

Audacity Unlimited

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Written code or books control most of our culture. Healthy consciousness is utterly neglected here. New teams are being created. A few good plays are also being produced and presented. Brilliant talents are also being spotted sporadically. Yet, theatre is unable to modernize itself and is failing to keep pace with the changing times. It is increasingly getting further away from the current society – politically, socially and intellectually. Modern theatre is acceptable to a very small population of the society. Then, will theatre remain hidden to the majority of the people of our society? Long and clichéd dialogues in theatre are the reason for this aloofness of the people.

In the past, plays were very influential. Each and every dialogue had to be delivered exactly as envisaged. And theatre was heavily dependent on the spoken dialogues. But, times have changed now. Many more languages, other than the spoken dialogue, have been introduced in theatre. The language of the spoken word is loosing out. There are numerous spoken languages in the World. The number of people who can understand each other's various spoken languages is very limited. That's why; theatre that depends on the Spoken language has a limited audience.

In ancient times, people used to perform various rituals collectively, as a group, keeping fire, air and earth as their witnesses... all for the welfare of the society. To this day, in some third World countries, "Rituals" are practiced as an intrinsic part of their social culture.

We have to be careful of the fact that the structure of our society around us is slowly crumbling down. It is breaking down into pieces. People are treating each other with hatred. They are moving further away from each other. Slowly our society is getting ill.

That is why it is important to understand the power of "Rituals". "Kriya" or Duty strengthens the bond between fellow human beings. In this type of theatre, it is not just the depiction of an incident or story but the duty of the performers is to instill the social, moral and intellectual values of our society in the hearts and minds of the audience. So, what is "Duty"? And how is it mingled with us and our society?

In our daily social life, our daily habits are repetitive in nature. Like, I wake up in the morning and freshen up, then I join my daily walker friends for the morning walk, chit chat and the adda along with tea, then I pull out the shopping bag from my pocket and head for the local market for the daily shopping and return home after this. Then comes the daily newspaper along with green tea, which is followed by breakfast and lot of mandatory daily pills.

These are my daily habits. The same repetitive tasks... Though repetitive in nature these tasks are not merely empty tasks, a special power is hidden within it. Miss these for just a day and your whole mind-body feels unexcited. That is why I call these activities – pious activities... and these work like magic. We can witness a similar phenomenon in the playground, when just before the match is about to begin, all the players hold each other together, standing in a circle and repeat their pledge. We do this even before our theatre shows... stand in a circle and take our oath, then we embrace each other passionately... there's a strange shiver in the body, the whole being fills up with an unsought excitement, which really helps us in our acting on stage. This is not an extrasensory magical pursuit of existence but the seat of a pious strength. It works like magic on our mind and body.

The real motive of this work-worship is to strengthen our cultural consciousness. In theater this ritual cannot be performed alone. People from various regions, types, color; mindsets and ethnicities come together, hand in hand and just plunge in. The success of these activities is enhanced by the sincerity of the participants. That is why; theater needs to be adorned by various efforts. This strength lies deep within our soul. We believe in this strength... that is why, we do not back off even in the event of immense personal sufferings.

I am searching for that theater which is essential for the society... just like food and shelter is. But that theater is lost. Theater is unable to keep up with the changing times, thought processes and moralities of our current society. It is stuck in its old thoughts and processes. Will theater remain the possession of a few? To reach out to the masses, will it always have to be driven by business value? This is deadly theater... like Peter Brook has said.

Realism oriented Theater has got caged within its own boundaries. This form does not allow anything new to be created within it. Here, the search for life is completely unrealistic. It has

destroyed the magic freedom inherent in Theater. These are traditional, commercial and popular forms of theater. These forms are unable to provide the experience that the plays were supposed to impart to its audience.

“Possibility” is an extraordinary word. In theatre we need to put great emphasis on this word. The play’s message, research on characters, circumstances, and thoughts, behaviors all have to be deeply researched and investigated. We have to understand the inner and outer realities through our experiences. Nothing can be created in a jiffy... there has to be a lot of “do-redo”, “make-break” preparations and experimentations, before presenting it to the audience. You will have to dig deep into the various “Possibilities” of your thoughts along with the “Possibilities” present in the surroundings.

Eugenio Babra has talked about “Third Theater” from the very beginning. Commercial, popular theater is First Theater. Avant Gardé Theater is second theater. In first theater business is primary and in the second the Director is primary. The actors are used as puppets. Directors use theater to showcase their personal knowledge and intelligence. But third theatre believes in “duty”.

Theatre is Duty. This theatre builds relationships between people to make the society more beautiful. This theatre’s aim is to strengthen the very fabric of the society.

This theatre is socially conscious. Inquisitive actors and multidisciplinary talented performers drive it. All the departments’ active participation is the life force of this theatre. This theatre does not source actors based on their talent. They themselves get into this theatre based on their internal passion and will power. They start their work together as a team. Most of the time, a written script is also missing. As the creation of the play progresses, it also paves the way for the creation of the script, acting styles, costumes, music, light and other essentials. Training here is perpetual and rehearsal, a process. There’s huge work pressure here... Physical, Verbal, psychological, expression of feelings all have to be worked out by the team on their own. Actually, the entire creative process is very complicated and time consuming. Patience is the only virtue... Actors have to devote time to develop themselves as actors. It takes many a years for this. A creative actor begins from zero. His training may change year after year. One has to

dissolve his individual self into the collective self of the team. We, who are involved in this type of theatre, we build our own moulds. This becomes our principal career. Our Career then helps us evolve further. Our mould starts to open up... Our beliefs and ideals clash with our experiences... this clash transforms us. We get transformed. And with me, the society around me also gets transformed.

We spend all our time in experiencing theatre, in preparations, training and in the process of creation. In a way, our life is theatre... We are economically weak but our mental strength makes our Audacity Unlimited.

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