

MANA

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The complexity and the multiplicity of the individual's identity can be explored through theatre. On stage, characters are involved in emotional and intellectual experiences, which are not detached from the reality of contemporary society. Theatre imitates life and holds a mirror to society commenting on important issues. Nichols Dudley rightly claims that "society shapes its theatre as much as theatre shapes its society" (183). Therefore, this short theatrical piece examines various themes in an attempt to offer a perspective of the world around us and engage the audience with problems which remain silent or unexplored.

The main issue of the play, which is drug addiction in the domestic space, can clearly portray the struggle of parents to help and save their child. Under the light of this, the crucial issues of memory and the strength of family bonds slowly unfold during the play. To be more specific, family relationships are more complex than they may seem. Sometimes, they are affected by external factors, such as money, or they share secrets in order to protect a family member. At the same time, the memory loss of the mother plays an important role in the play and it functions as the connecting tissue between the past and the present. Whereas, in the beginning, the audience can sympathize with the mother, it turns out that all the things that appear as common truth can in fact be unstable. Thus, reality is questioned and the characters cannot trust anyone, not even themselves. Memory becomes fluid and unreliable.

This short theatrical piece firstly aims to create a familiar environment of a reality that takes place in the house next door. In this way, it raises social awareness and helps sensitize people about issues that directly or indirectly affect them. Moreover, the audience is confronted with the truth and it witnesses the father's moral dilemma. Concealing the truth from the mother implies either the protective nature of the father or his selfishness. Thus, the viewer embarks on a journey of searching deeper for the different reasons that motivate people's acts. Reality becomes again a concept that is under examination and the basic notions of truth and morality are revisited. The lack of a cathartic ending signifies the existence of differences between individuals. Theatre does not beautify society but instead it highlights the different possibilities that can be offered. Guglielmo Schinina correctly suggests that "the objective is to question society with the living presence of its differences, rather than to be purified and brought back to a normal value system and social code" (24). As a result, the individual can extend his knowledge of the self and the world.

Writing a theatrical piece is an ongoing process. It is a work that is under examination and construction, it constantly changes and develops. The goal is to transform the unfamiliar into familiar. The viewer should be able to find a piece of himself on stage

in order to empathize and reach to a better understanding of the inner world. At the same time, theatre turned out to be a purifying experience for me. This means that by giving voice and qualities to characters I was allowed to communicate my deepest thoughts and concerns in an alternative and artistic form of expression.

Works Cited

Dudley, Nichols. "Theatre, Society, Education". *Educational Theatre Journal*, vol. 8, no. 3, 1956, pp. 176-184. *JSTOR*, www.jstor.org/stable/3204112. Accessed 12 Apr. 2020.

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