

Origin and Evolution of Theatre: A Biological Interpretation

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Abstract

This article tried to find the resemblances between theatrical and biological evolution and analogise them. In the evolution of art and culture, theatre was proposed to be considered as a subvariety while street theatre as form. It was showed that in theatrical evolution several traits can be distinguished which can be analogised with the gene. All forms of theatre have some of the traits inherited unaltered and some traits have been modified due to recombination and mutation like biological evolution. Thus each type of theatre has its definite evolutionary lineage and finding this lineage is necessary to analyse theatrical evolution. Focus was given to street theatre as a case study to trace the evolutionary lineage, selection and status in evolutionary tree to justify the proposed hypothesis. Article proposed that theatre originated from an archetype (*prototheatre*) where from classical and folk theatre originated. Street theatre was originated through a recombination of these two forms. It also intended to focus that survival of any form depends on two environmental selection factors, viz. rulers' choice and peoples' choice. Hegemony or dominance in cultural environment is a detrimental phenomenon and article recommended that variations should be conserved for future.

Keyword: Evolution; Selection; Variation; Theatre; Hegemony.

Introduction:

Nowadays theatre is not only a medium of entertainment only but a subject of academic interest with interdisciplinary research. The interpretation and analysis of theatre as well as performing art as a whole has found its way in the realm of different disciplines like Anthropology, Sociology, Psychology etc. But studying theatre from the point of view of science disciplines is considerably insufficient in comparison to the subjects from social science or humanities. The reason behind it is not the focus of discourse in the present article but we cannot ignore the fact stated. However it is well assumed certainty that existence of theatre must have dependence on science. Lighting on stage or acoustic design of the auditorium definitely needs good understanding of the fundamental laws of physics and engineering regarding sound and light. Propitiously beyond such materialistic need there are few studies with regard to the aesthetics and more subjective discussions bridging theatre and physics like Bank (1991), Néda *et.al.* (2000). So far the biology is concerned, off course there are significant development in the field. Several works are going on like Arons (2007), Heddon (2012), Lavery (2016) in the arena of Environmental Theatre which has grown up as a new genre itself. But my concern is to excavate the relationship of theatre to evolutionary biology. If truth be told interesting resemblances can be found and analogy can be drawn between organic evolution of life forms on earth and the origin and evolution of theatre from the biological point of view more specifically from the Darwinian concept of evolution. So far the present understanding of evolution concerned, Darwinian concept is the one which is overwhelmingly accepted with its amendments added by later studies. It is well known effort since last century to analogise different social, political and economic issues of mankind in the light of Darwinism. In fact rising capitalism found their philosophical patron in Darwin's idea. Marxists also were interested to apply Darwinian principles in their essays. Numerous studies have been carried out in this regard (Himmelfarb, 1962;

Huxley and Kittlewell, 1965; Hawkins 1999, Rachels, 1990 cf. Bergman 2009; Cordes, 2006; Mogilski, 2016; Jones, 2017). Cultural evolution and its analogy to Darwinian principle attracted the scientists as well as social scientists for several decades. Darwin himself says, "The formation of different languages and of distinct species, and the proofs that both have been developed through a gradual process, are curiously parallel" (Darwin, 1871). Gerard *et.al.* (1956) opines in tune with the above statement, "It is suggested that orientations and methods which have been employed to investigate biological evolution might also be used in the study of the evolution of society or culture". The influence of Darwinian ideas on cultural evolution was discussed by several scholars like (Aldrich et al. 2008; Hull 1988, 2001a; Hull et al. 2001). But analogising origin and evolution of theatre in the light of Darwinism is probably the pioneer endeavour taken in the present paper.

Research Aim:

The present paper tried to focus on the issue that the cultural evolution (within which theatre has a great status to share) of mankind has also followed a similar pattern as the whole living kingdom pursued with regard to origin and evolution. It intended to trace the evolutionary lineage of theatrical styles. Article tried to exhibit how the selection pressure on art forms act. Last but not the least it also tried to concentrate on the fact that whether cultural hegemony and dominance is congruent with the nature or a man made disaster for evolution of art and culture and their conservation.

Darwinian concept of evolution:

It would be easier for both the author and the reader to recapitulate the salient features of Darwinian evolution in brief and then analogue the theatrical evolution based on that

template. Darwin's Theory of Evolution by Natural Selection states the following features which are considered to be the elementary and essential for evolution (McClean, 1997).

1. Prodigiousity of reproduction.
2. Existence of heritable phenotypic variation.
3. The positive heritable traits are better suitable to the environment and survive i.e. selected naturally (natural selection).
4. New species forms due to reproductive isolation.

Out of above mentioned facts few terms are considered to be significant specifically for the article viz. Species, variation, selection and evolutionary tree to proceed further. Let us start from the first and primary concept i.e. species.

Species:

The concept originated and evolved itself with the progress of biological science and interpreted from different point of view. Here only biological species concept and evolutionary species concept are taken into consideration. Darwin considered species as the primary unit of evolution and a new time of species definition started. Darwin emphasized the fact that species production is rapid in the appropriate and favourable conditions and in the absence of such conditions species might remain unchanged for a long time. But the first definition of biological species was proposed by Mayr (1942). According to Evolutionary species concept a species "is a single lineage of ancestor descendant populations of organisms which maintains its identity from other such lineages [in space and time] and which has its own evolutionary tendencies and historical fate" (Wiley, 1981). Summing up if we try to characterize a species, few features come about i.e. it is an autonomous entity, confined in a given time and locality and has a

definite evolutionary lineage. Later on studies on evolution suggested other lower units of evolution called subspecies, varieties, subvarieties, forms, subforms etc.

Variation:

According to Darwin several variations exist within a single species and nature promotes interbreeding among them. New variation occurs either through interbreeding between two different gene pools or by mutation which makes a certain group of organism different from its ancestors and it may be called as new variation. Gregory (2009) says, "Today, it is well understood that inheritance operates through the replication of DNA sequences and that errors in this process (mutations) and the reshuffling of existing variants (recombination) represent the sources of new variation". After a certain time depending upon their genetic structure and adaptability, the positive or favourable variation(s) is/are selected by the nature while the other(s) who has/have attributes not found suitable for selection is/are perished or remained dormant. But certain amount of gene pool is retained throughout the lineage.

Tree of Evolution:

The lineage is very important concept for evolution (and off course for the present article as the later narrative of the paper will be depending largely on this issue). Darwin himself says "The affinities of all the beings of the same class have sometimes been represented by a great tree. I believe this simile largely speaks the truth. The green and budding twigs may represent existing species; and those produced during each former year may represent the long succession of extinct species" (Darwin, 1859). Samadi (2006) summarized "a species is thus a branch segment of the tree of life delimited either by two

nodes or branching points (i.e. by two speciation events) or by a node and the end of a branch (i.e. an extinction event)".

From the above discussion some useful points arise.

1. Several features or genes are retained in their primitive forms throughout the evolutionary journey, some are facing modification which is called mutation and some are added or subtracted in the course of evolution.
2. Evolution is a process of one way flow and generally advanced organism or species are more complex than the previous one. Although sometime retrogressive evolution or Devolution is also taken place where species can revert to supposedly more primitive forms over time.
3. Every variation or other intraspecific units of evolution i.e. subvarieties, forms, subforms etc. are related to their ancestors in terms of genetic make up and have definite evolutionary lineage.
4. Positive or favourable variation is selected naturally.

Analogy:

Let us start the discussion on the basis of following issues viz. Defining of taxa of theatre, Defining the basic attributes of theatre (gene mapping), Tracing the origin and lineage, Emergence of new variation in theatre and Selection.

Defining of taxa of theatre:

On the basis of this fundamental idea of species, variation and evolutionary tree let us move on to the focal part of our discussion i.e. how origin and evolution of theatre can

be analogised with the organic counterpart. To start with, the ranks or taxa should be denoted. To define a species interbreeding is the main criterion. We know that at and above the species level interbreeding is impracticable. Even if it happens accidentally, no viable and fertile offspring can further be produced out of that reproduction. In case of cultural evolution interbreeding should be analogised as the sharing of ideas between two related concepts and mixing of trait or characters of one form of art with the other. As art and literature are closely related and influence each other sharing ideas and form, art and literature therefore cannot be different species. Rather together they should be considered as a species in human cultural evolution. We can name it as *Arscultūra* (Latin *Ars* mean Art and Latin *Cultūra* means culture). Under this broad umbrella, art and culture may be designated as subspecies. A subspecies is such a rank in classification where interbreeding is still possible but they can also be considered as incipient species (Mallet, 2013). Taxon art is our subject of interest. It can be divided into several varieties including Performing art and those which is depicted in the figure as 'other art forms' in a combined way. Variety is the level where frequent interbreeding is possible. Below this level there exist subvarieties like Music, Dance or theatre which are very closely related art forms constantly sharing ideas. One subvariety consists of several forms among which street theatre can be considered as one of the subvariety of art. There may be several sub forms occurring and evolving under each form mentioned. Occurrences of such subforms are stated by Mallet (2013). The lower the taxa more chances are there to interbreed. So the evolution of theatre is thus a discussion on evolution below the species level or intraspecific level (Figure 1).

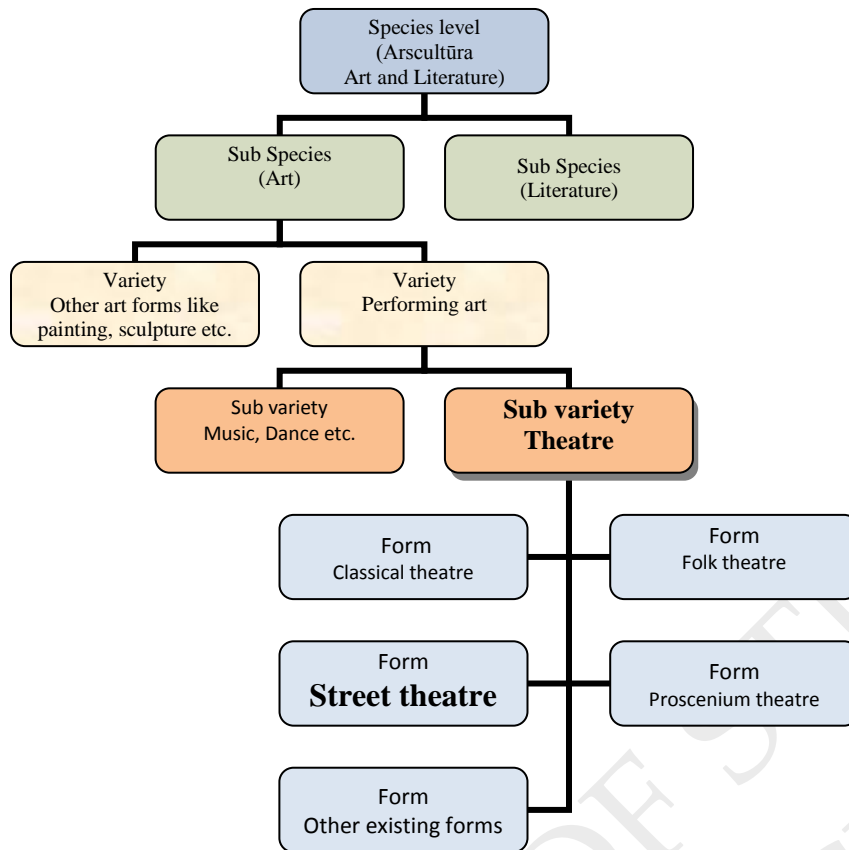


Figure 1. The taxa of literature and art.

Defining the basic attributes of theatre (gene mapping)

Now it is time to point out the gene mapping or defining the basic attributes of theatre at first which are actually subject to modification, alteration through interbreeding or retention in its primitive form. These traits are off course symbolic but “The symbolic aspects of the cultural complex are heritable, insulated from direct selection, and generated in an undirected manner; they provide the type of variation required for a Darwinian cultural evolution. The symbolic aspects of culture are not in any sense analogous to the genotype but rather ‘functionally equivalent’; because the capacity for symboling is not directly adaptive, it provides the undirected variation required for a theory of selection- mediated cultural evolution” (Rindos *et. al.*, 1985). Summarising

different notions of schools we can include the following attributes viz. Script (text), Plot, Dialogue, Dilemma, Character, Composition, Picturisation, Movement, Pantomime, Costume, Make over, Light(Artificial), Light (Natural), tune, Rhythm, gesture, posture, Instruments, Frame, Set, Duration (more than 1 h), Duration (less than 1 h), Micro duration, Audience (Fixed), Audience (Moving). Among these Plot, Character, Dilemma, Conversation, Acting and Audience are the essentially inevitable prerequisites for a theatre while the rest may or may not be present in certain forms. During evolution of theatre several addition and/or alteration might have been taken place but the basic attributes or manifestation of these elements has always been retained. This may be analogised to the evolution of genetic structure of living kingdom where nature's finest and most developed creatures even carry the genes of a protozoon or an insect or a fish (Touchman, 2010; Ramsey and Lee 2018). So whatever the modifications would have been taken place in the name of a new form or variation, it could be analogised to the new mutations or result of interbreeding which made the new form different from the old one. But the change is only a small part of the whole system while most of the other traits remain same. Thus all forms inherit some or most of those fundamental traits.

Thus theatre is an ever dynamic process evolving and changing itself continuously both in terms of form and content from its origin till date. Several notable forms came into being during this long journey of several millenniums. Some of them abolished in due course of time and newer forms took the place. Some persists even today in its true or a bit of modified characteristics. But mostly new forms have originated from the womb of the previous retaining their few attributes but innovating and adding unique traits of its own. Thus no form of theatre can actually and philosophically said to be absolutely perished. Instead all of them have retained the features of the precursors and have been conserved in the successors. It can clearly be compared with Dariwin's Evolutionary tree. Similarly in theatre it can be inferred that every shoot or branch (read genre or form) may have either similarity or dissimilarity with each other but the matter of fact is that they

can never deny the relationship or kinship to each other while the original trunk or original form is either a single one or it may be of collateral origin. It is evident that most of the civilisations independently developed their own form of theatre according to the geo-climatic nature and social structure. This multiregional origin and evolution is also reported in case of human earlier, "The multiregional hypothesis is that a network of genic exchanges, promoted by but not necessarily dependent on exogamy rules, provides a frame of population interconnections that allows both species-wide evolutionary change and local distinctions and differentiation. As the evolving human populations continued to diverge and reticulate, this network has had several consequences. It encouraged geographic differentiation through isolation-by-distance for neutral traits. For traits that were not neutral, it allowed advantageous features, promoted by selection, to spread everywhere throughout humanity. Traits such as these are widely shared, but differentiation in other adaptive traits across this network reflects adaptive variation, tempered by historic differences" (Wolpoff, 2000). Carlos Celdran (2019) in his message during International Theatre Day, 2019 says "Theatrical tradition is horizontal. There is nobody who may affirm that theatre exists at any centre in the world, in any city or privileged building. Theatre, as I have received it, spreads through an invisible geography that blends the lives of those who perform it and the theatrical craft in a single unifying gesture". If we interpret his message biologically (though it may sound to be a hardship) it indicates the interconnectivity of all the forms or genera of theatre across the time and space.

Tracing the origin and lineage:

Based on the facts discussed in earlier part it can be surmised that finding out the evolution of theatre must require the research regarding its evolutionary lineage and developmental course. It is further needed to explore the similarity and dissimilarity of

one form to others and their own precursors. Now what form(s) should be considered to be the origin is a big question. To trace the answer we have to look back to the dawn of the theatrical evolution of human society. Researchers have shown that the origin of theatre remains in rituals (Kirby, 1973). Theatrical gestures and postures in turn are credited to more primitive mimesis of shamanism (Kirby, 1973). Bharata in his *natyashashtra* specifically acknowledges the tribute of dance (*Nritya*), Song (*Gita*) and instrumental music (*Vadya*) in constituting theatre (Ghosh, 1951). The Chinese characters used to write the word "kabuki" mean "song," "dance," and "craft," (Origins of Kabuki Theatre, 2019). Kominz (1988) also described the origin of Kabuki of Japan in detail tracing back to its predecessor styles and forms. Beeman (2003) summarizes a detail list of such studies describing the origin of different forms of theatre in different countries or localities particularly those in Asia. The popular theatre called bangsawan which emerged in Southeast Asia in the late nineteenth century under colonial impacts is a Malaysian version of urban entertainments, show signs of a combination of song, dance, and melodramatic narrative and freely borrowing elements of both the traditional and modern styles (Brandon, 1967; Samsuddin and Bujang, 2013). NO theatre has its origin in a type of comic performance called Sarugaku as opined by Ortolani (1984), Araki (1964). Metcalf and Veiga (2012) cited a useful and interesting example of modern street theatre as well as awareness community theatre borrowing ingredients from traditional theatre in Zimbabwe. Theatre in India is believed to have its long inheritance of several centuries. Different traditional folk forms like *Jatra*, *Gambhira*, *Kathakatha*, *Tusu*, *Bhadu*, *Alkaap*, *Patachitra*, *Chhou*, *Noutanki*, *Tamasa*, *raslila*, and *ramlila* (shodhganga, 2019) etc. contain theatrical ingredient. Pal (2016) has listed several folk forms as forefathers of theatre all over the India like Koodiyattam, Yakshagana, Swang, Bhand Paather etc.

Emergence of new variation in theatre: A case study:

Thus studying the probable origin of theatre in different civilisations we may infer now that gradually theatre became separate taxa with its unique features differentiating itself from other performing arts like dance, mime, song etc. but retaining the features of predecessors. It is the time now to examine how and why different forms came into being and what pattern of evolutionary process took place. It is enormous task to cover theatrical evolution of each form in a single article. Therefore the present article tries to take a single instance as a case study. The case study is based on street theatre of India. The attempts include finding the origin tracing the evolutionary lineage and simultaneously analogising with biological evolution.

The genetic structure of modern street theatre are supposed to be as follows, Script (text), Plot, Dialogue, Dilemma, Character, Composition, Picturisation, Movement, Pantomime, Costume, Make over, Light(Artificial), Light (Natural), tune, Rhythm, gesture, posture, Instruments, Frame, Set, Long Duration (more than 1 h), Short Duration (less than 1 h), Micro duration, Audience (Fixed), Audience (Moving). The effort here is taken to find out how these genes are retained, altered and added in course of evolution to produce a separate variation called street theatre. The origin of all art forms in India started from Protoaustraloid/Tribal or prevedic rituals and Vedic rituals. Ancient tribal rituals are generally composed of Plot, Character, Composition, Picturisation, Movement, Pantomime, Costume, Make over, Light(Artificial), Light (Natural), tune, Rhythm, gesture, posture, Instruments, Audience (Fixed), Audience (Moving). Ancient Vedic rituals possessed Costume, tune, Rhythm, gesture, posture, Instruments, Light (Natural), Audience (Fixed). Both Protoaustraloid/Tribal Rituals and Vedic Rituals still exist even today as separate subvariety retaining their own characteristics. Ancient dance music and theatre got their evolutionary lineage from Protoaustraloid/Tribal Rituals and Vedic Rituals and subsequently emerged as separate subvarieties with their own unique advancement. Dance consists of following elements Character, Composition,

Picturisation, Movement, Pantomime, Costume, Make over, Light(Artificial), Light (Natural), tune, Rhythm, gesture, posture, Instruments, Audience (Fixed), Audience (Moving). But the differences have been occurred in the styles which makes it diverse to that of its precursors. Music have following characteristics Script (text), tune, Rhythm, Audience (Fixed), Audience (Moving). Each taxon modified with the time. Anyway, during almost 5000 to 3000 years ago the theatre as separate taxon did not have its shape. Addition and/or changes of traits like Script, Plot, Dialogue, Dilemma and Set (either by mutation or recombination) made theatre a new variation. From which form i.e. dance or music or even directly from rituals theatre emerged is not quite clear and remains as missing link. Though it sounds hypothetical but there must had some form of theatre at that early period. That form we can assign as '*prototheatre*' from which different later forms arose. Unfortunately no such clear documentation is present today to support the assumption. The first trace of theatre we find during Natyasastra. It was a variation named classical theatre while indigenous theatrical genres were in function as folk theatre. So the earliest variations we find are broadly two, viz. classical theatre and folk theatre. These two variations remained for years. They separated their niche. The classical theatre prevailed in towns or cities among the elites and royal courts while folk form dominated the rural areas. Folk theatre also exhibited variation explosion and different variations succeeded according to locality. Though interbreeding regularly occurred amongst them. Classical theatre in course of time gave rise to proscenium theatre as we call it today. At this juncture the variation from European theatre was amalgamated with the classical Indian Theatre. This interbreeding added several traits to classical theatre like the structure of script which was changed. Greek and Elizabethian theatre influenced the classical theatre a lot whereas folk theatre progressed unchanged. At last the interbreeding between classical theatre and folk theatre occurred and a new variation emerged as street theatre. Now whether any mutation occurred, what kind of traits and from whom street theatre borrowed them are the questions. To find out the answer let us

go through the characteristics of street theatre particularly in India. It is usually enacted at an arena surrounded by audience instead of being held in an auditorium without set, light or other traits which typically characterise proscenium theatre. This arena form it scrounged from folk theatre like *Jatra* or other alike folk forms. So these traits it received from folk form. Hashmi, the leading street theatre performer and theorist endorsed the fact of close resemblance of street theatre with folk form like *Madari Tamasha* (Hashmi, 2007). But the content part i.e. script is more closely related to proscenium theatre. But few new characters introduced in street theatre which is unique. It is a short duration performance. Its content is more political. Hashmi says “It is basically a militant political theatre of protest”. He also emphasises on the facts of its uniqueness as “ The circular acting area, the conditions of performance, the proximity of the actor and the spectator have all demanded a new acting style, new dramatic structures, new writing skills, a new kind of training, a new use of music verse and chorus and a new method of theatre management”. Thus the language, grammar and aesthetics have all took unique shape leading to a completely different variation. But nevertheless it can deny its origin from both proscenium and folk forefathers though from the above discussion it can be inferred that it is more close to folk theatre than proscenium theatre (Figure 2).

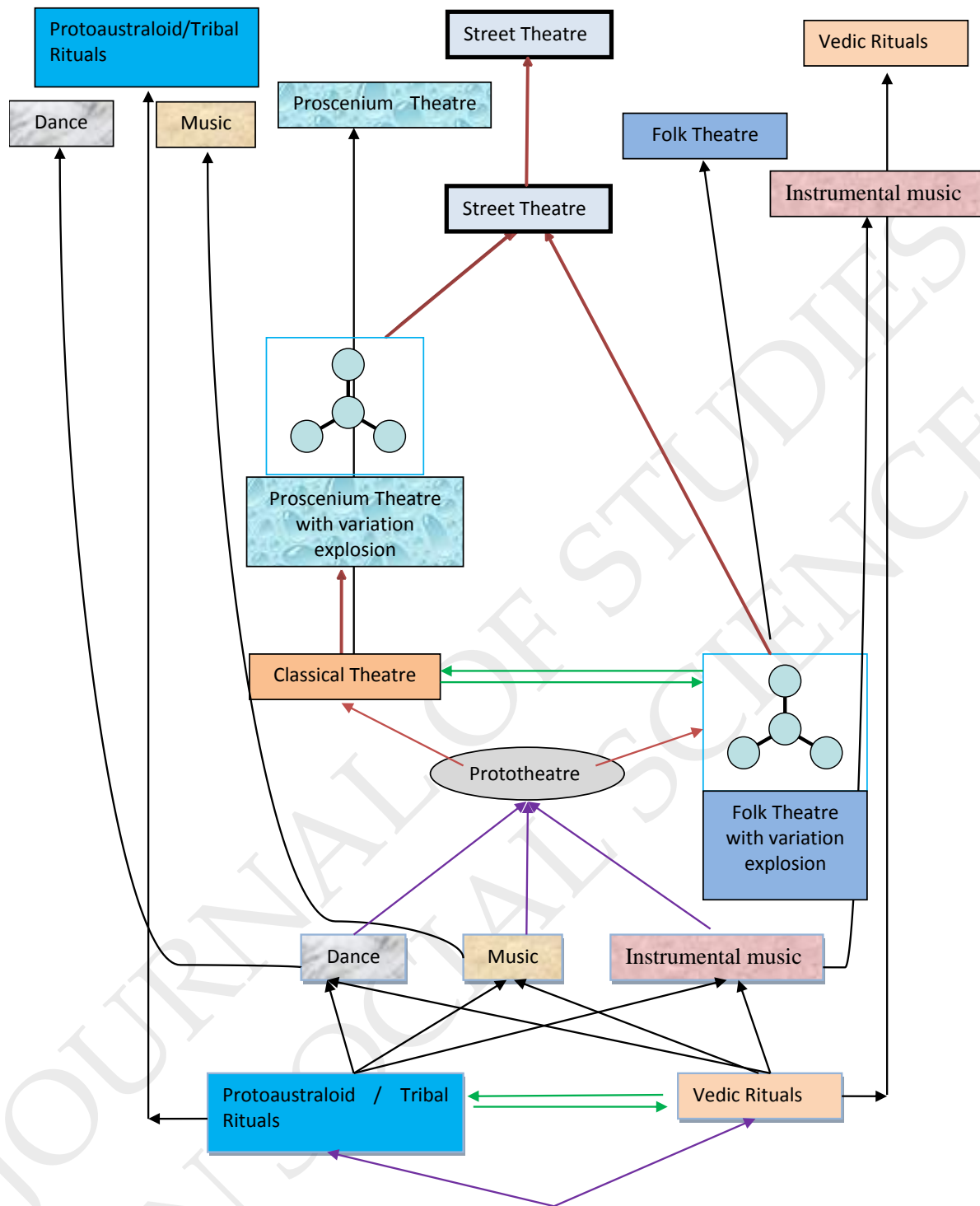


Figure 2. The evolutionary lineage hypothesis of street theatre.

Violet arrow = missing link, Green arrow = Interbreeding, Black arrow = origin or lineage

Red arrow = Evolutionary lineage of street theatre specifically

Selection:

The basic concept of natural selection is that it is the population which is selected and consequently evolved not the individual. Survival and sustenance of a particular population (variety, form or subform and even species) chiefly depends on two criteria. One is its genetic traits and the other is the environmental factors. These environmental factors apply selection pressure to the variation and if it has corroborating gene pool suitable to fit at the given time and given environmental condition it can survive and flourish. Human being is also an extremely unique cultural animal with its most sophisticated cognitive potential. Rindos *et. al.* (1985) comments, "the social environment is the likely source for many selective forces acting upon humans. It is the theatre in which cultural evolution occurs". In case of cultural evolution the economic structure is the elemental environment factor which actually governs the entire cultural superstructure. So chances are there for those variations to thrive and prosper more successfully which have characteristics befitting for the existing economic and socio-political constitution and which actually serve that. The evidence of influence of such environmental factor for survival was reported also by Samsuddin and Bujang (2013), "With the emergence of large urban centres, audiences with spare cash and leisure time were available and bangsawan was developed to entertain them. Maximizing the audience at venues where tickets were sold maximized profit. Appealing to all groups rather than one ethnicity or a niche market ensured a steady revenue stream. This created a new world of entertainment in Malaysia in which the economic incentive predominated. Troupes rose and fell in the competitive environment of the late nineteenth- and early twentieth-century theatre produced by capitalist entrepreneurs who based decisions on profit". It is not that modern day after wide spread capitalistic market economy only noticed such incidence. Evidence is there in early period also. The best example may be the Aristotle's Tragedy. The tragedians were in fact state bursars and state purveyors – the state paid

them for the plays that are performed, but naturally does not allow pieces to be performed that would run counter to its policy or the interests of the governing classes. The tragedies are frankly tendentious and do not pretend to be otherwise (Hauser, 1957). Boal (2008) also are in same tune with the notion. The opposite instances are also there i.e. the extinction of variation due to their negative fitness value at the existing environment. The representative example is the extinction of Vaudeville in America. "After the Astor Place Riot of 1849 entertainment in New York City was divided along class lines: opera was chiefly for the upper middle and upper classes, minstrel shows and melodramas for the middle class, variety shows in concert saloons for men of the working class and the slumming middle class. Vaudeville was developed by entrepreneurs seeking higher profits from a wider audience" (Snyder, 1995). Thus Vaudeville fixed its niche in the lower class audience. But what killed Vaudeville? The answers are two folds. It is believed that appearance of film reduced their audience pushing it backward in the cultural arena. Another view is their which is more important and in tuned with the present paper. "The most truthful answer is that the public's tastes changed and vaudeville's managers (and most of its performers) failed to adjust to those changes" (Kenrick, 2019). In these regard two concepts, 'Darwinian fitness' and 'Survival of fittest' should be taken into consideration. 'Darwinian fitness' can be stated in the lucid and easy to understand way as, fitness is directly proportional to the production of offspring while in Darwin's context of 'Survival of fittest', "fittest" implied "best suited to a particular environment" rather than "most physically fit," (Gregory, 2009). The extinction of Vaudeville was due to reduction of the number of groups and individuals performers, number of show conducted etc. and the art has been proved to be outdated and outmoded with respect to the then environment. Such wise facing the uprising and other competing variation using the same niche and finding its variety not fit for the then environmental condition the variety has extinct forever. Thus extinction of Vaudeville corroborates with the concept of extinction of any other biological variation in natural

selection procedure and easily be analogised. Gregory, 2009 further explained that “A change in environment can make previously beneficial traits neutral or detrimental and vice versa”. Thus the prosperity and decline of bangsawan and Vaudeville are justified to have analogical basis.

But interestingly another criterion is there at least unique for theatre. That criterion may be called the peoples’ choice or peoples’ need. Therefore, on the contrary to the previous cases it had happened several times in history when a particular variation not serving the ruler rather saying and fighting against the ruler grew better or came out to be fit. In fact street theatre itself has its origin in China during the Long March or. In India first sign of street theatre was seen during the later period of British rule and thereafter during the early period after independence still pointing out the negatives of ruler. To be more specific communist movement was the breeding and nurturing ground of early street theatre. That time it thrived successfully because of its traits (e. g. less preparation time, shorter duration, less monetary support for production, almost without any set light and other requirement hard to carry with etc.) were proved to be useful or favourite and positive traits for survival. The earliest street theatre in India recorded was by Panu Pal in 1940s. After that Ritwik Ghatak, Utpal Dutta, and then Badal Sarkar and many other street drama specialists produced notable works. In fact the then street theatre was exclusively against ruler either the British rule or after independence of India during early 50s. Today also there are more than thousand theatre groups which regularly perform street theatre consisting of near about half a lakh of theatre workers which can again be analogised as individual of the particular variation. These groups are regularly incorporating ideas and practices from other art forms, doing experiments on their own form and thereby a continuous process of making newer forms or variations is in exercise.

Now it may sound paradoxical i.e. how in a single geographical locality two contradictory environments can operate. The answer is two environments should be considered as two niches one backed by the ruler and other by people. The forms suitable for each niche are developing successfully.

Conclusion:

The article provides a model for other theatrical and performing arts to be studied regarding origin and evolution. It also intends to focus on the fact that nature as discussed earlier always encourages the existence of more and more variations. More variation means more chance of survival of the species as a whole while isolation of certain variation means formation of new species or extinction. This is the central dogma of evolutionary biology. On the other hand from the Ecological perspective it can be stated that dominance of a single or a few variations always leads to the extinction of other weaker variations. It is also factual that extinction results to loss of gene pool which is detrimental for a species to survive in adverse condition when these genes would be adjudged as positive and favourable. The cultural hegemony and dominance of today's world thus seems to bring forth savage damage for cultural scenario of mankind in future. Notable studies have been carried out in this context. This paper is just a humble consensus to the fact from biological perspective.

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Data availability

Data sharing not applicable to this article as no datasets were generated or analysed during the current study.