ACCEPTANCE AND THEATRE

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Abstract: In theatre, there are several forms, several ideas and several isms from centuries, also there are several people from different regions, different societies, different ideologies, different ethnicity, different Histories, different color, different caste and creed. Is there a need to find a common denominator for all these ideas? Maybe or may not be. Two questions arise as we try to dig deep into this common denominator thing, what is the use? And what will we do with it? If things are to be said sincerely, let it be left to each of your personal discrimination and willingness to read this content.

Methodology: Conceptual research

Introduction:
Artists talk about the self falling away when they are absorbed in painting. Musicians tell of how, while absorbed in their music, there is only the music, and they, as a separate entity, vanish into it, as if they’ve been absorbed by life. They are not playing the music—they are the music, playing itself. Athletes talk about getting into the flow or entering the zone, a place where running or riding or jumping happens effortlessly, and the body functions perfectly even though they no longer experience the body as their own. Actors talk about disappearing into their characters, about losing themselves in a role, about how when they are really acting, there’s nobody there acting. When they are later congratulated on their performance and asked how they managed to achieve it, they have to admit that they really don’t know.


Now let us focus on this final line, “they really don’t know”. This can be seen as an end point to our whole discussion. But is it? Let’s see. Origins of theatre can be seen as dated back to the past as far as 2500 years, with this final line “they really don’t know” as the central point of our focus, there arises a question as why did they continue?

Starting from the very old Greek theatre and coming to the present theatre. What we see is, they all were, their forms were, their actions were, their attitudes were and there were their own forms of theatre. We have been studying them, imitating them, and delved deep into their subjects but couldn’t affect what they did and they too can’t modify or affect what we are doing or what we are going to do. This can be seen as a sense of power, on one side and sense of helplessness and hopelessness on other side. This is the relation between past and future, this is how it is. So in all this melodrama what is each of us or different generations doing, we may say we are studying and researching, but is it true and if so to what extent?
Main Body:
Shakespeare has 37 plays and 375 poems to his credit, his is the famous name in the history of theatre, then the names like Anton Chekov, Henrik Ibsen, Sophocles, Euripides, Samuel Beckett, Moliere, Oscar Wilde and Aeschylus can be taken.

This order is according to the opinions that were viewed by me in one of the websites, but this is definitely not fixed as the opinions keep changing from time to time and tomorrow some other website may display different feed arguing the present opinion ratings.

So what is the point here? Again is there some research going on sincerely? Is it that some playwrights are appealing to the personal sensibilities of people genuinely? Or is it out of bias for saving one’s own concepts in the name of others? This can be debated for a life time.

If we are trying to make sense of these. It can be seen clearly that things are happening because they are happening, and we can’t argue this other than accepting. So is this out of helplessness? May be it is, is it out of hopelessness? May be it is, is it out of higher philosophy where accepting things for as they are forms the crux for every creative power ever unleashed? May be it is.

So what next, when things are being said so blandly? What is there? Here we all are stuck in this notion of acceptance. But, may be this is not the end here, whatever ideas have been expressed here is simply pertaining to this paper. Your discrimination lies in accepting this or not accepting this, but if we can observe deeply, people who are accepting this idea in paper are accepting this for what it is, and the people who are not accepting this idea in paper are accepting their own opinion of not accepting this idea. In either way there is acceptance.

Going through the almost 2500 years history of World Theatre. We see that, different people have been doing same things in different way. How did all these episodes from different era’s happen? On individual level, it may not have been completely out of the idea of being great or trying to prove oneself to be of exemplary kind. It was at some point accepting things that were and that shall be by taking a back seat and allowing nature move its mighty hand to lead the events. This nature then took the responsibility of being creative and exemplary, it’s important to remember that there was no Shakespeare or Ibsen on its path to lead it to its actions. Time passed and nature being the eternal was allowed by different set of people from a different time line to take its course, they too knowingly or unknowingly accepted its power to unleash its creativity in its own time. Now one may ask for testimony for the above idea. The answer to this is, nature has also revealed itself on a darker side too, it annihilated millions of people for its own reasons, Now, this being a relative concept, let’s not delve deep into this, the only idea that is meant to be represented here is the way that even these destructions have been accepted by some people with complaints and some people without complaints. No matter what, acceptance has been reigning supreme.

Conclusion:
Some larger than life concept has its own mind and it does not seem logical, something intangible has been leading the entire play and play with in play (theatre). It seems this entity is so effortless in playing and accepting itself, that we the microcosm aspect of it i.e. Humans, have accepted willingly or unwillingly the things it has been directing us to. In this very process, centuries of theatre have been already revealed and the centuries to come will be revealed with time. What part are we to play in all this, may be only the fact that we need to accept deeply the things that it is willing to unleash through us and in that process accept them nominally to be our works when in reality they may not be so. So with
this I end the present paper and convey this idea of Deep acceptance that has been happening in theater from centuries. Again, I feel I should leave the choice of accepting or accepting the opinion of not accepting this paper to readers.

References:
- Retrievals from https://www.ranker.com/list/best-playwrights-ever/ranker-books