

Shota Rustaveli Theatre and Film Georgia State University

Tbilisi, 0108, Georgia



Faculty of Drama

PhD Programme -- Performing-Creative art (creative pedagogics)

“Drama Directing”

Manana Kvirkvelia

Augusto Boal’s Interactive Theatre

PhD Abstract

Presented to obtain the academic degree of the Doctor of Theatrical Art (PhD)

Scientific Supervisor -- Marika Mamatsashvili (Doctor of Art Sciences, Assistant Professor)

Supervisor of the Creative component - Giorgi Margvelashvili (Professor)

Tbilisi 2022

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Code of the sub-branch: 0215.1.2. Theatrical Art

The author's signature -----

We, the undersigned, confirm that we have read **Manana Kvirkvelia's PhD paper "Augusto Boal's Interactive Theatre"** and recommend that the Dissertation Council of Drama Faculty at Shota Rustaveli Theatre and Film State University will consider the discussion of the work she presented in order to obtain the PhD degree.

Supervisors:

Marika Mamatsashvili, Doctor of Art Sciences

Giorgi Margvelashvili, Professor

Reviewers:

Maka (Marine) Vasadze, Doctor of Art Sciences

Marina Kharatishvili, Doctor of Art Sciences

Dimitri Khvtisiashvili, Doctor of Arts

Ph.D. Anca Ioniță, Senior Lecturer, Head of the Theatre Studies Department. National University of Theatre and Film "I.L. Caragiale", Bucharest, Romania

PhD Abstract

Topicality of the dissertation theme

Augusto Boal's Interactive Theatre is very popular and relevant all over the world today. Its aim is to transform society, find ways to resolve conflicts, and enhance a sense of civic responsibility. From personality complexes to global catastrophes -- all problems are of interest for Augusto Boal's interactive theatre.

In 2003-2005, under the leadership of Giorgi Sikharulidze, an analogue of Augusto Boal's Forum Theatre, the Theatre of Change, was established in Georgia. The theatre has had successful performances and tours in many cities of Georgia. Nevertheless, the "Theatre of Change" and its specifics have not become the subject of special research. It should be noted that Nino Cherkezishvili, Doctor of Art Sciences, defended her dissertation on the topic "Theatre as an Instrument of Social Changes". The work mainly deals with the theatrical performances staged and performed by the Boal's amateur troupe and with the author's own experience in art therapy.

The aim of the present paper is to:

1. Get acquainted with and study the specifics of Augusto Boal's Theatre (Forum Theatre, Image Theatre, Invisible Theatre).
2. Make a comparative analysis of dramatic and interactive theatres.
3. Study differences and common features between the ways actors play in interactive and dramatic theatre.
4. Perform research of the methodology of preparation of actors for interactive performances as well as its practical application.

The object of the PhD paper--Interactive Theatre, its peculiarities and specifics; the Difference Between Dramatic and Interactive Theatres.

The subject of the PhD paper is Ketevan Pataraiia's play "San Nicolas Piazza", her literary and directorial explication.

Methodology used in the research

Method of content analysis -- The work process has required processing of Augusto Boal's books, namely, "Games for Actors and Non-Actors", "Hamlet and the Khabaz's Child", Boal's interviews and articles.

Method of comparative analysis-- systematization of exercises of Stanislavski and Boal. Comparison of the theatrical methods of Artaud, Brecht, Grotowski, and Boal.

Qualitative analysis-- interviews with the founders of Forum Theatre, the analog of the "Theatre of Changes" in Georgia. Analysis of the process and results of staging of a Forum Theatre performance with a focus group of female prisoners.

Functional analysis -- Literary and directorial analysis of the play "San Nicolas Piazza". Summary of the results obtained from the Forum.

We used Augusto Boal's books, articles, interviews while working on the topic (it should be noted that Boal is not yet translated into Georgian. Therefore, while working on the paper, we had to translate the respective works from English. One of the books, namely, "Games for Actors and Non-Actors", we translated actually completely). We also edited and used Aristotle's "Poetics", the fifth volume of Berthold Brecht's five volume works, Konstantin Stanislavski's eight volume edition, Antonin Artaud's "The Theatre and Its Double", Jerzy Grotowski's "Poor Theatre"; Sergei Cherkassky's book on directing and pedagogy as performed by Richard Boleslawski, Lee Strasberg and Stanislavski. "Training in Acting" by Sergey Gippius, "Conversations on Philosophy" by Merab Mamardashvili, "Theatrical Studies" by Karlo Inasaridze.

We consider to be the novelty of the paper:

1. Research on the specifics of interactive theatre not only theoretically, but also practically.
2. Practical implementation of Boal's method and analysis of results (by means of Boal's method, we implemented a graduation play for students on the experimental stage of Nodar Dumbadze Professional State Theatre).
3. Based on our own practical experience, making some changes to Boal's method and its adaption to the Georgian mentality.

Main results:

Based on the research, young directors and actors interested in interactive theatre will be acquainted with the features and specifics of Forum Theatre, and will receive accurate and comprehensive information. The paper explains the role, function and duty of the actors, dramaturgy, painting, and music in interactive theatre. The respective exercises are studied, analysed, sorted out and gathered together, as necessary for the actors of Forum Theatre. This knowledge will be used by young directors and actors in their further practical work and they will stage their performances, taking into account the peculiarities of Forum Theatre.

Approval of the paper:

The dissertation is discussed at the session of the Performing and Theoretical Direction Branch/Section of the Dissertation Council of Shota Rustaveli Theatre and Film Georgia State University.

Separate chapters of the paper were published in the collection of reference works of the Shota Rustaveli Theatre and Film Georgia State University, "Art Science Studies": #3-4 (76-77), 2018; #1 (78), 2019; #4 (81), 2019;

Volume and structure of the paper:

The dissertation consists of 133 pages, an introduction, 4 chapters, 10 subchapters and a conclusion. The paper is accompanied by the list of references.

Contents of the paper

The first chapter has two subchapters: "The Role of the Spectator in Theatrical Art" and "Interactive Theatre".

In the first subchapter, we review and examine the process of individual isolation of people against the backgrounds of globalization and the growth of digital technologies. We are discussing a modern theatre that tries to present topical problems based on sociological research and observations.

Based on Karlo Inasaridze's book "Theatrical Studies", we retrospectively discuss and study the bilateral relationship between the "actor-spectator", which has long been in the spotlight of people interested in the theatrical art. The audience plays a special role in the theatre. Numerous artists and theatre researchers have written about it. We cite examples from the sayings of famous people and scientists.

In the second subchapter, "Interactive Theatre", we briefly discuss theatrical interactivity as a model of communication in modern culture. We discuss interactive theatre as a means of social transformation.

In the first subchapter of the second chapter, "Augusto Boal -- reformer of the theatre", we study Boal's work based on his books, interviews, and critics' articles; we explain the methodology of the "Theatre of the Oppressed"; we discuss the important stages of Boal's biography, which led the director to the idea of creation of the Theatre for the Oppressed.

In the second subchapter – The theatres and directors that were precursors to Augusto Boal's "Theatre of the Oppressed" (Antonin Artaud, Berthold Brecht, Jerzy Grotowski) – a brief overview of the theatrical currents and schools that made a great impact on Boal and on the "Theatre of the Oppressed": Artaud's "Theatre of Cruelty", Brecht's "Epic Theatre", Grotowski's "Poor Theatre".

In the next subchapter– "Imagetheatre, invisible theatre" – we will discuss two types of the "Theatre of the oppressed", which Boal described in his book "Games for Actors and Non-actors". With concrete examples cited and analysed in Boal's work, we will discuss the specifics, methods, principles of each theatre and draw respective conclusions.

In the next subchapter -- "Forum Theatre" - we shall review step-by-step the preparatory period for this theatre. We will focus on its specific aspects: dramaturgy, staging, goals, objectives. We will highlight and analyze the fundamental issues of Forum Theatre; explain the role and function of the Joker in Forum Theatre performances. we give some examples from Boal's book and performances.

In the subchapter – "Games for Actors and Non-actors" – we discuss the exercises and games collected in Boal's book. We systematize them. We cite examples of concrete exercises. We compare them to Stanislavski's exercises. We explore what is common for them and distinctive between them.

In the first subchapter of the third chapter - "Theatre of the Oppressed -- a means of integration and rehabilitation" -- we discuss and analyse our personal experience, which we accumulated during our work with female prisoners coming from women's fifth institution. We review the ways and means we have found while working with female prisoners, during the quest of the ways necessary for their rehabilitation, as well as for ways to integrate them back into the society.

The second subchapter - "Theatre of Change in Georgia" presents interviews with people (Keren Chapman Clark, Giorgi Sikharulidze, Ketevan Patariaia, Irakli Kakabadze, Lali Meskhi, Vano Khutsishvili) who founded Forum Theatre in Georgia.

In the fourth chapter, we will offer an explication for the play written by Ketevan Patariaia specially for the Forum Theatre. We will also discuss other plays written by Patariaia for Forum Theatre. We define the theme and idea of the given play. We perform a literary/fictionshort analysis. Then we characterize the actors, set the super-tasks and the

penetrating action. We offer the directing concept of the play. We discuss and analyse some examples of interaction of an already performed spectacle.

In the conclusion, we summarize all findings obtained by the research.

Chapter one

1st Subchapter - The spectator's role in the theatrical art

The modern theatre is a part of the overall globalization. Technical progress has made it easier to share information and knowledge in time and space. Contemporary drama directors are also researchers of theatre, they study and use the accumulated information and create a modern theatre based on it. Theatre is seen as an indicator of cultural heritage and currently ongoing processes.

The audience's attitude towards the theatre has changed. This is due to the desire of both parties. Theatre seeks new ways, new alternative space, new words and forms; for his/her part, the spectator also tries to be a full-fledged, active participant in this process and not just a passive observer who is not responsible for anything.

Vsevolod Meyerhold recognized the audience as the creator of the play, which follows the director's hints with one's imagination. Anna Richter defined the spectator as an actor who is a living co-creator of the performance.

Goethe says that theatrical performance is a world where the playwright, the actor and the spectator are mutually connected, warming and illuminating each other. "Divine Consent", i.e. "mutual consent" is a prerequisite between the actor and the audience for the birth of a theatrical work of art, a spectacle. An actor can create a theatrical performance without a playwright and a director, but he/she will not be able to do it without a spectator.

The spectacle is both created and "disappearing" during the direct relationship between the actor and the audience.

The theatre can refuse the scenery, technical effects, even the text, but it can never refuse the actor and the spectator, because they are partners of the theatrical performance. Also, they agreed to be together in one space, during one theatrical performance. This process of communication, between the stage and the audience space, between the actor and the audience, is bilateral, two-way. The actor meets the spectator, the spectator meets the actor.

Theatre is a synthetic art. This synthesis is achieved in the co-sighting process presented by the spectator and the actor. The team actively participates in its creation and is itself also a spectator of the same show.

The relationship between the audience and the actor is well reflected in the architectural form of the theatre, too. It also shows the social relations of different epochs. In the ancient theatre, with the exception of some of the front row seats where priests and officials sat, no social hierarchy was seen in the architectural layout of the auditorium. The Renaissance used the layout of rows of antique amphitheatres in the auditorium. In the 17th century, the Royal Door Theatre housed the lodges around the sloping hall and the parterre designed for the lower strata to divide the auditorium into layers of community.

After World War I, avant-garde architects redesigned the hall with the aim to activate the audience. Walter Gropius, together with Erwin Piscator, created a drawing of the "Total Theatre". Max Reinhardt, on the other hand, put forward the idea of a folk theatre based on the space of the auditorium of the antique theatre. There the scene must have penetrated deep into the auditorium. He was the first in the European theatre to use a so-called Japanese "flower path" -- stretching a plank in the middle, or to the right, or to the left. Hans Poelzig transformed the domed circular building of Schumann Circus into a drama theatre designed by Reinhardt.

The people of the XXI century choose an interactive form of communication in almost all areas. This means of communication has also been successfully mastered by various fields of art. The theatre is among them, too.

Actors from the Comedy Del Arte Theatre, existing yet in the epoch of renaissance, were improvising because they had only the plot of the play. Development of the events depended entirely on the improvisation of the actor. Clearly, the artist has always taken into account the factor of the spectators, foreseeing their tastes and interests.

Many things have changed in the theatre from ancient times to the present, and will change in the future, too-- style, form of imagery, scenery, costumes, the building of the theatre itself and so on. The only thing that remains unchanged is the role of the spectator in the theatrical art. One of the most democratic fields of art, theatre, is based on the bilateral, two-way relationship between the two main parties (actor and spectator).

2. Interactive theatre

Interactive theatre is a form of theatrical action that involves the active participation of the audience: the spectator is no longer just the spectator. He/she becomes a full force member of the overall creative process. The interactive theatre tries to blur the boundaries between the hall of spectators and the stage. The spectator is allowed to intervene in the action, to influence the course of the play. Both sides of the dialogue, both the audience and the actors, interact with each other, express empathy and create a new playing space. The main principle of interactive theatre is the rejection of the fourth wall. Its task is to take the spectator out of the comfort zone, from the position of an "observer" and to transfer him to the realm of live communication and perception.

The interactive theatre with its social function has become a condition of communication and connection between humans. A new stage practice instead of a

traditional one, an alternative space for communication, a place where people listen to each other, express their thoughts -- these are the components that turn the interactive theatre into a means of social transformation. Interactive theatre establishes direct contact with its perceiving and evaluating audience, engages in a live dialogue, makes them partners of stage action.

The interactive theatre was founded by the following currents: verbatim, performance, stand-up show, improvisation. All of these currents are primarily characterized by direct interactions with the spectators in order to engage them in the play.

One of the main challenges of modern theatre nowadays, too, is to find new, more effective ways to interact with the audience. The spectator is no longer satisfied with the role of passive observer. He/she requires activation of its function, involvement in processes. Experimental theatre is aimed at changing this situation.

The interactive theatre, with all its currents, allows the audience to take part directly in the process of performance and to enjoy the presented spectacle from the inside. The essence of such a theatre is the active interaction between the hall and the stage. As a result, the spectator becomes a co-creator and partner of the play.

Chapter Two

1. Augusto Boal -- reformer of the theatre

In Brazil during the dictatorship of the military junta in the 1960s, theatrical director and public figure Augusto Boal developed a theatrical methodology, which he called the Theatre of the Oppressed. The word "oppressed" refers to a person who has lost the right to express his will and desire. The life of such a person will be reduced to the role of a listener

of someone else's monologue. The "theatre of the oppressed" opposes any form of class oppression, be it racism, sexism or any form of discrimination.

Augusto Boal's thinking was greatly influenced by Marxist views, Brecht's "Epic Theatre" and the pedagogy of liberation of Paulo Freire. Boal's Theatre can be characterized as follows: educational-social, public, dynamic (related to changes), liberational, theatre of the oppressed. Boal defines theatre as an instrument of change. Wherever there is political or other forms of violence, social and mental oppression, Boal's spectators demand revolutionary actions that are followed by changes. "Theatre of the Oppressed" creates all the conditions for the audience to actively intervene, to influence the course of the performance. Sometimes this impact is very significant. The spectator becomes an active participant in the events. He is not a spectator-witness of Grotowski style, he is a spectator-actor.

Boal's Theatre goes even further and adds many interesting innovations to the gameplay modes of traditional interactive theatre. It also creates original forms of theatre, which we shall discuss below. The main principle of interactive theatre is the rejection of the fourth wall. Its task is to take the spectator out of the comfort zone, from the position of an "observer" and to transfer him to the realm of live communication and perception. Boal's theatre provokes the audience, is not satisfied with the form of dialogue relationship and pushes them towards action.

In 2008, UNESCO awarded the title of Theatre Ambassador to Boal, already a renowned director and public figure. He was nominated for the Nobel Prize in Peace. Boal is comparable to even Brecht in influence and scale. Before that, Boal's biography had years of persecution, arrest, banning of performances, and forced emigration from his homeland.

Augusto Boal was born on March 16, 1931, in the family of Jose Boal, a baker who emigrated from Portugal, and Alberta Pianto. Little Augusto often participated in parodies together with his brothers. Boal gets a pretty good education. He is a graduate of the Faculty of Engineering and Chemistry of the Federal University of Rio de Janeiro, but his heart still goes to the theatre. In 1952, Augusto received his Master's degree. That same year he moved

to New York and enrolled at Columbia University School of Dramatic Arts. After moving to the USA, theatre became Boal's serious passion. At the university, he was taught by playwright John Gassner (Gassner was the teacher of Tennessee Williams and Arthur Miller. His motto was: Anti-Realism in Theatre). Boal studied Shakespeare and Brecht thoroughly, studying in a studio that worked with the Stanislavski method. He became acquainted with the art of Harlem, with the Black Experimental Theatre. In 1955, he staged two plays based on his own plays. In 1956, after returning to his homeland, he became a director in the famous theatre "Arena", which was also radically-minded to the government. "Arena" was a very popular theatre. In "Arena", Boal also started searching for experimental theatrical forms. The director was adapting the theatrical methodologies known for him to the social conditions of Brazil.

Initially, Boal staged classics. In 1956, the director received a prize from the Sao Paulo Art Critics Association for his staging of Steinbeck's "Of Mice and Men". In addition to the classics, Boal also staged musicals, but loaded them with poignant social themes and based on historical or modern facts. He wrote the texts together with liberal playwrights. He tried to make their intentions easily understandable for the audience and reflected the everyday problems in such plays. Yet, the greatest novelty was the first appearance of the character "Joker" on the stage, who often stopped the action and addressed the audience. Through the "Joker", the audience participated directly in the course of the play and continued the story according to their own views. In addition, he or she (the spectator) moved from the passive state of the observer to the role of the "playing spectator" and performed certain scenes suggested by himself/herself. After the performance, the "Joker" invited the audience to discuss the play (Later, this invention of Boal's would become the hallmark of his style).

In 1964, a military coup took place in Brazil, backed by the Brazilian elite, the church and the middle class. Boal, because of his socialist views, was considered by the military regime to be an enemy. In 1971, already a world-famous director, Boal was kidnapped from the street and arrested for staging anti-government performances. He spent three months in

prison, where he was tortured and humiliated. The letter in his defence was written by Arthur Miller and signed by many celebrities. Eventually, as public opinion prevailed, Boal's charges were dropped and he was released from prison. In Brazil, under the totalitarian regime, Boal was no longer given the right to reside and was exiled to Argentina with his son and wife. The "Arena" troupe disbanded over time and the theatre ceased to exist.

In emigration, Boal shifted from practical directing to theoretical work (he was banned from staging plays in the theatre. This ban led to the invention of an original theatrical form, which Boal would call the "Invisible Theatre" in the future). In the 1970s, he wrote two books: "Torquemada" and "Theatre of the Oppressed". The title of the book -- "Theatre of the Oppressed" -- would later become the name of Boal's Social Theatre. According to Boal, each one of us is oppressed because the oppressed person has no ability to express an opinion (eventually, he/she loses not only the ability to speak, but also the ability to think). The oppressed person is under pressure from the government and the poorly organized state system. He/she is forced to listen to other people's monologues, so that he cannot even get involved in a discussion. Only the theatre that is in each of us can break this vicious circle. Theatre is life because in every second we have a play in front of us. We choose to stay watching or go on stage. In order to get involved in action, it is necessary to obtain the right of voice.

Further on, Boal will deepen this idea and create a guide for those who do not want to stay just watching: motor trainings, concentration exercises, development of body speed and verbal reaction. These exercises are summarized in Boal's book, "Games for Actors and Non-Actors".

In 1973, Boal moves to Peru at the invitation of the Educational Organization. The Peruvian education system is based on the method of Paulo Freire (1921-1997), Brazilian teacher, educator and one of the founders of critical pedagogy. In 1968, Freire published his landmark book, "Pedagogy of the Oppressed". Freire thought that the existing system of education was too vicious. In his view, knowledge is not the prerogative of a particular class

or group of people. Education should be accessible to all. Training is a process of constant and complete exchange. Freire's pedagogy is built on the principle of dialogue. Dialogue is the only form of relationship in which oppression of one person by another is out of the question. Dialogue, unlike monologue, implies a desire to learn, create, and participate together. In "Pedagogy of the Oppressed", the author calls traditional pedagogy "banking pedagogy", where the student, like an empty vessel, is filled with knowledge like a piggybank.

Boal based his theatre on the principles of this very "pedagogy of the oppressed". Another important moment that Boal borrowed from Freire was the awakening of consciousness. Sleepy consciousness prevents us from becoming active participants in the spectacle of life. It is necessary to awaken the consciousness, to become a full-force object from a passive subject ruled by the will of other people. Quite often, the source of Boal's original ideas was not any colleague or intellectual theatrical expert, but the ordinary people, peasants, or even the homeless, illiterate people.

Boal decided to completely change the usual theatrical system -- to reverse the division into groups -- those who act (or rather, expresses the action) and those who observe/view. Boal is now fascinated by a new theatrical form, the so-called "synchronous dramaturgy". He stages performances, where acute problems are dealt with. At the climax, when the protagonist has to make a decision, the spectacle stops. The mediator, the same joker (we'll talk about him in more details below) addresses the audience and asks for advice. The spectators express their opinions. Then the actors will play these versions. This was a kind of overture to the Forum theatre.

Augusto Boal developed a number of theatrical forms: theatre - myth, theatre - photo novel, theatre - cipher, theatre - collage, didactic theatre, propaganda theatre, theatre - sculpture, theatre of change, and, above all, theatre forum.

In his book, "The Theatre of the Oppressed", the author discusses theatre as one of the fields of art during the first one hundred pages. At the end of this short narration, he formulates two main theses:

1. Theatre emerged ever since its beginnings as a public institution that was accessible to all (but gradually this right was taken away from the people).
2. Theatre has always played an important political role.

According to Boal, the first person to try to bring the theatre back to the people was Berthold Brecht. Boal, like Brecht, denied catharsis. Unlike Brecht, he demands from the spectator not only critical-social thinking, but also behaviour that is revolutionary in nature.

It is true that Brecht and his epic theatre fascinate Boal, but he thinks it is necessary to go further. We should not allow the audience just to think, reflect and evaluate, they should have the right to go on stage and take action instead of the actor. Boal introduces the term spect-actor, which corresponds to "playing spectator" (instead of the "spectator" which means merely viewer, observer). Boal argues that an ideal spectator can enter the spectacle instantly as soon as the need arises. Art is one of the essential tools for changing the existing social order. The idea of each performance is to help the participants achieve the goal and take action to do so. Boal takes action from drama to real life and breaks down the "fourth wall" finally.

It was important for Boal to blur the line between the audience and the actors. He has been appearing in various forums, giving masterclasses, leading discussions, and seeking out ways and means for combating violence with representatives of various walks of life.

2. The theatres and directors that were precursors of Augusto Boal's "Theatre of the Oppressed" (Antonin Artaud, Berthold Brecht, Jerzy Grotowski)

Augusto Boal was influenced by certain theatrical currents and directors. We shall point out Antonin Artaud and his "Theatre of Cruelty", Berthold Brecht's "Epic Theatre", Jerzy Grotowski's "Poor Theatre".

Artaud's Theatre transcends the boundaries of the "ordinary" and the "avant-garde" and transfers the theatrical feeling into the world of esotericism, rituals and customs, occultism, alchemy. Artaud, therefore, minimized the verbal component and verbal expression. The acting component was also reduced in such a way that he took away from the performer his/her own initiative and turned it into an instrument in the hands of the "initiator-director". In Artaud's performance, words acquired a new dimension that was often unrelated to their semantics. The sign had to be replaced with a new "hieroglyphic" element, which would have its own grammar. Artaud was not able not bring this principle to the end. Instead, anthropologist Rudolf Steiner introduced a similar method in the form of stage eurhythmy. Eurhythmy is itself a stage speech, sound based on new semantics, movements, gestures, colours and tones. As the eurhythmists believe, all of these take their origin from the old ontological principle.

Artaud rejected his contemporary theatre and became interested in rituals. In them, the drama is played in the form of universal, constant, cosmic myths, and has its origins in ancient Mexican, Jewish, Iranian cosmologies. These are not literary dramas that develop into historical drama. This is a creation of an anonymous creator.

Artaud viewed theatre from the perspective of absolute catharsis. Theatre captures not only the senses but also the soul. Through theatrical feelings, a person is freed from latent cruelty. It is possible that Artaud called his theory "Theatre of Cruelty" due to the above-said. The actor played the role of a shaman in Artaud's "Theatre of Cruelty". His/her speech or appearance is a ritual process, merging with the spirit of the Universe.

In his first manifesto, Artaud calls for the rejection of the realistic expression of the "meschanin" life (or life and worldview characteristic for a small trader) in the texts. According to his arguments, the theatre should be turned into a temple. The theatre should be

concerned with ideas directly related to the creating, the origins, the first source, the chaos. Artaud wanted to reopen the ancient archetypes of Western theatre, to return to its roots, and to renew its dramatic language. In his theatrical projects ("Theatre of Cruelty", "Theatre of the Absurd", "Grotesque Theatre", "The Theatre and Its Double"), Artaud relies mainly on catharsis. His "theatre of cruelty" (in this case, Artaud saw cruelty metaphysically and not physically or psychosocially) used different forms and Mexican sacred symbols - blood, sun, eagle, fire. He looked for new stage gestures, voices, faces and simulations of civilizational catastrophes for these symbols. He said that true cruelty is not hidden sadism. It is hidden in the cruelty of gestures, movements, which causes a sense of danger and alarm in the spectator. Artaud believed that catharsis could be induced in the audience through the "Theatre of Cruelty". In his theatre, Artaud brought to the fore a moment of unexpected and a moment of surprise.

For Artaud, theatre was a living process, a myth that arises in front of an audience. He was greatly influenced by the dance ritual of Bali Aborigines. They did not even play roles, they lived within these myths. For them, what was happening on stage, was real. For Artaud, the feeling of death, the expectation of celebration of pessimism and hopelessness was characteristic. In 1938, Artaud's most famous work, the "Theatre and Its Double", was published (in Artaud's performance, theatre is the twin of life, life is the twin of theatre). Artaud focuses on the unity of opposites in our lives, which he finds embodied in the synthesis of lunar and solar dramas. Artaud shared Nietzsche's views and believed that man is a believing/obedient animal, with a cultivated and suppressed by the culture. He tried to find a form of direct contact with the audience in the theatre, through which the suppressed person would gain freedom. he considered releasing of the unconscious as one of the ways to achieve this.

In his opus, "The Theatre and Its Double", Artaud returns to the magical and ritual theatrical beginnings, trying to create a new theatrical language, where the totem and gesture will be the lead, the spatial language without dialogue will be focused on all five

senses. According to him, the special language of "Theatre of Cruelty" affects the spectator, heals his/her heart and restores harmony to the feelings and mind. Thanks to the "total spectacle", the spectator shares the "cosmic" elements of the first source of life. Artaud calls this phenomenon of theatricality a "transcendental" trance. According to Artaud, events on stage go through real life, but not in the primary, but in the secondary form and are created by memories. In this process, all those in the hall are united through the collective unconscious. They are no longer spectators, but partners.

Augusto Boal used Artaud's experience in "Image Theatre", which will be discussed in more details in the next subchapter, and was focused on gestures and facial expressions. This removed the verbal boundary and made the problem posed in this theatre understandable and relevant for the audience of all nations and nationalities.

Augusto Boal considered Berthold Brecht as his ideological father. The basis of their interests was Marxist ideology, which was clearly reflected in their attitude towards theatre. The creation of the epic theatre in Germany was conditioned by the establishment of fascism from the historical-social point of view. Only a sane mind and intellect could save it from mass psychosis. This is why Brecht sought forms of theatrical spectacle that would allow the spectator to think more and analyse more. He wanted to activate the audience.

According to Brecht, the actor's task is not to merge with the character (as with Stanislavski), but to distance himself/herself and make comments on the character. The main principle of Brecht's "Epic Theatre" is: "Have fun and teach". For him, theatre is a reflection of real or fictional stories in the background of which human relationships develop. The actor not only entertains the audience, but is also their teacher. Brecht wants his "student" to think, to draw conclusions, to re-evaluate views, and finally, consciously (and unconsciously), to change positions and make the respective changes in the real life.

Brecht opposes imitating life or creating the illusion of real life. It addresses extreme conditionality. He tries to imagine, to embody and not just to reflect. He conveys the essence of reality, the meaning, and not the actual reality itself. Brecht's "epic theatre" requires a

demonstrative-narrative form. This allows the spectators to make their own independent decisions and to be critical in reference with the story presented on the stage. Brecht (later Boal) removed the "fourth wall" out of the theatre. He emphasized the conditionality of the theatrical spectacle. He must make the spectator active and thoughtful. The structure of the performance is more narrative than dramatic. Each scene seems to be a new chapter in the novel, with the spectator reading its name on a screen or in a poster. Through Songs, the actor addresses the audience directly and introduces the story in advance. The author actively intervenes in the action, regularly suspends the action and makes comments.

Boal used many of Brecht's "epic theatre" techniques for his "theatre of the oppressed". He replaced Brechtian anchor/presenter with the Joker, a clown who speaks directly to the audience. Boal transferred Brecht's method from the theatre practically to the street. A clear example of this is Boal's "Invisible Theatre".

The famous Polish director, Jerzy Grotowski conducted many experiments, was in constant search, but did not create any system. He introduced new terms: para-theatre, post-theatre, metatheatre, poor theatre, theatre-laboratory. Grotowski paid special attention to the work with actors. The actor's work on himself/herself was based partially on Stanislavski's method. Through movement and sound, the actor explains and analyzes his/her own feelings, which are often blocked by control, tradition, upbringing and exemplary behavior. Through various exercises, Grotowski tries to unlock the blocked instincts and reflexes of the actors (Compare Stanislavski's so-called subconscious and superconscious). To the question, "Who is an actor?" -- Grotowski answers: an actor is a person ready for any action. Grotowski wants to transform the world through theatre, to change people for the better.

Grotowski wanted to achieve primary theatrical spontaneity. He suggested that only a fundamental ritual could bring spontaneity back to the theatre, as it involved both the actors and the audience. In order to get an authentic and direct reaction, it is necessary to create a special stage space for each performance. None of the performances had backstage. In search

of the art's ways equivalent to the life, Grotowski leaves the theatre with his actors, in the literal sense of the word, and conducts his experiments in the woods, by the lake, in the countryside, in the open air. At first, the director wanted to blur the boundaries between the stage and the auditorium and unite them into one space. The actors walked among the spectators, played, looked into their eyes, shouted to them, touched them. Grotowski's theatrical credo is well expressed in his words: "Theatre is only a means by which we are allowed to transcend our stereotypical ideas, our conventional feelings and habits, our standards of reasoning. It is not necessary to soothe oneself. We need to be able to check everything for real, to give up daily escapes from life and any forms of pretending. In a state of complete insecurity we can open, give, discover ourselves. Only in this way, through fear and shock, will we be able to tear down everyday masks and manners".

Just like Grotowski, Boal also conducts performances in alternate spaces. He avoids any academic forms and looks for new ways to communicate with the audience.

Boal used the theatrical searches and experiences of Artaud, Brecht, Grotowski, changed several things, remade them, added them. Through his "Theatre of the Oppressed", he managed to change the social life of the country, to transform the audience and the society.

3. Image-theatre, invisible theatre

Boal's book, "Games for Actors and Non-Actors", discusses three main categories of "The Theatre of the Oppressed": image theatre, invisible theatre, and forum theatre.

Image Theatre (Reflection Theatre) is a series of exercises and games, the purpose of which is to reveal the truth about society. In this theatre, it may be said, there is performed a visual statement of facts. Participants express their feelings and emotions, "sculpt" three-dimensional images on the proposed topics. The technique of image-theatre is simple. The spectator is asked to make a group of sculptures on the given theme visually, so that the

perspective of the proposed problem appears. The theme is varied. It depends, where the action takes place and what problem is relevant. The "Playing Spectator" shows faces, sculpts them. Live pictures will be displayed. If a group of spectators does not agree with the illustration of the problem, then the second "playing spectator" joins and shows us a peculiar visual version, or modifies the original version, or offers a completely new solution. If the audience still do not agree with it, then a third enters and so on, until a consensus is reached. Eventually we will reach the face (image) of reality. This is the face of the universe, such as it really is. Violence always reigns there. The "playing spectator" is then asked to construct an ideal face (image), a world he or she can imagine in the best case scenario without violence or oppression. Then they go back to the real thing again and the debate begins. This is a democratic form of theatre as there are no restrictions, none, including verbal ones.

The Invisible Theatre is the people's theatre. The spectators become participants of the performance so subtly that they yet don't know anything about it. Everything really (actually) happens, real people are involved, incidents, reactions are real, too. These performances are not held in the theatre building or in the buildings intended for the theatre. Performances of the invisible theatre are played in restaurants, shops, squares, subways, ferries. People are provoked to show instantaneous, spontaneous reactions. Everything sometimes ends in quarrels and scandals. The script is written in advance. The main idea is clearly and simply conveyed. According to the development of events, the text gets modified. The selected issue should be acute, important and interesting for the future playing spectator. From this starting point, a small staging begins. The participants must portray their role in such a way that their action must be absolutely convincing and organic. If, at least, slight falsity mixes up or their sincerity is questioned, the representation will be shattered.

The public expresses their reactions, gets involved in an argument. The development of events is facilitated by a pair of provocateurs who are mixed among the people and express an extremely opposite reaction. The spectator of the Invisible Theatre should not realize

even after the performance that he/she was an involuntary participant in the play. In such a case, the meaning of this theatre is lost. However, as Boal points out, exceptions also occur. For instance, when police are involved in a case, the actors are forced to admit the truth and convince the police that the conflict was provoked, staged. Frequently, it is quite difficult to convince the police in the reality of the show. Not infrequently, troupe members have also found themselves in a curious situation. In Sweden, for example, the police came during one of the performances. The performance caused a major jam on the highway. When the police found out that all of it was a spectacle, they decided to arrest the actors for violating public rules. Yet, it was difficult to distinguish, who was an actor and who was a spectator. Several passing women were arrested, who were actively involved in the performance. This was followed by a large protest and they were forced to release everyone. While the troupe was touring in Sweden, a rumor was spread that a performance of the Invisible Theatre was to take place in the Stockholm Underground for the next day. Newspapers printed large photographs of Boal in the headlines. Authorities urged residents to be vigilant and to refrain from any provocation. The famous "provocateur" found a solution here as well. The performance was transferred to another location, to the ferry.

If we summarize, we will see that in the invisible theatre, during the performance, the spectator becomes the main protagonist, the "playing spectator". He/she knows about it neither during the performance nor after its completion. He/she is the main character of reality, not knowing that everything is invented ever since the beginning, that it is a fiction. After that point, Boal goes further. It is important for him to involve the audience in the dramatic action and to consciously lead to the desired result. Forum Theatre allows this. Forum theatre is like a fight or a game. As in all games or battles, there are laws. Their violation is also possible. However, some laws must be followed in order for the forum presentation to develop normally and the discussion to be fruitful.

Both the image theatre and the invisible theatre call on the society for changes and transformations. In this, Boal saw the purpose of his theatre. All the theatres listed above are

of social and political nature. The repertoire responds to current and acute problems of the public. The actors and the audience are looking for a solution together, working together to overcome oppression, violence and injustice.

4. Forum theatre

When discussing forum theatre, Boal focuses on some specific laws. Let's start with dramaturgy.

Dramaturgy

The nature and qualities of each character must be clearly expressed in the text. Ideology of the hero/heroine should be easily understood by the "playing spectator". The original solution, offered by the protagonist, must contain, at least, one social or political error that will be analysed during the forum session. These errors, depending on the situation, should be clearly identified. Forum Theatre is not a propaganda theatre, nor is it a didactic theatre. It is more of a pedagogical theatre because all together, both actors and spectators, study, learn. The play must show error in such a way as to motivate the "playing spectator" to solve the problem. Together we must find ways and confront violence. We shall ask good questions. The audience should give us good answers.

-) It is necessary to divide the characters into the oppressed and oppressors. 4-6 people participate in the performance. 100% - oppressed, 100% - oppressor, 70% - ally of the oppressed, 70% - ally of the oppressor.
-) The play can be of any genre (realistic, symbolic, expressionist, etc.), except surrealist and irrational. Style does not matter if the goal is to discuss a specific situation.
-) The conflict should be at the very beginning of the story. The audience should feel that the stage can be run differently.

-) In each scene, 4 or 5 so-called bombs must be planted. The bomb is the place where the spectator wants to say - "Stop", and will actually suspend the performance and develop the story in a positive way.

staging

The style of play of the artists should be in line with the ideology, work, social function, etc., typical for their characters. It is important to have the logic and action of character evolution. In other cases, the audience just sits in its place and the forum is held without action, quite like a radio forum.

-) The artist must maintain the status of a character (even after his/her change).
-) Must formulate thoughts specifically, concretely.
-) Ought to demonstrate the ability to improvise.
-) Should have complete information about the specific problem that is presented.
-) Must not comment on the actions of the Joker, other actors and the "playing spectator" during the performance.
-) Must follow the goal to the end.
-) Must understand the text well. Be able to instantly return to any 'mise en scène'.
-) Must be emotional, evoke feelings in the spectator.
-) Must be able to easily "exit" from the role and "enter" it back.
-) Each show should find the best way to convey the essence of the problem. It is best to do this in agreement with the public, during a presentation or pre-rehearsals.
-) Each character should look visually so that even without the text his character is easy to guess. The play is an artistic-intellectual game between the actors and the "playing spectator". Costumes should be light. It should not be difficult for the "playing spectator" to put them on and to remove them.

The plotline of the spectacle in Forum Theatre is created with a defined structure. The performance starts from the beginning as usually. The actors present a certain model of the world. The spectacle shows a current social problem, but does not suggest its solution. The main hero or protagonist encounters difficulties in life. He/she is a victim who cannot stay safe from oppression. At the end of the performance, the audience discusses the problem played, discusses what is the cause of such a situation, how typical the given problem is for the society, whether it concerns a large number of people or not, what cultural, legal, social norms create or support these problems. The spectators are then asked if they agree with the protagonist's solution to the issue. The spectators are likely to disagree. After the analysis of the dialogue and scenario, the Joker invites spectators to suggest their own strategy. The performance is performed twice in front of the audience during the Forum Theatre. The first time in a "prepared form", the second time, involving the spectators and taking into account their remarks. The spectators must direct the performance in such a way as to show us new, real ways of solving the problem. The actors play as if trying to prove to us that the old version is unique and correct. This goes on until the "playing spectator" gets involved and changes the initial version. If the spectator thinks that the protagonist is wrong, the "playing spectator" should immediately take his or her place and offer a better solution to the problem. He/she must approach the stage and shout: "Stop!" The actors have to stop instantly. After a short pause, the "playing spectator" announces where the performance will go from and points to the appropriate phrase or movement. The scene starts all over again. The protagonist takes the place of the "playing spectator". The changed actor does not leave the game, he/she goes to the background. Although it does not ultimately come out of the character's character, the "playing spectator" adjusts the game to keep it within the given character's framework. From the moment the protagonist changes, the rest of the actors intensify their violent actions. Thus they show how difficult it is to change reality. The "playing spectator" is trying to find new ways to solve the problem. The rest of the actors confront him/her, forcing him/her to come to terms with reality and to obey.

The purpose of the forum is not to win. It is to prepare people for making decisions in real life. Together, actors and spectators learn about the capabilities of abusers and tactics and strategies for dealing with victims of violence. If the "playing spectator" is yielding, the actor will return to his/her role again and offer the old version of the play, with an ending that is already familiar to us. Now another "playing spectator" approaches the scene and offers his/her version. The "playing spectator", intrigued by the audience, can be able to stop the violence. Then the actors give in one after another.

The Joker

An important character of the Forum Theatre is the Clown (Joker) who directs the play. He/she must explain the rules of the game, correct the mistakes made, encourage both sides, support them to continue the game. His/her aim is to activate the audience, to engage in discussion, to awaken the desire to act. During the performance, he/she tries to blur the line between the actors and the audience. After the performance, the Joker asks the audience provocative questions: Does this happen in life? Is this true? and so on. He/she suspends the play at the climax points (if the audience does not do so), calls on the audience to offer a solution to the problem, gives advice to the actors, enters the role instead of them. Preferably, the Joker should have a pedagogical, psychological or directing education. He/she controls the process and is responsible for the results. He/she needs to know when to stop the play, what role to give and to whom, and how to finish the play delicately. Moreover, to be the Joker needs to stay absolutely unnoticed. The spectator should perceive him/her as a presenter and in no way as a director or supervisor, because everyone in the forum is equal. In this role (of the Joker), Boal himself often appeared.

In his book, "Games for Actors and Non-Actors", Boal highlights some of the fundamental issues of Forum Theatre:

There are a few rules for the Joker that are almost mandatory:

-) The Joker starts and leads the discussion;
-) He/she controls the situation within the group;
-) Possesses the skills of a trainer;
-) Does not manipulate with the audience; Draws clear conclusions and puts them in an interrogative, not in the indicative mood;
-) Does not make personal decisions; Accepts changes proposed by the audience without criticism and judgement;
-) Does not get tired, disoriented; Is cautious and dynamic;
-) Stops the play if the audience does not do so on time.

As we have seen, the following conditions are a necessary condition in any performance of the Forum-Theatre:

-) **Joker**– a character who manages the relationship between the audience and the actors.
-) **Protagonist**– this is a victim, an oppressed character who is not allowed to achieve one's goals.
-) **Antagonist**–this is an oppressor. The protagonist and the antagonist are the two central figures in the play. The story is built on their conflict.
-) **Trichogonists**– are witnesses of the conflict, supporters of the antagonist or fans of the protagonist.

In Forum theatre, there should never occur a forced idea. It should not manipulate people. The problem may not be solved, but a way must be found to free the "playing spectator" from the complexes, to push him/her to action.

5. Games for actors and non-actors

The Stanislavski system was introduced to Boal by Joe Gassner. In the late twenties in USA, Stanislavski's students, members of the First Studio of the Moscow Art Theatre, Richard Boleslawski and Maria Uspenskaya were active pedagogues. They adapted the Stanislavski system to the American reality and offered actors an interpretation of it.

The American version of the cast system worked well during rehearsals with the actors. The followers of the system also appeared in directing. These were Stella Adler and Lee Strasberg. Gassner was well acquainted with the methodology of these directors and passed this knowledge on to Boal.

For the time of Boal's arrival to the Arena, there were mostly working Italian directors who staged any play in a pre-arranged form. The actors spoke Portuguese, with an Italian accent. To combat stamps, Boal and his associates set up a laboratory for actors (Boleslawski and Uspenskaya founded a laboratory theatrenicknamed 'Lab'in their times. Boal had much in common with them in his teaching methodology, too). Here they practice, conduct experiments, and study Stanislavski's works methodically. Stanislavski prioritized emotion in the early days of working on the system. Boal also thought so: emotion must be free. Only in this way will the actor be able to interpret the role. However, practical experience raised a logical question: how should an actor be able to freely express emotion through his/her body? The actor's body (instrument) can block it at any time. After all, we cannot use even seventy percent of the body's capabilities. Boal's answer to this question is as follows: the actor must be de-mechanized. Because the artist has to rediscover lost emotions and feelings. The feelings have the ability to register, select, and hierarchize/prioritize sensations. For example, the eye can perceive countless various colours, regardless of the object of attention (road, room, picture, animal). There are thousands of greens of different shades and different tints that people perceive. The same talent applies to hearing, sounds, and other senses and sensations. The person who drives the car gets infinite number of sensations. There is a lot of difficult muscular movement and tactile (somatosensory) sensations when riding a bicycle, but the feeling always chooses the most active one for the action. Every human activity, action, starting with the simplest, such as walking, is, in fact, extremely complex. They become possible only because the senses have the ability to select (filter). Therefore, Boal believes that, in the first stage, the mentors should work with the actors on Stanislavski's sensory exercises.

Boal rightly points out the difference between the emotions that an actor experiences and expresses. The actor feels Hamlet's feelings and with his face, tone of voice, and so on, tries to express them. Any creative director is faced with a choice – to choose the one out of a thousand smiles that he/she thinks fits Hamlet's smile. He/she also chooses Hamlet's rage

from the many types of rage. To make this choice, the actor has to break through a mechanical wall. This wall is his "mask". Breaking through the wall begins with the annulment of the actor's personality. That is when the "personality" of the character is born. Boleslawski, too, asked his students to forget their emotions and feelings before doing "emotional memory" exercises and to remember the "material side of things" (weather, smell, sky colour, sailors' cries). Both artists agree that the exercises help the actors to activate the "emotional memory".

Boal works scrupulously with the actors and creates many new exercises for their development and mastery. The actor should not be able to play "Macbeth", "Crime and Punishment", "Hamlet" and other masterpieces of world literature, because he has no experience of killing a person, in his "emotional memory" there are no such feelings. Boal, who is well acquainted with the opinion of famous directors on the subject, agrees with them and draws such a conclusion: People do not forget the feelings they experience at a certain moment, in certain situations. Sometimes these situations are similar to the situations in which their characters find themselves. "I have never killed anyone, but I wanted to. I will try to remember this wish and transfer it to Hamlet when he kills his uncle".

Boal makes an interesting discussion of the dual nature of a creative human when he/she experiences something and, at the same time, looks at himself/herself from the side and remembers the forms of expression. Boal, who considers Brecht to be his theatrical "father", is obviously well acquainted with the laws of "epic theatre" and afterwards he often uses the "alienation effect" or that of the point of view from the side-lines, in his performances.

Boal cites the examples of Dostoevsky and Proust to illustrate the doubling of the creative human consciousness. As it is known, Dostoevsky was suffering from epilepsy. During severe attacks, he, as the creator, manages to look from aside at the suffering of the ailing Dostoevsky. Then in his novel, "Idiot", he describes the details of this illness with extraordinary convincibility and exact nuances. The case of Proust is even more

unbelievable. Sensing that death was approaching, the writer asked his caregiver lady to record the pre-death feelings that he himself would dictate. He even indicated where in his novel this dictation was to be pasted. He really died after that event.

According to Boal, Proust's concept of "lost time" plays an important role in Stanislavski's empathic theatre. The possibility to discover "lost time" with Proust takes place only in the memory. Because feeling is the subject of one thousand and one uncertain events, before we experience it, we do not have the ability to fully and deeply perceive it. Our own subjectivity is a slave to the objectivity of reality. "If we love a woman, love is full of so many small incidents that we are not able to enjoy love and feel it intensely. In objective reality, love is confused with such secondary things as: a delayed bus, a painful meeting, misery, misunderstanding, and so on. But when we rediscover this episode in our memory, we can purify that love by destroying something insignificant. In this way, we will rediscover the 'lost time' when we relive the life in our memory".

Boal continues to discuss Proust and Stanislavski again, saying they have a lot in common. Stanislavski Theatre, in his opinion, is to some extent a "memory", but only in the present moment, here and now! Whenever an actor plays a character, he plays for the first and the last time. After all, we "play" every moment of our lives once and for all.

Boal believes that an actor/actress should have space and time to rehearse. Through exercises (especially, "emotional memory" exercises), he/she recovers his/her "lost time", sorting out his hero's/her heroine's experiences and feelings. "Memory is important, but only when it is located in the present tense; when the feeling 'I felt'—is replaced by the feeling 'I feel'".

Boal then focuses his attention on conflict as on the driving force behind theatrical actions. "Theatre is a conflict, a struggle, a movement, a transformation and not just a display of the state of mind. This is a verb and not an adjective. Being active means being involved in an action. Every action generates a reaction. This reaction is a conflict". Thus, Boal concludes that the source of the development of emotions is a conflict, which in itself is the driving

force of transformation. An actor's creativity is the art of interacting with another actor, or the art of playing together.

Boal defines the dialectical structure of the interpretation of role. The actor has to constantly ask what he wants from the character he portrays. The desire must always be reinforced by a specific concrete idea. The central idea of the character must be consistent with Stanislavski's "super-objective" idea (with Stanislavski, we have a "super-task" of role and a "super-task" of the play). The actor/actress must also have a counter-desire. An actor/actress, who has no counter-desire, looks like an idiot on the stage. "He/she (the actor or actress) loves, loves and loves. The spectator watches and he/she thinks that there is a seeming of love. Five minutes later, the situation is the same. In the second act, the situation is still unchanged. Who will ever want to watch this?"

Arsenal of the Theatre of the Oppressed offers a new system of exercises and games to the reader. The collection includes Stanislavski's exercises, which Boal adapted to the purposes of the Theatre of the Oppressed. Many of the exercises he also devised himself.

Boal keeps quoting Stanislavski and speaks of the unity of the actor/actress and the human psycho-physical apparatus in general. "Stanislavski's work on physical action tends to incline to the same conclusion. Body movement is thinking itself. Thinking is manifested through a bodily form. When you think about eating, you may salivate, you may get an erection when you think about sex, love puts a smile on your face, hatred makes the features of your face rough, etc." The conclusion is that this is the first unity, the unity of the physical and mental apparatus.

The second unity is our five senses, which are also interconnected: "We breathe with our whole body – arms, hands, legs, feet; although, the respiratory tract plays a leading role in this process. We sing with our whole body, too, not with just vocal cords. We have sex not only with the genitals, but with the whole body. Chess is a highly intellectual, cerebral game, but good chess players also prepare physically before a match. They know that the whole body thinks, not just the brain".

In the following section, Boal identifies five different categories of games and exercises. Feelings are suppressed during the body's struggle with the outside universe. We feel less and less what we touch, what we hear, what we watch. We see, hear and feel according to our specialty. The body gets used to its work. This adaptation implies both atrophy and hypertrophy. In order for the body to receive and send all possible messages, it must be brought back into harmony. This is why Boal chooses de-specialisation exercises and sets their goals:

The first category – crossing the border between feeling and touch;

The second category – crossing the border between listening and hearing;

The third category – challenging several senses at once;

Fourth – to see what we look at;

Fifth – to awaken the memory of feelings.

Boal needed all of these exercises to train the psycho-physical apparatus of the participants of Forum Theatre. They needed to get to know each other well, to easily understand the intentions of the partners, to learn to get out of the situation instantly, to make decisions quickly. After all, in Forum Theatre, the story develops according to the decision of the audience.

Chapter three

1. “Theatre of the Oppressed” -- a means of integration and rehabilitation

In 2013, a creative group consisting of the theatre director (Manana Kvirkvelia), screenwriter (Ketevan Patariaia), cameraman (Elene Asatiani), psychologist (Ketevan

Makashvili) presented the project "Spectacle in Prison" to the Open Society Georgia Foundation. By the end of the year, the project won the competition and received funding.

When a person is imprisoned, he/she often loses his/her spiritual balance and there begins a difficult process of disintegration. Some are not bothered by guilt and remorse, while others think they are innocent and are tormented by the thirst for revenge. People have a feeling (sometimes, not at all unsubstantiated) that despite all efforts, they are doomed, failed, that they are outcasts, they have been excluded from the society, and will remain so until the end. That is why they have no incentive to gather strength and fight their own weaknesses. After serving the sentence, the society receives not a "corrected" person, but, on the contrary, a locked-up, aggressive person, in some cases, dangerous for those around him/her.

After being released from prison, prisoners find it difficult to adjust to the environment. Their adaptation period is significantly prolonged. Consequently, the process of integration into the society is also complicated. It is therefore correct when the rehabilitation of convicts begins in prison, during the period of serving the sentence.

For a number of reasons, it was only in early 2015 that we were able to contact probationer women. The first meeting was introductory, but the possible participants were selected at the same time. The cameraman was also present at the meeting, who from the first day (all the way through including the last performance staged on the stage of the Rustaveli Theatre) was filming everything with a camera. It was that very filming that caused several probationers to refuse to collaborate with the group. They did not want to appear on screen because they were ashamed of their condition, did not want their acquaintances to see them as prisoners. They were sure that family members and children would not approve of this decision. So there began the problems as well as the search for ways to solve them.

Introductory conversations continued with the remaining probationers (8 women). By mutual agreement, it was decided that the probationers would be cooperating in the creation

of the play. They were given the first task -- to list current topics and write essays. The result turned out to be very interesting.

Some did their homework "in good faith" and wrote down what they thought would be acceptable to others (meaning creative team members). Conclusion: The probationer does not trust strangers, does not consider it necessary to talk to them about one's vital problems. There were those who tried to gain approval by more "aggressive" means. For example, one of the probationers, who used to be a high-ranking official, close to and respected by the first officials of the previous government, tried to establish oneself with arrogance and cynical comments. Cooperation with this person failed. During the casting, the probationer was offered the role of a beggar, and abused by this choice, she refused to cooperate at all (interestingly, this lady treated everyone, especially, other prisoners, rudely. They did not like her, but could not do anything as if they were afraid of her. As it was found out later, the lady was convicted for the participation in a group murder and for the cruel torture of the victim).

There were those who could not form an opinion well, but in a few words they managed to say, their sincerity and insecurity were evident. Such was the case with a young girl who was serving a sentence for murder. She had also a gender identity problem.

The second stage began. After a few meetings, there appeared a small pause in the relationship between the probationers and the creative team. It was necessary to study the topics thoroughly and to start working on the play. Probationers also needed a little time to understand everything, to talk to each other, to get used to the new challenges.

The given facts were as follows: The troupe consisted of seven middle-aged women and one young girl. The purpose of the creative group was to start the process of integration of probationers as early as still in prison. So it was decided that the ninth protagonist of the play would be a professional actor as well as a man. Actor Giorgi Zanguri became a new member of the troupe.

The group consulted with the probationers, took into account their wishes and decided: the action of the play would not take place in prison, they will not act prisoners and will play ordinary free people. However, the questions, what would the theme of the play be as well as what would be its main message, were of fundamental importance to the creative team.

Every famous psychologist says if we want to conquer a problem, we have to admit it. The most acute problem with probationers is the following: almost all of them think they are innocent and unjustly punished. It is therefore important for the convict to realize that when the law is violated, or another person's rights are violated, the offender is responsible before the law. When a person realizes that he/she has broken the law, committed a crime (for a subjective or objective reason) and is justly punished, it is easier for him/her psychologically to survive such a sentence. The problem is that the probationer should become able to honestly admits to himself/herself-- 'I am guilty'. This recognition is very important. Recognition is the beginning of a path to rehabilitation. The convict should not fall into despair, should not think that this is the final judgment, the end of life. This is where and when probationers need the support of the family, of the staff of the penitentiary institution, and of the community. They need to make sure they can continue living, or start over. They need motivation for this.

The famous American psychologist Abraham Maslow in his work "Theory of Human Motivation" forms a hierarchy of needs. According to this theory, there are seven basic human needs:

1. Biological needs;
2. The need for security;
3. The need for belonging;
4. The need for respect;
5. Cognitive needs;
6. Aesthetic needs;
7. The need for self-actualization.

The first two vitally important requirements, as far as it is possible in the penitentiary, were more or less met by probationers. We think that for subjective and/or objective reasons, female prisoners had a large deficit of the rest of the above-listed needs. One of the main tasks of the creative team became to fill in this deficit, and the play was the best way to realize it. Theatre is a collective art. The work process requires cooperation, mutual understanding. Colleagues respect each other's hard work. People, when they do their duty well, have a sense of self-satisfaction, and their self-esteem increases.

Any person values oneself, that is, has the ability to self-evaluate. He/she appreciates and feels the attitude of others towards him/her, sees his/her place in the society. Every normal person wants to be respected, valued, as well as accepted into the society.

Each new play, each new role is a means of cognising and understanding the world. Through art, a person shares beauty and gets aesthetic pleasure. When a person is fully "spent", he/she shares his/her words with other people, thinks about the form of expression, uses his/her full potential and strives for the set goal. Thus, spectacle and play are the best way to meet all of the above-mentioned needs.

The third stage -- reading the play. In a very short time (in about two weeks), the play "My Hostage Angels" was written.

The fourth stage -- the distribution of roles. At this point, the main thing was to give all probationers the opportunity to tell what they had to say to the spectator through their characters. This became the main principle for the distribution of roles.

The inmate, who was playing a bank employee, was a single mother. She had a minor child and an elderly mother. The child was growing up with guardians, the mother was residing in a nursing home. When the probationer uttered the words of her character, Maka: "You know, I still do not remember what my child smells like ... I felt it when it was an infant, now I just do not remember..". It was as if she was experiencing a kind of catharsis. Everyone felt something different, an elevated feeling -- the other prisoners, the audience

and, of course, the actress herself. This was confirmed by the pause and silence following Maka's words, which was not staged by the director.

The young prisoner girl, as already mentioned, had an identity problem. She never wore a woman's clothes and her hair, too was always boyishly cut.

The inmate girl agreed to cooperate. At first she was restrained, she felt awkward. However, in the process of working, a lot of talking about the biographies of characters yielded results. The more the prisoner got to know her character, the more her interest increased. She was inventing things for herself, too. She cited examples from her own life. The person slowly opened up, but still refused to put on the dress. The members of the creative team no longer paid attention to this. Before the performance, the girl came to the rehearsal in a woman's dress. At the end of the rehearsal she was thanked. The next day the girl appeared in a woman's dress again. It was a great victory.

At the premiere, the final scene was played by the girl so emotionally and directly that she could not hold back tears of happiness even after the end of the play.

The probationer, who played Martha, was a doctor. She was the victim of so-called "doctors' case" that was announced years ago. Her character in the play is a silent, lonely woman. She has made many mistakes, her conscience is pounding, she wants to spend the rest of her time correcting mistakes. The prisoner woman was also unmarried, silent, locked up. She was accustomed to being alone and silent. Due to the great stress, the prisoner lost her health, started having nervous tics and stutter. At first it seemed almost impossible to achieve anything with her and the thought of changing her with another inmate was brewing up. The creative team was stretching time. It was not easy to make a decision and inflict even more trauma on an already traumatized person. Her self-esteem was already approaching an extremely low mark. This was exacerbated by the fact that other prisoners often ridiculed her openly, making her even more heartbroken. Direct didactic conversations were considered undesirable by the creative team as this could have led to more aggression. So we chose the other tactics, which, as it turned out in the end, was indeed the right tactics.

If before that, we pointed out their mistakes to others carefully and softly, now we did not leave any of their mistakes unattended and unnoticed. This became necessary to prove that each of them had a weakness and no one was infallible. Instead, the former doctor's every success was emphasized. It so happened that she believed in her own abilities, opened up, liberated herself. The stutter also became less and less prominent. To implement this tactic, the creative team had to cross a hair-breadth bridge. The positive result made everyone happy, the desire for success united and bound the prisoners together even more strongly. They also became more tolerant to each other. Earlier, if they were looking just for an excuse, now they were trying to eliminate any conflict at the very start. The former doctor-prisoner did not stutter at the premiere.

It has already been said above that one of the probationers refused to cooperate with the creative team in the role of a beggar. With the approach of the premiere it became necessary to solve the problem. One of the probationer women was selected. After several rehearsals, she also refused to play the role of a beggar. The reason turned out to be quite banal. The prisoner was a former Kick-boxing champion, physically very strong, proud. She had some kind of authority in the zone (we do not imply a criminal authority here). When the probationers who did not take part in the play learned that she had to play the role of a beggar, they turned her into an object of ridicule. The insulted former champion refused to play a "humiliating" role in order to restore her prestige.

At this time, that problem is very sensitive for the probationers themselves, that they remain carriers of a certain stigma for the society throughout their lives. Unfortunately, probationers themselves are not free from certain stereotypes, although they do require it from others.

On May 5, the premiere was held in the 5th Penitentiary Establishment, attended by the Deputy Chairman of the Department, various officials, the Deputy Minister of Internal Affairs, the Ombudsman's staff, the director of the Open Society Georgia Foundation, other staff, human rights activists, administration of the colony as well as prisoners.

At the culminating moment, the play was suspended. The facilitator (with Boal, the Joker), whose role was played by a psychologist, opened the discussion. The facilitator did not need to get the hall involved in the discussion. The audience was very active. All together, law enforcement or convicts, they discussed the problem posed in the play and offered the public a possible version of the finale. This has become another good example of integration. As it turned out, most of the convicts acquitted the robber and believed that one should not be punished because a hard life led one to engage in such behaviour. Those inmates were in the minority, who said the robber should be punished because one put other people's lives in danger, broke the law, so one must be held accountable. Law enforcers also shared this latter view and cited certain articles from the criminal code to illustrate. After about half an hour of discussion, the facilitator asked the actors to continue the play.

After overcoming the agitation related to the premiere, the creative team gathered to summarize the work done with the actors.

The most important message that was expressed, was that people regained their self-belief, raised their self-esteem, gained a sense of happiness and the hopes for the future.

In the fall of 2015, the play was transferred to the stage of Rustaveli Theatre. The performance was attended by representatives of the highest positions of the country, the diplomatic corps, the patriarch, ministers, family members of convicts, as well as sixty male prisoners.

After a successful and very emotional performance, the patriarch asked the Prime Minister to pardon the female prisoners. Four prisoners were pardoned within a month. Then the other ladies left the penitentiary establishment within the period of a year. The young girl accused of murder was released the last.

After their release from prison, several ex-prisoners formed an NGO, some returned to their families, raising children and grandchildren, and some started small businesses. They were able to go on with their life, change it for the better. This is the main message of

Augusto Boal and his "Theatre of the Oppressed" -- people must act, no one else will do it for them. This was the main goal of the project as well.

In the theatre, your ideas, emotions, desires are demonstrated, we imply here your own identity and not the one that society binds you to be. Everyone in the society is disguised. And in the theatre you take off the mask and you are yourself. This is the advantage of the "Theatre of the Oppressed".

2. "Theatre of changes" in Georgia

In order to fully study and research Boal's Interactive Theatre, it is necessary to take into account the opinion of the people who founded the analogue of the Forum Theatre in Georgia – "Theatre of Change", who were the first to start working with this method and are still working in this field. These are: Karen Chapman Clark –British actress, director, screenwriter, trainer. Giorgi Sikharulidze – Director, Founder of the "Theatre of Change" in Georgia. Ketevan Patariaia – playwright. Irakli Kakabadze – writer, publicist, facilitator. Lali Meskhi – Founder, producer of "Theatre of Changes". Vano Khutsishvili – Director. We interviewed them. We asked each respondent three questions:

Interview questions

1. Why did you become interested in Augusto Boal's Interactive Theatre?
2. What specific characteristics should a director (actor) consider when working with the Boal's method in various countries?
3. When working with the Boal's method, did you make any changes to it and adapt it to the environment in which you had to work?

It was interesting to hear the opinion of each of them and share experiences. Interested parties can find full interviews in the second subchapter of Chapter 3 of our dissertation.

Based on these interviews, we can conclude:

1. Forum Theatre is a great challenge for artists. Feedback to the audience allows the theatre to control the pulsation of time and prevent conflicts of interest between the theatre and the audience. On the other hand, the spectator will also feel responsible. He/she is no longer in a passive mode of constant expectation, no longer waiting for someone to act in his/her place

and change everything for the better. Both sides help each other in searching for innovations, learn to understand opposing views, which contributes to the progress and development of the society.

2. The mentality of a particular country, its cultural traditions must necessarily be taken into account. Accurate, correct choice and understanding of the material is very important. The focus group should be specifically selected, for whom the performance will be staged and who will be the participant of the forum. Members of the theatrical troupe, in addition to their professional skills and talent for improvisation, should also be gifted with a sense of empathy.

3. Interactive theatre is a live and ever-changing process. Boal is against any restrictions and dogmas. The time, the alternate space where the play is played, and the audience focus group demand constant changes and improvisation from the director, playwright, joker, and actors/actresses.

Chapter four

“San Nicholas Piazza” explication

The action in the play "San Nicolas Piazza" takes place in Georgia at the end of the first decade (10s) of the XXI century, against the background of acute social and political circumstances. The author of the play is Ketevan Patariaia, a screenwriter by profession. She writes screenplays for documentaries. It was the specifics of documentary film that led to her interest in the life and problems of modern people. Ketevan Patariaia is interested in the daily life of an ordinary person, which is full of many vicissitudes and surprises. Patariaia is the author of several plays, too. She writes plays mainly for interactive performances. It should be noted that the first interactive performances on the Georgian stage were based exactly on

her plays. Therefore, the author is well aware of the specifics of such a genre of drama (In general, this theatrical current and Augusto Boal's Theatre were first introduced to Georgia by the British director Karen Clark). Patariaia did an internship with Augusto Boal, the founder of the Forum Theatre.

Ketevan Patariaia's last play "San Nicolas Piazza" is also written for the performance of Forum Theatre. There occur oppressors and the oppressed, as well as an open finale, i.e. the author does not offer us a solution to the problem posed in the play. These rules exactly match and obey the requirements of the Forum Theatre Dramaturgy developed by Augusto Boal. However, the creative team tried to bring some innovations, which we think will be very important for both the theoretical and practical part of our research.

1. The characters in the play "San Nicolas Piazza" are not linear and unambiguous. However, in his book, "Games for Actors and Non-Actors", Boal emphasizes this requirement. With Boal, this demand is conditioned by a specific situation. He directed performances for certain focus groups. Often these people were almost illiterate. They also had comprehension problems. So Boal tried to make the audience speak in simple, understandable language. The stories, too, must have been authentic to their personal stories. The spectator should easily recognize the negative character and even foresee his/her evil intentions.

Our creative team focuses mainly on young people (students of the final years of secondary schools as well as high school students). That's why we think to assign deep, psychological characters to the characters.

2. The protagonist is not pronounced sharply in the play. Priority is given to the choice of the director. Each character can be turned into a protagonist.

3. The percentage is broken between like-minded and opposing groups. They are sometimes members of one camp, sometimes of another. We think such lability makes their characters more interesting and realistic.

In addition, we played the spectacle in a relatively alternate and authentic space. We abandoned the traditional scene. We chose the experimental theatre stage and moved the action to the auditorium instead of the stage space. We gave up all the theatricality, did not use lighting (only the actors themselves turned on lights “on duty”), and if they needed music, they turned it on from their cell phones or sang by themselves.

Let us introduce the story of the play as well as the characters to you:

The former classmates decided to spend the holidays out of town together. This is the idea of one of the classmates, Tako, who has been to emigration, in Italy for years. Tako communicates online with her classmate Nika, whom he used to like in school years (as it turns out later, she has not lost interest in the boy even now). What about the material side, Tako intends to take it over and arrives from Italy to spend time with friends. Organizational issues, including route selection, need to be addressed by Nika. Sandro, a good acquaintance of Nika, who works in a rather high position in the bank and has travelled all over Georgia on foot, promised to help the boy. Tako invited Nata and Suko from the class. Nata was once a close friend of Tako. Then their paths parted. Nata is a fair person. She cannot stand any oppressions. Friends jokingly call her the "dove of peace". Suko is Nika's inseparable friend, though Nika often misuses his allegiance. The leader in this relationship is Nika, Suko is the wordless executor of his every whim. Nick has always been very popular among girls. He invited another classmate, Salome, without Tako's permission. Salome was the most beautiful girl in the whole school. All the boys were in love with her, including Suko. Nika and Salome also had mutual sympathies, however, due to their different characters and aspirations (it is noteworthy that Tako's active character also played a considerable role), their story did not last long. Nika should take advantage of the situation and restore the relationship with Salome, while refusing to flirt with Tako. After three days of fun and entertainment, the young people will face a terrible downpour on the way and are forced to take refuge in an abandoned village club. The situation is already more or less tense. Uncomfortable environment, lack of internet further aggravates the dissatisfaction of young people. Tako wishes to be constantly in the centre of everyone's attention. Nika manipulates Salome and Tako and is very amused with that. Suko burns in the middle of two fires -- Salome is nervous and Nika can't do anything. Natasha showed sympathy for Sandro. The boy is a little annoyed by active Nata, and gets more interested in the locked and lonely Salome. When Nika notices this, she becomes jealous and decides to take revenge on Salome. At some point, the boys are left alone. Nika allegedly jokingly offers Sandro, to put drugs in Salome's tea and then have fun. Sandro, after a little hesitation, will agree. Suko protests, but no one takes his protest seriously. Tako accidentally hears the boys' conspiracy. Nika will take her in the play, too (especially, since Tako has a reason to seek revenge).

Everyone is aware of everything, except Nata. Nika fulfils his plan and waits with interest for the development of events. The young people are having fun, dancing, singing. Gradually the drug begins to take effect. Salome behaves inadequately. She laughs a lot, gets

naked, hangs on Nika's neck. Obsessed with passion, Nika tries to pull the girl behind the scenes, but suddenly Salome becomes ill, she collapses. Everyone panics. They try to bring the girl to her senses, but nothing comes out of it. From the boys' replica, Nata learns that Nika put the drug in Salome's tea. Nata is terribly angry, decides to call the ambulance, but Nika and Sandro do not allow it. Finally Tako snatches the phone, scolds the boys and runs away. Salome is still unconscious. Now Suko and Nika oppose each other, they fight. Only Natasha's doomed scream can hardly stop them. Salome starts having seizures. All are dazed. Nika is forced to call his father and ask for help. As soon as Nika's father hears the drug story, he gets terribly angry and hangs up the phone. Nika is desperate. Suko is empathic with Nika, Salome is also very worried. Crying, Nika goes behind the scenes, Suko follows behind. Sandro tries to win over Nata. He have to turn the girl against Nika, blame him for everything and run away. Nata can not leave Salome. Nika and Suko come back. Nika approaches Salome and feels for her pulse ...

At this point, the Joker will suspend the play. Now the spectator has to decide how to finish the story. Like other performances of the Forum Theatre, this play has an open finale, it does not end.

The forum begins. The spectators dictate their own versions of continuation and finale. The moderator offers the spectators to become a "playing spectator" and perform his/her intended version on the stage. Then there is complete improvisation. With each play, with each new audience, there appears a new solution and a new finale.

I think it would be interesting to give a few examples to illustrate our theoretical research. Before the start of each performance, the moderator introduces the peculiarities of the Forum Theatre to the audience, prepares and encourages the spectators for the upcoming activity. However, in our case, the spectators were so involved in the discussion and the practical play of various options, that, after some time, we were forced to terminate the forum. The discussion continued in the foyer and often in front of the theatre building. The young people did not want to disperse, which we think is an indication that the Forum Theatre performance was justified. People started thinking about life problems and started looking for ways to solve them. After the Joker suspends the play (it should be noted that the Joker may decide to stop at different places. Even the actors do not know, where the Joker

will stop playing at a particular performance), the mediator comes out again and asks already specific questions to the audience. A discussion begins that lasts no more than for 10 minutes. The "playing spectator" then changes any actor and unfolds the events as he/she sees fit:

Mediator - What do you think, in the place of these characters, how would you solve the problems?

The first spectator-- Nata does not obey others, thinks independently. If I were Nata's character, I would definitely call the police.

The actors play this option. Suko feels guilty. He must persuade the boys to call an ambulance. Nika will take over his phone and throw it away. Nata will benefit from the mess, tries to run outside, holding a phone in his hand. Nika is watching, he wants to stop the girl. Nata pushes Nika, throws him down and runs away.

The second spectator -- everyone should share responsibilities equally. The most important thing is to save the girl's life. The investigation will then determine the culprit.

The third spectator -- As Suko dared to oppose Nika, I think he will take responsibility and call the police, at least, secretly. If Suko and Nika go behind the scenes before the final, they can make the same decision there.

The fourth spectator -- everyone thinks only on oneself. No one will call. Suko, who seems to be a sympathetic character, is also good for nothing. Maybe the actors should play the option when Salome dies. Shock is very good for decision making.

The actors will play this option. Desperate Nika enters from behind the scenes. He approaches Salome, puts his hand onto her forehead, realizing that the girl's body is cold. He shouts for Sandro's help. Sandro tries to resuscitate her by means of artificial respiration. Suko murmurs like crazy, "I have to call, I have to call", as if apologizing to someone. As a result, he gets to his feet and calls the ambulance. The boys continue to try to bring Salome to her senses, but it all ends in vain. Exhausted, they let themselves drop down on the floor. Nata does not want to believe this. She kneels, hugs Salome and starts yelling.

In one of the performances, the audience demanded the same option, but in the role of Sandro, a "playing spectator" came in, who, after finding out about Salome's death, offered Salome's friends to bury her secretly and then to flee from the spot. In response, Suko chased Sandro with a knife. A heated discussion ensued after this section. Finally, the spectator did not accept this option as a way of solution of the problem.

Another "Playing Spectator" is included instead of Suko. When he sees a light in the village, he asks his friends to leave the place immediately and leave him alone with Salome. Suko takes Salome to the village and calls an ambulance. He takes the whole blame on himself. He will say that his friends left as early as on the previous day. He says he put the drug in Salome's tea. Suko has nothing to lose. Otherwise, Nika's and Sandro's careers would be ruined. After many attempts, he will persuade the boys and Nata.

In one performance, Nika also changed. After an unsuccessful conversation with his father, Nika's personality transformed. After leaving the backgrounds, Nika asks everyone to leave. He says he is guilty of everything and takes responsibility on himself. No one moves from place, because everyone except Nata is also culpable for the situation. Then Nika picks up the phone and calls the ambulance.

Summarizing and analysing the results of the inquiry assured us in the following:

-) The theme of the play and of the spectacle is topical and relevant;
-) The age segment and the target audience are correctly calculated;
-) Playing the spectacle in an alternative space makes the performance much more convincing;
-) Refusal of theatrical effects, separation of stage and hall space enhances the degree of spectators' participation;
-) The open finale of the play increases the importance and responsibility of the spectator's role;

The forum showed the desire of young people to discuss important and topical issues in the form of dialogue, to learn listening to dissenting opinions, to make decisions.

Conclusion

Results of the study have shown that the actors and spectators of the Augusto Boal's Interactive Theatre need specific training. In Boal's Interactive Theatre, specifically in Forum Theatre, the audience is given a great function. Forum Theatre takes the spectators out of their comfort zone. The audience is the co-author of the performance and responsible for the events that take place on the stage. Without them, the play cannot be successful. The spectator determines the development of the story, he/she decides the fate of the actors and seeks a way out of the conflict. This requires some courage, a culture of arguing, listening to opposing opinions, understanding what has been seen, finding an interesting and optimal solution. The audience needs to know exactly what kind of play they are going to see and what kind of activity is expected of them. In addition, the forum theatre audience often has to change the actor/actress, and to play the version offered by himself/herself.

As for the Forum Theatre actor/actress, he/she also needs specific training. We are talking about professional actors who work in this kind of theatre. In this paper, we discuss our experience of working with professional young actors of Forum Theatre and with non-professionals (more specifically, female prisoners). These processes are discussed, analyzed and compared in details in separate chapters. These two different performances (with professionals and with inmates) certainly implied different tasks. When one works with a focus group like Prisoner Women, Boal's Interactive Theatre comes closer to drama therapy or art therapy. The process of rehabilitation and integration of the injured person is most important here. The specifics of the Boal's Theatre has indeed been used with great success by European or American psychotherapists.

When it comes to professional actors, other tasks appear, too, on the agenda. In the paper, we discuss, research, and prove with facts that Boal had a fairly serious theatrical education. He was thoroughly acquainted with various currents and considered Brecht to be his "spiritual father". We have devoted a whole chapter to the discussion of his book, "Games for Actors and Non-Actors", and a comparative analysis of the exercises made up by Stanislavski and Boal. Based on this analysis, we can safely assert that Boal's actors had a professional theatrical education. There is a whole series of exercises to form a cohesive team with unified artistic value. The partner should be able to guess his/her colleague's intent and to react quickly to his/her actions. Isn't improvisation the main feature of Forum Theatre? Human and civic unity among the members of the troupe is also very important during such performances.

Dramaturgy of Forum Theatre is also different. The first and necessary condition is the timing of the play. As we learn from the paper, the performance of Forum Theatre can be played twice: once completely and then with key locations and stops. To this, there are added the options suggested by spectators. So the duration of the play should not exceed a maximum of 30 minutes. It is very difficult and we are sure it will be impossible to stage such plays with two or three acts. It is important to determine in advance the spectators of which segment are being counted on. Boal showed one variant of the performances to illiterate spectators (there is a sharp distinction between good and bad. The respective effects are thoroughly assisted by costumes, make-up, etc.), and the other, different variant was intended for intellectuals and the educated youth.

The research revealed the specifics of Augusto Boal's Theatre (Forum Theatre, Image Theatre, Invisible Theatre), the difference between dramatic and interactive theatres as well as their common features, including the ways of the actors' play.

Quite often, traditional, classical theatre directors and actors show an ironic, arrogant attitude towards Boal's theatre and do not even attribute it to the sphere of art. We categorically do not share this view. We think that due to its specificity, working in such

performances is much more difficult and full of responsibility for the reasons listed above. In general, of course, everything depends on talent and professionalism.

The interest of young actors and directors in interactive theatre gives us hope that such performances will have many fans and spectators in Georgia, too.

List of papers published on the topic of the dissertation

1. Kvirkvelia, M. Augusto Boal and Interactive Theatre, Art Science Studies, 2018, Centauri Publishers, # 3-4 (76,77), pp.133-145
2. Kvirkvelia, M. Augusto Boal and Interactive Theatre (Forum Theatre), Art Science Studies, 2019, Centauri Publishers, # 1 (78), p. 69-80
3. Kvirkvelia, M. "Theatre of the Oppressed" as a means of integration and rehabilitation, Art Science Studies, 2019, Centauri Publishers, # 4 (81), p. 87-100.