodrama is of personal or individual issues. It is defined briefly as, “*sociodrama is an unscripted enactment of a social situation in which various techniques are used to help a group explore the social context in which the members live*” **EVA LEVETON, MS, MFT, (2010 Pg, 5).** The aim of the sociodrama is to address or explore issues or conflicts which arise in the social groups. A group will explore social issues by enacting and coming out with a solution. So “*The true subject of a sociodrama is in the group*” – **J.L Moreno (1987, pg, 18).**

The British Psychodrama Association defined sociodrama as “*Sociodrama is a method by which a group of individuals select and spontaneously enact a specific social situation common to their experience*” **British Psychodrama Association (2020).** Sociodrama is effective in developing social skills, solving, improving personal relations while causing awareness.

Drama therapy: - Drama therapy is the systematic and intentional use of drama/theatre processes and products to achieve the therapeutic goals of symptom relief, emotional and physical integration, and personal growth. Drama therapy is an active, experiential approach that facilitates the client's ability to tell his/her story, solve problems, set goals, express feelings appropriately, achieve catharsis, extend the depth and breadth of inner experience, improve interpersonal skills and relationships, and strengthen the ability to perform personal life roles while increasing flexibility between roles.

North American Drama Therapy Association defines drama therapy as “*Drama therapy is the intentional use of drama and/or theatre processes to achieve therapeutic goals*” **North American Drama Therapy Association (2022)**. The British Association of drama therapists defines as “*Drama therapy is a form of psychological therapy in which all of the performance arts are utilised within the therapeutic relationship. Drama therapists are both artists and clinicians and draw on their trainings in theatre/drama and therapy to create methods to engage clients in effecting psychological, emotional and social changes*” **The British Association of drama therapists (2020)**.

Drama therapists are trained in theatre arts, psychology, psychotherapy, and drama therapy. Areas of study include improvisation, puppetry, role-playing, mask work, pantomime, theatrical production, psychodrama, developmental psychology, theories of personality, and group process. The field has expanded to allow many forms of theatrical interventions as therapy, including role-playing, theatre games, group-dynamics games, mime, puppetry, and other improvisational techniques.

Connections to other disciplines: - Theatre is one of the only subjects covering every area of academia. For anyone who wants to explore various subjects, this area allows one to pursue all those interests. The study of theatre is equal to the study of mankind's story all the way through history. Theatre is the appropriate place for a cross-disciplinary education. The theatre is collaborative art because, basically, it includes many other disciplines such as music, dance painting, sculpture, carpentry, folklore, and other disciplines. Here is a quote from Natyasastra “*natajjnanam natacchilpam nasaavidya nasakala nasauyogo natatkarma natyesminyannadrisyate*” **P. S. R. Apparao (1967, pg, 116)**. That means there is no knowledge, no craft, no lore, no art, no technique, and no activity that is not found in Natyasastra (1.116). Because this ancient text compiled the arts of poetry, dance, music, and drama, and even painting, sculpture, and architecture that were also included.

Theatre is an interdisciplinary field connected with other disciplines like philosophy, psychology, sociology, pedagogy, anthropology, etc. In the modern theatre, the theatre has been

spread further; it has been connected with many other disciplines like education, health, community, business, law, etc. Theatre was first used in education, and it has been named theatre in education; it has been used in the clinical setting and has been called drama therapy, psychodrama. Many practices are going in the community setting; they are community theatre, forum theatre, playback theatre, museum, and so on. These practices originated from the theatre of the oppressed developed by Brazilian theatre practitioner Augusto Boal.

Significance of other disciplines in coining and strategising the practice for new avenues: -

In the evolution process of any subject, new methods and techniques will be introduced. It spreads and negotiates with other disciplines too. From the practice of progress, new branches will be born. In the subject of teaching, many changes have been taken place from the blackboard to recent digital technology. In finding a new, easy, and effective way of education, the theatre has been introduced in teaching because of its intrinsic nature. Theatre gives an experiential and playful way of learning, which is also called learning by doing. In the field of psychotherapy, the drama was used before the First World War by **Jacob Levy Moreno (1889 – 1974)**. He started writing methods on psychotherapy, psychodrama, and sociometry. Drama therapy and sociodrama were evolved out of his methods.

How applied theatre works as a general term with its operational dynamics in the above pointers: -

Theatre and drama have been transforming in the evolution process, the purpose and use of the theatre have been changing by the needs of the society. In all the above pointers, one common point is the theatre and its use; whatever the term they use or label it, the final goal of the use is some sort of outcome through the use of theatre or engagement of the participants in the theatre. In all the forms, the role of audience participation is significant. They are all purposefully using theatre, wanting to change society or behaviour. These different labelled forms have been using theatre or drama for desirable change, but they did not call it applied theatre. They were using the theatre for various reasons. To give a common word for the usage, the concept of the applied came into existence.

Applied theatre came into existence with extensive usage, and it has a very vast horizon. The word applied theatre is an umbrella term that all these other words fit into. So now, let us look into the word applied theatre, its origin, history, definition, usage, limitations, and problems.

Applied theatre: - we all know the theatre; it has a stage, script, director, actors, settings, lighting, costumes, and many more. Then what is an applied theatre? We start with very root words, applied theatre is a combination of two words, and the word theatre is derived from the Greek word “theatron” which means seeing place or viewing place. In general, we know the meaning of the word theatre is a place where something can be seen or a place where some type of performance takes place. Though theatre deals with performance and its aesthetics, in general terms, theatre consists of many things, from the script to performance. Another word in applied theatre is the word ‘applied’ which means the application of some principles or theory. In other words, applied means practical propose or use of some theory.

The thought applied has come from applied maths; the word applied is first used in mathematics; it is the use of theorems to solve practical problems. *Judith Ackroyd* described the term applied in her paper “Applied Theatre: An Exclusionary Discourse?” that Nicholson argues that “*applied maths ‘is concerned with using theoretical models to solve practical problems’*”. She adds that: “*Most practitioners working in applied drama are motivated by individual or social change and there is, therefore, a similar interest in the effects and usefulness of the work*” **Ackroyd, J. (2007, pg, 4)**.

The subject that talks about the theories is a pure subject; for instance, maths, if it talks about only theory, it is pure maths, and when those theories are applied to solve practical problems, it is applied maths. For example, the mathematics used to solve practical problems like balancing chequebooks and navigating aeroplanes, the application of the theories or equations in real-world is applied mathematics. A simple understanding of applied theatre is the application of theatre in the real world. The practical use of theatre techniques other than traditional theatre settings is applied theatre. Judith Ackroyd says the word applied offers a more utilitarian concept.

Applied theatre and pure theatre: - if the application of theatre in real life is called applied theatre, then what is called normal theatre? It is called pure theatre. The difference between normal or pure theatre and applied theatre depends on the place where it is being performed, for whom, by whom, and the purpose of the performance. If it is performed in the non-theatrical place, with amateurs participants in an interactive way, and aiming at some change in the participants, it is applied Theatre, and regular Theatre is pure theatre. Judith Ackroyd clearly explained, in her paper ‘APPLIED THEATRE: PROBLEMS AND POSSIBILITIES’, about the continuum of the theatre and applied theatre. She explains that in this continuum of the pure and applied theatre, no theatre will be either completely pure or completely applied; they will be placed in between according to the nature of the performance. She explains this continuum through Schechner's famous efficacy-entertainment continuum that “*Efficacy and entertainment are not so much opposed to each other; rather they form the poles of a continuum... No performance is pure efficacy or pure entertainment*” **Judith Ackroyd (2000, pg, 2)**”.

Applied theatre, also known as applied drama, interactive theatre, is an umbrella term for the use of theatre practice in different settings like education, community, and therapeutic contexts. Usually, it is done in the non-theatrical spaces and not with regular theatre artists but with participants who do not do theatre regularly. There are many forms and practices that come under applied theatre's umbrella. This applied theatre term has gained popularity towards the end of the 20th century. It can be either scripted or unscripted. Some forms focus on improvisation, whereas other forms use developed scripts in practice, some practitioners use scripted plays devised performances, and some combine both script and improvisation.

Applied Theatre and Applied drama: - though the meaning of drama and theatre are different, they are used as interchangeable words. But here, in this context, what is applied drama and applied theatre? First, we look at the fundamental difference between drama and theatre. A theatre is a seeing place or venue for theatrical performances. Whereas drama means to do or to act, so it is about doing drama, it may or may not be connected with the theatrical performance.

Monica Prendergast and Juliana Saxton explain in their book *Applied Drama: A Facilitator's Handbook for Working in Community* that drama is a rehearsal process of the performance. In rehearsal, actors, directors, and designers come together and prepare the dramatic texts to present to the audience. Her further explanation goes as rehearsal can be seen as a collaborative process of investigation, research, trial and error, negotiation, and often improvisation that leads to a fixed version of a play text prepared for the public.

Helen Nicholson, in her book 'Applied Drama,' describes that the main distinction is that drama can be characterised as practice-oriented by process and that theatre is an aesthetic practice characterised by performance. Nicholson explains that similar "*distinctions made between British drama in education (DIE) and theatre in education (TIE) during the 1970s and 1980s, where DIE was primarily regarded as a teaching methodology across the curriculum, and TIE involved teams of actor-teachers working with students in participatory performance programmes*" **Nicholson (2005, pg, 4)**. Betty Jane Wagner clearly demarcated between theatre and drama in her book *Dorothy Heathcote: Drama as a Learning medium* as follows "*The difference between theatre and drama is that in the theatre, everything is contrived so that the audience gets the kicks. In drama, the participants get the kicks. However, the roots are the same: the elements of theatre craft*" **B. J. Wagner, (1976, pg, 147)**.

Definition of the applied Theatre: - the applied theatre has been defined by different theatre scholars, professors, and theorists; some of them are presented here. "*Applied theatre happens within a new theatron where not only viewing happens, but where a new pedagogy is being taught, a pedagogy which asserts that viewing is not enough we need to act upon our viewing as means of transforming the kind of world we live in*" **Philip Taylor, (2003, p. 38)**.

James Thompson states that "*Applied theatre is a participatory theatre created by people who would not usually make theatre. It is, I would hope, a practice by, with and for the excluded and marginalised*" **James Thompson (2003 pg, 15)**.

Judith Ackroyd confirms the inclusion of both of these elements in ADT: *"I have identified two features which I believe to be central to our understanding of applied theatre; an intention to generate change (of awareness, attitude, behaviour, etc.), and the participation of the audience"* **Judith Ackroyd (2000).**

"Applied Theatre education "focuses on theatre practices that promote inclusion and access in a variety of settings where difference or disadvantage might exist . . . addresses the ways theatre can be an agent for change, empowerment, enablement, and transformation but also explore the problematics/ethics of such terms and concepts. The "applied" aspect concerns practices that engage with the issues, dramatize relevant stories, and involve participants in processes that they find useful, informative in ways specific to them" - **Catherine McNamara, Central School of Speech and Drama, London, UK.**

Applied drama/theatre relates to work, which is orientated towards aspects of social change, personal development, and community-building through various forms of participation in drama, Theatre, and other performance practices. All are obviously contested concepts (community, personhood, society), which is why this emergent discipline raises questions that are germane to the broader social practice of Theatre - **Helen Nicholson, Royal Holloway, University of London, UK**

In short, all theatre has an 'applied' context. For me, the difference with 'Applied Drama/Theatre' is that usually, there is a conscious use of drama approaches to bring about positive change. Unlike most theatre, where the performance is presented to whoever chooses to come through the doors, Applied Drama/Theatre usually is done with known populations - **John Somers, University of Exeter, UK.**

I have done things with voice, body awareness, and breathing. This became part of a workshop 'package' that included forum work etc. and was intended to offer a more 'holistic' approach. I didn't label it as 'Applied Theatre' at the time, but now I feel that it does fit under that label. I also did individual sessions in voice work with people to encourage confidence, self-expression, etc. - **Jerri Daboo, University of Exeter, UK**

Applying theatre was both a practical and ‘discursive’ exercise - **James Thompson**

Applied theatre is a broad area of theatre practice, and it happens outside the traditional or conventional theatre settings. It is done in different places where theatre is not expected, like prisons, refugee camps, hospitals, museums, orphan homes, old age homes, etc. As Thompson puts it, one of its most significant attributes is that it gives voice to the voiceless, and it is theatre for the people, by the people and with the people.

Characteristics of applied Theatre: - there are many practitioners who are practising applied theatre all over the world under the title of applied theatre; they may not be aware that they fall under this term. Some are using drama as a healing element; others may use it for soft skills development, one may use it for conflict involvement, and the other may use it for rehabilitation, sometimes it is used to teach, and other times it is used for empowerment. There are many forms and practices that come under the umbrella of applied theatre, but what has brought them under one roof? Answer for this question after observing all the definitions and different views on applied Theatre Joseph A. Obermueller from Virginia Commonwealth University distilled some essential characteristics in his thesis, they are:

- ❖ Participation
- ❖ Outreach
- ❖ Service
- ❖ Intention
- ❖ Transformation

Participation is the most important feature of applied theatre because applied theatre came out from the conventional settings for this feature. The inactive passivity of the audience to the active participation of them is all about applied theatre. Through active participation only, it teaches, resolves any conflict, transforms people and brings change among people to come out of the oppression.

These features are interlinked one to the other if participation needs to happen; it has to come out of the conventional setting. Theatre has been happening in the closed auditorium with passive audiences as silent observers. Brecht broke this convention and broke the silence and the illusion of the audience. Theatre has to go to the participants where ever they are, like in the community, prison, nursing homes, etc.

Another essential feature of the applied theatre is service. Augusto Boal says of his Theatre of the Oppressed that it was created to serve people – rather than them being there to serve the Theatre of the Oppressed. Most of the practitioners who follow Boal agree that this theatre is for, by, and with the people.

Intention makes this form something spatial because any activity that happens through applied theatre will have an intention behind it. The intentional use of theatre is applied theatre. It goes to the participants who need it; bring the change that they are seeking for. There are different intentions that vary from form to form; they could be to teach, cleanse, inform, unify, instruct, empower and raise awareness. And finally, transformation is the outcome of the applied theatre activity. Applied theatre is aimed at some change or transformation, without which, it is useless.

Origins of Applied Theatre: - if we intentionally view the perspective of the applied theatre, it is not new. From the roots of theatre, it was there all the time; for instance, the prehistoric theatre was to inform the animal hunt or teach how the hunting went to the group members. All the rituals are intended for some of the other intentions to strengthen community bonds and heal the people. That happened at public places where there was no separation between the audience and actors. Tragic plays of ancient Greece were intended to cleanse through catharsis. Comedy plays were performed for correctional purposes in the individual and society.

In the medieval period, Mystery, Morality, and Miracle plays were used to teach the powers of Jesus Christ and morals in Christianity. African indigenous performance practices and rituals are

used as tools for change, development, HIV/AIDS awareness etc... Ukaegbu argues that what is being called applied theatre has been happening for a very long time – but it wasn't called 'applied theatre.' It was called 'theatre' or 'performance.' He explains that: "*Traditional African performances straddle sacred-secular boundaries but by commanding some form of investment in efficacious outcome, most performances can serve ritual and aesthetic functions simultaneously*" **Ukaegbu, V. (2004, pg, 53)**. Even in modern Theatre, Ibsen's plays may not be intended to get rid of social evils, but his plays had much impact on society. Even today, in India, many rituals are performed similarly to the practice of applied theatre. So in terms of intention and purpose, the concept of applied theatre is not new, but the term is new. The introduction of the word applied theatre is maybe its origin. So, why this term was introduced and how it was developed will be discussed in the next section.

Development and history of applied Theatre: - applied theatre is a new term; it was introduced from the idea of applied mathematics. But the practice of applied theatre started at the beginning of the 20th century. According to Balme, mainly two reasons drive towards applied theatre. One of the two was the influence of Freudian psychoanalysis, and another reason was a growing interest in spontaneity and improvisation. During the First World War, psychiatrist Jacob Levi Moreno organised theatre events based on improvisation, and he named it the Theatre of Spontaneity. This attempt helped him in theorising his psychodrama concept and method. He was inspired by Freudian psychoanalysis. He concentrated on interpersonal interaction rather than an analyst–patient relationship. He thought interpersonal relationships were the causes of most people's problems.

The project *The Fun Palace* was the vision of Joan Littlewood; it is considered as another antecedent of applied theatre/drama. Helen Nicholson emphasises the visionary characteristic feature and novelty of the project, the goal of which was to "*afford the therapy of theatre to everyone,*" as Littlewood wrote in an article (Littlewood in **Nicholson 2005, pg, 1**).

According to Sz. Deme, “*experiential, alternative, independent theatre forms and performances, which aim to change, shake and motivate to action our society, are considered to be closely linked to Art and Brecht’s ideas and principles*” Kovács Gabriella (2014, pg, 7). They tried to educate the individual and the community through theatre. They made their spectators face new challenges in society. “*Artaud believed that this could be carried out on a metaphysical level, inspired by the world of the mystics of the east, of rituals and magic ceremonies. He saw the possibility to cure society with the help of a theatre which ends in plague, total crisis and death or complete healing for the spectator*” (Artaud in Sz. Deme 2010: 21) Kovács Gabriella (2014, pg, 7).

Brecht’s practice strongly moved towards applied theatre because before Brecht, the audience role was passive, and they were just silent observers. He changed it broke the division between spectator and actor; with his practice, he made his spectator move to real action by keeping an objective view of the staged action. He broke illusion and silence, which made his audience active with his alienation effect. He encouraged his audience to think about the problem rather than just watching the performance live behind.

Grotowski tried to eliminate the distance between spectators and actors completely by placing them among the performers. He dismantled the aesthetic distance altogether by merging actors and spectators as he wanted his audience would experience transformation. Another major shift in the work of the applied theatre is the works of Augusto Boal. He took his *theatre of the Oppressed* outside of the theatre building. He wanted to engage community members in theatre, encourage them to participate in the performance, and make them play an active role in the performance instead of passivity. He made his spectators part of the performance and called them “spect-actors.”

In all these practitioners, one common thing is the participation of the audience; they engaged their audiences in the work of theatre. But Moreno was working with dealing the health-related issues with groups and individuals, whereas Boal was working in communities with social issues

besides working with groups and individuals. Grotowski and Brecht were breaking the barrier of stage and audience. They all laid the foundations for applied theatre with their own practices in different ways.

When all these works have been labelled as applied theatre, it got popular all over the world, and many discussions, symposiums, seminars, conferences took place. All these moves made the subject be taught in the institutions. A handful of institutions started offering courses in the applied theatre field. Of course, the first country to start this subject was the United Kingdom, which started theatre in education programs in the 1960s. It had a direct connection to the applied theatre practice. Later Griffith University, which is located just outside of Brisbane in Australia, started a degree program in applied theatre. It is the first institution of higher education in the world to offer degree programs. Now they have graduate undergraduate and postgraduate programs, and they also run research projects to conduct many conferences, practitioners, and research scholar's gatherings every year, along with running journals. There has been so much work done so far in the field of applied theatre many scholars, and theorists, practitioners wrote enormous amounts of articles, books etc.

Applied theatre in the Indian context: - In India, there is no much-applied theatre work that happened, compared with the western world; it is in a still-growing stage. Applied theatre practice appeared in India was in the works of Jana Sanskriti; it was located in West Bengal. It was the first group in India to practice Theatre of the Oppressed – conceptualised by Brazilian theatre theorist and practitioner Augusto Boal. He made the oppressed speak, act, and express their social and political aspirations. Jana Sanskriti came into being in 1985 with a deep commitment towards building up such a culture where people would think together before they act.

The theatre of the Oppressed practise was started for the first time by Sanjoy Ganguly, and he was active in Communist politics as a student. Disillusioned by its centralist tendencies, he left the party to search for a political scene of dialogue and democracy. He began working in the

theatre in rural Bengal in the early 1980s. His encounter, several years later with Augusto Boal and the Theatre of the Oppressed, coupled with his own passionate commitment to the creation of a more just and equal society, led him to found Jana Sanskriti (JS), an independent organisation committed to the use of theatre to empower the communities it serves **Drimi Chaudhuri (2015, web December 20).**

The first institution to offer a theatre-in-education course in India was The National School of Drama, New Delhi. It has instituted its camp office National School of Drama Theatre-in-Education Wing Tripura, in collaboration with the Department of Information & Cultural Affairs and Higher Education, Govt. of Tripura at Agartala in 2011.

The National School of Drama Theatre in Education Company (T.I.E.): -

Theatre in Education Company (Sanskar Rang Toli) of the National School of drama was established on October 16, 1989, and is one of the most important educational resource centres in the country. TIE Company consisted of a group of actors working with and performing for children. The major focus of the TIE company is to perform creative, curriculum-based, and participatory plays in schools, especially designed and prepared for children of different age groups. The major thrust of the plays was to create an atmosphere to encourage children, raise questions, make decisions with an awareness of themselves within a larger society. TIE company has done more than 800 performances of 26 plays in Delhi and other parts of the country. More than 5.5 lakh children, apart from college students, teachers, parents, and theatre lovers, have witnessed these plays.

On 9th August 2012, it started a one-year residential certificate course in Theatre-in-Education. It is a unique course as it is the first attempt in India to make Theatre-in-Education an independent discipline that encompasses several other disciplines that relates to a Child's education and creative expression. It is hoped that the course will be of immense utility to the theatre artists and teachers from Tripura, North East and from the rest of the country in furthering their career prospects.

A few projects were started by practitioners from outside India. Recently an Applied Theatre field school in India was started by PhD scholar Matthew Gusul from the University of Victoria. With this school project, people who were suffering from poverty have now found new hope, a sense of joy, and belongingness to a stronger community. Matthew Gusul travelled to India's Tamil Nadu and Pondicherry regions to participate in the field school throughout October and November 2014. Gusul, an Applied Theatre practitioner who has done similar fieldwork in Mexico and Guatemala, has been working with the 80 people in Tamil Nadu's Tamaraikulam Elder's Village (TEV) for the past two years.

Another Indian group Theatre Resource was founded in 2014 with the aim of developing a human resource one with a difference. They believe in training and development not by way of teaching but by way of realisation of the experiences, and we effectively do so by using a highly promising and unique methodology, 'Applied Theatre.'

Founder Director of Theatre Resource, Kaustubh is a qualified applied theatre practitioner from Royal Central School of Speech and Drama, University of London. He is the only one in India qualified in the area of Applied Theatre and working in the area of Training and Development. Kaustubh is also a Postgraduate of Commerce from the University of Pune.

Applied theatre in this research context: - there are many views and definitions that have been given to applied theatre and applied drama. There have been different practitioners using theatre and drama in different ways all over the world, but they all come under one roof that is applied theatre. Applied theatre has been attributed to some characteristics according to its use. So after considering all the views and definitions, applied theatre should have essential qualities like participation, outreach, intention, service, transformation. It should be aimed at some individual or social change; it should happen in non-theatrical spaces.

The regular theatre also reaches the audience by performing nearby places where we get our target audience; can we call this applied theatre? Regular theatre activity also has some intention, and it is intended to entertain, educate, and purge the audience. Giving entertainment and education, and cleansing is a kind of service. Some performances provoked the audience and brought a change in them; that is why many theatrical events and performances were banned under Nazi rule. In India, performers were killed during live performances. So transformation and change also happened through theatre. **Bertolt Brecht** and **Augusto Boal** enabled the audience to participate in their theatre practice. Then what is happening, particularly through applied theatre? Through Boal's practice, some change is happening to the individual and to the group with the active participation of the audience in the performance. To some extent, **Boal's** practice was sufficient, but for the complete transformation, it was not enough. There is so much work that has to be done for the complete transformation. **Boal's** practice gives solutions to the problems on the surface level; only it may not go deeper level because it talks about the problem but not about the roots of the problem.

Some therapy practices were bringing change in the participants with the help of role-playing and other therapeutic means by using theatre and drama techniques. Whoever was working in the therapeutic field, they have been transforming the participants. But they are working with participants who are suffering from psychological problems. But prevention is better than cure; if theatre/drama can transform people completely and develop their potentiality in daily life, this will help human beings and make them protected from all the issues they face day in daily life.

Chapter Four: - Conceptual framework of the workshop

Introduction: - theatre and life are interdependent; one depends on the other. Theatre imitates life, and life reacts to the theatre. Theatre has been entertaining, healing, correcting humans and society as well, and right from the very primitive theatre. These qualities and their practicality made the theatre the applied theatre. Theatre has been applied in many nontheatrical settings in different areas, and those became different subjects altogether under the umbrella of applied theatre. Here in this context, the theatre has been used as a tool for empowerment in daily life. To empower in everyday life, we need to know the reasons behind the disempowerment. Deep analysis has to take place to see the disempowerment in daily life. The theatre has been taken as a metaphor for life for a deep analysis of daily life.

Many instances and theories described that daily life and theatre have a very close relation till now. Aristotle says art imitates life which means it is for life. The great lines from Shakespeare "*all the world is a stage, and all the men and women merely players*" **William Shakespeare (2000, pg, 124)**. It shows theatre is a replica of real life. *Life itself is a dramatically enacted thing. The entire world is not, of course, a stage, but the crucial ways in which it isn't are not easy to specify* - Erving Goffman **Jonathan Thacker (2002, pg, 1)**.

Erving Goffman used theatre as a metaphor for everyday life interactions to theorise his theory. He describes that everyone in society behaves like an actor. Kenneth Burke says life is a drama and called his theory Dramatism. In his dramatic pentad, he used stage performance as a metaphor to analyze human motives and relations. This dramatic pentad is used to investigate, analyze, and see the problem from different perspectives to solve it. This is useful to know where it happened, why, when, how, and who has done that incident. *Henry Zvi Lothane, an American psychiatrist, psychoanalyst, and Clinical Professor, used theatre for his clinical purposes and named it Dramatology* **ZVI LOTHANE (2009)**. He introduced it to conceptualise and illustrate both human interactions in general and the nature of therapeutic interaction in particular.

In drama therapy and psychodrama, theatre techniques have been used all over the world by therapists to heal psychological problems. It has been used in leadership training programs and building management teams in the corporate sector. Till now, the theatre has been used for entertainment, for teaching students, for conflict resolution, teaching leadership and management skills, healing from psychological problems, etc. But ordinary people face many problems in daily life; with those problems, people get frustrated, leading them to violence, crime, depression, and sometimes suicide. Here this research started with one point is that it is suffering. One question that has been haunting me from my childhood is why should one suffer without a valid reason? I will try to find answers later in this chapter for this question. But suffering is everywhere irrespective of caste or creed, region or religion, poor or rich, young or old. If you live in society and transact with other people, you will suffer some way or the other, and it doesn't matter who you are and wherever you are.

We have gone through many inventions and advancements from the rock age to the computer age. We learned many subjects; we had so much medical and technological advancement. But in this 21st century globalized world still, human suffering has not been stopped; moreover, it is increasing. Olden days, there was not much education, so that suffering might be there, but now we are much grown up well educated, we know physics, chemistry, biology, psychology, philosophy, we know everything but why are we unable to stop this suffering? Why do these many years of accumulated knowledge fail to stop this suffering? Why is this advancement in knowledge unable to stop this suffering? I started searching for the answers to all these questions. Whatever we studied, parents, society, systems, different subjects, Universe and the galaxy are unable to solve the problems we confront in everyday life. This is completely outside knowledge, so what we do in daily life is always try to blame others, society, system, country, and we blame the whole world because we know much about them. Here we don't blame ourselves because the missing part is I. We never focussed on ourselves and never tried to study ourselves. These academics, parents, society, systems never asked us to study ourselves. We don't blame ourselves because we know nothing about ourselves. Suffering is inside, and all the subjects are outside, so how can they stop inside suffering? It is challenging to stop suffering.

If we buy something we try to know about it, then only we use the product. For instance, if we buy a car or motorcycle first, we study its user manual, then only we will know how it works. What type of fuel it needs, how much fuel is required and all those things we know, otherwise instead of filling petrol if diesel is poured, the engine will be damaged soon. That is why we start using it, fully aware of the consequences. We know that we have this body, mind, self, personality, character, belief, etc. But how much knowledge do we have about them, and what do we know about them? The answer to this question is very minimal or nothing. Without knowing anything, these basic or fundamental things, we are using them. That is why we are unable to use our full potentiality, and our life span is decreasing; quality of life is also going down. We don't have any knowledge of them, so we are in sleeping mode or groping in the dark; sometimes we are happy, sometimes sad. Most of the time, most of us are spending serious lives. So when we start our inward journey, try to know about ourselves, then understand the problem.

For instance, the problem exists inside, and we search for the solution outside. It looks like the target is in the east, but we run towards the west to reach that. Moreover, we move in the wrong direction and ask someone how much speed I should run to reach there. Whatever the speed you run, you can't reach unless you change the running direction. Some will take your turn in the middle of the way, some won't realize themselves, and they can't take you to turn; they end up their life without any realization. Some will take your turn somewhere with the help of gurus or enlightened people to come back. Most of the people can't listen, at least. Until now, everybody travelled outward only, but when we start an inward journey, we will understand where the suffering is coming from. Theatre is the best subject to study oneself as it reflects the inward journey on the stage while expressing various moods and attitudes.

Why would one suffer? If one lost something or missed something or not reached somewhere on time or not reached the goal he desired, or things did not go the way he wanted, he would suffer. So we assume that the suffering is the end product of some incident or action. We try to move a person backwards if one goes to an interview, which is most important for him. So here's what happens, fear of failure pulls him back. It is a kind of emotional imbalance that makes him helpless at a certain point in time. Here trying to balance emotions is very difficult. He can't

control emotions because they are well shaken. Trying to control the emotions is like trying to change the colour and taste of the well-grown and ripened fruit. Nobody can change the ripened fruit's colour and taste, which is not in anybody's hands. If we want to change the colour and taste of the way we like it, we need to understand the mechanism of cultivating the tree from the seed to the fruit. To control emotions first, we need to understand the cause of emotions.

Here I am not going into the profound psychological aspect of the emotions, but I will try to give a simple theatrical understanding of the emotions. As I said, the colour and the taste of the things the way we want, we will get when we take care of the excellent soil, seed, water, and manure the tree wants. With our emotions, the same thing happens; if we want to control our emotions, we need to understand the cause of the emotions. We will try to understand a situation, for instance, assuming one has exhibited anger with another person. We will try to find out the source of anger as it is a strong emotion that one has expressed. We will go a step back, thinking that anger as a strong emotion will not come out like that from the air. It depends on a strong feeling, like how much or in what way the person was hurt, as this strong feeling also doesn't come out from the air; moreover, it should have a strong root. Here the strong root for the feeling may be a thought. In any action or situation, first, a thought gets generated; after some time, that thought gets stronger and stronger, and it becomes a strong feeling. After so much struggle inside, the feeling gets stronger, that becomes emotion, and finally, it comes out, or it will be expressed.

Here the right kind of expression of the emotion may result in success, while the wrong kind of expression of the emotion may sometimes result in guilt or failure. The emotion mechanism is thought, feeling, and expression. If we go further, deep thought is also controlled by breath. If we control or synchronize our breath, any thought can be controlled; however strong it may be, it will be controlled. So the seed of the emotional imbalance or suffering is the thought. If we control or correct at the thought level, we can control emotions, and therefore the intensity of the suffering will be reduced, or the entire suffering may be eliminated. Here everything is thought either to construct or to destroy anything will start with a thought. Only thought exists forever because the inventors of the bulb and the telephone are gone, but their thoughts have been still

existing and continue to give usages for ages. So thought is powerful; a single thought can do anything; it can throw a man from the ten storied building, it can throw a woman under the truck or train. A single thought can destroy the whole world in a second.

So once the thought is corrected or put in a systematic way, the rest of the things will be settled. But in daily life, we are unaware of where the thought is coming from and what has been left as an effect on the body, finally where it is disappearing to. If the thought is seed and emotion is a fruit, then nobody knows who is sowing the seed and who is enjoying the fruit of it in daily life. But there is so much provocation, and violence does happen in daily life. Even today, we are unable to live ourselves; all the time, we are driven by some of the other people's interests or some unknown negative forces. In India, every day, so much provocation is happening in the name of caste or creed, region or religion. The manipulator exploits many people every day and creates so much unrest in society. It is just because they are not aware of the people who exploit some situations or innocent people.



Figure 1.1.: The relation between emotion, feeling, thought and breath. Image by the author.

Here in this research, theatre techniques have been used for teaching life skills, behavioural correction, reconstructing the personality, and redesigning oneself through self-study and practice. Therefore, they can empower themselves. Here we are going to discuss the conceptual framework of the research case study workshop. The conceptual framework is about designing

the framework by exploring the methods and analyzing them. Before going into the subject, we look into the relationship between life and theatre.

Life in the theatre: - whatever theatre shows on stage is all about life. In theatre, from script to performance, everything is drawn from life. Theatre acts as a mirror to life, nothing more than that. Art imitates life, and life reacts to the Art, theatre, and life has similarities. Aristotle's Poetics says, "*art imitates life*" in its central concept of "*mimesis*" **S.H Butcher (1902)**. And India's oldest treatise on drama is Bharatas Natyasastra also says "Lokavrittanukaranam Natyam," which means 'that imitates life is called Natyam'. Art gets inspired by life and re-creates it on the stage, and by seeing it, life reacts to it.

Theatre re-creates everything from the real world; it talks about whatever is used in the real world. It deals with human conflicts, emotions, relations, problems. So that is why Natyasastra says, "*yo yam svabhavolokasya sukhaduhkhasamanvitah somgadyaabhinayaityopeto natyamityabhi dhiate*" **P. S. R. Apparao, (1967, pg, 119)**. According to Bharata, the drama is a reflection or a representation of the actions of men of various natures. That means drama in its various forms; it strives to depict the infinite variety of human natures. Because of this reason, Bharata says, one should study the various human habits and natures on which the art of drama is based to do a drama. It has life because everything can be witnessed physically through five senses.

Theatre is live art; it is always with live actors with real emotions and real costumes, makeup, properties, sound, and light in front of a live audience. That is why it is considered a live medium and a very effective and powerful medium too. Because of this liveliness and effectiveness of the theatre, it has been banned many times in history. In India, during the live performance, Safdar Hashmi was attacked and killed by political hoodlums of the political party. Because of the performance, the political party was in threat, so they tried to stop the performance, but they couldn't, so they attacked and killed Safdar Hashmi. But immediately after the incident,

Malloysree Hashmi, wife of Safdar Hashmi, continued the performance. With this instance, we can understand the effectiveness and power of the live medium.

Theatre in life: - theatre is usually considered as a stage, but it is wider than the stage. Theatre is everywhere we can find theatre, even in the animal acts also (*Animal kingdom Nicolas Evreinoff*). Every minute of our life, we can witness the theatre in everybody's life. Religious rituals have been part of daily human life for ages, and historical evidence proves that theatre is developed out of religious ceremonies and rituals. Every one of us played our parent's roles while spending our life in our childhood days. These playful children's events have had so much theatre. Not only this, but also our costumes, makeup, and other beautifying things are distancing humans from the rest of nature and other species. *Nicolas Evreinoff* says in his book "*Theatre in life*" that there is so much theatre involved in all these activities. When we face others, we act, especially to impress the opposite sex; we act so much we try to elevate ourselves. So our life is involved with full of theatre **Nicolas Evreinoff (1927)**.

Performativity: - We express not only through language but also with the body and facial expressions while communicating something. *J.L Austin* says, "*to say something is to do something*" (**J.L Austin, 1975, pg, 5**). When an individual says something, he adds some sort of action to it. Thus he states that action is included when something is told. For example, if somebody wants to attract the attention of a person, he calls out his name as well as gestures with his hand or head simultaneously.

Judith Butler (1999) further elaborates on this issue. She says human bodies can communicate even without talking. According to history, humans communicated through sign language in the primitive age. History of theatre says that theatre art originated from the performance of a primitive man trying to explain to his fellow beings how he hunted animals. This indicates that performance and human life always go hand in hand.

Richard Schechner says whatever a common man does in his daily life is nothing less than a stage performance. Theatre is a live example of reality. Real-life and theatre bear several similarities. Since the time of *Plato* and *Aristotle*, the western art form has been describing the relation between real life and theatre. Richard Schechner says, “*Representational art of all kinds is based on the assumption that 'art' and 'life' are not only separate but of different orders of reality. Life is primary art secondary*”. **Schechner (2002, Pg, 116).**

The journey of the theatre towards real-life: - Theatre no longer follows the traditional set-up wherein the audience and performers are two separate entities. Alienation, the new facet of theatre, has blurred the line between audience and performers. The environmental theatre has brought the performers right into the middle of the audience. **Allan Kaprow (1993)**, a pioneer in establishing the concepts of performance art, proposed "Happenings." According to this theme, the audience doesn't just watch an art form but participates in it for learning newer things in life. Now the theatre is used in schools as a teaching aid, used in hospitals to heal patients from mental illnesses, used in the corporate sector to teach management skills to managers and also used in the communities to solve their problems, and so on.

Theatre as a metaphor for life: - Erving Goffman, a sociological theorist, used theatre as a metaphor for his theory of social interactions. In his book "*Presentation of self in everyday life*", he described everyday social interactions as a theatrical performance. He described the everyday interactions of the individual in three ways. They are:

1. When an individual encounters the other, he behaves as an actor behaves on stage when he faces the audience; he calls it the front stage.
2. When an individual gets out of the surveillance of the other person, he behaves as an actor behaves backstage; he calls it backstage.
3. When an individual in his private place behaves as an actor behaves off-stage, he calls it off stage **ERVING GOFFMAN (1959).**

Before facing the other person or persons, we prepare ourselves for the performance. We take care of our costumes, makeup, props, and everything; we try to maintain our impression as we established earlier. If it is the first time, one tries to create an appropriate impression for getting things done. In everyday life, one tries to present himself as good as possible; in this process, he hides everything behind the persona.

Dramatism is an interpretative communication studies theory developed by Kenneth Burke to analyse human relationships. In his approach to understanding human motives and relations, he compared life with on-stage performance. It is a theoretical position seeking to understand the actions of human life as a drama

- His main ideas are
1. Life is drama
 2. The motive of rhetoric is the purging of guilt.

He developed a dramatic pentad to analyze our social situations, which can communicate to us which aspects of the situation were more important than others. The pentad is made up of the five elements of human drama.

1. Act – what has happened?
2. Scene – when and where has it happened?
3. Agent – who has done it?
4. Agency – how has it happened?
5. Purpose – why has it happened?

He used theatre for analyzing the incident after happening. So theatre also can be used in daily life for better performance and to use human potentiality to the fullest, **Kenneth Burke (1969)**.

Performance: - In the field of arts, performance can be quoted as a modern and post-modern idea. The movements of abstract expressionism, modernist poetry, and existentialism that gained momentum in the 1950s gave birth to the term "Performance." Performance is a broader term. It includes theatrical events, music, dance, acrobatics, sports events, social and political rituals,

ceremonies, etc. Explaining an idea or a concept to somebody in real life also comes under this category. In short, exhibiting any kind of skill can be called Performance. May it be art, or may it be any other field.

Richard Schechner, who proposed performance theory, divided performance into two categories.

1. Artistic performance – it includes all the aspects related to arts
2. Cultural performance includes cultural activities in real life, such as community festivals, rituals, religious ceremonies, cultural displays, professional displays, etc.

Richard Schechner, in his theory, states that the daily routine of an ordinary man involves performance to a greater extent. The most important aspect of his theory is that performance is the phenomenon that shows up on the stage and represents the multitude of cultural presentations performed in daily life.

He further says, ' It is important to develop and articulate theories concerning how performances are regenerated, transmitted, received and evaluated in pursuit of these goals. Performance studies are “*insistently intercultural, inter-generic and interdisciplinary*” **Schechner (1995)**. Erving Goffman, in his book “*Presentation of Self in Everyday Life*”, writes about daily life presentations. According to him, an individual is continuously engaged in presenting himself in front of varied audiences in various situations.

The daily life of a modern urban man, performance, and performativity: - The journey of human communication began with sign language, which developed into verbal language, which was eventually empowered by vocabulary. Communication reached a stage where rhythmic movements of the body complement it so perfectly well. As globalization flourished, the internet, electronic and social media started affecting the performativity and performance of a modern urban man. His day begins with a selfie taken from a smartphone and ends with the same. The extreme desire of modern man to get recognized and appreciated by the people around him has

aroused the level of performativity from necessity to essentiality. This phenomenon is called exhibitionism, which is growing day by day. Even a petty incident in one's life takes centre stage on social media and lures appreciation.

For example, people pose in front of somebody's cars or bikes and post pictures on social media sites. Posting everything is nothing but heights of exhibitionism. If any posted photo or video becomes viral, they turn into stars overnight. A Pakistani tea vendor and platform singer Ranu Mondal shot up into the limelight within no time as their videos became viral. Social media platform encourages most people to present themselves in different ways. They capture every moment of theirs on the Smartphone and post the same. In one way, the Smartphone has aroused photo consciousness even in mediocre sections. This photo consciousness ultimately leads to fabrication wherein people are deceptively presenting themselves. Triggered by an ordinary selfie, this kind of fabricated presentation has reached a stage where women are exhibiting their beauty, and men are showcasing their masculinity. Ultimately it is speeding up at an alarming rate where people are not hesitating to show even their private affairs and private body parts.

As mentioned before, the urban man is trying to impress hundreds of people once he steps out of his home. But in the case of the modern urban man, there is an additional electronic eye that observes him 24X7. This electronic eye is intruding into our bedrooms in the form of a webcam. Hence modern man is forced to be in presentation mode every single second. According to Richard Schechner, the performance given out by the participants in TV reality shows to increase TRP ratings comes under planned, restored, and constructed behaviour. Political leaders, religious leaders, people participating in religious gatherings also come under this category. Schechner opines on them as follows '*Paid performers all are seeking attention, adulation, re-election, and money*'. **Schechner (2002, Pg, 146)**. Such people have their strategies and objectives. According to Schechner, '*performing on stage, performing in special social situations (public ceremonies, for example), and performing in everyday life are a continuum*'. **Schechner (2002, Pg, 143)**. Thus it can be implied that performance has become very crucial in the lives of modern people.

In his theory formulated to explain human relations, Erving Goffman terms theatre as one of the platforms that enable social interactions. In the book titled *"Presentation of Self in Everyday Life"*, Goffman says every activity we carry on in our daily lives is a performance. The moment an individual enters the surveillance of another person, his performance begins. Goffman terms this as an onstage performance. When an individual retreats and relaxes in the absence of others, it is called backstage performance. And the performance carried on in solitude is called an off-stage performance.

Everyday life and theatre performance: - as Erving Goffman says, one's performance starts when one faces the other. Actors and other crew members prepare for the theatre performance; the process of making a piece of performance takes a certain time to present on stage. For daily life performance, people prepare in a certain way. There are many similarities between daily life performance and theatre performance. Because theatre starts with the script and daily life also starts with a strategy or invisible script in the head, people manage spontaneously we call it improvisation in the theatre. But because of the lack of specific training, people fail in daily life performance. Failure makes life painful regretful; therefore, life becomes sorrowful.

Actors play their roles on stage. They perform their 'self'. Their body language, costumes, set, and emotions are real. In real life, individuals play different roles as father, son, spouse, employee, entrepreneur, etc. In both cases, they perform their 'self', and they showcase the same emotions. But the only difference is that one needs to step into someone's shoes in theatre. In reality, they play their own roles. This can further be explained in Schechner's words as follows. *"In the theatre, the actor and the audience both know that the actor is not who she is playing. But in real life, a person is simultaneously performing herself and being herself. The matter is, of course, nicely complicated because in some methods of realistic acting, actors are taught how to use their own selves to construct theatrical roles"* **Schechner, (2002, p, 177)**. In realistic acting, actors only know whether they are using their own real emotion or they are acting in the role.

If we assume that real life is synonymous with the theatre, then any daily chore of an individual becomes a performance. Before we dig deep into the term performance, let's throw some light on performativity, the quality of performance rendered by a performer. Usually, the drama starts with the script and ends with the performance; in our daily lives, our performance starts at dawn and ends at dusk. In every situation, we say he or she performed well, so we are having so much performance in our life. In theatre performances, we hide everything and show the best one to the audience for that, we work a lot. Here the curious thing is if we apply those techniques in daily life, which are applied in the preparation of the performance, how does the human potentiality increase? Or how would they be empowered? This is the searching point of the research.

In the performing arts, a performance generally comprises an event in which a performer or group of performers present one or more works of art to an audience. In general, sense performance is the completion of a task with the application of knowledge, skills, and abilities. So here, our daily life performance starts when we wake up and ends when we go to bed. In between, we have to do so much, have to face many characters situations. Sometimes we plan it, and sometimes we manage with improvisation; most of the time, we improvise it.

In theatre, the writer creates a story; there will be some characters in it; the director interprets the story with actors. Actors read the script, analyze the character, rehearse it many times, and finally, they perform it. For this whole process, they take so much time. This is just for a piece of performance; if you do so much preparation for a small piece of performance, which is not as important as our real life, how much preparation is needed for daily life? For a small piece of performance, we try to understand the character and do research for that, whereas in our daily lives, we don't concentrate on our character; we don't even know who we are? What are we? We don't know about the mortal body, which has been travelling for years with us.

If we know about our body, self, personality and character, most of the problems will be solved. To know ourselves no other arts can help us, better than the theatre and its techniques. We have always been engaged ourselves in our outward activities than inside fulfilment of the mind, which has been denied on account of the occupation. We have been very busy with the outward world than our inward substance.

We have primarily forgotten ourselves in our excessive interest taken in the direction of outward circumstances. Without knowing ourselves, we are leading our lives accidentally, and sometimes we win, sometimes we lose. If we concentrate on the process of making a piece of performance, there is so much to learn and apply it to daily life because, in the general context, we perform every second. So, here, applying theatre techniques to daily life and how the results would be is the driving point for my research.

In acting, we use a thought process line to line; we are aware of how the particular emotion changes line to line through thought; this is like a fully conscious living; this is called mindful living. We know ourselves when we observe our thought. In this research, thought plays a crucial role because thought is everything; nothing can be done without thinking. Here everything vanishes after some period of time, but thoughts will remain for thousands of years; for instance, great scholars passed away, but their thoughts are still alive in the form of their invention.

Human beings lose harmony between mind and body. Today biggest problem human beings are facing is emotional imbalance. Psychology says the emotion is controlled by feeling, the feeling is controlled by thought, and yoga says thought also is controlled by breath. This research focuses on breath, thought, feeling, and emotion. In this research, the techniques which are used in theatre are applied in daily life situations. Here, life will be analyzed, understood, and processed through theatre.

The relation between theatre and everyday life: - theatre starts with a script; life also begins with blank pages or blank state of the script in life develops simultaneously with life that is invisible script (Life script Eric Berne). A writer writes the theatrical script, and in life, people and environment in the surroundings write the script by impressions. It becomes a solid in-erasable script throughout the individual's practice in daily life. In theatre, actors know the script, study the script and character and rehearse the script for the stage performance. In contrast, individuals don't know the script, they don't prepare, but they practice what they know in daily life, and they improvise in daily life performance. Theatre happens for society, and life happens in society; both actors and individuals influence society with their performance.

The Relation between Theatre and Everyday life

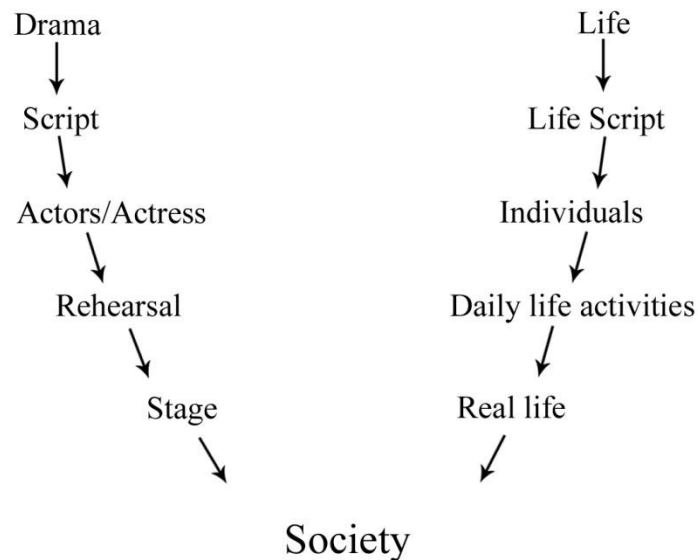


Figure 1.2.: The relation between theatre and everyday life. Image by the author.

Theatre and empowerment:- Empowerment: - The change or development of the nation or even world is possible through a societal transformation; this will begin with personal empowerment in the daily life of people. The change should start on a personal level because any change or journey starts with one step or one person. It is said that prevention is better than cure; empowerment is more than healing and fixing the problem. Then, what is this empowerment all about? Why is empowerment needed, and who does it need to?

Definitions of Empowerment: - *The term empowerment refers to measures designed to increase the degree of autonomy and self-determination in people and in communities in order to enable them to represent their interests in a responsible and self-determined way, acting on their own authority. It is the process of becoming stronger and more confident, especially in controlling one's life and claiming one's rights. Empowerment as action refers both to the process of self-empowerment, to professional support of people, which enables them to overcome their sense of powerlessness to recognize and use their resources. Empowerment means to do work with power* **Web (2022).**

Rappaport's (1984) definition includes: "Empowerment is viewed as a process: the mechanism by which people, organizations, and communities gain mastery over their lives **MARC A. ZIMMERMAN (2000, pg, 43).**

Dictionary meaning of empowerment is authority or power given to someone to do something or the process of becoming stronger and more confident, especially in controlling one's life and claiming one's rights. It is needed for people in daily life to perform well and get success in life. It is hard to spend a day without hearing these words like stress, pressure, depression, and behavioural problems. If we see any newspaper, magazine we will find numerous articles about stress. There are many books, Television shows and Radio talks devoted to stress and all these problems. There are plenty of documentaries on the negative effects of stress. Because of these daily life issues, the productivity of the people is going down, and their potentiality is going to the drain.

How to overcome these problems? And empower people in daily life? There are many ways to overcome, like counselling, yoga, psychotherapy, and many more. This is the very biggest industry in the world now. But there is another way to deal with a full play manner with theatre. Because theatre is a collective art, it includes music, dance, painting, and sculpture, and it is very

close to daily life. It can help people realize their potentiality and experience it physically, emotionally, and mentally and live their life to the fullest.

Theatre has been applied in different fields like education, health, and business. Under this umbrella, the terms like applied theatre, theatre in education, drama therapy, and community theatre are flourished. Theatre can heal people through entertainment.

Theoretical Exploring through analyzing methods: - this phase is about what are the fundamental things like script, perception, body, mind, self, character, role, forgiveness, acceptance, action-reaction, thought process, and habit patterns, how they form and function in daily life. All these fundamental things will be explored one by one in this section. First and foremost, the important thing in this section is perception. So now, we will explore the perception that we all have and which plays a very important role in everyone's life.

Script: - to empower people, one should understand the perception and the script. As **Steven Pinker (2002)** says in his book "*Blank Slate*", everybody starts life with a blank slate; as one grows, the slate will be filled up with many things, those things will determine the rest of our life. So one needs to know about what is this blank slate and how it is being filled up. His/her starts filled up when one takes birth and starts his/her five senses collecting the data from the surroundings. In this world, no two will be the same as our fingerprints don't match one with any other; even if they are taking birth at the same time or twins also will be completely unique, they are entirely different. Because no two will see the same picture same time, a slight difference will be there in seeing. If at all they see the same thing simultaneously, they can't perceive it the same. So in this world, every human being is completely unique.

Another theory called Tabula Rasa theory says the same everyone is born with a blank slate. The root word for Tabula Rasa is "**scraped Tablet means Clean slate**" **Britannica (2022, Web, Jan 4)** ideas will be imprinted on it by the collected information of the senses from the external

world objects. **Sue Gerhardt (2004)** is a psychoanalytic psychotherapist who says in her book "**Why Love Matters**," all are born with the same physical brain, first four or five years of the time, brain neuronal connections take place by capturing with our five senses. This forming of neuronal connections makes an individual unique because no two individuals see one thing the same, and no two individuals perceive a thing the same.

The theatrical performance starts with the script, all the crew works according to the script, everybody adds something to the script, and they give their best to the performance. In theatre, there is a script everyone works according to the script, and finally, it has to reach the audience. Every nation has its script; we call it a constitution, and everyone should follow that. Every organization or job has its own script employees have to follow that script. Likewise, first of all, the scripts, everyone has his own script in life called life script. The theory of life script is developed by **Eric Berne** in the mid-1960s.

If we look into our life, everybody has his own script towards his life, but nobody knows and concentrates on the script. What is this script all about, and who is writing it, and how is it leading our life? Nobody knows. So our scripting starts with our birth when we step out of the mother's womb. Then who starts writing our script? For everybody, the first writer is mother, and father, surroundings; the environment shapes our script. One collects the information from surroundings through five senses. Father, mother, and society guide us dictate us to write our script. Do they really know about their script? Are they aware of at least the script? Certainly, they are not aware of them. Most of the scripts have been written by parents who are not aware of the social problems present in society. This is why generations together lead their lives in vicious circles; if they try also, they can't come out of them. Now we look into the life scripts, how they form and how they lead our entire lives.

Life script: - according to the theory of life script developed by Eric Berne, we all write our life scripts on our own. Like a theatrical script, it has a beginning, middle and an end. It begins at birth; by the age of seven, one completes his/her essential details of his life script, and rest of the

life, we polish and update it with all real-life characters. It has everything like theatre script, plot subplot twists, turns, conflicts, romance, comedy, and tragedy as well. Like the theory *collective unconscious* life is developed and defined by psychoanalyst **Carl Gustav Jung**, this life script is an unconscious plan. In the *collective unconscious*, according to Jung, human beings unconsciously collect a number of deep-seated beliefs and instincts like spirituality, sexual behaviour, and life and death instincts **Lisa Fritscher (Web, 2020)**.

Without knowing anything, everything will be written in the life script unconsciously. By knowing and analyzing one's own life script, one can change his/her life script and get success in life. The life script is reinforced by parents and guided by society and surroundings. As actors practice the script in the theatre, every one of us practices one's own life script, and practice becomes life patterns, and nobody can come out of them; they control entire life. We are unaware that we choose our behaviour, which will bring us closer to our life script. Based on the messages which were given by the parents, children form conclusions about her and others.

Definition: - "Life script is an unconscious life plan." "A life plan made in childhood, reinforced by parents, justified by subsequent events, and culminating in a chosen alternative" - **Eric Berne (1964)**.

Berne classified scripts into three types by their content and their nature; they are winners, looser and non-winning scripts. Berne further described life positions, and he categorized four different combinations of life positions; they are

1. I am OK. You are OK
2. I am not OK. You are OK.
3. I am OK. You are not OK.
4. I am not OK. You are not OK.

Definition of life position: - "*Life position can be defined as one's basic belief about self and others, which are used to justify decisions and behavior.*" **Berne, E. (1962)**.

Berne writes every script and destiny are based on one of these four basic positions or patterns. The infant who chooses I am OK, you are OK, is likely to build a winning script. The infant who takes up I am not OK, you are OK; is likely to write a losing script. I am OK you are not OK infant may form a winning script, but he may manage to do for some time, and he may achieve his wants with continuous struggle. People around him get tired of being one down and reject him. Instead of becoming a winner, he may become a big loser. I am not OK, and you are not OK children are the most likely to form losing script.

Transactional Analysis: - (TA) is a theory of personality and behaviour that helps us understand the daily social transactions (communications) and psychological make-up of individuals. It was developed by Psychiatrist Eric Berne in 1958. The life script is important in the theory of Transactional Analysis. In this theory, Berne described three types of ego states.

Ego state: - The way in which we think, feel, and behave, making up our personality at a given time, is called an ego state. Every one of us having three types of ego states they are:

1. **Parent ego state:** - is behaviour, thought, and feeling copied from parents or parental figures. There are two types: nurturing parent qualities are caring, loving and helping, and controlling parent qualities are criticizing, reprimanding, censoring, punishing, etc.
2. **Adult ego state:** - is behaviour, thought, and feeling that is in direct response to the here and now. This ego state is attentive to the present, evaluates pros and cons, gathers data, asks questions, clarifies reasons logically, and takes responsibility.
3. **Child ego state:** - behaviour, thought and feeling replayed from childhood. They are again two types. One is a **natural child**; his/her qualities are curious, creative, open, and loving. The other one is an **adaptive child**; his qualities are guilty, afraid, depressed, anxious, envious, prideful, and trying to please everyone.

The life script is like the script which is used in the theatre. Without knowing our life scripts properly, living in daily life is like acting on stage without knowing the script and acting without having any idea about what we are acting. Acting without knowing anything looks like a madhouse; no one understands the other, which happens in daily life most of the time. Everybody tries to run the scene according to his script, but nobody knows everybody has his own script. Unfortunately, everybody wants others to follow the way he wants, but it never happens because everyone has his own script in his life. In the theatre, no one argues others to act the way he wants, but in daily life, it happens un-knowingly. We want human beings and everyone around us to act the way we want.

We call it performance, which happens on-stage acting; if we analyze the performance, we call it performance analysis, and social interactions in daily life are called social transactions or transactions in daily life. Analysis of the daily transactions is called transactional analysis. It is easy to analyze daily life transactions when we know the script as we analyze the theatrical performance. When we analyze the performance in the theatre or in daily life, the quality of the performance will be improved, whether that is on stage or in daily life.

Perception: - It is an opinion of the individual or the ability to notice or understand something. It is a particular way of looking at things or understanding something. Perception is the identification and interpretation of sensory information. Perception decides the way of seeing the world.

Definition: - the word perception originated from Latin *perception*. It is the organization, identification, and interpretation of sensory information in order to represent and understand the presented information or environment.

Here I am not going to discuss the deep psychological or phenomenological, or philosophical things. Here I am talking about the perception in a generally understandable way and in the

theatrical language. The information we collect from our senses goes to the brain; there, we have data that we already have collected, and based on that data, the present data will be recognized or interpreted. This is a continuous process, all the sense organs collect the data all the time and give it to the brain, and then things will be recognized. If someone doesn't have a perception, he doesn't recognize things, so he will be called a mentally retarded person. So everyone must have perception. Human happiness and suffering depend on human perception. If one perceives the way it has to be, he will be happy. A wrong perception leads to pain and suffering. So to empower someone, what is this perception, where does this come from, and how is this built? All will be explored and analyzed, which should be rebuilt again.

Origin of perception: - in the theatre, we will have a script, and we read, repeat it many times, and we also practice it. In the case of the newborn baby also, the same thing happens. Senses of the baby start working and collecting the data when a baby comes out from the mother's womb. The newborn baby collects the information through five senses from repeated gestures, facial expressions, and small words of the mother and surroundings. Baby comes from the mother's womb like an empty slate, and she starts writing on it all the data which she collects through senses. The mother makes meaning to every action she does, and those meanings will be stored in the baby's perception. Whatever the baby collects through senses will be stored, and when the same thing happens two-three times, she will recognize based on the data collected.

The mother builds the perception of the baby through repeated actions. Slowly this becomes her perception. The Baby's perseverance depends on the parent's perception and the environment where she is living. The baby automatically falls into the practice which parents and surroundings do. If parents have a good understanding of life and society, the baby also will have. Baby copies everything from the parents and surroundings, and also she will get the happiness or suffering as a by-product from the parents. Later on, if the baby expands her perception, she may escape from the suffering that parents went through. Otherwise, she will also go through the same suffering.

Without her knowledge, different aspects are added to her, like caste, creed, religion, and area, and she looks through those lenses throughout her life. Always conflicts arise between people because everybody has their own lenses, and they see things through those lenses. Things won't be understood from another perspective because they can't see things without lenses, which means things are never to be seen as they are.

I will put it in a simple way, and for understanding, I will use computer language as a metaphor. The scripting of a central processing unit called CPU is like our perception, and our sense organs are like input methods like mouse and keyboard. Whatever we give inputs through sense organs like through mouse and keyboard CPU or our perception process the information like give or receive will interpret the information. We recognize when the CPU or perception gives the output. We need to give vast knowledge or scripting to the CPU or perception to understand things better. I think this comparison has better explained the concept of perception.

The perception is unique; no two individuals' perceptions will be the same, just as our fingerprints. If a word is heard by a hundred members, they perceive it in a hundred ways; this is because of the uniqueness of the perception. This perception depends on the script, which has been written from birth. So here everything is written by people and the environment in our surroundings, whatever the data we accumulate through five senses will be stored in the brain. If we perceive something through senses, this perception processes it, recognizes and interprets it. Conflicts come just because of perceived differences. However good the speaker may be, if some negotiation does not happen between speaker and listener, the listener says that his efforts are in vain as he did not understand anything.

Origin of suffering: - the problem starts with the wrong perception. Everyone's perseverance has many lenses through which people see things. No one can be escaped from suffering unless they clean their lenses of perception. To empower people, one should understand these lenses and should clean all lenses.

"If the doors of perception were cleansed, everything would appear to man as it is, infinite. For man has closed himself up, till he sees all things thro' narrow chinks of his cavern" -**William Blake (1994).**

We always try to make meaning out of everything. If someone is talking something, if we know the language, we make meaning out of those sounds; otherwise, they are just sounds for us. To avoid pain or to suffer, one needs to develop the right kind of perception. For the right kind of perception, first, we need to understand ourselves and perceive as we are and things as they are. This whole world is recognized and interpreted by somebody else, and we see it in that perspective. One can understand the whole world as the world is when he understands himself. This understanding comes through self-study and knowing one's own life script and perception.

Body, its exploration, analysis, and empowerment: - in empowerment body plays a very important role. In daily life, the body, its energy, and its expression play a major part. Here I am going to discuss a general understanding of the human body and its functions as a medium of expression. Here how the body functions in daily life, how it is connected to daily life's empowerment, and the role of the body in the theatre and daily life will be discussed. One's quality of life depends on the knowledge of his body. The basic fundamental thing that everyone should know is the body because, without a physical body, no one can be recognized, and nothing can be done.

The physical structure, including the bones, flesh, and organs, of a person or an animal, is called a body. *"Cells are the basic building blocks of all living things. The human body is composed of trillions of cells. They provide structure for the body, take in nutrients from food, convert those nutrients into energy, and carry out specialized functions. Cells also contain the body's hereditary material and can make copies of themselves"* **Medlineplus (Web 2021).** Cells form the body; they give a structure to the body. The human body has different types of cells with different functions; they build the body and perform various tasks to live the body healthy. They also contain the body's hereditary material and can make a copy of themselves. If I put it in a

simple way, the body is a collection of cells. Let us discuss how the human body forms and develops.

Formation of the body: - After fertilization of the egg, any living species that starts with one cell is called a "**zygote**." In the process of dissecting and discriminating the cell, the cell divides into two, and two becomes four, and so on, and finally, the *zygote* becomes "**embryo**." In the process of growing the embryo, it becomes a baby. For forming a baby, the embryo collects cells from whatever the mother has. After the baby takes birth, she gets nourishment from her mother's milk and improves her body cells. Whatever we eat, whether that is vegetarian or non-vegetarian, is a collection of cells. After eating vegetables or meat, the food is absorbed into the blood cells, and those cells become human body cells. In the mother's womb, without any conscious effort of the baby, the body collects whatever it wants to grow. When the baby comes out from the mother's womb body asks the baby for food, so the baby's conscious effort urges to take food that will be collected from the mother's milk and other sources.

Body as an autonomous entity: The body has its own system to live; it asks for food; if we don't give, it takes from within the body. The theory of "Autophagy" says if we don't provide food, the body eats itself; it is called self-eating **Yoshinori Ohsumi (2016)**. First, it eats damaged cells, fat, infected cells; after that, it eats according to its needs; finally, it eats the brain, then the body dies. Without our conscious effort, the body sustains itself; it breaths, digests the food, supplies the energy to the whole body, maintains equanimity in all parts of the body. So the body has its own mechanism; it has memory; it carries imprints, the memory from the parents, childhood etc.

Body functions even when a human being is in a coma or unconscious stage. Every cell in the body has its own intelligence. Whatever we teach and experience, the body remembers. We do things the first time with so much effort, second, the third, fourth time the consumption of energy will be reduced. We do things automatically effortlessly; we don't use much mind in such works. Because the body learns, remembers, and acts on its own. The body has its own language; it has so much importance in daily life. That is why to learn body language, people are spending much

money on it, and there are many institutions evolved, and millions of rupees' businesses and institutions are running on learning body language that exhibits the personality traits of a person.

So we are not the body; we are residing in the body, we listen to the body, and we fulfil the requirements of the body. We all are recognized through the body, and it is a medium for us to do anything pleasure or pain in life. The body is not a constant, it is a process, and it always changes itself; every minute, many cells divide and disintegrate. Even after death, some parts won't stop growing, like nails, hair, etc. The body will be recognized when we reside inside of the body; when we leave, it has no value; it will be buried. The human body is a composition of five elements earth, water, air, fire, space. When we are living, we are called somebody, everybody etc. When life ceases to function, it is merely a 'body' to be thrown off, i.e. to be buried or burnt.

The uniqueness of the body: - the human body is not yet fully explored; this modern science still is exploring. Because the human body is completely unique, no two human bodies will be the same. From embryo to the full-grown human body, each individual body gets completely different food; if any two bodies get the same food, also digesting the food will be different. All these theories and subjects deal with gross level only. One can explore and understand fully by his own conscious effort. Ayurveda says every human body has its own constitution. To understand the body on the gross level, based on the constitution of the body, Ayurveda described three types of bodies. They are vatha, pitta, and kapha type of bodies. When we understand the constitution of our body, it will be easy to use it properly **Katey Davidson (Web, 2020).**

Body as an asset: - the human body is a great gift to human beings. Like other gadgets, the human body also has to be maintained properly. The first human body's constitution has to be known, it has to be understood thoroughly, and one should know how to maintain it perfectly. Many instances have proved that Ayurveda has a permanent cure and is better than allopathic medicine. Without knowing the nature of the machine if we use petrol instead of using diesel, the

machine will be damaged soon. Likewise, according to Ayurveda, one should know the nature of the body, and according to the body constitution, food has to be given. Otherwise, the body moves from ease to disease, and the life of the body will be reduced. If the body is maintained properly with good nutrition physical exercise, it becomes a great asset to the human being. The impact of every action will be on the next action; for instance, if we give good food, exercise, and rest today, it works well tomorrow; otherwise, it won't support us.

Body as an enemy: - if we use medicine or food without knowing anything about the body, it becomes an enemy for us without proper maintenance. If we give food that doesn't suit our body, it gives discomfort to us, and it won't support daily life activities. Whatever we provide food and exercise, it will reflect the next day. If we maintain well today, it will work tomorrow well. Likewise, the condition of the body decides its usage of it in daily life. We experience Heaven and hell here itself. One who maintains his body well supports him well will feel this lifelike heaven, and one who doesn't maintain his body well doesn't support him; moreover, the body becomes an enemy further; for them, this life becomes a hell. That is why old people suffer so much from body aches and physical ailments. One who maintains his body well daily till the end of his life supports his entire life. No pains and physical ailments will be there in old age, so he will be at ease and feel like heaven.

Body as a medium: - as I said earlier, the body is an autonomous entity, and we reside in it. Whatever we do, we do with our bodies. So our body becomes a medium for us in every aspect of our life. We get any pleasure or pain we get through the body. Whatever we communicate in daily life, we do with the body. Bodyworks as an expression, without rendering anything body expresses so much. The body has its own voice and language. So in daily life, we need to prepare our bodies as expressive as much. We express through our body, costumes, and many other ad-ones as we do in the theatre. Miscommunication and misunderstanding happen. Because most of the time, we may not become conscious about what we do and what we render. If we render every word and action consciously, our communication levels will be increased dramatically.

Sense organs and body: - all the time, sense organs collect the information, give to the mind, and protect the body from external threats. These organs give sensual pleasures and pains. The whole body itself is a sense organ, with other four organs in the face in coordination with the mind. We always try to avoid pain and crave pleasures. The coordination is missed when we run behind the sensual pleasures. For instance, if we feel like doing exercise daily, that is very hard, as we lack time to take care of the body. The body has to be flexible; when it loses flexibility, we experience old age. Children are always so flexible, and older people lose flexibility. That is why there is saying flexibility is young, and rigidity is old. Age is just a number if we are flexible even at the age of eighty; then it is considered young.

Here conflict starts with everyone in daily life as everyone wants always to be young, but nobody does the exercise needed daily. The body needs exercise, but sensual pain doesn't allow us to do it. If we try only to satisfy our taste buds while eating an excessive amount of food, the body suffers so much to digest the food that we eat. We need to resolve the conflict between the body and sense organs. If we run after sensual pleasures and leave the body condition behind, the life of the body will be reduced. If we leave the sensual pleasures behind and look after only body maintenance at a sensual level, we can't satisfy ourselves. So, it is our duty to coordinate and balance the body and sense organs.

Actor's body and the body in daily life: - most of the actor's bodies are always tuned into performing mode, and most of the normal bodies are ignored. Actors prepare themselves physically and mentally so much for the performance. They take care of their body well; they make the body so expressive. In fact, in daily life, one should prepare one's body well because the situations one faces in daily life can't be repeated, no one can get a chance to face the same situation with the same people and same circumstances, whereas actors get the opportunity to correct themselves and perform better next time. So the body which is used in daily life has to be prepared well to be expressed well. In naturalistic acting, actors act on stage, but nobody knows whether they are using their own emotions or character's emotions what they know. In the same way, nobody knows whether one is acting or living except himself in daily life.

Mind: - for empowerment in daily life, one should understand that one of the fundamental parts is the mind. It is so important to have a correct understanding of the nature and functions of the mind. It is very important to have this knowledge for empowerment in daily life. In the Sutras and the Mahindra scriptures, it is said: If you realize your own mind, you will become a Buddha; you should not seek Buddha hood elsewhere. In daily life, we often use the word mind, like out of mind; put it out of your mind; mind it; it's all in mind; it's on my mind; absence of mind; the presence of mind; strength of mind. Do you mind? Know your own mind; never mind; change your mind; please don't mind, and so on. But how much knowledge do we have about our minds? Let us explore the mind, its functions, the mind in daily life and also theatre. *"Self-Awareness Theory is based on the idea that you are not your thoughts, but the entity observing your thoughts; you are the thinker, separate and apart from your thoughts"* **Duval & Wicklund, (1972).**

Definition: - the mind is a very complex thing to describe; psychology and philosophy have given different understandings about the mind. Dictionary meaning of the mind is *"the part of a person that makes it possible for him or her to think, feel emotions, and understand things"* **(Cambridge Dictionary)**. *"Mind is the part of a person that makes them able to be aware of things, to think, and to feel"* **(Oxford Dictionary)**. Britannica gives a broader understanding of the mind. It is the complex of faculties involved in perceiving, remembering, considering, evaluating, and deciding. The *"mind is, in some sense, reflected in such occurrences as sensations, perceptions, emotions, memory, desires, various types of reasoning, motives, choices, traits of personality, and the unconscious"* **Britannica (Web 2016).**

Usually, most people think the brain is the mind, but the mind is not one thing; it is a combination of brain and sense organs, neurons etc. If we talk in the context of mind and matter, this whole world is divided into two things they are mind and matter. Here matter is physical or objects, and the mind is non-physical or subject. If we describe the mind in mind and matter, the brain and sense organs also come under the physical category because they are part of the

physical body. Here, mind means a subject which means whatever the subject accumulated through sense organs is processed and stored in the brain is mind.

Formation of the mind: - Every human being takes birth as a blank slate **Steven Pinker 2002**. All Human beings are born with the same physical brain; after taking birth, the neurological connection will form through the subject is accumulated by the sense organs **Sue Gerhardt 2004**. So whatever the mind we have, it is accumulated from here, processed and stored here. Therefore, the accumulation of the subject is the mind. This mind is an accumulation of the subject. This subject accumulation starts when we come out of the mother's womb. Whatever we see, hear, smell, taste, and touch and whatever we come and contact with will be stored. We analyze and recognize things that we learned and experienced from the external world. From that stored data, only we recognize things, and we continuously add data to it.

Process of the mind: - when we come and contact with anything in the external world from any of the senses, the data will be collected and sent to the brain. In the brain, the data which has been collected so far analyses the new data from the past learned or experienced things. It recognizes and interprets later. It cannot go beyond the data that has been collected in the brain. People will not get some answers to their questions because that is not there in the data which they collected.

Functions of the mind: - in the evolution of science, theorists described the functions of the mind. The principal functions of the mind are receiving recognition, interpretation, storage, and retrieval of both inner and outer stimuli. All those are through the process of willingness, thinking, feeling, remembering, and other phenomena that are well-identified **José M.R. Delgado (1969)**.

Receiving: - the mind's main function is receiving the data or information through five senses by seeing, hearing, smelling, tasting, and touching. When we come and contact with the external world, senses collect the information. This is the very first step of the mind.

Recognizing and interpreting: - based on the data collected and stored in the brain, the data which have been received will be recognized and interpreted; it is called perceiving. The quality of perseverance depends on perception. Perception is the data that is received, analyzed, and stored in the brain. No two persons perceive the same thing or word because the perception is completely unique. If a hundred people perceive the same thing or word, they may perceive it in hundred ways.

Storage or memory: - storage is the most important function of the mind; without this function, nothing will be recognized. It stores impressions of one's past experiences, and here the impressions of one's thoughts and actions, both good and bad, are stored. The data received, recognized, interpreted, and analyzed will be stored in the brain. Whenever the data needed will be retrieved.

Retrieval: - whenever senses collect the information, it goes to the brain and related data that will be retrieved. Then only do we recognize the things, or we interpret them. All the time mind collects the data, analyzes, recognizes, interprets, and stores it whenever it wants it retrieves and recycles the data.

Thought generation and decision making: - any new impression or data comes through the senses to the mind; it receives, retrieves related data and recognizes, interprets. The decision is made about which thought has to be chosen when the data is identified. This is called *Buddhi* or *Wit* in the Yogic philosophy **Yogapedia (2016)**. It has the capacity to judge good and bad or the pros and cons of things and finds what is more desirable. It is also called the discriminative quality of the person, and this faculty discriminates what is right, what is wrong and what has to

be done, and what shouldn't be done. Here everyone has many choices, which thought has to be chosen. So this faculty decides one's character, personality, and future of the person.

For instance, if one sees the liquor shop on the way home, he sees it and recognizes that it is a liquor shop where alcohol will be available. Here he has a choice to choose a thought that to have alcohol or not. In the first case, he consumes alcohol and goes home, and in the second case, he doesn't consume alcohol, buy some fruits, and goes home. These two choices result in two different ways. According to his actions, if one repeats these actions, he becomes a person. So the choice of thought is the seed of all the destinies. The choice of where to reach depends on his thought and action.

Parts of the mind: - according to Sigmund Freud, based on the awareness or conscious mind is in three parts conscious mind, subconscious mind, and unconscious mind.

Conscious mind: - It processes the one we become aware of or whatever we come and contact within the present situation. It is an immediate response to the present response to the information of the sense organs. It is the thoughts we are aware of in the present. It occupies only 10 per cent of the mind.

Subconscious mind: - it is a storage of the recent memories needed for quick recall, such as the name of the person or place just we have met or visited or the phone number we have just collected. It holds the current information we use in daily life, such as thoughts, feelings, habits, and behaviour. It holds 50 to 60 per cent of the mind. This subconscious mind plays such an influential role in daily life. We should be very conscious about our thoughts, whatever we think it manifests. That is why in Buddhist literature, there is a saying, *"our life is shaped by our mind we become what we think"* - Gautama Buddha. The thoughts sow in the subconscious mind; they become habits life patterns, and they become part of our script.

Unconscious mind: - it is where our memories past experiences are stored. Here very deep-rooted habits, the thoughts which are not so important to us and forgotten (Automatic thoughts things are like bicycle riding), will be stored. It occupies 30 to 40 per cent of the space in mind. Subconscious and unconscious minds have a direct link to each other, and they deal with similar things. The unconscious mind is like a cellar, a building, or an underground library. Here very deep-rooted habit patterns, behaviour patterns, inhibitions, memories take place. It is nothing but life script; it holds most of our behaviour patterns **McLeod, S. A. (Web 2015).**

If one loses this accumulated, processed, and stored subject called the mind, he will be treated like a mindless person. Though one doesn't have a mind, he will be recognized as a person. So in search of this, I, the mind, is not I. If we simply say the mind is just collected, processed, and stored data. Then who is this I? 'I' is the one who collected, processed, and stored the data.

Thought: - all the actions that we witness in the world, all the development in the society and all the advancements in any field simply display the thought and the manifestation of it. It is the 'will' of the man. In human life, thought plays an important role; it is the origin of all pain and pleasures. Without a thought, nothing can happen; a single thought can build anything and destroy anything in the world. In linguistics, it is a noun and past participle of think. Think means having an opinion or idea about something. The act of thinking is called a thought; it is the act of thinking about something or having an idea or opinion about a particular subject. Dictionary meaning of the 'thought' is an idea or opinion produced by thinking or occurring suddenly in mind. Where does thought originate from? Let us look into the origin of the thought.

Origin of thought: - a thought originates in the mind when we receive something through senses; that information will be analyzed, recognized, and interpreted by our perception. There a thought gets generated in mind. They're not only one number of thoughts that may get generated, but also the choice is ours, which thought needs to be chosen. The Natyasastra, the oldest treatise on drama, has given a clear explanation about thought and its process **P.S.R Apparao (1967 pg, 20).** The universal law of cause and effect theory says that behind every effect, there is a cause;

likewise, behind every cause, there is an effect. In the Natyasastra, thought is called Bhava, and the cause is called Vibhava. Like the law of cause and effect theory, Natyasastra says every Bhava has its own Vibhava. Here Bhava is an effect for a certain cause called Vibhava. In the thought process, causes or Vibhavas are the information collected through five senses, and Bhavas or effects are thoughts.

As per Natyasastra, there may be a number of Bhavas for one cause or Vibhava; they are called Sanchari or Vyabhichari Bhavas. From many Bhavas or thoughts, one thought may stay for some time that will be experienced, and it is called Anubhava. After Anubhava, it leaves some effect on the mind that is called Sthaibhava. After some time, Sthaibhava becomes Sathivka Bhava; this is called emotion. For instance, if we see a half-naked women poster on the wall, first, our eyes collect the data and send it to the brain. In the brain subject will be recognized and interpreted there, we will have a number of thoughts like erotic, artistic, holy, etc. If we choose an erotic thought first, we experience it then that thought provokes some glands, those glands release some juices, these juices create a chemical reaction on the body. After the chemical reaction, we express our emotions and lose some energy.

Here half-naked women poster is a cause or Vibhava for the erotic thought or Bhava. When we experience the Bhava, some processes take place in the body that is called Anubhava or feeling. When we have Anubhava or experience the Bhava, or we feel, some chemical reactions take place in the body. Then the Bhava becomes strong enough that it is called Sthaibhava. After experiencing strong Bhava, we emote our feeling that is called Sathvikabhava. If I put it in general terms, when we see a half-naked poster, we experience the thought and feelings, and after a chemical reaction, we give out or express some emotion.

So because of the causes when the thought or thoughts get generated, everyone will have a choice. But choosing a thought will be our choice. We become what we choose. These causes are seeds of thoughts. There are two types of causes; one comes through sense, and the other comes

from the stored data, which means our past memories and experiences. If at all, we could siege our senses, causes come from the stored data or from the imagination.

Feeling: - according to the Natyasastra, when a thought gets generated, it stays for some time, and it creates an impact on the mind that will be experienced or felt. Any emotion will not be expressed suddenly; it will take some time to come out. Any generated thought will stay for some time; we feel it, and we express it. A cause motivates the thought, and thought motivates the feeling. Emotion gets exhibited when the feeling gets strengthened. Without a thought, there is no feeling, and without strong feeling, no emotion gets exhibited. So it happens when the mind and heart get synchronized with each other.

Emotion: - everyday emotions play a key role in everybody's life. We witness so much emotional imbalance in day to day life. Emotions are essential for human beings, but their imbalance costs so much. Balancing emotions has become the biggest task in the present situation because everywhere imbalance happens, many of them lose control, resulting in quarrels or accidents. We see it in the news every day. Knowledge of emotion and its regulation is necessary for peaceful living in daily life. An emotional quotient or intelligence needs to be developed. In the theatre, emotions are displayed perfectly because from writing to execution, they are understood systematically. People try to think or balance emotions in daily life, but they fail and frustrate because they are the end products. End products can't be changed. To balance their emotions, they need to be understood thoroughly. Without understanding them, no one can balance them.

Origin of emotion: - so much process happens behind the emotion; it won't come out just like that. First, a thought arises as an effect for the cause. Causes may be from the external world through the senses or from the stored data in mind. This aroused thought gets fixed, processed after feeling much it will become stronger and stronger, and it will be displayed. If we need to balance our emotions, we need to take care of our thoughts. Once thoughts are well-taken care

of, emotions will be balanced. Causes are not in our hands, so at the thought level, the correction has to be done. For that, we need to consciously observe our thoughts.

Emotion and affect: - in empowerment, we are talking about emotions and their expression in day-to-day interactions. Is it so important that one should know what happens when an emotion is expressed? Who is going to be affected first? If everybody understands this, the expression of the emotions is their choice, whether they exhibit their emotion or not. When one expresses his emotions first, thought enters his mind, when he experiences the thought he feels so much, then to normalize the body, it activates some glands, and they release some juices, there will be so much chemical reaction happens the body. So first, when emotion is expressed, an affected person feels either relaxed or relieved from his emotion. Expression of the emotion may affect the opposite person or not, but it is going to affect the person who felt and expressed it. But most people don't understand this, and they are habituated to exhibit their emotions.

Most of the time, people want to exhibit their emotions; nobody cares who is going to be affected; the most affected person is the one who expressed the emotion. Next going to be affected is the opposite person. We express our emotions and hurt others so much that we wish them to die. It looks like we take poison, and we wish other people to die. It never happens like that; sometimes, it may be vice versa.

Making enmity with oneself: - for anyone, the most important person in this world is himself. But we are acting against it because, in most cases, we hurt ourselves so much. For instance, while going on the road, one commuter was driving on the wrong side, and he abused us and went away. We could not catch him; what did we do at that time? We stabbed ourselves with a knife again and again. This stabbing or hurting ourselves happens many times and may continue as long as we realize what we are doing. Here we are becoming the biggest enemy to ourselves. Once Jesus was crucified on the cross, but today the crucifixion is happening within oneself. Once many wars happened for the kingdom, money, power, but today war is happening inside of

us. With the chemical reactions, there is so much panic, due to which we get diseases that are very hard to be cured by taking medicines. We are not witnessing them or caring.

Emotion exhibition: - many emotions we express every day some result in good output and some result in bad or negative output. Completely stopping the exhibition of emotions is not possible. But if we observe thoughts consciously, thought by thought, we can balance our emotions. There is another way to let out emotions to explain in plain words to the person with whom you are angry or annoyed. We can save ourselves from the damage that emotions do to us. When a thought comes to the mind before going to be affected, trying to understand the emotions and explain them in words is a safe way of dealing with emotions. Explaining emotions is the way to escape from the loss and empower ourselves in daily life. If one wants to manage one's emotions perfectly, one should be very conscious about his thoughts. The theatre technique thought process is very useful in daily life to cultivate the right kind of thought. Let us look into that.

Thought process: - in the theatre, we use thought processes in acting the scene. While reading the lines actor should understand the thought process of the lines. A scene consists of different thoughts; the actor should understand the thought process between lines how thought is leading to another thought. Once this thought process is understood, the performance of the actor will be good. Let us apply this technique in daily life. In the theatre, actors will have a script, and they go through it, understand the thought process in between lines, and practice it. In daily life, too, we have a script that is a life script (Eric Berne). Sometimes inner thoughts are expressed on the stage using soliloquy, a dramatic technique.

One can perform better in daily life when one understands his own life script. But it is not visible in writing, as it can be perceived. Then how can we recognize it? It is recognized by witnessing every thought and how they are moving or how one thought is leading to another thought or how thought is arising and disappearing, or how a new thought is getting generated. Once we consciously observe our thoughts, thought by thought and cultivate the habit of retaining the

right thoughts, emotions will be balanced automatically. In thinking, there are two types of thinking processes one is a planned or constructive thinking process, and the other is an unplanned or accidental thinking process.

Accidental or unplanned thinking process: - it is a kind of thinking process that doesn't have any planning; people who have this kind of thinking process don't know what they will do the next minute. From morning to night there won't be any planning or schedule for them if someone comes and asks to go to the cinema they go with them. Some people plan partially they go to work do their work mechanically while the rest of the time will be unplanned. When we don't plan, our mind becomes a mess. They don't manage their mind; they pressurize themselves and make other people tense. For most of the people who have this kind of thinking, getting success in life with this type of thinking is very difficult.

Constructive or planned thinking process: - this kind of thinking has a good plan. People plan the whole day minute by minute; they never say they are getting bored. When we plan everything, our minds won't become a mess. These kinds of people manage their minds properly. They get success in their life quickly. Unplanned thinking or undisciplined mind acts as our enemy, whereas a planned thinking or disciplined mind acts as our friend. So one needs to have a clear idea of the mechanism of our thoughts and mind. One can achieve anything he wants when he plans and constructs his thinking.

Body-mind balance: - in this modern era, the balance between the body and the mind is missing. Some use the body excessively, and some use the mind overly; today, the usage of the brain is increasing. Body and mind are not separate; they are a complement to each other if one works well, the other one also works well, and vice versa. For instance, the digestive tract is very lengthy experiencing taste limited to the mouth and minimal area, but excessive food has been dumped into the stomach to satisfy tasting buds; nobody bothers whether the body bears it or not. In this modern world, one works excessively with the mind sitting in one place, without

proper exercise, leaving the body vulnerable in daily life. If one listens to the body and mind and balance them, one can easily empower oneself.

Emotional intelligence: - everywhere in the world, intelligence leads the world as a whole, and intelligent people are always a step ahead of the rest of the people. People who are emotionally intelligent can easily manage their emotions. Emotional intelligence is the ability to understand one's own emotions and other people, too **Daniel Goleman (2009)**. People, who are emotionally intelligent, know their feelings emotions, and what their emotions mean and how their emotions can affect others, and they understand other feelings and emotions as well. In leadership training, emotional intelligence is taught because a leader should be emotionally fit or intelligent in this globalized world competition employers all over the world are looking for people who are emotionally intelligent.

Daniel Goleman is an American psychologist; according to him, emotional intelligence has five key elements.

1. Self-awareness – it is about knowing the emotions and also how they are going to affect people around him.
2. Self-regulation—it is all about remaining in control and balancing the emotions.
3. Motivation is about motivation and knowledge about where it comes from.
4. Empathy is putting themselves into someone else's shoes or situation.
5. Social skills—are effective communication, conflict resolution, and mingling with people easily.

Theatre people are emotionally intelligent because they understand from script to performance; they understand emotions in the script, the characters, and the thought process of the lines. That is why theatre has been used in the corporate sector for management team building in business classes. When one understands and realizes himself, he/she becomes self-aware, self-regulated,

self-motivated, and has empathy and social skills. These methods can help people understand and realize themselves. Theatre techniques like life script thought processes and role-playing could make anyone emotionally intelligent.

Cultural intelligence: - *“CQ is defined as an individual’s capability to function effectively in situations characterized by cultural diversity”* **Soon Ang and Linn Van Dyne (2008, pg, xv).** In the present scenario everywhere, multicultural people are living together because of employment. So culturally, intelligence is very much important; it is also called the cultural quotient. By doing theatre, the cultural quotient gets improved. Here in these methods, one can know himself well and others too, and culture and other differences will be understood, and one will become culturally quotient.

Conditions: - The general meaning of conditions is circumstances or factors affecting the way in which people live or work, especially with regard to their well-being. To empower in daily life, one should understand these conditions we have in life. To live happily, we conditioned ourselves in life. We are brought up with many conditions. We always condition in every minute of our life. In daily life, conditions work as ‘magic if’ works in acting. If I pass 10th class, I will be happy; if I get the first rank in plus two, I will be happy. If I get all India rank in EAMCET, I will be happy. If I get a good job in a top company, I will be happy. Likewise, there will be a never-ending list of “if’s” and “will’s.” But the “if” always moves ahead; if we reach one point, the “if” moves another point. So in life, we follow the “if,” but we can’t reach it. We are habituated to follow the ‘if’ but not happiness. We always postpone happiness from one point to another. We never catch the happiness in life. We are never happy till death; after that, who knows.

We became so conditioned that weather can affect us; even a tiny cat can affect us. We usually say the weather is not good, so my mood is also not good, so I don’t do this today. My friend didn’t talk as I wished, so I am upset. There will be many expectations in life; I would be upset if things didn’t happen as I wanted. Everyone thinks everything should happen the way one wants

it to be. But things won't happen like that. Everything happens at a certain pace, speed, and its own way. Everybody tries to control everything, but it is not possible. We should understand that we are also part of all the species; we can't control anything. The only thing we can control is one's own self; that also happens when we take charge of ourselves; otherwise, it won't. Suffering is unavoidable as we condition ourselves. Real happiness one can experience when one starts living life unconditionally. Happiness lies in unconditional love, compassion, help, and service. We never get empowered when ourselves conditioned. When we eliminate conditionality from our life, we start experiencing the flow of energy in daily life, and otherwise, without knowing it, we lose energy.

Character: - character plays a significant role in everybody's life. One's life is destined by his character, whether it is good or bad. Good leads to healthy and wealthy, peaceful life and bad lead to failure, unhealthy and sorrowful life. One's character decides his value in society. It is important for individuals and also for the nation. For nation-building, character plays a very crucial role. Because where people don't have a character, there is so much corruption, violence, unrest in society. So building a righteous individual character is necessary for nation-building. Without good individual character, it is very difficult to expect peace in the nation or society.

The subject of character building has to be taught from an early age because it is built at an early age. It is shaped by parents, family, environment, culture, and beliefs at an early age. It is more of an individual's values, ethics, and qualities. Good or bad, it will not come automatically; it will be shaped by years of practice. India has a rich culture and heritage, it has great epics with unforgettable characters, and it has a rich history and many historical instances about the character. In this modern era, in this speed generation, these values and ethics, which are pillars to good character, are being ignored. In this modern era, religion and other means are still trying to teach values by the instances from the epics and history. But being in good character seems difficult for the people. People who have good character are prized, but sometimes they are treated inferior.

Character shapes un-consciously at an early age up to 6, 7 years it will be formed after that everybody follows and practices that. So for every nation-building, this individual character building is essential. At any age, anybody can reshape his character through practice. People have no time to look into these things in this speed life, and just because of ignorance, characters are being neglected. First of all, things like what a character is, how does it shape, the power of the character should be explained clearly. Character shapes through practice, so just preaching is not enough practice only can help to reshape one's own character. In the theatre, characters are designed, well-shaped, understood and displayed. It is completely practical. For studying, understanding, analyzing, and reshaping the character, theatre is the only practical and effective way.

In daily life, empowerment character plays a crucial role. We grow in character through normal, daily events in our lives. In daily life, unconsciously, people lose their values and ethics. To sustain good character, one needs strong willpower; otherwise, there will be many excuses. Small mistake or excuse leads to losing character, and after that, one will be habituated to do certain unethical things. Here a small story reminds me. Once a guy who wears a full white and white dress and starts his journey, in that journey some mud falls on his dress, he feels so bad, and he tries to wash it, later another stain, and another falls, in the begging, he tries, but once his dress is full of stains, he doesn't care about the stains. Like-wise, people try to be in good character, but in their journey, if they are not vigilant at their character, they will lose it. So here, every time one should have will power to be in a good character and always vigilant at their character. By using theatre techniques, one can understand, study, analyze, and reshape one's own character. And continuously, one can sustain in his character, and he can be vigilant at his character.

Definition: - Dictionary meaning of the character is the character of a person or place consists of all the qualities they have that make them distinct from other people or places. It is an essential quality of someone, or the essence of someone is made. Here the human character is the moral constitution of someone or the inner quality of someone; it includes behaviour, attitude, and

conduct. Character is one's nature or one's qualities like kind, honest, compassionate, creative, cool, angry, patient, temper, proud, arrogant, punctual, fair, cooperative, and so on.

Origin of the character: - every thought and action leaves some impression on the mind; they decide one's behaviour, how one responds in a given situation, and they determine the character. The past determined the present, and the present thoughts and actions will shape our future. Character is displayed by one's behaviour, values, and qualities that mean his actions. The character is identified by his daily routine actions, his habits. These routine actions and habits come from thoughts. So thought is the seed of the character; if thoughts are good, actions will be good; if actions are good, they form good habits; one who has good habits will be identified as a good person in the sense he has good character. So character originates from a thought.

Formation of a character: - forming a character habit is a vital element. Any individual is recognized uniquely by his behaviour, his actions. So we are nothing but what we repeatedly do. Aristotle says: *"We are what we repeatedly do. Excellence, therefore, is not an act but a habit"* **Aristotle (384 - -321 BC)**. If we repeat our actions, they will become a habit, a bundle of habits displays our character. Character consists of different habits, and habits are repeated actions. In the theatre and daily life, every action has its own motivation. Without any motivation, there won't be any action. Behind every motivation, there must be a strong desire, and desire comes from a thought. It is a chain link process; one depends on the other. Character formation starts with a thought. For building a character, one has to be conscious of one's thoughts and actions as we think, so our character becomes. *"Sow a thought, reap an action; sow an action, reap a habit; sow a habit, reap a character; sow a character, reap a destiny"* – Unknown – **John & Susan Yates (1992, pg, 5)**.

Is character dependent or independent? A character should be consistent; it should not be changed for anything. If a character is changed when one gets to face hurdles in the way, it loses its nature. We could choose many instances from the history if they lost their character in the tough time, their names might have been forgotten. So the character should be stable and

independent. But in daily life, it happens many times people change their character for many reasons. It is so conditional; if you favour me, I will favour you.

For instance, a person, who lives in Hyderabad, is, by nature, helpful and kind, and another person who lives in Delhi is not that kind; he is selfish. The Hyderabad person, if it happens to visit Delhi, his Delhi friend promised that he would take care of everything in Delhi before the arrival of his friend from Hyderabad, but unfortunately, he couldn't do that, and he couldn't even attend the call. If the same thing happens twice, can Hyderabad guy take care of everything when Delhi's friend comes to Hyderabad? In most cases, people ignore, which means one character is dependent on the other. Today things are like, you give me this, and I give you this. If one does something, the other also does, equaling to that otherwise, simply ignore. It seems a business if you give something, then I give something. Today characters depend on one on the other; they become so conditioned.

Reconstructing the character: - can the character be reconstructed? Yes. Since it is formed through repeated actions, it can be rebuilt through the practical application of theatre techniques. Theatre techniques give a chance to rewrite and reconstruct one's own character. One can write one's own desirable character and practice; definitely, he experiences a new character in him. For that, one needs to cultivate thoughts and actions. If we consciously choose our thoughts, thought by thought, and with our conscious actions, action by action, we can reconstruct our character. Character shaping is in one's own hands; if one wants to develop qualities like kindness, honesty, compassion, punctuality, and fairness, he will cultivate thought according to them, put them in action, and repeat them. He or his character will be recognized by his qualities. If one wants to develop arrogance, dishonesty, anger, impatience, unfairness, unpunctuality, he will cultivate those thoughts, put them in action, and repeat them. His qualities will recognize him or his character.

Character in theatre: - in theatre writer creates a character by his imagination or from his own experience, or from history or from the myths and epics. The writer creates a story through

different events of the characters. While writing, a character writer takes utmost care. Those characters are studied, analyzed, understood, owned, and portrayed by the actors.

Character in daily life: - character shapes by one's own repeated actions in daily life. Bad habits make some people addicted, and good habits make some people succeed in life. These habits run most people's lives. In this contemporary world, people are becoming very clever, changing their characters so quickly. What is their character exactly means they don't know? If one is kind, he is not remaining as a whole kind day. Qualities have been changed situation by situation. Cool guy is not always remaining cool; he shouts at watchman and doesn't care about his co-worker and please his boss so much. The person's behaviour has been changed according to his needs; if he needs some favour from the watchman to whom he shouted on in the morning, he pleases him in all these situations, which is his actual character. The character has been changed according to time, place, position, status. It seems most modern men have not only one character but multiple.

Nobody knows whether the actor is acting his own emotions or character emotion like natural acting. Likewise, we are unable to expect whether a person is acting or telling the truth. In the movies earlier, the villain means he will have big moustaches, big eyes, terrifying personality; his appearance would be different from others. But today's scenario completely changed; villains are so nice, well dressed. Nobody expects that he would do that. In contemporary movies, there are many twists; the protagonist searches for the thief or murderer, that murderer remains with the protagonist, or he is the dearest friend of the hero. This twist will be revealed in the end. Likewise, thieves, cheaters, murderers, and scammers are roaming in gentlemanly dresses. Values and ethics are ignored only material wealth; physical comforts became the first priority for people. Individual values and business values are merging; for excuses, people say this is my business. Simply everything is being justified for their own profit. Most people are willing to do anything for money. That is why this corruption, manipulation, adulteration, the human being is destroying everything for his selfish desires.

Role: - in everyday living, role plays a very crucial part. For empowerment in daily life, one should study, understand the role, and analyze their own roles, expectations, and responsibilities. The role is a part or function played by a person or a thing in a particular situation. The role could be the position one has in the family, job employee, manager, etc. The role is an actor's part in a play or film. Actors play different roles in the drama, and people play different roles in daily life as a son, boyfriend, husband, father, etc. Since everyone plays many roles in life, one should know the role and its theory.

Role theory: - it is a perspective in sociology and social psychology; theatre is taken as a metaphor to describe this theory. It was developed by Ralph Linton in sociology and George Herbert Mead in social psychology. It talks about the behaviour, expectations, rights, duties of the role. Here in this context, we deal with some daily life situations to understand the role clearly. Every role has its own expectations and duties. For instance, as a father, he has to do some duties, and that role has some expectations. When the person is playing that role, if he meets those expectations, he will be recognized as a good and responsible father.

There is so much role conflict that happens in daily life; for instance, people play many roles in society, fathers in the family, and employees in the office. Because of the office pressure, he brings office things to home and behaves with children and wife as he behaves in the office where conflict comes. Children and wives get frustrated, and disputes take place in the family. Any public servant, if he doesn't do his duties, conflict comes between him and the people. So in daily life, one should be aware of the role, its expectations, duties, and responsibilities, which he/she is taking on. In the applied theatre role, play and role reversal techniques will be used to understand the role from different perspectives.

"Role theory is designed to explain how individuals who occupy particular social positions are expected to behave and how they expect others to behave. Role theory is based on the observation that people behave predictably and that an individual's behavior is context-specific,

based on their social position and situation. Role theory is often described using the metaphor of the theater” Michelle J. Hindin, (2007, p. 3959).

“At the heart of all drama and theatre is the opportunity for role-taking—to imagine oneself as the other. To try and find oneself in the other and, in so doing, to recognize the other in oneself. This is the crucial and irreducible bridge between all forms of drama and theatre work” Jonothan Neelands (2001, pg, 42).

Character vs Role: - there is so much misunderstanding between character and role in daily life and in theatre. People use a character as a synonym for the role, but they are different. The role is an actor’s part in a play, and the character is being involved in the action of a story, and it is the values, actions, qualities, and conduct of the role. A person may play different roles as a father, son, boyfriend, and husband. But character remains the same in all roles because behaviour, values, ethics, and conduct will not be changed. But in daily life, this behaviour, attitude, and values are being changed according to the situation. Usually, people get confused about playing a role and displaying the character. It seems they are changing their character and thinking they are changing roles.

When these things were asked in the fieldwork, they said how one could be the same with the watchman and the boss. But if a person is cool and kind-hearted, he will be kind-hearted with both persons. Moreover, there is so much role conflict between the roles, and people bring employee role on the road, shout on commuters. The role transformation or change over doesn’t happen, if it may happen, but the emotion doesn’t change; the same emotion travels from the office to several places and reaches the home. If he is frustrated, he disturbs many people on the way and family at home. So when one understands the clear difference between role and character, he can perform better in daily life, for that first one should explore these fundamental things. One can empower oneself by studying one’s own role and character and other basic things and practising them daily.

Personality: - if we observe the history of mankind, there are many personalities that are still inspiring, guiding the whole world. Why were they very few in history? What made them so? Just not because of their writings, speeches, thoughts; it was something that is their personality. So personality plays a crucial role in everyone's life. We witness diverse people in daily life; some look shy, some rigid, some aggressive, some joyous, and some very open. No two personalities would be the same as our fingerprints, and every personality is unique. The word personality is very often everyone uses, describes, assesses. Every day in the media, we hear about personality, and it is described as the key to success. So most people want to develop their personality, go to personality development classes, and read so much stuff to develop their personality. Personality assessment will be done in the interviews for the key positions like a team leader, manager, and above positions.

So in daily life, personality and its development became essential in this contemporary world. For empowerment in daily life, one should explore the personality, what is it, how it evolves, how it impacts daily life activities? And study, understand one's own personality, reconstruct it, and practice it daily. In daily transactions, personality is very important to every one of us. The term personality has many meanings and definitions, but no single meaning or definition is accepted universally. The subject personality is dealt with in different approaches in different ways psychoanalytic, trait, biological, humanistic, behavioural, and cognitive approaches **Jerry M. Burger (2017)**. So here, in this context, this subject is studied for daily life performance, not very deep psychological aspects.

Definition: - The word personality is derived from the Latin Word Persona, which means mask. In general, personality is thoughts, feelings, and behaviours that make a person unique. According to the Oxford dictionary, personality is the various aspects of a person's character that combine to make them different from other people. The Cambridge English dictionary defines personality as the type of person you are, shown by the way you behave, feel, and think. Personality consists of two characteristics one makes us distinctive from other people, and the

other is consistent over time **Robert S. Feldman and Jeol A. Feinman (1947)**. Personality has been defined different approaches in a different way, after reading them the some of the total all approaches; it seems personality is not on the aspect, it has many aspects like psychological, physical, biological, social, and cultural aspects, etc.

Over the years, many researchers have defined personality in various ways. But a more broadly acceptable definition by Lawrence A. Pervin: *“Personality is the complex organization of cognitions, affects, and behaviors that gives direction and pattern (coherence) to the person’s life. Like the body, personality consists of both structures and processes and reflects both nature (genes) and nurture (experience). In addition, personality includes the effects of the past, including memories of the past, as well as constructions of the present and future”* **Lawrence A. Pervin (2003, pg, 447)**.

Personality is more about a psychological concept, but it is also assumed to link with the person's physical, biological, social, and cultural characteristics. Personality is said in psychological, biological, cultural, physical, social, and ways.

Development of personality: - the development of personality, there are many theories explained. According to Sigmund Freud’s psychoanalytic theory of personality, people move through stages during childhood like oral, anal, phallic, and genital stages. The way adults act is the result of childhood experiences in the past. Freud says the moulding of the personality is done by the time child got the teenage years. Behaviourism says personality develops through rewards and punishments. It says human beings have no free will; personality traits result from a person’s environment and cultural forces. If someone is acting generous means, it is just because he has been awarded for doing so in the past. Psychosocial theory of development, developed by Erik Erikson, says that we live in the social world; as part of growing up, we learn everything from parents, friends, community, and society.

Erikson proposes that personality development happens through many stages, and people continue to develop their personalities throughout their lives. Erikson highlighted that people develop their personality in different stages through observation; if one stage is shaped incorrectly, personality gets weakened. He describes that people develop their personalities continuously throughout their life in different stages from birth to late adulthood **Erik H. Erikson (1950)**. If all goes well, they feel they made a difference to themselves and to the world; if not, they feel life has been reasonably meaningless, and they end their life with regrets and suffering. If a certain stage of personality did not develop well, people would do it in the next stage, but it would slow them down in working on later challenges **Robert .S Feldman and Joel A. Feinman (1947)**. Here this study agrees to some extent to Erikson's view that if someone wants and tries to change or reshape his personality, most aspects of it can be changed or reshaped.

So most theories say no one is born with a particular kind of personality; all the babies will be the same at birth. However, one gets older, and one becomes more different from others. Everyone develops a particular kind of personality while growing. As earlier stated, everyone is born like a blank slate; in the process of growing, one learns everything. There are many things involved in shaping personality. The family and the environment where one grows affect one's personality. Without knowing anything about the personality, one is having it. This is an unconscious process, and it develops automatically. Even the persons born in the same family and the same environment also have different personalities. Because in shaping personality, many factors play a role in it. However, personalities shape unconsciously; no one knows how his personality is shaped and developed.

Broadly personality is in two parts. One is the visible part, and another is the invisible part. Within the family, shaping the personality gender may affect genes may effect. Even in the case of twins, they will have different personalities because they may not see the same picture at the same length and same angle; if so, they may not perceive the same thing at the same intensity. These different things are perceived on different levels, leave different impressions on the mind, and lead to different perceptions. These different perceptions shape the diverse personalities of

the people. Collected information and impression through senses stored in the brain; that becomes the reference to the next coming information for recognition and to generate new thought. That thought leads to an action, and repeated actions form a behaviour called character and also called the inner personality or **invisible personality**. The invisible personality has genetically transferred or unconsciously collected and carried memories and impulses (Carl Jung), the customs and beliefs, cultural, societal things which parents practice.

The visible personality has the body structure that has been got from the parents and other visible things related to the body like the way of dressing, ornaments, and body language. This visible part of the personality is affected by many things like geographical, weather conditions, food habits, social and cultural beliefs that the family practice. These all take part in shaping the visible part of the personality.

Reshaping the personality: - After reviewing personality theories, it is clear that personality is shaped unconsciously, so can we reshape it when we got the knowledge of it? Yes, we can change or reshape our personality, but some parts of the personality are not easily changed; they take a tremendous amount of time and energy to change. Nobody can change some aspects of the personality, like biological, genetically transferred things. For some aspects of personality, therapy is needed. By the theatre techniques, like physical theatre exercises and thought processes, we can reshape our personality. So if one wants to reshape his personality, one has to study the personality, rewrite it, and practice it. Through theatre practice, one can reshape his personality.

The visible part of the personality: - the appearance of the person is the visible part of the personality. So through theatre practice, we can change the physical structure of the body, the way we sit, stand, posture, dress, etc. Today so-called personality development classes teach

mostly the visible part of the personality. The theatre is the best way to learn the development of the visible part of the personality.

The invisible part of the personality: - behavioural things come into the invisible part of the personality. Theatre teaches the thought process. So behaviour depends on the thought; if one cultivates one's thought and action, the behaviour is automatically corrected.

Identity and identifying: - in psychology, the description of who you are is identity. The characteristics of the identity are the kind of person, kind of skills one has, the job one might want to have, the way one sees himself in the world. One's identity is composed of important things to him and give meaning to his life. Identity depends on one's own will; that is a stage one must reach. Identity is a spatial stage of development everyone wants to have in the teenage or early adult age. Some people feel depressed when they do not get the identity of what they want in their life. So identity plays a very important role in empowerment in daily life.

A tremendous change occurs personally, physically, and socially in the teenage years. People try to put all their skills and abilities together to show who they are to themselves and to the world. If it doesn't happen, they choose some other way, and they feel distressed. Most people try to get some sort of identity, they need to be identified with one or the other skill ability, and they try to show the world who they are. If people don't get an identity, they are going into depression, and sometimes some people end their life. In this technology ruling world, this identity problem has grown up very much in people's minds. Some people rigorously try in many ways for identity in many ways, like print, electronic media, social media, etc.

If anyone is getting frustrated for the identity and trying so hard to get it, he may not get it, but if he tries to put his best, he will get success. The identity has to come as a by-product of the outcome of the work but not as the main output. How much ever one tries for the identity

without putting his best, it won't happen. In day to day life, most people seem in an identity problem. It is one of the important ways of losing energy in daily life. So one has to understand what identity is and how it comes and how long it remains with us. People are identified with many different means like name, job, position, skill, ability, preference, value, etc. The identity in which way it may come from one day it should be left. Any job has its retirement, and power will be shifted; the better-skilled one will occupy a skilled position. So trying for the identity always leaves the pain behind it, whether before or after. Instead of trying for identity, it is always better to put one's best to contribute some knowledge to the subject or field. However, if one puts his best, one will be identified forever, but it is difficult to contribute to one who always tries for the identity. People love their identity better than themselves.

Another side of identity is identifying oneself with many layers of identification. They are, without any active involvement, they will be added to a person. They are like name, caste, religion, region, nation, etc. When someone is identifying with any of them leads to suffering. For example, if someone identifies with name or cast, he will get so much pain when someone abuses his name or cast. There is so much provocation is happening in the world in the name of caste, creed and, region, religion.

Self: - self-love, self-respect, self-confidence, self-esteem, self-cantered, self-help, self-confidence without hearing these words don't end the present day. There is so much around and with the word self. Self plays a significant role in everyone's life. For human wellbeing, one should know about the self, what is self and self-respect, where the respect has come from, who has given respect to it; one should know these things to protect oneself from the suffering which comes from the self. People are hurt when the self is not respected, and sometimes it may lead to violence, self-harm, and self-killing too. So let us have a glance at self and its subject.

The subject of self is vast; many selves have been described, but this study looks at the self from the western perspective and the Indian yogic philosophy perspective.

Since we could first form the question, we've been devising theories about what it means to be a self, where a self comes from, where it resides in the body, and where it goes when the body expires. All manner of beliefs have been created, but the fact remains that no one actually knows some of the essential aspects of life and existence.

Self is a critical term that cannot be defined in a single word. Philosophers, psychologists, spiritual gurus, mystics define it differently. Hundreds of books have been penned on the term "self." Hundreds of arguments are in place. Let's discuss a few of them. According to the dictionary, the self is a noun. Self can be defined as the nature and characteristics of a person. His physical, social, and mental feelings and personality traits are collectively called self. In short, the knowledge of a person as to who can be termed as self. In this context, two arguments are noteworthy. One is western, and the other one is Eastern, with a special focus on the Indian spiritual perspective.

Self – Indian Yogic Philosophy: - According to Indian Yogic Philosophy, the self is of two types. One is the higher self, and the second one is the lower self. The higher self can also be called the soul, which is the unchangeable (atman) inner voice of the person. It is the true self. Any factors can't change this. This is the ultimate truth. This is also called the inner voice **Yogapedia (Web, 2016)**. Analytical psychologist Carl Jung calls it the unconscious self. And coming to the lower self, the physical self is changeable (physical body). It is the name and fame in society. It constantly changes with the changing situations. It is called the false self or fabricated self. The individuals and society mould it. Carl Jung calls it the conscious self **McGehee J.P. (Web 2014)**. People identify themselves with this false self. We are neither body nor mind because body and mind are an accumulation of objects, the matter is the body, and the collection of the subject is the mind. These mind and body are a continuous process of an accumulation from the mother's womb till death.

Self–Western perspective: - According to Carl Rogers, Self-concept is an individual's knowledge of who he or she is. And self-concept has three components: self-image, self-esteem, and the ideal self. Carl Rogers further states that self-image is how a person looks at himself from physical, social, psychological, and personality perspectives. Self-esteem is the value that an individual gives to himself. The ideal self is the self that an individual always dreams of. Carl Rogers opines that the self-concept originates in early childhood and changes from time to time until the death of an individual, **Cynthia Vinney (Web, 2021).**

According to the book *Essential Social Psychology* by Richard Crisp and Rhiannon Turner, the individual self consists of attributes and personality traits that differentiate us from other individuals **Richard J Crisp, Rhiannon N Turner (2007, pg, 17).** Examples include introversion or extroversion.

Self-presentation in Western context: - In the Western context, the self is described as a social self, material self, cultural self, etc. Let's focus on the origin and fabrication of self.

Carl Rogers says that the concept of self is born in early childhood and grows with time. According to Richard Crisp and Rhiannon Turner, the self is attributed to an individual. Right after birth, the body of an individual is given a name. This is meant for social convenience. Slowly, his parents, people in the surroundings, and society identify him with that name. As the child grows, he identifies himself with that particular name. Thus the concept of self develops. As time unfolds, caste, religion, region, education, medals, awards, skills, arts, cultural practices slowly find their way into the self, thus enlarging it beyond limits.

In this manner, the self is attributed to social traits and beautifully fabricated by the individual. Again, this self is of different types; the bodily self is called a physical self. Caste, religion, and cultural practices formulate cultural self. The value an individual possesses in society is called self-image. This is decided based on his eligibility, education, assets, power, and other similar

factors. Ultimately, various forms of self-created disparities in society. The persons with command over others feel proud, while those with lower quality self-become the victims of inferiority complex and insecure feelings. Even the one with a greater self feels lower when he meets a person of the higher stratum. As a result, the one who identifies himself with the ever-changing self is subjected to psychological fluctuations.

In the present society, self-image is given due respect. There is no respect for self without the image. Hence humans are keen on achieving the self-image and the respect that it fetches. If he fails to get it, he is falling into depression. To boost up self-confidence at this juncture, modern man is knocking at the doors of personality development stuff. Personality development classes and self-help books teach how a man should stand, walk, talk, dress up, and even a lot. If beauty, education, and assets render self-confidence to a person, then what if he meets another individual with better attributes? The confidence of the former dwindles. So, to attain a higher self-image, he runs after himself all through his life.

As long as a person compares himself with those of higher levels, he feels inferior. To overcome this, Carl Roger proposed Ideal Self. Society determines the ideal Self by setting few measures; body complexion, height, weight, education, status, skills, reputation, etc. The maximum number of attributes, the most eligible you are. To live up to such standards, the modern man struggles incessantly. Finally, he steps into a vicious circle wherein the measures rule over him.

Ultimately, the one with more qualities jumps with joy, while the one with lesser qualities gets depressed. So he resorts to various techniques to improve himself. One who is dark tries to get fairer through colour improvement methods. Short people rely upon height increasing techniques. Ignoring the fact that none of these qualities is permanent, they even lose lives in this process. Since the majority of people identify themselves with the physical self, they forget the very fact that every individual is unique. He has his innate qualities.

The truth of modern man is concealed behind cosmetic surgeries, wigs, and dyes. His false self is dressing up beautifully and roaming in society. Thus modern man identifying himself with false factors such as physical body, name, caste, religion, region, etc., is dragging himself deeper into the dark pitch pit. But oblivious of the upcoming danger, he is searching for happiness in the false self.

Therefore Eastern Spirituality in general and Indian Yogic Philosophy, in particular, states that self is of two types – lower and higher. The lower self is not permanent. If one believes in it blindly, he ends in catastrophe for sure. The higher self is the true self. It is eternal. One who follows this true self is free of any hardships or adversities. It is the ultimate truth because it has no colour, form, caste, or creed. It never changes.

And the various forms of self-defined by Western philosophers change constantly. They may be true, but that truth is not ultimate due to constant changes. That is why Peter Ralston, in his book titled *“The Book of Not Knowing,”* says that the lower self is the false self or fabricated self. Based on the discussion so far, it is understood that troubles are inevitable if one follows the lower self. Modern man is unable to identify his true self. Carried away by the false self, he is suppressing his inner voice. He silences his soul, ignoring ethical values; he is neck-deep in corruption. Hence, he is harassing himself and others too. Ultimately, he is making his life hell. Therefore it is suggested that modern man should understand the true self, identify himself with it and ward off worldly woes under the light of the eternal self.

Forgiveness: - as earlier stated, every human being is unique; no two persons will be the same. People live in a society with different behaviour and attitudes. When we transact with people with different perceptions, there is a chance of misunderstanding and conflict, sometimes knowingly or unknowingly, one may hurt or harm the other. There will be so much anger, bitterness, vengefulness in the victim. These anger, hatred, vengefulness, and resentment create so many chemical reactions in the body. Therefore, people lose so much energy and have emotional trauma. In a society of people with different perceptions, conflicts and fuss are

unavoidable. Because of rejection, most people in daily life are abused, hurt, in one way or the other in their life, that may be physical, verbal, emotional, or sexual. Wounded emotions bind us in pain, and no one comes out unless he forgives the one who hurt him.

This pain doesn't let people come out from that, and unfortunately, they enjoy the pain, but most of them don't understand it. Here I remember a story of catching monkeys. Hunter uses a different method to catch monkeys. He uses a very narrow opened pot, and he puts a half piece of coconut in the pot; when the monkey puts his hand inside the container, it goes, but while taking the hand with the coconut piece, it doesn't come out. The monkey surrendered and lost himself to the hunter but didn't leave the coconut piece. He doesn't understand the trick behind the trap.

In the same way, most people don't understand the trick and lose their life, but they don't let go of anger, resentment, and pain. So, forgiveness is the best defensive armour to protect oneself when something happens to someone. In daily life, forgiveness helps to protect individuals and maintain emotional balance. So for empowerment in everyday life, one should know about forgiveness, its importance in daily living, its practice.

If one understands forgiveness properly, it is not for the one who hurt but for the one who is being hurt. Holding those feelings of the incident, bitterness on the one who hurt is more potent than the actual hurt. One's loss depends on the period one has the pain. We often talk so much about forgiveness, we want to know how to forgive, but practically it is tough to achieve it. It needs to be understood its benefits. So what is forgiveness? Forgiveness is to stop feeling angry vengeful with someone who has hurt you. There are two levels of forgiving; one is forgiving oneself the other is forgiving others.

Definition: - the oxford dictionary definition of forgiveness is to stop feeling angry with someone who has done something to harm, annoy, or upset you; to stop feeling mad at yourself. In Cambridge dictionary described forgiveness as "to stop blaming or being angry with someone

for something that person has done, or not punish them for something”. Webster’s Dictionary says that forgiveness is *letting go* of resentment against someone or giving up the desire to punish.

“The best revenge is not to be like your enemy” - Marcus Aurelius.

“With each act of forgiveness, whether small or great, we move toward wholeness” - Desmond & Mpho Tutu (2014, pg, 5).

“Forgiveness does not change the past, but it does change the future” - Richard Moore (2009).

“Contemplating forgiveness reminds us that our sense of injury plays an important part in how we perceive wrongdoings committed against us. We must develop and maintain the capacity to forgive. He who is devoid of the power to forgive is devoid of the power to love. There is some good in the worst of us and some evil in the best of us. When we discover this, we are less prone to hate our enemies”. - Martin Luther King, Jr.

“What we need to forgive in others may be something in ourselves that we have hidden from our awareness” - Gerald G. Jampolsky, M.D (1999).

Forgiveness is a gift to the victim, not the one who hurt. Forgiveness is to be analyzed and understood clearly. Fruits of forgiveness have to be tasted. Practically gaining forgiveness is hard than hearing. Unless one does experience the benefits of forgiveness, he cannot practice it. Proper understanding of forgiveness is the key to letting go of anger, vengeance, and hostility. First, we need to understand how one can forgive. Children do something to us what we will do, with kind-heartedly, with compassion, we just forgive them right, why, because children don’t know anything. And also, forgive the one who is a mentally disabled person because he also doesn’t know. Most people are very kind and compassionate towards children and mentally disabled persons. So here we need to understand one thing is our life script is written by somebody else, character, personality, behaviour shaped unknowingly and unconsciously. Each one of us shaped completely unique. Every one of us acts and behaves according to one’s life script and character.

We are like actors on stage; they have their own script to act. They act according to their lines and character. One may act very rude, abusive, and hurt on stage; it doesn't mean he is really bad; he is just acting according to the script. In the same way, we are acting according to our life script. No one is wrong; according to their perception, script, and character, things happen according to their knowledge consciousness. Most wrong things happen out of ignorance; if one has self-knowledge, he doesn't commit mistakes. To forgive oneself and others, one needs to know his life script, character, personality, and realize oneself. Once one gets this knowledge, he treats all acts (which did others to him and his actions before getting this knowledge) like acts of children or mentally disabled people. And one will be very kind and compassionate towards others and himself.

Forgiving oneself: - knowingly or unknowingly, one way or the other, we all commit mistakes in our lives. Most of the mistakes happen out of ignorance. Forgiving oneself is the highest empowerment in one's life. So the first and foremost thing in all our lives is one should be kind and compassionate with oneself, and one can forgive oneself. But how can one forgive oneself? The first step to forgiving oneself is to know oneself and self-realization. Unconsciously triggered uncontrolled emotions make us commit most of our mistakes. The one who has self-knowledge and self-realized can forgive himself and others.

Most of our actions are automated, and many things hijack us, sometimes perception, sometimes ego/false self. Most of our words and actions are motivated by our script, ego/false self, which are unconsciously developed by others. Unless we take charge of our life, we cannot escape from unconscious words and actions. So whatever mistakes we committed and the actions we did, are happened unknowingly unconsciously. When one gets this knowledge, one can easily forgive oneself and others. As acts of children and mentally retarded person acts, till now, our actions also happened unknowingly. So, unknowing acts should be forgiven. Once one gets this realization, he will be conscious of his thoughts, words, and actions, and he forgives himself. Self-forgiveness is letting go of the guilt shame and giving up the thoughts of the incident. When

one forgives himself, he will be free from all his emotional trauma and pain and be released from the prison of all emotional blocks.

Forgiving others: - forgiving is very easy to say, but it is challenging to practice. One should have so much strength to forgive someone who hurt us. It is the quality of the strong person; a weak person cannot forgive someone who hurt him. The one who realizes himself or who has self-knowledge can forgive others. One who realizes himself understands that they have their own script, acting according to their perception and script. The self-realized person feels these mistakes happen out of ignorance, showing sympathy for them.

Uniqueness and Acceptance: - most people want everything to run as they wish, if people don't behave the way one wishes, he doesn't like them, the weather should be as we like, we want all the living and non-living things should act as we wish. In this world, everything is created on its own purpose; they run their own pace and on their nature. Every creature and every one of us is completely unique. So, every one of us is entirely different from each other. Expecting to act on everyone and everything the way we want them to be is a foolish thing. We are not the only creature created to live; there are billions of beings. We are just one of them. Here the problem is acceptance; most of us don't accept people or things as they are. Acceptance is two types one is self-acceptance and accepting others.

Self-acceptance: - we continually harass ourselves with merciless, relentless inner judgment; we know we never treat anybody the way we treat ourselves. This is self-torture we do ourselves. Many people suffer from self-created problems like the name is not as he likes, the problem with height, weight, colour, the family where one born in, the environment, the locality, and there are N number of issues. Most people don't accept themselves as they are and want to become someone else. A Hindu wants to become a Rama; a Muslim wants to become Mohammad; a Christian wants to become Jesus Christ; a runner wants to become Hussein bolt. But most people don't want to become themselves. There were already Rama, Mohammad, and Jesus Christ, and

there is already Hussein bolt in running and Serena Williams in tennis. Why one wants to become like them, one can try for the better than them. Here the secret of success is to recognize one's inherited quality.

Everyone is unique; everybody has his own powers, potentialities, strengths, and weaknesses. We all are born with a spatial and unique quality; everyone is designed for a spatial purpose. Here our work is to identify the inherited spatial quality. But most of us try to become someone else; we don't accept ourselves as we are. We don't recognize the inherited quality we are born with. Everyone should understand that there are no measurements, parameters, or gender differences for success. The world's most successful people are not from one set of height or colour or weight. If we observe successful people in the world, they are very diverse kinds of people. There are people with short, dark in complexion, not so handsome, even with a disability. Anyone can get success in life, irrespective of their gender, physical structure, colour, and so on.

Everyone in this world is unique, as any two fingerprints don't match; no two people are alike. Accepting oneself unconditionally is a very fundamental thing in everyone's life. For that, one needs to be adequately understood. Without self-realization, it is difficult to accept as they are. Before getting the self-realization, one may have made many mistakes in his life, so if one wants to accept oneself, he has to forgive himself. We all are grown in so many conditions, and we have many concepts and parameters to life. Society established some parameters for the human being's height, weight, colour, intellect, and so on. Everyone wants to be like superman/woman, with proper height, weight, and colour. If one thing is missed from the parameters, one will be upset, and he makes his life miserable. Our life starts with accepting ourselves as we are; it is the most crucial step towards empowerment.

Accepting others: - Suffering starts from accepting things. We agree with people and stuff with so many conditions, parents like us if we get good marks in the class, children like parents if they get what they want from the parents, we like our friends if they behave as we wish. There are so many ifs and conditions we grow within our life. Unconditional acceptance plays a vital role in

everyone's life. When we accept things unconditionally as they are, our life becomes wonderful. We live in a society where different cast, creed people live. We are affected by many emotional fluctuations because we don't accept people with whom we are living. In this modern world, most of us are living with vengeance with other creeds or religions.

Comparison: - very often, we hear in day to day life that he is better than him and she is worse than her, one may be best at sports, and another may be best at technology how we can compare both of them. We learn this comparison from childhood. Society fed us wrong feeding in the name of comparison and competition. It teaches us he is good; he is bad, this is best, and that is worst. Comparison is the most dangerous problem every one of us is facing in daily life. Everyone has his own perception, script, character, personality, and unique physical and mental structures, and since everyone is unique, how can one compare with the other. We are living in a society where one suffers for not being successful in life but being others successful. We lose much of our energy by comparing with others; we never give our best when we compare with anyone. We kill ourselves while comparing it with others.

Competing: - from childhood, most people teach us, and very often, we hear that life is a race run; otherwise, you will lose. Since everybody has some spatial and unique qualities within how one can compete with the other, competition is imposed on us in the wrong way. For example, two families started their journey, one family in an ambassador car and another family in the Mercedes Benz from Hyderabad to Mumbai. Both started their journey with sweet music and talking to the family members. Benz guy overtook the ambassador. The Ambassador guy looks at Benz's car, overtaking him, and he starts passing Benz and wants to reach Mumbai earlier than Benz.

The guy who is driving the ambassador stops, listening to the lovely music, talking to the family; his blood starts pumping high when this competing thought comes into his mind. And he jumps the traffic signal, and one chicken dies under his car wheels; he meets with an accident, the whole family loses their happy mood. And finally, both reached Mumbai. But Benz guy arrives

earlier than the ambassador buy. Because we all know the difference between the two cars, they have their merit and demerits of them.

The same journey starts again both; earlier ambassador guy reached Mumbai in four hours fifteen minutes with the same ambassador car. This time he plans to reach Mumbai within three and a half hours. He starts his journey from Hyderabad with beautiful music, joyous talks with his family, overcoming his past mistakes. He doesn't mind who is overtaking him and who he is overtaking; he drives very consciously with joy, fuel efficiency, no traffic rules braking, no accidents and finally reaches Mumbai as he wished. Unknowingly he reaches earlier than the Benz.

The difference between the two journeys was; first, he competed with Benz, and the second time he fought with himself. The first journey is full of tension, pain, rules braking, accidents; the second journey is full of joy; he put his full potentiality and used cars full potentiality and reached earlier than Benz. When we compete with others, we may not put our best but compete with ourselves, and we can use our full potentiality. Putting one's full potentiality is needed in this competitive world. That will come through a proper understanding of the right competition and practice.

Conflict in accepting oneself: - In the theatre, whatever the role and character are given to the actor, he studies, understands well, and accepts it a hundred per cent, then only he can give his best. But in daily life, most people lead their life unsatisfying with their name physical structure colour. Some people try to modify their physical structure and tone, put so much effort into beautifying themselves. They lose money, health, time, and energy in due course. When people look at someone who is handsome and has good physic, colour, they rob their appearance. People struggle so much for fitting in them, and neither they accept themselves as they are nor do they become as they wish to become. This struggle makes them so weak; most of their energy drains in these issues; this is why most people remain as losers in their life. So, self-realization is the best way to accept oneself as one is.

Action- Re-Action: - action and re-actions is the core of every living creature, spatially human beings. All the moving animals do something or the other all the time. Since we are all moving creatures, for every need, we move. Human acts are manifestations of human thoughts, with which human beings are always engaged. Everyone's life depends on one's acts. Action re-actions are like cause and effect; as every reason has a result, every action has a reaction. Action re-actions are essential parts of human nature. Human acts are two types of mental acts and physical acts. Mental acts are displayed by physical acts. One's acts decide what one becomes; one's mental acts determine his/her acts. Hence our mental acts or our thoughts decide our life, which means one becomes what he/she thinks. Pleasure and pain come from our past actions, so if our acts are good, things go well, acts are wrong things go wrong. Every act leaves its impression on our minds. So on stage or in daily life action re-actions are very important. Our acts decide our character and personality.

Definition: - the word act comes from the Latin word act; it means "Do." The action means the state of doing, and the reaction means a doing back. The dictionary meaning is to behave in a specified way or behave in a stated way. In the Merriam Webster stated act is the doing of a thing. The dictionary defines acting as a thing done, or something that we do is action.

Acting is nothing but doing; we always do something in our daily lives. If we analyse our daily actions, we will understand how we act and react to situations. Everybody has his way of acting in a particular case. If we observe our actions and reactions, most of them are reactions. We are always driven by the things and people we interact with because we react every time. Everyone has his own nature, character, and also his way of acting in any situation. But irrespective of his nature, the character he habituated to react to the circumstances. We are all reactors, not actors (doers); our lives are full of reactions only. For example, in a particular situation, person A says something to person B; whatever A says, if person B acts in his own way of acting, it is acting. If B reacted to A's sayings, then A says something, and B says something, conflict arises, and it

may lead to fighting. Most of the conflicts in our daily lives are driven by reactions. Peace takes place in person and in society when we stop reacting to the situation and start acting in his way.

Motivation and Action: - either on stage or in daily life, every action must have motivation. There won't be any action without motivation. There are many motivations behind our actions: eating, drinking, sleeping, and biological actions necessary for living; they are motivated by the body. Most of the other motivated actions are motivated by the false self or ego, or personality. False self or ego is motivated to feel safe, secure, loved, and admired. This false self or ego always wants name, fame, material wealth, achievements, protection, secures. If it is feeling attacked, insecure, threatened, it motivates us to do something to eliminate those feelings and feel secure. These actions motivated by the false self or ego push us to take actions for feeling more confident, protected, more famous, big achievements; these actions are energy-consuming actions because the feeling of how things go makes us more anxious stressed. The actions motivated by the true self or soul are energy gaining actions. True self or soul doesn't need a name; fame, big achievements. So the feeling of how things go doesn't arise. The soul doesn't need to be safe, secure, loved, and admired because it is already safe, secure, and admired. Soul wants to contribute natural qualities, love, and kindness. We gain energy when we contribute something to others and society. We can gain energy instead of losing it when we consciously do our actions.

Vigilant actions: - As earlier said, we are neither body nor mind. We are atman or soul or pure consciousness. So, as pure consciousness, we need to be vigilant all the time with our thoughts and actions. We need so much energy in daily life, and without knowing the importance of energy, we are wasting our energy. Since our actions are energy gaining and energy losing actions, we can gain energy by being vigilant in our actions. If our actions are motivated by our false self or ego, we lose our energy, and if our actions are motivated by our soul to contribute something to the people or society, we gain energy. Therefore if we are always vigilant in our actions, we can gain power rather than lose it. Suppose someone forgets that he/she is pure consciousness or soul and believes that he is his body and mind. In that case, he will involve completely commit mistakes and unlawful things as if the actor commits errors when he forgets

he is acting and fully engaged in the character. When one always remembers that he is pure consciousness and vigilant at his thoughts and actions, he cannot commit any mistakes.

Acting and accumulation: - our actions leave an impression on our mind whether they are good or bad. Good thoughts and good actions push our good thoughts, and the right actions and bad push us towards bad. We accumulate so much through our actions. Our actions create an ice boll effect (if ice boll roles on the ice, it becomes bigger while rolling; it is called the ice boll effect). Every action that we do counts; small actions become significant accumulation while we grow old. In that accumulation, if we have more mistakes, guilt, anger, vengefulness, one cannot carry them, and one will be depressed. We can stop this lousy accumulation by self-conscious thoughts and actions. Through therapy, we can resolve this accumulation, and we can prevent this bad accumulation with self-vigilance.

Habits: - from childhood onwards, we have been taught to learn good habits, make friends with people who have good habits. In our daily lives, we often hear about these habits and daily routine; many books have been written on habits. His daily routine or daily habits can judge any personality. So habits play a significant part in our everyday life. The actions we do in daily routine or repeated actions in daily life are one's habits. People may think this is a small action and do it only once, but they will become their habits when they repeat them and hold them. There are good and bad habits. People reach their destiny according to their habits. Most people are stuck in these habits, and they never get rid of them in their life.

Charles Darwin's theory of evolution describes how organisms change over time as a result of changes in heritable physical or behavioural traits. Changes that allow an organism to better adapt to its environment can help it survive and have more offspring. In the evolution process, humans are evolved from chimpanzees **Gillian Beer (1996)**. Tabula rasa theory says everybody is born as a blank slate, and people and the environment shape the human mind. Britannica stated about the tabula rasa that the human mind before ideas had been imprinted on it by the reaction of the senses to the external world of objects **Britannica (Web, 2020)**. Another theory,

collective unconsciousness, theorized by Carl Gustav Jung, says that a part of the deepest unconscious mind is genetically inherited and is not shaped by personal experience **Carl Gustav Jung (1916)**. But some instances proved that by practice, most of the things could be changed in human beings. For instance, some tribes in Myanmar (Burma) practice wearing rings on their necks to enlarge their necks, and they had long necks by practising **Aljazeera (Web, 2013)**. They could change their physical structure by practice.

We often hear the story of the elephant first; people bring him with big chains and ropes, and after several days without tying also, the elephant can't go anywhere because the elephant is habituated to live in a particular place. Another example after the prevention of cruelty to animals Act 1960 came into existence; all the circus animals were left in the forest. There was a story about Bengal tigers that were left in the forest. Ten Bengal tigers were left in the forest after several days; forest dogs killed six out of ten because tigers learned to eat readymade meat and forgot to fight. All these examples convey that practice, which means our routines or habits play a very curtailed role in daily life. If we practice for a long, we can change most of the things we want.

So for empowerment in daily life, one should know about the habits, how they form, and the impact of the habits in daily life. Theatre is a practised based activity in daily life through practice habits form, so through theatre techniques, we can form new progressive habits in the place of old destructive habits. Theatre is the best way to know oneself, analyze one's habits, and replace good habits in the place of the old habit.

Definition: - the word habit dictionary meaning is a particular act or way of acting that you tend to do regularly. Psychology says habit is an automatic reaction to a specific situation.

"Habit is a settled or regular tendency or practice, especially one that is hard to give up" – **Lexico (Powered by Oxford)**.

Oxford Dictionary says habit is a thing that you often do almost without thinking, especially something hard to stop doing.

Cambridge Dictionary gives meaning to the word habit, and it is something that you do often and regularly, sometimes without knowing that you are doing it.

A habit is a routine of one doing that is repeated regularly; after some time, it tends to occur subconsciously. The American Journal of Psychology defines fixed habit ways of thinking, willing, or feeling acquired through previous repetition of a mental experience. The word pattern dictionary meaning is a particular way in which something is done or organized or something happens. Any regularly repeated arrangement, especially a design made from repeated lines, is called a pattern.

Formation of a Habit: - any action that we repeat again and again becomes a habit. In childhood, we all learn to brush our teeth. First-day parents show us how to take a brush, how to hold it, how to squeeze the past from the tube, how to brush our teeth and how to wash them. On the second day, we do as our parents show with conscious effort; on the third day, with less effort, only we do. After every time, the effort we put into brushing will be reduced and slowly, we do without thinking of it, effortlessly and automatically. Once we move into automation, we don't need to think about it, and the body does it without the interference of the mind. That is why sometimes some people forget whether they brushed their teeth or not—most of the habits formed in childhood.

In conventional theatre, we have a script to act; there is a method called dramaturgy in modern theatre. In dramaturgy playwriting and directing done by the same person named dramaturge, he adapts a story and turns it into a table form. We all act like a dramaturge here in daily life because we create a script and story through our actions. First, we know it or learn it, we do it, and we rehearse it several times; meanwhile, script forms, and we practice the script again and again until every cell of our body digests it. We call them habits; they become very strong and deep-rooted in the psyche and soma. We are, and our life is the sum of our habits; our personality

and character are some of our habits. Happy or unhappy and successful or unsuccessful are the result of our habits.

Habit pattern: - repeated actions become a habit; one set of repeated actions become a pattern or habit pattern. For example, driving a bicycle, in the beginning, we commit mistakes some time we fall, we do every act consciously, starting from handling it, peddling, balancing it. Bicycle Handling, balancing, and peddling are patterns. When practising enough, every part of our body habituates to handle the bicycle, and those patterns will be laid down. We can drive a bicycle effortlessly, listen to music on headphones, speak on the phone, and we don't even remember the actual driving because it becomes so automatic.

All these habit patterns are very deep rooted like a very deep pathway on the rock, they drive us all the time, and we cannot escape from this automation. Habit patterns are not only physical but also behavioural emotional. The way we respond to the situation, the way we behave, the ways we exhibit our emotions if we repeat all these, they become patterns. Ultimately those patterns rule our life. Most of the time, we behave; respond to the situation automatically unconsciously. If something happens automatically, all the parts of the body react without our permission because they are habituated to do so, or we taught them to do so. In our life, more than 50 to 60 per cent of our actions are led by our habit patterns. When we perform an action from our habit pattern, we don't use much mind sometimes, and subconsciously things will be done. There are many habit patterns that are running our lives without much knowledge about them.

Forming new habits through Theatre: -theatre talk about script, action, performance all the time. So through theatre techniques, we can analyze one's thoughts actions, how they form habits, how they control our life unconsciously, how we move into automation. Theatre is the best way to get rid of old destructive habits and work thought by thought and action by action to construct new habits. Through theatre, we can cross-check whether we are doing properly or not.

Invisible baggage: - whatever we receive through senses leaves an impression on our minds. As earlier discussed, it becomes like an ice boll effect, and everything is stored in mind. In daily life, we gather unhappy memories, pain, suffering, quarrels, bitterness, vengefulness, hostility, and grudge through experience. We bag them and ruminate them all our life. We carry them throughout life without knowing, but we don't understand how weight they are. We feel how much weight we are carrying in day to day life when we remove the baggage. If this baggage increases, one cannot move ahead with those weights; one will slow down and be depressed.

Emotional memory: - in general, emotional memory is a strong emotion that is stored in mind. In everyday situations, if we quarrel or fight with somebody, whatever emotions are involved in that situation will be stored. Whenever a similar incident happens, they come back again. We don't exhibit our emotions all the time, and sometimes when we are in a helpless position, we suppress our feelings and emotions. Those emotions will remain dormant, and when a similar situation arises, they come back more effective. Repressed emotions are hazardous for anyone who suppresses them. In the theatre, actors use emotional memory for natural acting; emotional memory is part of Stanislavsky's system of acting developed by Stanislavsky. Emotional memory is recalling the memory and extracting the emotions for acting out the scene in the play. When the actor needs emotion to act naturally in the scene, he recalls a similar emotion from memory and applies it in the scene; it is named emotional memory by Stanislavsky.

Like emotional memory, we hold grudges, guilt, shame, vengefulness, pain in our daily life. When we remember the incident, those emotions come back again, and we experience the pain again. One hand carrying those emotions is a big burden on us; the other hand remembering them and experiencing the pain still seems like pocking the wound remains unhealed. Most of the fears, grudges, vengefulness, suffering are meaningless because we may not get a chance to take revenge. Sometimes we may not be able to take revenge though we get the opportunity.

There was a scene in a movie I have seen recently where a group of friends meet their classmates after fifteen years. They ruminate their school days; one of the members remembers a fight in

which he got an injury because the opponent was strong tall, so he couldn't fight with him and simply kept quiet then. He suppressed his emotions and held them back; now he remembers the incident, outbursts and asks his friends to catch him to get revenge on him. He expresses his emotions as if he kills his enemy if he is available; he says then I was thin weak, now I own a company, I am physically strong and wealthy, he shouts and says I need to kill him right now.

They plan for revenge, go to the place where his enemy lives, and catch and bring to a café. He looks very poor, thin, and dirty clothes when they catch him. They sit on the café ordering bun and biscuits; when the waiter serves, he looks at the bun, and he understands that they are going to hit him, and he says, I know your intention. Still, I lost everything in my life, and I didn't eat anything for the last four days; I have to be alive to you take your revenge, if you don't allow me to eat this bun, I will die, so please allow me to eat this bun, then after you can hit me till I die. After seeing all this, everybody's anger goes away, their eyes get wet, and they order some more food.

The person who wants to take revenge doesn't take revenge, and he gives a job in his company. But he held and carried the revenge, anger, pain for fifteen years, and he may be exhibiting the suppressed emotion many times when a similar incident occurred. What does he achieve at last nothing? So when we analyze our invisible baggage, most of them are meaningless. Most of us carry so much baggage with us in our life. With this invisible baggage, we lose so much energy. With the help of theatre techniques, we can analyze our invisible baggage and clean them out. It is essential to clean the invisible baggage to empower in daily life.

Empathy: - we are social beings; we need to communicate with each other; we need to transact with each other. Most of the miscommunication conflicts arise from a lack of understanding of power. So understanding others is very important in daily life. The quality of understanding is simply called empathy. Empathy is the ability to understand others, what other people think, feel, and see things from their perspective—imagining oneself into other places. The Merriam-Webster Dictionary stated that empathy is: *“the action of understanding, being aware of, being*

sensitive to, and vicariously experiencing the feelings, thoughts, and experience of another of either the past or present without having the feelings, thoughts, and experience fully communicated in an objectively explicit manner” Merriam-Webster Dictionary. In daily life, empowerment to avoid miscommunication, conflicts, and suffering, one has to have the quality of empathy.

Self-empathy: - everything starts with oneself; one can understand others easily if he/she understands oneself. One who knows and understands himself can understand others, and also he will be easily understood by others. Self-empathy means understanding oneself. The ability to understand comes through understanding oneself. First, one should know his perspective; then, only he can see things from the other's perspective. Before putting ourselves into others' shoes first, we put ourselves into our shoes. Suffering and disempowering are the results of the judging, criticizing, comparing oneself and others. So, first, one should stop self-judging and self-criticizing. These theatre techniques help know one's life script, character, and personality, which are fundamental to understanding someone. Self-empathy needs an enormous amount of self-awareness and sensitivity; they come as by-products when one follows these steps.

Chapter Five: - Practical application of the techniques in the workshop

Introduction: - this chapter focuses on the practical application of the techniques in the workshop observation and analysing the response of the participants. Applied theatre itself is about the application of the techniques. Theory and theoretical techniques will be applied in the workshop safely and playfully. Everyone is unique in this world, so in daily life, in dealing with things, everyone goes his/her own way and use his own strategy. Here the area and participants for the workshop case study are chosen based on the suffering, vulnerability, disempowerment, stress, depression etc. The strategy behind the selection of the group of people for the case study is searching for people who are suffering and vulnerable in a particular area; their lifestyle, stress, depression and quality of life are the key points.

After framing the methods and syllabus for testing in the workshop, I started searching for the area where to work or implement my methods. Here I started thinking strategically. The first thing I had in my mind was; first, I needed to form basic questions, and I needed to answer them. After answering them, I will find the area. The very first question I had in my mind was, why are these methods needed? Who is going to benefit from these methods? Why the particular group needs these methods?

This chapter focuses on the practical application of the techniques in the workshop observation and analysing the response of the participants. Applied theatre itself is about the application of the techniques. Theory and theoretical methods will be applied in the workshop safely and playfully. Each one is unique in this world, so in daily life, in dealing with the things, each one goes his way and use his own strategy. Here the area and participants for the workshop case study are chosen based on the suffering, vulnerability, disempowerment, stress, depression. The strategy behind selecting the group of people for the case study is searching for people who are suffering and vulnerable in a particular area; their lifestyle, stress, depression, and quality of life are the key points.

The need for the methods: - irrespective of caste, creed, region, and religion, suffering is inevitable for everyone. It is hard to escape from suffering, whether they are poor or rich. In societal life, one should come and contact with the other. Problems arise when a person comes in contact with different people. Problems arise when there is suffering. Most issues occur in daily life when people transact with other people. There is a chance of conflict between two different individuals when they transact with each other because each individual is entirely different from one another in terms of perception, personality, and behaviour. Here negotiation matters more; if some negotiation happens in their perception, things go smooth; otherwise, conflict arises. So here, perception, personality, and behaviour play key roles in the daily transaction.

When people get clearer knowledge about their perception, personality, character, and behaviour, automatically negotiation happens in their perception, and they minimise the chance of conflict. The methods formed in the research are to deal with personality, behaviour, attitude, human conflicts in daily life issues. These methods deal with everyday life issues raised in daily transactions.

Who is going to benefit from these methods? These are the methods that can enhance the quality of life of any person who comes in contact with anything in nature or society. Since these methods are for human wellbeing, any human being who is disempowered or vulnerable can be taken for the case study. These methods are designed to empower people in daily life and enhance their quality of life. But it is impossible to take the whole world or the whole human race.

For the research purpose, it is necessary to narrow down the area and find out one small group of people or one section of people in the particular geographical boundaries who are more disempowered or vulnerable people in the society. For this research, in the process of finding the area, Hyderabad has been selected in India. One geographical area has been selected, but in

Hyderabad, particularly one section or one community or a small group of people who should be empowered has to be figured out. In search of the disempowered group of people, mainly IT professionals, orphan homes, senior citizens, social welfare women degree colleges, and prisoners in the jail have been traced out.

Disempowered areas in society in Hyderabad: -

IT Professionals:- Hyderabad is one of the best IT hubs in India. Many world's biggest multinational companies, corporate companies like Google, Microsoft, Wipro, Amazon, etc., have opened their offices in Hyderabad. This IT hub became a mini world because these companies have taken employees from all parts of the world. So it became a multi-cultural place with people from all over the world. Usually, when people of different cultures stay together, one culture affects another. The wages of the employees are comparatively higher than other professionals. When a person gets a good salary, it is widespread to lead a comfortable life. When companies are paying a good salary, they definitely try to get good output from the employees.

On the one hand, these corporate companies give more work to the employees put deadlines and targets. On the other hand, these employees take loans, houses, or flats run after more comforts and money, planning to lead a miserable life beyond their capacity. EMIs are other self-created targets. If something goes wrong and they lose their job, their planning will be collapsed. On the other side, the company targets meeting their monthly expenditure makes them so stressed. IT professionals become restless with all these things, leading them to live a stressful life. With the effect of these problems last decade, there were many suicide cases reported in the newspapers.

So it was thought that this was the right area to do the case study. After approaching many IT professionals, I felt that they were very busy; they would not give time to my research case study. They are very conscious about things around them; they don't want to take a chance in anything; they believe in already tested and proved things only. They didn't allow research case

studies like this. Though they face problems, they cannot believe in the new methods or yet to be tested methods, as they are not ready to experiment on them. So the focus is shifted to the other area.

Foundling Homes (Orphan homes): - there are many orphan homes called rainbow homes in Hyderabad. I observed in the home when I visited them in person: The orphans who live in the Rainbow homes are real orphans, while some have distant relatives. The students who studied there have studied well and got good jobs. They also got married and settled in their life. Some students feel marginalised; because they are not like other people in society, and they feel isolated.

Their home is everything for them; not having parents, family, and relatives is a pressing problem for them. I thought if these methods or this knowledge is given to them, they will be empowered. When I approached the students, they were happy to participate in the workshop because they were familiar with theatre activities. They have done some theatre workshops in the home conducted by theatre practitioners. So I felt this was the right place to do the case study. I discussed with the authority; they also liked the methods I will implement in the workshop for the research case study. But there is an administration from bottom to top; each one has to answer his superior.

They know the workshop is good for their students, and nothing would go wrong, but they are not ready to take risks. They are ready to do theatre workshops for recreational and entertainment purposes but not for this case study. They didn't deny my proposal immediately but delayed meeting me for several days. After a few days, I got the message from the authority that they were not giving permission. Then my research for the area reached the starting point.

Nursing home: - In the 20th century, urbanisation was developed drastically with the effect of globalisation. In urbanisation, employment opportunities have grown-up rapidly. People started migrating from villages to towns and cities, and joint families became small. In further development in cities, small families became nuclear families. In search of material wealth, wife and husband started working, and older people in the house kept in the nursing homes. Older people's lives became pathetic after entering the homes.

At retirement age, most people want to enjoy with family, children and grandchildren. Older people have to be taken care of by their children. But they are left behind, and they are kept in nursing homes. They don't get anybody to talk; their loneliness makes them sicker. When I meet older people they always try to talk about something or the other, because everybody is busy with their work, nobody spends time with them. At the end of their life, away from family children, they are facing an enormous amount of suffering. I wanted to work with them, and with these methods, I wanted to reduce their suffering; give them some relief and entertainment so that their last days of life become peaceful.

Inmates in the Prisons: - prison is a building where criminals are forced to live as a punishment. It is also known as jail, detention centre, correction centre, lock up, or remand centre. In jail, prisoners are forcibly confined to a small room, freedom is denied under the authority of the state. People who commit crimes are sentenced to a specific period of imprisonment. Encyclopaedia Britannica defines as "**Prison**, an institution for the confinement of persons who have been remanded (held) in custody by a judicial authority or who have been deprived of their liberty following conviction for a crime" **Coyle, Andrew G (Web, 2021)**.

Prisons are to punish for crimes against society, depriving freedom; it is a way of making the criminals pay the debt to society for their crimes. Prisons are intended to remove criminals from

society so that they can no longer harm people in society, thus preventing future crimes. Another one of the main purposes of the prison is rehabilitation, and it is to change criminals into law-abiding good citizens, including providing education, job skills, and counselling with a psychologist or social worker.

Behind committing any crime of a person, there are many reasons like one's environment where he was brought up. Criminals are not born but are made; their surroundings, life script, and their practice make them criminals. Out of ignorance, unlawful things happen; once one commits the crime, he loses his freedom, and he will be taken into custody. If one is sentenced for punishment and imprisoned, he will become vulnerable because things will change completely post imprisonment. Their place in society, respect, and the way of receiving them will be changed. This makes the prisoners so vulnerable, and they will be under pressure and face immense suffering. In many situations, prisoners commit suicide in jail.

To bring them out from suffering and stress, prison departments are providing recreational programs, counselling, yoga, and other rehabilitation activities. Correctional departments are given a chance to change them. But change is not enough; desirable transformation is needed. Without transformation, empowerment doesn't make much sense. For transformation, knowledge about oneself is essential. These applied theatre techniques drama practice help the prisoners realise themselves completely; hence they transform themselves, and empowerment happens automatically. So mostly, prisoners need these techniques. Therefore, I chose this area for my case study workshop.

I enquired about the prison department of Telangana. The then Director General (prison) was V.K Singh (Vinay Kumar Singh). He has done phenomenal work in the prison department; he has implemented many reforms in the department in terms of employment, education, counselling, yoga, recreational programs, and so on. He was encouraging for the activities for the welfare of the prisoners. Already there was a counselling program happening by Dr Beena Cintalapuri, professor of the department of psychology, Osmania University Hyderabad;

moreover, she used some theatre techniques and hired a theatre practitioner for her work to be done in a playful way. So I thought this was where I could work my best, so I took an appointment through my institution; my guide gave me a letter from the department of theatre arts, University of Hyderabad.

At the end of April 2019, I approached the prisons department of Telangana, India. I went to Jail Bhavan at Chanchalguda, Hyderabad, to meet Director General (prisons) V. K Singh. I met him, and I explained everything about the case study workshop; after listening to me, he understood because he encourages these kinds of activities which are for the prisoner's good. He permitted me to do the workshop and said he would send an official letter to the department of theatre arts. I thanked him, returned to the university, and started preparing things for the workshop.

Finally, the prison department sent an email to my department on 9th May 2019. I was advised to meet DSP (Deputy superintendent of police), Sampath, and he gave the appointment on 16th May. After meeting with DSP, he told me to start the workshop from Monday means 20th May 2019, in the central prison in Hyderabad. There are two central prisons in Hyderabad; one is at Charlapalli, and another is at Chanchalguda. I was directed to go to Charlapalli central prison. I went to Charlapalli central jail on 18th May to select the samples for my case study, but the concerned person was not there, and it was not mentioned in the letter about Charlapalli's name specifically, so they refused. I waited for their decision until 5 o'clock. After their decision, I called DSP Sam path sir, he told me to go to Chanchalguda central jail, which is one of the oldest prisons in India, and he assigned the job to a jail warden named Thirumal Yadav. Same day at 6 o'clock, I met Thirumal, and he took me to the jailer named Venkatesham. The jailer told me to go on May 20th Monday at 11 o'clock.

Case study Description: - The applied theatre case study workshop was conducted as part of this research study. The initial agreement was made possible by invitation from the prisons department in the state of Telangana, India. It was to take place from 20th May 2019 to 30th May 2019 for ten days. Fifteen men participated in the case study workshop aged between 20 and 60.

In this case study workshop, participants will be prepared for the daily life performance as actors prepare in the theatre from the script and character to the performance. The complete drama process that means from script preparation study and analysis of the script, study, analysis, and preparation of the character to final rehearsal will be taught to the participants but not theatrical script and character. They are taught their own life script, character, and other fundamental things that are involved in daily life performance. Usually, actors prepare for the stage performance, whereas participants prepare for daily life performance in this case study workshop. Therefore they can be empowered in their life with experiential transformation in a playful environment.

The primary aim of the theatre workshop was to empower prisoners by making them experience the transformation through the process of drama in an experiential, safe, and playful way in due course of the workshop. The sources from the narration are drawn from my personal diary, the participant's observation, responses, feedback, and evaluation. At the end of each session, following the completion of the workshop, a review of the relevant literature about the circumstantial stories of the participants was arranged. In an attempt to transfer the reader into the context of the project, in the following section, one will shift my style of writing to adopt a narrative style.

The curtain riser: - this case study is based in the male prison in the central prison named Chanchalguda Central prison, located at Chanchalguda, in Hyderabad capital of the state Telangana, India. It is one of the oldest prisons in India, surrounded by a big wall and electric fencing on the wall. The prison's main gate is huge, and there is another gate for passing the prison staff and prisoners. Police security watches the person through a small window, enquires and checks the identity before allowing anybody inside. On the walls inside the prison are written a number of slogans of solidarity with ethical and inspirational quotes. From the open windows, we can see figures moving and guarding with his weapon, patiently observing every single action or movement.

There was closed-circuit television (CCTV) video surveillance with advanced technology, and was very minute observation through the camera lenses. However, the place within the city looks abandoned and quiet. It was a hot day when I first arrived in Chanchalguda central prison. I approached the main entrance, there was a small gate within the big gate for passing security and prisoners, and there was a small window from which the security was watching through. After seeing me, he opened the small gate and asked for my ID, my other details, and the authorised letter from where I was coming. After seeing my ID and University letter, he allowed me inside. He asked me to leave my personal belongings in the safe and tied a pink-coloured identification wrist band on my wrist, on which central prison Hyderabad was written.

I was advised to meet Jailor Venkatesham. He sent me to Deputy Superintendent Srinivas; after explaining my purpose and showing the letter, he ordered Narender head warder to help me. Narender takes care of the welfare of the prisoners. He took me to the prison, through another gate we entered. We walked through all the wings, and there were many sections in prison. Narender advised me to take Krishna Barrak, which has educated and a bit sensible prisoners. So I chose the wing Krishna Barrak. As I entered the wing suddenly, I felt a whole different atmosphere.

I was surrounded by all the prisoners with a dress code, and all were doing their work. Some were attending the computer classes; some were engaged in other activities. Narender welcomed me and showed me around the premises and the room I would use for the workshop. A coordinator from the MEPMA (Mission for Elimination of Poverty in Municipal Areas) worked in prison named Chandra Shaker. Narender asked him to assist me in my work. So Chandra Shaker helped me throughout the workshop by providing things in the prison. I clearly explained my case study workshop to Narender and Chandra shaker.

They visited all the barracks and randomly selected some fifty members out of two hundred members. Narender called them, and we met in a big hall, and I selected 15 inmates randomly as my sample out of fifty members. My sample is a total of 15 members, ages between 20years to

30years- five members, 30years to 40years -five members, and 40years to 60years- five members. My sample consists of people belonging to different regions with different cases, and the majority were Telugu speaking people from two Telugu states.

I made them into three groups. A group consists of five members, aged between 20 to 30 years, while B group has five members aged between 30 to 40 years. Finally, the C group has five members aged between 40 to 60 years. Narender introduced me to the participants and explained the schedule for the next ten days. They welcomed me and treated me like a special guest. But they all got long faces, unhappy, stress full, and like having immense suffering. They looked like they were waiting for someone who could take them out of prison. We all were sitting on the floor in a round circle, and they were very calm and sad, looking at me silently.

I introduced myself, with the general conversation that started slowly. They started asking questions, and I asked them not to treat me as a policeman and that place as a prison. I told them to treat me as their friend and feel this place like a recreational centre for that allotted time. They were so rigid the first five minutes; they started talking after a few minutes. Then I started introducing their information like name, age, education, family background, and the incident, which brought them to jail. When I asked them to do so, they started telling their stories. But still, everybody was looking upset and seemed so disturbed.

I started a small warm-up, group walking, jogging, and using the space without touching each other to change that mood. In this warm-up activity, participants would gain good concentration, control on the body, and warm-up as well. Games such as the "*Memory Game*" (**see in the Appendix**) and the fruit salad (see **McCarthy 2004:33**) were used as a way to build the group and encourage collaboration. After the warm-up games, they became normal and came to know one another. That experiential and playful way method made them somewhat better in the place where they felt they lost freedom and everything.

Practical Exploration of the methods: - In this phase, what is script, character, and role will be explored. In general, I asked the participants what a story, that may be a cinema or drama or a simple story, and how does it develop? They shared different views, and some said story is a combination of the incidents; some said it's a different life incident of a person. I asked what the qualities of a story are? They said a story would have a starting, middle, and end. If a story is made of different life incidents of a person, then what is character? Then they shared different views like the character is one's nature, one's qualities, and one's behaviour and attitude. Then what is a role? I asked for this question, they got confused and said role and character are the same.

I explained, in a simple way, as in real life, a person plays many roles like father, son, husband, brother, police, doctor, and so on, a character is, as they said, one's nature. So one can play many roles, but the nature of the character in a story or in real life remains the same. I explained the story and character of their development in theatre. The story should have, as they said, beginning, middle, and end—three dimensions of the character physical, social, and psychological.

With that discussion, they got some idea about what is a story, character, and role and how they are being developed. I assigned the three groups to develop three very small incidents or scenes, each group one incident or scene, consisting of two or three characters with their lines or dialogues. In the participants, there was a desire to express their fears surrounding shame, vulnerability, and confusion that they perceived as their future after imprisonment. At the end of the first-day session, they got some relief after the recreation.

Day Two: -

Day two started with more energy and enthusiasm; we started the activity with a normal group walking, slow, fast, walking, jogging using the entire space. Participants got attention over their

body and mind with those exercises. To extend their concentration, I gave a Game for concentration *Zip, Zap, Zop* (**see Appendix**). Those activities brought them to the present, but still, they had some inhibitions; some bodies were rigid. To bring out from the rigid there, I used Cathartic exercises (**see Appendix**). Some of them opened their views; some did not. If they could open up fully their minds, they could have got freedom from all the rigidity. I thought they needed more relaxation to go further, so I gave *instant relaxation techniques*, which I adopted from yoga from the book "*Yoga Instructor's Course*."

All were relaxed, but all the participants needed to experience the stillness in my case study. Because in our life from birth, we are learning the alphabet, language, so many subjects, about society, nation, and about the entire world. This journey is completely outward; only there is no inward journey. Unless we start an inward journey, it is difficult to understand ourselves. Before we start the inward journey, we have to experience the stillness.

Stillness: - In our everyday life, we do many things all the time, even in sleep also, we do something in dreams. We don't want to sit doing anything; we always try to engage ourselves with anything. If we don't have anything to do, we watch TV or listen to music, or call somebody on the phone, but we cannot sit still at any cost. Stillness is just sitting and doing nothing; stop all the doings, including thinking, because thinking is doing. It is seizing all the physical and mental movements and simply watching our thoughts without any judgment, just witnessing thoughts coming and going. So I taught them what stillness is and its importance, and I started the exercise stillness exercise (**see Appendix**).

After experiencing the stillness, I asked the participants to come up with the previous day's task. They did their best they wrote three scenes with characters and their dialogues. I made them read out the scenes with characters played by them, and they read. They felt very free and relieved from the regular monotonous life. This is what happens in every theatre performance; the first

script is being prepared, actors learn the script and character practice under the director's supervision, and finally, they perform on stage. This was done to understand the performance planning in the theatre.

This workshop is not for making them all actors or theatre practitioners, but to make all of them understand themselves. Once one understands, realises himself, and is transformed, he will be empowered and perform better in daily life. He can deal with lifestyle and daily life issues moderately; he can use his full potential to enhance his quality of life. After listening to this, they became more interested and curious about this process. I started exploring their life script. I asked them about the previous day how the process had started? They told the day started with warm-up games, then a task. I asked them to prepare a scene with characters that they agreed with and did so.

Our lives start like a white paper or blank slate when we take birth. I asked them first who started writing on it; they said mother, yes mother, father, surroundings, and society where we grow. This is called life script; it was developed by Eric Berne and his Co-workers, notably Claude Steiner, in the mid-1960s. There will be a physical script in theatre, whereas this life script is not physical in nature and not written personally, but through teaching by the people and the environment. It is prepared through practice; we are taught by mother, father, family, society, and environment. We repeatedly do so; therefore, those things will be recorded in the memory in each and every cell of our body. These pages have been filled up continuously, but the script and practice of early age from birth to five years of age is most important in everybody's life. This invisible script decides our behaviour, attitude, character, perception, success, failure, and entire life. Like in theatre, the way actors behave and act on stage according to the script and what they practice don't go beyond the script. Likewise, at an early age, life script and practice will lead us our entire life; we can't go beyond our script.

I explained to them the making of a theatre performance, how it starts, and how it ends. Very basic fundamental things of the theatre performance are understanding the script and the

character. An actor cannot perform on stage without knowing the script and character and its lines. If at all they act, that becomes a big mess; actors don't know who they are, what characters they are portraying, and the relationship with them another character. Sometimes they make sense sometimes not, which is more accidental. If they know the script and the character they are playing, it can make sense. The actor who knows the script and the character can perform better; if needed, he can improvise the situation anywhere and use his full potentiality in the performance.

This process is very similar to our daily life; as a theatre performance, our life also has a script that is called life script. A script is fundamental for good performance; knowing the life script in one's life is also essential for daily life performance. Without knowing oneself and life script and the character, people are performing in daily life. People just improvise in daily life without knowing anything; therefore, things become accidental; sometimes, they succeed sometimes not. In the theatre, also actors improvise, but they are trained, and they learn the script and character or at least they know the story and characters.

In the theatre, the script is being prepared by the writer, whereas in daily life, our life script is being prepared by the parents, environment, society. It is prepared unconsciously; our senses do collect the information whether we notice it or not. Everything is recorded in the memory; what we have been accumulating through five senses are taught and experienced. This data or the script decides everything the way we perceive, think, and act. But the script is prepared by whom? Are they experts in preparing the script? It is being written by those who may not know who they are and what the script is all about.

So all the time, we are driven by our scripts, which are made unconsciously and by unconscious persons. As in the theatre, actors study the script for knowing who they are, what they are, the relationship with other characters as per the script. In the same way, in daily life, one should study one's own life script for knowing who they are, what they are. The script is everything, and then it has to be learned. Let us see what the things the script consists of are. After briefing the

life script, I gave some exercises about perception, *Perception Exercises* (**see Appendix**). After experiential perception exercises with a lot of fun, I explained perception and how it builds.

One of the foremost important things of the script is the ability to notice or understand something, or a particular way of looking at things is called perception. It is the identification and interpretation of sensory information. The root cause of suffering starts from the way we look at or understand things. This happens through the data which has been written before, which decides the way we understand things. If we learn our life script, we understand how we are looking at things and understanding them. By understanding this, we can change our perception; by changing the perception, transformation starts.

We explored the life script and perception of how they build and how they work experientially. They will know further in the coming sessions. We will conclude this session here, and there are some tasks to do for tomorrow. Usually, we say all the time, my body, my mind, myself, and my character. So there is a very simple task, "please write something about your body, mind, self and character and how they build how they work". While explaining all these things, participants were feeling strange, and while experiencing them through practice, they were feeling excited. I understood from their interaction that they were getting something new, which was never heard before. After the session, they were still there to ask some questions, and slowly they left the room when they got answers to their questions.

Day three: - the session started with more energy and curiosity to know new things; we began with simple warm-up exercises. I gave them a *quick relaxation technique* which I adapted from the yoga from the book *Yoga Instructors Course*. This quick relaxation technique worked well to take them to a fully relaxed mood. Next, they performed *Stillness Exercise* (**see Appendix**) for five minutes. I asked them about the previous day's task; they came up with some write up of their body, mind, self, and character; I had a quick glance at some text randomly and put them aside. We sat in the circle. I asked them what the body is and how it builds from day one. They shared their views; after listening to them, I told them, as per your perception and script,

whatever you have been taught from birth. This old script we have all been carrying for years. I will tell you what the right script and perception are; how we can understand them and prepare the right kind of your life script and practice in your daily life.

I started with fundamental things; the first and foremost thing in everyone's life is the body. I explained the process of the growth of the human body from fertilisation of the egg and the first cell, the *Zygote*, to a fully formed baby and how the body collects the cells (food) from the mother in the womb and how it grows. All living things are made of cells. Our body is composed of cells, and our body is formed with trillions of cells; we continuously collect cells from different food sources; otherwise, our body eats its own cells and die one day. After coming out from the mother's womb, the baby cries to show his or her presence, grow, and do daily activities. It is a continuous process; we daily collect cells from vegetables, nuts, and meat that we eat and absorb after digestion.

The body has its own memory collected from the parents and ancestors, and it has its own intelligence. So it is an autonomous entity that works its own to live; if we nurture, it grows well; otherwise, it eats itself. "So it is not you, it is your body; it is a medium for doing things whatever we want to do we do by our body. It follows your orders; it does what you want. Our script is prepared in such a way that it tells us this body is you; it identifies ourselves with the body. Please don't get confused; learn step by step focuses on the subject. Further, you will get more clarity." After many examples and practical explanations of the body, its functions, merits, and demerits, they got convinced that they are the body. "Then what are you?" I asked. "Are you mind? Then what is the mind, and how does it form, or how does it work? Let us explore, tell me what is mind?" they gave their view about the mind that was whatever they have been taught till then.

As we think, the brain is not a mind; it is not one thing; it is a combination of brain and sense organs and the data collected through the senses. In the context of mind and matter, mind means the data which has been collected through senses because senses and brain also come under the

matter. Though one has senses and brain, usually people say 'his mind is not grown up', if someone does not recognise, and does not behave in a normal manner. If someone lost his memory completely, people say he/she lost his mind. So the mind is something that the data which we have been collecting for years. We have been collecting the data from birth; we recognise things when the related data is already stored; otherwise, we cannot recognise things. For instance, we don't understand if someone talks in Chinese or Japanese because the relevant data is not stored before, whereas we understand English or our mother tongue because sufficient data is already stored.

Thought, feeling, and emotions were explained (for the theoretical explanation, see 3rd chapter) through *Thought Process Exercises* (see **Appendix**). After practical Exploration of the mind, thought, feeling, and emotion, participants were convinced that they are not the mind alone; it is the data; also they collected. I asked, and then "what are you? Do people say I, mine, myself, self-respect, self-confidence, is that you? What is self, and what am I where is it located?" Participants were given a task to sit in three groups to discuss and explore the self. And 'I.' After a few minutes, they came up with some thoughts about self and me. It is an essential and very complex thing in the script. I made the participants explore themselves through the experiential way by using theatrical activities *Self Exploration Exercises* (see **Appendix**). 'About self' is given in the detailed explanation of the 3rd chapter.

After the practical explanation of the body and mind, they understood that they are neither body nor mind, but they are pure soul, Atman, or awareness, consciousness. The body is an accumulation of cells or matter; the mind is an accumulation of data. In the context of self, everybody thinks that they are the mind, but since they neither are their body nor mind. So the self is not their body or mind, but they are Atman or soul or pure consciousness. If the body and the mind are not-self, then it is a false self, and it is a social product made by society and believed by us. I asked them to sit quietly and observe their body and mind from a certain distance. After ten minutes, they said they had found a new dimension in them. I asked them to keep those fundamental things in mind while every activity we do and all the time till the end of the workshop.

I stopped there and gave some tasks for the next day's session. Tasks were to write about their character, what their character is and how it is developed; to write about the roles they have been playing, what is their role in different settings, how many roles they have been playing since their childhood, how they have been playing them? I also told them to write about their personality and its formation; how much are they aware of it? End of the third day, I found some strangeness in the participants and the feeling of something different from their previous knowledge of life. They got surprised at themselves because they found they were not as they thought about themselves.

Day four: - At the beginning of every session, warm-up exercises, some fun games, some relaxation exercises were needed because they were in prison and they were depressed. So the session started with a warm-up, simple exercises drawn from yoga called *Sukshma Vyayama*, which means micro exercises. There was a game called *Mirror Game* from the book "*Drama Games Techniques for self-development*" by **Tian Dayton (1990)**, played by the participants for fun generation and concentration. The game generated so much fun for them, and I gave another *Relaxation Exercise* **Tian Dayton (1990)**. With these activities, they got entertained and relaxed.

I asked them about the task which was given to them in the last session. They came up with good stuff. They did their best; they wrote about their role in the family in society and about their character. We discussed the character and role which they have already written in the scenes. About personality, they wrote different views. I asked them to sit in groups as earlier. I asked each group to prepare notes on character and present it. They prepared, and one of the group members presented it to the other group members. After that, we did a character-building exercise; with this activity, they understood how thought manifests into action, how repeated actions turn into habits, and how a set of habits builds a character.

To understand the role, role play, and how to see a role from a distance, I asked three groups to prepare a scene for each group and present. They took five minutes to prepare a small scene and present it. They tried different roles in the different scenes, and they observed the roles played by others, which already they had played. With this fun and experiential activity, they understood the difference between character and role. They understood what role expectation, role distance is and how to see a role from a distance in real life. This role-playing made them understand the problems in daily life roles, their mistakes, and their consequences. This role play taught the participants to play their roles perfectly in daily life. They explained that if they knew their roles perfectly, they reached their role expectations, and most of the problems would be solved.

We moved on to the next task that was given to the participants was, personality; they shared their views in the discussion. But they were more concerned about the visible part of the personality. We had a long debate about what personality is and how it shapes and develops. I gave some simple tasks and activities to understand the personality properly. I gave some examples from history like Mahatma Gandhi, Mother Theresa, Nelson Mandela, Swami Vivekananda, Abdul Kalam. After a practical explanation of personality, they understood that personality is what makes someone distinctive from others and consistent.

Consistent regular practice of the values, ethics, behaviour, nature, customs, traditions, culture represents one's personality. If one doesn't maintain consistency, the person gets confused about his personality, who is living with that personality, and others get confused about his personality as well. Very few get discrimination from others because of committed practice to maintain that at any cost. This is also shaped by society and practised by us. After they come to know about personality, if someone wants to show himself as he desired and practised, he can shape his personality as he desired.

At the end of the session, I asked them to sit individually in their places in relaxed, still mode. Then I told them to maintain distance from their body and mind and start observing their inner self all the time. The thoughts try to drive them, but they should be vigilant at them, without

judging them; just witnessing them how they behaved to learn and understand. After ten minutes, I asked them whether they could rewrite their script, perception, self, character, personality etc. They expressed doubts on their faces, and then I told them to write their own life script about how they wish to live the rest of their lives. After that, I asked them to check the script if it was like the old one or according to the new script they had prepared.

Analysing and Rebuilding: - I gave some tasks for the next session, tasks were observing and analysing oneself, one's body, mind from a distance, how their body has been developed, how their perception, life script was built, how their character, personality were shaped and who developed them. I asked them to rewrite their own life script as they wished to redesign their life based on the subject taught in the workshop. Based on the subject taught in the workshop, they wrote their notes, including very fundamental things like who they are, what was their old script, what is a new script, their perception, self, body, mind, character, and personality. They were guided to be conscious all the time, thought by thought moment by moment like actors do on stage and practice all the time. I told them to do improvisations from the 6th session onwards. I said I would give some more inputs in the next session before going to start the improvisations. We ended the session there and allowed them to ask any questions if they have had. Some of them got clarified their queries, and we left the hall.

Day Five: - Fifth day started with a warm-up, simple exercises, and "*Sun Salutation*" adapted from yoga. Participants were given another "*Deep relaxation technique*," which was adapted from the yoga **Yoga Instructor's Course (2009, pg, 120)**. After the deep relaxation technique, participants were more relaxed became more aware of themselves. To improve awareness, I gave another exercise called "slow-motion walk" **Augusto Boal (2002)** to be in the present moment. While walking in slow motion, I asked them to observe their body and mind from a distance. This slow-motion walk made them more aware and conscious about their every action.

I started revising the work done so far, we sat in a circle, and I reminded them that we explored body, mind, character, and personality. They worked as per the script prepared by the

unconscious society, which they unconsciously accepted. I told them, "We explored that we are pure Atman, or soul or awareness or consciousness; we are on the way to writing a new script to transform ourselves into new men. But we have travelled to some extent, in that journey unconsciously driven by the unconsciously written script. We did many things, good and bad. To transform ourselves into new human beings, we need to accept ourselves and others as much as possible. Before accepting ourselves and others, first, one needs to forgive oneself and others." Then I asked them, "What is forgiveness? Who should forgive whom? How does it affect?"

Forgiveness exercise: - I asked two participants from group B to act in a small scene. I gave the names X and Y to the participants; the scene was 'they are commuters going on the road. X is driving his bike towards his office; he is following traffic rules going on the right way. The Y commuter is driving his bike wrong side in a hurry; moreover, he is, so rash suddenly comes opposite to the X commuter and scolds and goes away. X commuter is unable to catch him, but he gets hurt so much; this was the scene I explained to them. I gave a very strong reason to Y commuters to violate the traffic rules so angrily. I did not tell about the scene to the X commuter; I just said, "you are going to the office on your bike, and you are also running out of time to go to the office; how will you go on the road?" They acted out the scene Y commuter acted well, spelt out very harsh words, and left. X commuter was unable to catch him, and he also tried to scold, but Y commuter left. X commuter moved on because he was getting late; I stopped there.

I asked the X commuter how he felt; he said that he was extremely angry. I asked what he would do if he were able to catch him. He said he could have hit him. Then I asked him if he could not catch him, can he forgive him? He said that he was hurt so much that he could never forgive him. I asked the Y commuter to explain how he was in that particular situation. He gave a powerful reason to be like that. After listening to him, X commuter felt pity for him instead of anger. After that, I explained the whole scene of forgiveness and how it affects a person; if we don't forgive someone first, who will be affected? I explained to them about the script the Y commuter had written and how it drove him, and how the X commuter script manipulated him not to forgive Y commuter.

There they practically understood the impact of forgiveness, how to forgive others and himself. As they were unconscious, their scripts were driving them, which was not their mistake; their scripts made them commit the mistake; if they learned the script and they were conscious about their scripts, they couldn't have committed the mistake. Likewise, I said, "whatever we have done so far was driven by our scripts because we did not know ourselves and our script; we were unconscious, so we committed mistakes. So we should forgive others and ourselves by showing pity on others and ourselves as the X commuter did in the scene." I told them further, "now we are aware of ourselves and know the script, so whatever happened so far leave the past to the past forgive others, and you start a new life".

Journal writing is a process of putting one's insights, thoughts, and feelings on paper and releasing emotional blocks. Here I used this journal writing for things that happened in their lives and empowered them to let go of past mistakes and forgive others and themselves.

Goals: - 1. Release feelings in a constructive and safe way.

2. Make unconscious things conscious.

3. Gain insight into oneself.

Steps: - Pick up a paper and pen, allow whatever you are feeling about forgiving someone who hurt you, and forgive yourself to the surface without judging about it – just let it come. Put your feelings into words and write them down without trying to distinguish between good and bad, smart and innocent; don't edit them in any way.

I gave the inputs about writing a journal to the participants, I asked them to write about the incident where he got hurt, and they wanted to forgive the one who hurt them. And I asked them to write about the incident where they won't forgive themselves. This was task one for the next session.

Acceptance exercise: - I gave a questionnaire containing some personal questions like 'what you like and don't like about yourself, your family, friends, job, the environment you live in, and what you want to change or correct things with you and so on. This was the second task for the next session. They felt they got good inputs to work out; we ended there and left the hall.

Day Six: - this session started with a regular warm-up, simple exercises, relaxation exercises **Tian Dayton (1990)**. We sat in a circle and started asking the response about the journal writing and after putting their feelings and emotions on paper how they felt. One by one, they shared their experience. Some were told they felt angry when they remembered the incident; some said, initially, that it was difficult to write; some said their mind manipulated them to write in a good and poetic way. Some said, in the beginning, it went hard, but after some time, as you said, we started putting on the paper whatever we had in mind. Some said we could not write much about the incident.

They did good work though they faced some problems in the beginning. They shared their experience of some lightness in them, and they felt so relaxed, free from the pain they had been carrying for so long. Some said they never thought of this area of forgiving others and forgiving oneself. But after getting this knowledge, it became possible. Some said they knew the importance of forgiveness and how to forgive; initially, we had so much relief and lightness, but it did not disappear completely. Then I said it is very easy to say but hard to do because their habit patterns will not allow them to disappear in one day; through regular practice, they will disappear. Like this, through practice, their new script and practice have to overwrite the old script and practice.

We moved on to the second task, which was given in the last session. I asked about the acceptance exercise; they filled out the questionnaire and brought it. They wrote 'N' number of conditions to accept themselves and others. The conditions were, "I like my wife if she doesn't shout at me. I like my son if he gets a good rank in the class. I like my friend if he behaves nicely". There were many complaints about their name, body structure, the home where they live, the society, the government, and so on and on. I understood that most of them have one or

the other modifications and conditions to accept themselves and others too. Without any conditions, nobody was accepting themselves as they were.

Then I explained to them the uniqueness and how special each individual is because every individual human body develops completely unique, the way it gets the food, absorbing the nutrients, the way it grows. Every human body has its own merits and demerits; success is in finding the true potentiality of the body. But we suffer we don't have the height, color, and so on, we forget that only good tall people are not only getting success but also short people do. Dark complexioned people physically handicapped people are also doing miracles. Our mind is also completely unique; no two persons think alike, as our fingerprints do not match. No two persons' neuronal connections form alike.

We always want to be like someone else; we put many conditions to accept ourselves as we are, and we don't try to find our true potentiality. In the process of becoming someone else, we lost ourselves. So success doesn't have the measurement; anybody can do miracles if one accepts oneself as he is, and if one finds special talent, what one has. Here one has to forgive himself and accept himself unconditionally to lead a successful life. Accepting one as he is and accepting others as they are is most important to lead a peaceful and happy life. Quality of life depends on understanding oneself, forgiving, and accepting things as they are.

If we understand and keep in mind always that we are neither body nor mind we are given them, and each individual is unique, the script is unique, so everybody goes one's own way, and one should not wish to go things the way he wants, we can forgive and accept him and also anybody.

After this discussion, they got realised the importance of forgiveness and acceptance. I gave them another technique called "*Another Person writing*," **Tian Dayton (1990)**.

Third-person writing: - it is about writing personal incidents, feelings, and emotions from a third person's perspective. It is distancing us from the incident and our emotional blocks.

Goals: - 1. to provide an indirect way of getting in touch with buried feelings.

2. To gain insight into repressed material.

Steps: - 1. Find a paper and pen and a few quiet moments to write.

2. Let thoughts arise in an unrelated order and record them like that.

3. Write about yourself in the third person using the pronouns him or her to refer to you.

I asked them to write whatever they wrote about the incidents about forgiveness from a third-person point of view. Also, write how you are going to accept yourself and others unconditionally from a third-person point of view. This was their task for the next session, and we ended the session there and left the hall.

Day Seven: - the session started with a spacewalk, warm-up, simple exercises, and Sun Salutation and Instant Relaxation Technique, which are drawn from yoga. I gave a game called Body – Mind Balancing game (**see Appendix**). This is to bring the participants into the present moment and balance the body and mind. After this game, they were so attentive, so alert, conscious, and body and mind were so cooperative with each other. After this game, I asked them "to sit individually relaxed, still with eyes closed and observe each and every part of your body one by one travel from head to toe and toe to head as if you came out of your body and are observing your own body".

In the second part of this exercise, I asked them to remain in the same position again; just observe their thoughts from a distance or as if those thoughts are not their own but someone else's. I told them to observe and witness each and every thought without judging. Those exercises made them relaxed, conscious, being in the present moment, and still, after that, they experienced the "distancing between the body and mind".

Then we started discussing the tasks which were given to them in the last session. I asked, "what is the difference between you writing about yourself and writing from a third person's point of view?" They told me that there was so much involvement in the incident while writing it themselves, and there was a little distance that was created while writing from the third person's point of view. That exercise made them know how to see themselves from a distance. The exercise made them lighter, free from the pain, than writing those incidents themselves, they told. Some said they understood and experienced the techniques and got confidence that daily practise of these techniques makes them free from all pains and makes them happy and successful in their life.

I asked them to act out the small incident or scene, which was the task given to them on day one for the next session. I gave few minutes to prepare, and they got prepared, then I said to them, "please keep in your mind that you are not this body or mind, but you are pure consciousness; you should be like an observer of your body and mind, you just do maintain distance from them and perform. It is like you are a cc camera, following you all the time." They performed it very consciously; after the presentation, I asked them whether they found any difference between that performance and the earlier one? They said they found so much difference; in the first performance, they acted it out with involvement, but they said they performed that consciously knowing that it is a performance of their body and mind.

I gave an introduction to improvisation, how to do an improvisation, what are the rules to do it, and its limitations. An improvisation is an unplanned form of live theatre; in this theatre, plot, character, the dialogue of a game, scene, or story are made up spontaneously.

Mainly there are a few rules to follow the improvisers, they are:

1. Whatever the situation takes up the player, another player has to accept, should not say NO, or deny it and establish the who, what, where, when, how.

2. One should say, but to build up the scene, he has to add new information, and he should not get convinced, and he should not allow the opponent to succeed in his will.
3. One should not ask open-ended questions like 'who are you?'
4. One should have a presence of mind, should not be funny; it must be done with commitment.
5. Fastness should be there in the improvisation.
6. One should develop the scene, argument, and conflict.
7. One should establish and maintain the characters until the end.

After explaining all those things, I asked them to keep all those things in their minds and prepare their life script building up the character and told them to meet the next day so that they could improvise the scenes. The session ended there, and we left the hall.

Practical application of the methods in the rehearsal: -

Day Eight: - the session started with a warm-up, simple physical exercises, and a fun game called "*Blind Dracula*" **John Abbott (2007)**. These exercises made the participants flexible tuned to the improvisation, and the fun game made the environment playful. I asked about the tasks that were given to them in the last session, and they told me that they had prepared. We started simple improvisations with two players with simple subjects. I asked them to go as two members from group A, and I guided them for the improvisation that they did, and the rest of the participants watched it. They did it with small mistakes, but they established who they are and what they are doing.

Next, I called two members from group B; I gave a similar situation to these players. With the first improvisation experience, the players from group B did well, except for minor mistakes. Another two members from group C did better than the other two improvisations with involvement and sincerity. Then I said that that had been done to learn the improvisation and encouraged them to say they did as per their old script. They did not bring their newly prepared

script. To bring a new script into the improvisation, I gave some instructions to them they are from the theory *Dramatistic Pentad* of **Kenneth Burke**.

Dramatistic Pentad: - in Burke's Dramatistic Pentad, there are five rhetoric elements he started to analyse the human motives and relationships are Agent, Act, Scene, Agency, and purpose. Here I used them in the improvisations for practice for daily life performance making.

1. Purpose – why is it happening, behind this why there are many things involved in it, why one wants to do that act, what is the motive? As every action has its own motive, whether that is physiological or psychological, our work is monitored and vigilant at our motives and actions. If our old script motivates the action, that will create problems, or we have to pay off the consequences; they are energy consuming actions. If the actions are motivated by our new script, those actions give positive consequences, and they are energy gaining actions. For instance, sometimes, our ego motivates us not to withdraw from a nasty or absurd discussion. After the discussion, we feel bad, and I should not have done that, so I feel guilty; this makes us lose our energy. If we are vigilant in our thoughts and actions, we can save our energy in daily life.
2. Agent – who is doing it, we have to check whether I (pure conscious man) am acting or am I being driven by my old script or my accumulated data is acting.
3. Act – what is happening? is it meeting, chitchat with a friend, interview?
4. Scene – when and where did it happen?
5. Agency – how is it happening and the instrument, methods are being used. Does that mean how it is happening? What are the tools we are using to get the work done? Are we manipulating someone, or are they manipulating us? Is it going peacefully or angrily?

After following those instructions, they kept them in mind and did some more improvisations. They did with minor mistakes, and I asked them to keep all those things in mind and prepare well for the next session before meeting the next day. We ended the session there and left the hall.

Day Nine: - we started with a daily routine warm-up, simple exercises, yoga. I gave a game for relaxation and fun; the name was "*Persecutor/Protector*" **John Abbott (2007)**. After the fun and relaxation game, we started improvisations. First, I gave simple and straight improvisations and asked them to take every issue personally and do it with intense care. As I said, they did it with commitment; they were perfectly involved in every scene as I asked them to do. Then we started doing improvisations with new awareness and full consciousness. Before going to do every scene, I instructed them what motivation is and how it affects their performance. I explained every aspect of the performance motivation behind the thought, the motivation behind every word, every action and how one should be at the time of performance, during the performance, how one should see themselves while performing.

Those instructions made them aware and fully conscious, and they did well; they knew how to maintain distance from the body and mind, how to detach and how to observe themselves as a third person or a camera. Then they understood the difference between involved performance and detached performance. When they performed with full involvement, they got hurt, and they were high jacked by their emotions; they were so excited. They were uncontrolled when they were identified with their body and mind. Whereas the performance with awareness and full consciousness, they performed consciously, and they were not manipulated by their emotions. They got full control over their emotions while performing their part.

Some were still unaware during the performance, and they were slowly involved in the scene as we got involved in the scene while watching the movie or any performance on stage. After every improvisation, we reviewed their performance and their effort towards the nature of witnessing their own thoughts and actions. After two-three performances, they understood the importance of witnessing. They all are not professional actors, but the conditional and systematic nature of the prison made them sincere, and the usefulness of the techniques made them committed to the practice.

Concluding day: - the day had come to conclude the workshop, everybody came with more energy and enthusiasm. We started the session with more fun exercises and fun games. I gave a game called "*Tempo Changes*" in this fun activity; they had to be divided into groups each group with five players, but they were working in groups, so I continued with those groups. In clearly defined areas, each group moves continually at the tempo called out by the facilitator. 'One' is barely moving. 'Ten' is as fast as players can move. 'Five' is in the middle. The group must find the subtle tempo changes as the exercise progresses.

Then we played another fun and awareness activity called *Stillness to Speed* Ask; the players ran around the room at full speed. At a clue from the facilitator, everyone freezes and becomes absolutely still and silent. At the next clue from the facilitator, the group runs again. After that, I gave "*Awakening Activity*" The players lie on the ground with their eyes closed. Players are told to open their eyes and see the world with new eyes, exploring their own bodies and the environment as if for the first time. Gradually, players sit up, stand, etc.

After the fun activity again, they did some improvisations with more energy and more awareness. We stopped doing that, and we sat in the circle started sharing the experiences. After the performance, they shared their feelings; they accepted that whatever happened in their lives happened out of ignorance, lack of knowledge, etc. When they got this knowledge, they felt they couldn't have made the mistakes that brought them to prison if they could have gotten this knowledge much before. Then I said, "this knowledge had been given to you to not make you guilty, but to empower you through transformation". I asked them to forgive and accept themselves as they were, start a new life with new hopes and new energies. I told them to do their best to make society, nation and the world better and more peaceful.

The time came to conclude the workshop. The hall became so emotional; all the participants started feeling emotional. Then I said to them, "we all are habituated to come together to learn something useful and spend time in a playful way, so our mind is urging that it needs more. Be aware of your mind and body". What they are telling always be like a witness of everything.

They wanted more time, so they extended the session to another hour to ask some more questions and discuss. We had a very good and fun time with a very experiential process.

Conclusion

This research started with the idea of how the application of theatre/drama techniques help in empowering people in daily life. This research took theatre as a metaphor for daily life to analyse human behaviour and everyday life performance inspired by **Richard Schechner's (2002)**, performance theory. It focused on the thought process, which causes majorly human suffering. I borrowed elements from the *Dramaturgical Analysis* of the daily life by **Erving Goffman (1959, 1974)**, *Dramatism* by **Kenneth Burke (1969, 1974)** and *Transactional Analysis* by **Eric Berne (1964)**. Majorly practice as a research method was used to answer the questions formed for this research. Theatre techniques were applied in the case study workshop, and samples were made based on their ethnicity. The final results were analysed and evaluated based on personal, participatory observation reflectivity.

This thesis started with the evolution of theatre as a form of collective expression and how other elements like literature, costumes, set and acting are expressed. The relationship between actor and audience is described and how the relationship would change in different kinds of theatres. The role of empathy in theatre and in daily life, the importance of empathy in everyday life and how it would be developed through theatre were portrayed in the second chapter. Hence how empathy transformed into empowerment in theatre and in daily life was analysed. In the evolution of theatre, how empathy was? And how it was changed? in the different styles of the performances?

In the third chapter, how the purpose of the theatre was changed from traditional theatre to modern theatre were illustrated. Transformation of the purposes and multiple functions of the theatre were depicted in this chapter. How new purposes were found in due course, how changing social and economic and global contexts impacted theatre purposes and using theatre in different areas were described. Applied theatre emerged from its use, and how the theatre was located in different fields was taken into account in this chapter. The drive from regular or pure theatre to applied theatre, its origins, and the development of applied theatre are shown in this chapter. The

difference between applied theatre and applied drama, what was chosen for this research, and why it was chosen was analysed.

A theatre is a viewing place; it is for seeing something, performance-oriented or output-oriented, and intended to produce something. In general, doing theatre or going to theatre means there must be a performance to watch; in the particular application of theatre or applied theatre means intentional use of theatre, to get some output, it must have some purpose. Applied theatre starts with a problem, and it is for solving the problem. In the applied theatre end product would be showcased with a solution to the problem.

Drama means doing something, it is for doing something, and it is process-oriented. Generally, in theatre, the process from script to final rehearsal is called drama, whereas final performance is theatre. In a particular application of drama techniques or applied drama means doing or preparing something, like preparing a script, reading the script, analysing the script, analysing the character and preparing the character etc. In schools, drama techniques are used to teach lessons in an experiential way; finally, there may not be a performance, but there must be learning and practising something. Since there is so much performance involved in daily life, this research focused on the process of preparing for daily life performance.

There is utmost care would be taken in theatre for making a piece of performance, but in daily life performance, people ignore most of the things; therefore, they struggle to get success in daily life performance. As discussed in the earlier chapters, theatre starts with the script and ends with the performance, and our life also starts with the life script and ends with the person's death. Life seems to be continuous preparation for reaching satisfaction or the final salvation of life. In theatre, actors know and prepare their script characters and rehearse their characters many times. Whereas in daily life, those things are ignored, most people don't know their script, perception, character, personality; hence they accidentally get success most of the time they fail in daily life interactions. This research prepared a conceptual framework that covers most of the self study-

related things like body, mind, life script, perception, character, personality, and thought process to avoid this ignorance in the fourth chapter.

Based on Richard Schechner's performance theory, this research took people's everyday activities as a performance. Adapted some elements from the *dramaturgical analysis* developed by **Erving Goffman (1959, 1974)**, he talked about self-presentation, but this thesis talked about both 'selves', the self from western context and the self from eastern or yogic philosophy context. Majorly this thesis supported the self from the eastern context or yogic philosophical context. How does this lower and higher self play an important role in daily life? While presenting the self, which self is being presented in daily interactions and its consequences were analysed. The other theory mentioned in this thesis was *Dramatism* developed by **Kenneth Burke (1969, 1974)**. Burke talks about dramatic pentad, which talks about post-action, but this thesis talked about pre-action, or it talked about before action occurred. The life script adapted from *Transactional Analysis* by **Eric Berne (1964)** stated three ego states: parent, adult, and child. But this thesis talked about the script as a whole, like a script that is prepared in theatre.

This theory or concept is prepared for knowing oneself, one's body, mind, perception, self, character, personality, role, thoughts, emotions, and conditions. Man himself is complete, but he is ignorant of that, he is trying to study most of the subjects in his viewpoint, but he is neglecting himself. He is not looking into his being, his body, mind, character; hence suffering is present all the life. This thesis proposed the missing subject, it is behind his eyes, or it means looking inward is missing, once people turn their focus inside, if they start inward journey they become complete, once they get this inner knowledge and practice it well, they will be empowered. So the conceptual framework of self-knowledge is prepared for knowing oneself.

Practical application of the concepts or theories discussed in the fifth chapter and based on the vulnerability and suffering of the people was the criteria for application of the techniques. In my observation, the prison was the most suffering and vulnerable place, so I chose the central prison named Chanchalguda central prison for this case study workshop. In the beginning, participants

felt the techniques were simple, but they knew the importance of the techniques in due course. As prepared in the conceptual framework, the techniques are given to the participants step by step. The techniques were given in an experiential and playful environment by theatre games and simple exercises. In a playful way, they learnt themselves and then realised themselves, but they faced difficulty in practising and implementing them. The old habitual patterns were not allowed to come out of the vicious circle.

From birth, we prepare our script by learning and practising. Everyday thoughts and actions play a very significant role in everyday life. We act the way we think, form our habits the way we act, our group of habits become a habitual pattern total sum of habitual patterns becomes our character and behaviour. We are nothing but what we repeatedly do. So as Buddha says, “*We become what we think*”. This study focused on the thought process of daily life; when one is vigilant of their everyday thoughts and actions and their motivations, he/she gets empowered. Before choosing a thought and doing an action, one should become conscious about one's motivations, and one should be aware of what is motivating him to choose a thought and do an action. This research opposes Stanislavsky's emotional memory because if one recollects past incidents or healed wounds, they hurt more and never heal.

Our script or mind never let us be in the present; it moves one second behind or ahead but not in the present. Power, peace, happiness, and joy are in the present moment, but most of our thoughts about our past or future but not in the present. This study proposed knowing oneself and studying oneself makes one live in the present, and living in the present is being vigilant of one's thoughts, and actions as an actor do on stage. The script is being prepared in due course of the time, but we are not script or mind. Our script is full of habitual patterns, concepts, ideologies, philosophies, beliefs cultural practices. Since we are pure consciousness and if we drop our script, we will be empowered, and if we maintain distance from our script as actor maintains from a theatrical script and take charge of our life, we can avoid suffering.

Appendix

Memory Game: - this game improves memory, generates fun and creates a full play environment.

Game description: - 15 participants sit in a circle, and one starts with his name and a fruit name, the person next to him tells the first person's name, and fruit name is told by the first person and adds his name and another new fruit name, adds this goes on and on. One will be out of the game if he forgets the names.

Zip, Zap, Zop: - this game for the presence of mind and attentiveness.

Game for concentration: - The group stands in a circle. The player who starts points across the circle to another player makes eye contact and says, 'Zip.' The receiving player points to another person who makes eye contact and says, 'Zap.' The new receiving player points across the circle and says, 'Zop'. The game continues with the words passed in this order. Players should try to pass the proper word smoothly. This can also be played as an elimination game (i.e., if the receiver speaks incorrectly, he or she is out of the game).

Cathartic exercise: - allow all the participants to feel free to move in the group, shake the body, jump, crawl, kick in the air, cry, shout, sing, whatever they want. With this activity, they can relieve their inhibitions and can get relief from emotional trauma.

Stillness exercise: - In this exercise, participants sit a comfortable posture like a statue for a few minutes, just witnessing thoughts without any judgment. This took 20 minutes.

Perception Exercises: - displayed some pictures and asked them what they meant to them what they understood by seeing them; they had different opinions on one single object or picture. I spoke out spelt out some words and what they meant for them; each one gave a different

meaning to the same word. So after this exercise, they came to know how one sees a single object or picture from his own point of view. So the same word thousand members may be understood in a thousand different ways.

Thought Process Exercises: - there was an erotic picture shown to the participants and asked them to observe for a few minutes and close their eyes. After seeing the picture, I asked them what had happened. They said they got some erotic feelings, and then I asked the process from the beginning. They said; first, they were a picture, then slowly they felt the erotic feeling and got involved in such feelings. Then I explained the science behind the thought; first, light falls on the picture, then the reflection of the picture falls on the retina, then the signal goes to the brain, then based on the old data after processing, the new data will be recognised, then a thought arises, one feels it after that one emotes or responds to the picture.

Relaxation exercise: - lie comfortably on your back palms facing the ceiling Breath in and out easily and completely without a pause between inhalation and exhalation. Mentally go through the following points in your body, ask your mind to ask your body to relax while maintaining breathing, forehead, eyes, cheeks, mouth, tongue, jaw, neck, shoulders, chest, arms, hands, fingers, fingertips, waist, hips, legs, feet, toes and tip of toes. Continue to breathe in and out and allow the relaxation to deepen.

All were relaxed, but all the participants needed to experience the stillness in my case study. Because in our life from birth, we are learning the alphabet, language, so many subjects, about society, nation, and the entire world. This journey is entirely outward; only there is no inward journey. Unless we start an inward journey, it is difficult to understand ourselves. Before we start the inward journey, we have to experience the stillness.

Self Exploration Exercises: - participants were asked, "what is the self, where is it located?" They answered, "the self is me, I, this body", and so on. "What am I? Where is it located? Is it located in the brain, in the heart, or in the lungs, in the stomach, or in hand or in legs where is it located?" They gave different answers. Then after explaining the western and yogic versions of the self, they understood what self is and how it grows.

Slap, Clap Snap: - All the participants sit in the circle, and first, everybody slaps hands on their thighs, claps, and lastly snaps their fingers with rhythm. In the beginning, it starts with numbers, and later we say slap, clap, snap, and later they do slap, clap and snap their fingers. When they synchronise this, speed increases, and we zig zag the rhythm. This game helps to develop the rhythm in the body and develops concentration. They have done well.

Instant Relaxation Technique: - All the participants lie on their back on the floor freely, legs apart, hands apart and completely relaxed. Then I asked them to bring their legs together, join the heels, toes together, and palms by the side of the thighs. Till the end, they have to maintain a smile on their face. With bringing their entire awareness to the tip of the toes, I asked them to "stretch the toes, tighten the ankle joints, and tighten the calf muscles. Pull up the knee caps. Tighten the thigh muscle. Compress and squeeze the buttocks. Exhale and suck in the abdomen. Make the fists of the palms and tighten the arms. Inhale and expand the chest. Tighten the shoulders, neck muscles, and compress the face. Tighten the whole body from the toes to the head. Tighten... Tighten... tighten... tighten... release, and relax. Legs go apart; arms go apart, palms facing the roof. Assume the most comfortable position; let the whole body sink down. Let all the groups of muscles beautifully relax. Collapse the whole body. Enjoy the relaxation". After this, I let them for a while for complete relaxation.

GOVERNMENT OF TELANGANA
PRISONS DEPARTMENT

From
Director General of Prisons
and Correctional Services,
Telangana State,
Hyderabad-500 024.

To
Dr.B.Ananthakrishnan
Professor & Head
Department of Theatre Arts
Sarojini Naidu School of Arts &
Communications
University of Hyderabad.

Lr.No.RC2/144/2019, dated. 03-05-2019

Sir/Madam,

Sub:- Prisons Department – Workshops for inmates of different age groups by Shri .Pattepu Sailu, Research scholar, University Of Hyderabad – Permission – Accorded.

Ref:- Lr.No.Nil , Dt. 15-04-2019 of Dr.B.Ananthakrishnan, Professor & Head Department of Theatre Arts, Sarojini Naidu School of Arts & Communications, University Of Hyderabad –

CRS/ABD

In the circumstances stated by Dr.B.Ananthakrishnan, Professor & Head Department of Theatre Arts,Sarojini Naidu School of Arts & Communications, University of Hyderabad Shri. Pattepu Sailu, Research scholar, University Of Hyderabad is accorded permitted to conduct Workshops for inmates of different age groups at Central Prison, Hyderabad.

2. The above permission is subject to the following conditions.

- a) The identity of the inmates will not be revealed.
- b) The programme should not cause any dislocation in day to day administration.
- c) The visit should be made under advance intimation to the Superintendent, Central Prison, Hyderabad.
- d) Violation of any rule will entail cancellation of the permission accorded, without any further reference.
- e) No unauthorized or prohibited items should be carried inside the prison.
- f) The Superintendent can prevent/cancel the visit at any time without any notice from administrative and security point of view.
- g) Before entry their identity may be checked.

2. Further the Cultural team will liaise with Shri. Pattepu Sailu, Research scholar, University Of Hyderabad about his plans.

Yours faithfully,
Sd/- Vinoy Kumar Singh
DIRECTOR GENERAL OF PRISONS
AND CORRECTIONAL SERVICES

Copy to

The Superintendent Central Prison, Hyderabad.
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