APPRECIATING DRAME AND THEATRE

V SEMESTER

B.A. ENGLISH

CORE COURSE: ENG5 B07

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Study Material

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THE ORIGIN OF DRAMA

When we make a survey of history, we come to know that human beings have stepped out before others in a particular space to portray aspects of an imagined reality. Ghosts, spirits, kings, citizens and fools have been made substantial as performers and audience plot in that profoundly satisfying act of the pretence we recognize as drama. As an art form, drama is a literary composition meant to be staged. The term ‘drama’ is derived from the Greek word ‘dran’ which means ‘to act’. The origin of the drama is deep-rooted in the religious dispositions of mankind. Same is the case not only with English drama, but with dramas of other nations as well. The ancient Greek and Roman dramas were mostly a part of the religious ceremonials of people. It was the religious elements that resulted in the development of drama.

THE ORIGIN OF DRAMA.

Drama originated in ancient Greece. During the festivals of Dionysus (the god of nature, fertility and wine), there was much ritualized dancing and singing. Two types of plays originated from such celebrations. They are tragedy which represented the serious side and comedy which represented the lighter side of human life.
DRAMA AS A PERFORMING ART

Performance is the essence of all dramatic literature. A dramatic text attains perfection through performance. In performance, a text progresses from situation to situation. However, everything in a drama is bound by structural elements like acts and scenes. The various signs of drama are the language, the setting, the gestures, costumes, make-up, and voice inflations of the actors. A judicious combination of these elements contributes to the creation of meaning of a performance. Drama also incorporates other elements like painting, sculpture, architecture, and music.

DRAMA AND THEATRE

The word theatre has been derived from the Greek word ‘theatrons’ which means a place for viewing. It refers to the space used for a dramatic performance. Theatre is a form of self-expression and self-realization. It is a communal art involving the actors and the spectators alike. Theatre is a medium to entertain people. It portrays the conflicts and struggles of the times. It is also used as a means for propaganda.

Theatres can be of different types. It can be a house or an open space. Thespis was the first actor playwright in Greece. He is supposed to have initiated the one-actor tradition in theatre performance. Early Greek performances were staged in huge amphitheatres situated in open areas. The audience sat on tires about 60 to 70 feet across around the stage. The theatre was rich in music, rituals and dance. Since there were no barriers between the actors and the audience, the actor-audience participation was high. There were only a few actors. The tragic actors wore masks, padded costumes and thick, high heeled shoes. The comic actors wore light-weight, low shoes. The masks prevented the actors
from changing expressions and hence the actor’s facial 
expression remained unchanged throughout performance.

In England, there was a time when plays were performed in the 
royal courts and the households of the elites. Due to the lack of 
permanent theatres, the players wandered from place to place 
performing in public places. Thus the theatres of Elizabethan England had a simple open structure.

In the Elizabethan theatre, there was no front curtain and scenes followed without a break. There was no theatrical scenery and cards hung on pillars of the upper stage showed the scene of action. There were no footlights and performances took place during daylight. There were no women actors and the role of women was played by young boys.

Modern theatre began to develop around the mid-nineteenth 
century England and culminated in the late nineteenth century. 
European plays of Ibsen and Chekhov and also the realist plays that sprang after the World War II Emile Zola introduced realism in theatre, Brecht, the epic theatre and Beckett an anti-realistic theatre, expressing the existential predicament of modern man.

ELEMENTS OF DRAMA

- SETTING.

The setting of the drama provides the physical and social contexts in which the action of the story is laid. Setting includes time, place and the social environment that frames the characters. Setting carries significant background information about the play. It also helps to create an atmosphere of the play. The dramatic text provides the detailed description of the play’s setting. In a performance, the setting is brought to life through lighting, props and scenery.
Setting can be realistic or non-realistic. Realistic settings demand extensive scenery and stage property. Non-realistic setting, on the other hand, is symbolic and representational. Playwrights like Bernard Shaw and Henrik Ibsen make use of realistic setting. Playwrights like Samuel Beckett make use of non-realistic setting. His “Waiting for Godot” presents two tramps in a waste place.

ii. PLOT AND ITS STRUCTURE.

Plot refers to the pattern of events in a play. It provides an organic unity to the play. Conventionally, a plot is designed with a story. The German playwright Gustav Freytag introduced an analysis of the plot. It is known as Freytag’s Pyramid.

He described the typical plot of five-act as a pyramidal shape, consisting of a rising action, climax and falling action. Theme of the play passes through five stages.
They are exposition, complication, climax, denouement and catastrophe.

The ‘exposition’ introduces the circumstance from which the initial incident is to begin. It aims at giving all the information essential for the proper understanding of the play. Every incident should have logical consistency. There should be nothing that is unimportant that obscures what is essential.

In ‘Climax’ or Crisis, the story reaches a point at which the balance begins to learn decisively to one or the other side. This is therefore known as the turning point also. Usually the Crisis is placed about the middle of the play.

‘Denouement’ is the falling action. It determines whether the play is going to end happily or unhappily. In comedy, it implies the removal of the obstacles which stood in the way of the good fortune of the hero and heroine. In tragedy, it lies in the removal of those resisting powers which have been holding the powers of evil in check. ‘Catastrophe’ is usually applied to tragedy only. Denouement is a more general term for the final scene, and it is applied to both comedy and tragedy. Denouement is the French term for ‘unknotting’. The action ends in success or failure for the protagonist, the conflicts are settled, the mystery is resolved, or the misunderstanding cleared away. ‘Resolution’ a frequently used term for the outcome of the plot. Plot always involves conflict. It may be an outer conflict between the major characters and the others, or an inner conflict in the mind of the protagonist.

Aristotle remarks that plot is the soul of the tragedy. According to him, the plot must be complete, with a beginning, middle and an end. The plot must be a unified whole. All the parts must be so closely connected that if any one of them is removed, or displaced, the whole will be dislocated.
Plots can be either simple or complex. A simple plot is a plot in which there is no ‘reversal’ or ‘recognition’ whereas the complex plot is accompanied by reversal or recognition or both. (The Greek term for ‘reversal’ is ‘Peripetia’ and that for ‘recognition’ is ‘Anagnorisis’)

Plot may also be linear or non-linear. A linear plot is based on causality. i.e. one event causing another event to happen. A non-linear plot does not follow causality.

A sub-plot is a second story that is complete and interesting in its own right. It is introduced into the play in order to contrast with or reinforce the main plot. The sub-plot may have the relation of analogy to the main plot as in the case of the Gloucester story in ‘King Lear’. It may also be counter-point to the main plot as in the case of the sub-plot involving Falstaff in “Henry IV”

In modern absurd plays, the plot usually remains static without any significant development. They are circular in the sense that the play ends where it began. In Samuel Becket’s “Waiting for Godot’ nothing happens, nobody comes and nobody goes”. The plot of the post-modern play is usually disjointed and fragmentary.

iii. CHARACTER

Characters are the persons represented in a dramatic or narrative work. Each character in a play has distinct moral, intellectual and emotional qualities. It is by inferences from what they say i.e. dialogue and what they do i.e. action that the reader is able to interpret the characters.

E.M. Forster in his “Aspects of Novel” classifies character into ‘flat’ and ‘round’ characters. A flat character is built on a single idea or quality that remains unchanged over the course of the
narrative. A round character is complex and is capable of growth and change in the course of the narrative.

In Greek drama, the hero is called the protagonist and the rival is called the antagonist. The deuteragonist is the character who supported the hero throughout the narrative. A ‘foil’ is a character who exhibits opposite traits or same traits in a greater or lesser degree. For example, Falstaff in Shakespeare’s Henry IV part I is a foil to the prince and in “Othello” Iago is a foil to the hero, Othello. A Confidant’ is someone in whom the central character confides. In the play ‘Hamlet’ Horatio is the confidant to prince Hamlet. It is to him that the prince reveals his personality, thoughts and intentions. Stock characters are character types that occur repeatedly in comedies. Examples are the boastful soldier, the miserly father, the trickster servant etc.

A ‘raisonneur’ is a character who serves as the mouth piece of the playwright and tells the audience certain truths relating to the plot. The Fool in Shakespeare’s “King Lear” and Bluntschli in Bernard Shaw’s “Arms and the Man” are examples.

The process of developing character is called characterization. Most often the character is delineated through dialogue and action. ‘Showing’ and ‘Telling’ are two alternative methods for characterizing. In showing, the author simply presents the characters talking and acting and leaves the reader to infer the motives and dispositions that lie behind their dialogue and action. The author may show not only external speech and action, but also a character’s inner thoughts, feelings, and responsiveness to events.

In ‘telling’ the author intervenes in order to describe and often to evaluate, the motives and dispositional qualities of the characters.
iv. STYLE

Style involves the playwright’s method of presentation. It is the playwright’s treatment and shaping of dramatic materials, setting and costumes in a specific manner. There is different variety of styles like the realistic, anti-realistic, naturalistic, symbolic, and expressionistic and so on. A realistic style attempts to portray a convincing replica of real life situations and tries to create an illusion of reality on the stage. Naturalism is an extreme form of realism. The naturalists hold the view that man’s fortunes and character was determined by natural forces like heredity and environment that are beyond his control. Expressionist dramatis perceives reality in a highly subjective manner. They attempt to capture man’s subconscious reality through innovations in language structure, and technical effects. Expressionist dramatists dislocated the time sequence, wrote stylized language, and used masked characters, distorted stage sets, and special effects in light and sound. Eugene O’Neill’s “The Emperor Jones” is an expressionist play. The symbolist movement originated in France under the influence of Mallarme, Verlaine and Richard Wagner. The symbolists were interested in the spiritual realm of man’s being, his dreams, fears and fantasies. For them drama is a ‘mysterious ceremony of moods, suggestions and evocations.’ They convey ideas by indirections. Their symbols were drawn from religious and esoteric traditions. They also developed symbols by themselves. Henric Ibsen, W.B Yeats, J.M Synge, Eugene O’Neill are some of the major symbolist playwrights.

v. THEME.

Theme refers to the recurrent idea in a play. The theme must have certain amount of universality. It is the main concept of the story. It must account for all the major details of the story. Nothing in the play should contradict the theme. The theme is usually
implied and gets revealed as the action progresses. The theme implies the author’s views on human nature. It may be stated through dialogue or action. It may also arise as a result of the interplay of plot, character, thought and dialogue and the attitude of the playwright towards them. Classical Greek drama often borrowed theme from epics, myths, legends and histories. In modern times, drama focuses on themes related to contemporary social and political issues and complexities of human interaction.

vi. AUDIENCE

The audience watches a dramatic performance in order to get some pleasure. Theatre is a mirror in which the audience sees itself reflected on the stage. According to Aristotle, tragedy gives the audience an emotional release by purging of their feelings of pity and fear. This is what Aristotle calls catharsis.

In the theatre the audience maintains proximity with the actors and interacts with them. There is an opportunity in the theatre for continuous feed-back between the actors and the audience. While the play is being staged, the spectators focus their vision within the stage. The reactions of the audience are governed by the phenomena of ‘collective mass’ rather than individual psychology. It is the spectator’s imagination that produces the ultimate meaning of a dramatic work.

vii. DIALOGUE

Dialogue, monologue and soliloquies are the means through which idea is communicated in a dramatic performance. The dialogue reveals the nature and attitude of the character. The action progresses through dialogue. The dialogue provides necessary exposition of the past events, the complexity in relationships, tensions and conflicts. Dialogue reflects interpersonal relations. Quite often, characters just give
implication to convey meaning. This unspoken thought is known as sub-text. It is referred to as the inner essence of the drama.

Unlike conversation in day-to-day life, the dialogue in drama is deliberate and not spontaneous. It is moulded by playwrights to be uttered by the characters on the stage. It is governed by the relationship that exists among the characters, their attitudes and conflicts. The dialogue in drama is delivered not for its own sake, i.e. not for the sake of communication between or among the characters, but for the sake of the communication between the playwright and the audience. Thus dramatic dialogue is unique from other elements of drama.

3. GENRES OF DRAMA

i. TRAGEDY.

Aristotle defines tragedy as ‘the imitation of an action that is serious, complete and of a certain magnitude, in language embellished with each kinds of artistic ornaments, the several kinds being found in the separate parts of the play, in the form of action and not narrative, through pity and fear effecting catharsis or the proper purgation of these emotions.’

Aristotle regarded tragedy as the highest form of poetry. He identified six elements of tragedy. They are plot, character, thought, diction, music and spectacle. Tragedy is a serious play that deals with the misfortunes and sufferings of man. The tragic hero is neither too virtuous nor too vicious but his misfortune or fall is brought about by some error or frailty. Aristotle called it hamartia which means tragic flaw. Tragedy excites pity and fear in the minds of the audience, thus resulting in the purgation of their emotions.
Aristotle divides the plot of tragedies into two kinds: (i) simple and (ii) complex. The distinction is made on the basis of whether the plot is accompanied by peripatetic and anagnorisis. Peripeteia means reversal of the situation and anagnorisis means recognition or discovery. In a simple plot, there are no puzzling situations like peripeteia or anagnorisis.

Aristotle is quite emphatic that Plot is more important than character. He even says that there can be tragedy without character, but none without plot. The function of tragedy is the arousal of the feelings of pity and fear in the mind of the audience effecting catharsis or proper purgation of these emotions. As a result, when the spectators leave the theatre, they attain a calm state of mind. This is the principle behind tragic pleasure.

Marlow made significant contribution in the field of tragedy. His heroes are not kings or princes but humble individual. However, they have heroic qualities. Tamburlaine and Dr. Faustus are examples, the former is a shepherd, and the latter a poor scholar. Their insatiable ambition leads them to their downfall. Marlow added to the English tragedy the element of struggle which was absent in the tragedy of the Middle Ages.

A Shakespearean tragedy is the story of the downfall of a man from a high status. The story leads up to the death of the hero. At the end the stage is littered with dead bodies.

Modern conception of tragedy differs from the Aristotelian, Medieval and Shakespearean conception. The hero of a modern tragedy is not a person of high rank and status. He is a person like us, who suffers terribly, for no fault of his own. The saying ‘character is destiny’ is not true of modern tragedy. For example, Thomas Hardy’s concept of tragedy is capsuled in a quotation
drawn from Shakespeare’s “King Lear”: ‘As flies to wanton boys, Are we to God/ They kill us for their sport.’

ii. COMEDY

The roots of comedy lie deep in satirical verse as those of tragedy in epic poetry. Satirical verse itself owes its origin to the earlier phalli songs sung in honour of Dionysus, the god of fertility. Comedy represents men as worse than they are. While satire ridicules personalities, comedy ridicules general vices. The purpose of comedy was to correct manners and conduct. Nicholas Udall’s ‘Ralph Roister Doister’ (1550) was the earliest English comedy.

Ben Jonson was a famous writer of comedies during the Elizabethan age. Jonson’s comedies are popularly known as ‘comedy of humours’. They represented the eccentricities of characters. “Volpone” is a fine example.

The puritan attack on drama led to the closing down of all theatres in England in 1642 and this led to the steady decline of drama during this period. During the Restoration period (restoration of Monarchy in England in 1660) drama revived again. The Restoration plays were mainly comedies. They were modelled on the realistic comedies of Ben Jonson. They were known as comedy of manners. They portrayed the manners of the elites. Congreve’s ‘The way of the World’ and William Wycherley’s ‘The Country Wife’ are the best examples.

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iii. TRAGI-COMEDY

Tragicomedy is a type of drama which inter-mingled the characters, subject matter and plot forms of tragedy and comedy. Thus the important agents in tragicomedy included both people of high degree and people of low degree. Tragicomedy represented a serious action which threatened a tragic disaster to the protagonist, yet, by sudden reversal of circumstance, turns out happily. Shakespeare’s “Merchant of Venice” is the best example. The tragic-comic genre was adopted by Shakespeare in his ‘Cymbeline’, ‘The Winter’s Tale’ and ‘The Tempest’

iv. FARCE

It is a light dramatic work with improbable plot and exaggerated characters. It is regarded intellectually and aesthetically inferior to comedy. It provokes the audience to simple, hearty laughter. The antecedents of farce are found in ancient Greek and Roman theatre both in the comedies of Aristophanes and Plautus. Farce was a component in the comic episodes in medieval miracle plays. It derives its humour from amusing situations, tricks, verbal dexterity and sudden reversals of action. Earlier these were comic interludes studded into the main play to enhance its length. The characters in the farce were real people; the recurrent themes are petty dishonesty, illicit love, stupidity, and stubbornness. Farcical elements abound in Shakespeare’s Midsummer Night’s Dream, Merry Wives of Windsor, and Comedy of Errors.

v. MELODRAMA

“Melos” is a Greek term meaning ‘song’, and the term melodrama was, therefore, applied to musical plays including opera. In the 19th century musical accompaniment was a characteristic of most of the plays, because “legitimate” plays were permitted only in the Drury Lane and Convent Garden theatres while musical
entertainment had no such restriction at all. In melodrama, the hero and the heroine were embodiments of virtue, and the villain was a monster of evil. The plot would centre around intrigues and violent actions. Credibility of plot and character was sacrificed for violent effect an emotional excitement. Now the term melodrama is applied to any work that contains improbable events and sensational actions.

vi. **MASQUE**

Masque was a dramatic entertainment with the French and English aristocracy during the 16th and 17th centuries. In a Masque, plot, character and even dialogue are subordinated to spectacle and music.

The origin of masque can be traced in the folk ceremony known as mummery and gradually evolved into elaborate court spectacles. The performers wore rich costumes and the scenery was ravishing. The genre reached it height in 17th century England when Ben Johnson gave it a great social and literary force. His ‘Love Freed from Ignorance and Folly’ and Oberon were popular masques.

The characters in a masque were deities of classical mythology, nymphs, and personified abstractions like love, delight, harmony etc. Dances of various kinds are introduced at appropriate places along with elaborate scenery and costumes. Milton’s ‘Comus” has been described as a masque. Shakespeare in his play ‘The Tempest’ introduced the element of masque in a scene where the engagement of the hero and heroine are solemnized.

vii. **ONE-ACT PLAY:**

One-Act play is a play in only one act. Its action gets completed in a single act. The Mystery and Miracle plays of the Middle Ages
in England and the short farces popular in Italy from the 15th to 16th centuries were the prototypes of the modern one-act plays. The development of the modern one-act play is the result of the Little Theatre Movement.

The one-act play has a limited range and a restricted canvas. Yet it has its own distinct individuality. The difference between one-act play and a play in three or five acts is the same as that between a short story and a novel.

One-Act play stresses on one aspect- character, action, atmosphere or emotion. It cleverly utilizes the principle of economy. It develops a single dramatic situation or idea. The number of characters is strictly limited to enable the principle characters to dominate the stage. The dialogue too follows the quality of brevity.

The stage directions are so complete and full in regard to speech, gesture, movement, and arrangement of things on the stage, to bring out economy in time. Technically the one-act play imposes severe restrictions on the playwright. He is unable to develop his characters and situations in a gradual manner. He must present them and the plot with a few suggestive strokes.

Brevity is the soul of the one-act play; brevity in plot which cannot be complex, brevity in characterization, and brevity in dialogue from the beginning to the end. In the hands of a master playwright, this medium can be used to leave a lasting impression.

In 1903 when W.W. Jacob’s “The Monkey’s Paw” was acted as a curtain riser, it appealed to the audience so much that most of the people left the theatre when the curtain descended upon this play without waiting to see the long play. Thus the one-act play became a serious rival to the long play. The one-act play may
tragic as in Synge’s “Riders to the Sea”. It can be didactic as Willis Hall’s “The Day’s Beginning”. It can be comic and satirical as Stanley Houghton’s “The Dear Departed” Or it can be a fantasy like Lord Dunsany’s “The Golden Doom”. It can be farcical like Arnold Benet’s “The Step Mother” or melodramatic like “The Monkey’s Paw”.

A SHORT HISTORY OF ENGLISH DRAMA.

In England, drama originated from the religious performances of the Middle Ages. Priests played the roles of characters and Plays were usually performed inside the church. The dialogue was in Latin. In due course, Latin was replaced by English and Performance began to be carried on outside the church. Gradually drama became popular. The plays produced by Trade Guilds on religious themes became popular as Mystery Plays and Miracle plays. Mysteries have themes from the Bible and the Miracles dealt with the lives of saints. Morality plays were plays in which the characters represented abstract qualities. Interludes were the kind of play within the play i.e. a comic script in common topic introduced in the midst of a serious play.

Nicholas Udall’s ‘Ralph Roister Doister’ (1550) was the earliest English comedy. The works of Roman philosopher, Seneca were an important model for English tragedies in the 16th century. The first English tragedy was ‘Gorbaduc ”or Ferrex and Porex(1561) written by Thomas Sackville and Thomas Norton. Thomas Kyd wrote his famous melodrama “Spanish Tragedy’. It is a revenge tragedy. John Webster’s ‘The Duchess of Malfi’ bears the influence of Seneca. Christopher Marlow’s plays, ‘Tamburlaine’, ‘Doctor Faustus’ the Jew of Malta’ and ‘Edward II’ depicts the Renaissance spirit. The Senecan influence can be traced even in Shakespeare’s King Richard III, Hamlet and Macbeth. Thomas Kyd and Christopher Marlow were popularly known as ‘the
university wits’. They prepared the ground for Shakespeare. Ben Jonson was a famous writer of comedies during the Elizabethan age. Jonson’s comedies are popularly known as ‘comedy of humours’. They represented the eccentricities of characters. “Volpone” is a fine example.

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The Victorian age saw the rise of problem plays. They dealt with contemporary social problems. The works of Henrik Ibsen and Emile François Zola belong to this category. Their works were realistic and naturalistic in spirit. Bernard Shaw was the advocate of the problem play in England. He employed drama as a medium for social betterment. In the hands of John Galsworthy, drama became a powerful instrument for social criticism.

The early decades of the 20th century witnessed the rise of poetic drama. This form was experimented by Oscar Wilde, W. B. Yeats, J. M. Synge, Sean o’ Casey, T.S. Eliot etc. Eliot’s play ‘Murder in the Cathedral’ showed the spirit of Greek Drama. The 1950s saw the rise of working class drama. They portrayed frustration and anger of the post-war period. John Osborne’s ‘Look Back in Anger’ portrays the angry young man. The existential world view shared by Nietzsche, Sartre and Albert Camus also revolutionized the concept of modern drama. The
Theatre of the Absurd is a significant development in the English theatre.

The absurd play seeks to explore the spiritual loneliness, complete isolation and anxiety of the down and outs of society.

Thus English drama continues to change, flourish and grow, and this despite the competition from the cinema and television, the work has been revolutionary and far-reaching.

2. TYPES OF THEATRE.

i. THEATRE OF THE ABSURD.

The Theatre of the Absurd took its origin from the existential world view as expressed in the writing of such writers like Nietzsche, Sartre, and Albert Camus. These existentialists placed existence over essence. They proclaimed the motto “first existence and then essence.”

They analysed man’s life in this universe as an alien one and that it is full of anguish and nausea. The absurd theatre having roots in existential philosophy, wanted to project a sense of isolation, frustration and hopelessness of modern man who is drifting from nothingness to nothingness only to learn that there is nothing significant in human life and that we are cast off into this alien world to learn the existential meaningless of human condition.

The tern ‘Absurd’ is derived from the Latin ‘absurdum’ which means contradictory. The term is first used by Albert Camus in his essay “The Myth of Sisyphus” to describe the existential nothingness of human life. Martin Esslin borrowed the term absurd from Camus and applied it to the plays that reflected the spiritual apathy of the post-war world. The absurd play ignores the traditional notions of a well-knit plot, character and setting.
The characters are caught in hopeless situations and are forced to do meaningless monotonous actions. Samuel Becket’s ‘Waiting for Godot’ is a significant play in this mode.

i. THE EPIC THEATRE.

The Epic Theatre was introduced by the German playwright, Bertolt Brecht. The epic theatre is quite different from the realistic and naturalistic theatre. Instead of getting the audience emotionally involved in the action of the play, the playwright of this mode tries to transport them to a state of social and political awareness. Brecht wanted to protect the audience from being overwhelmed by what they watch on the stage. In order to achieve this objective, Brecht introduced the alienation technique in his plays. The German term for the concept is ‘verfründung’. It means de-familiarization. He wanted to ensure the participation of the audience. He wanted to develop their own thoughts and criticism about the events they spectate on the stage. For this they must have logical reasoning power. The alienation techniques that Brecht employed in his plays help the audience develop their power of reasoning so that they may be critical viewers of the play rather than being passive or emotionally overwhelmed spectators.

The alienation technique defined the style of the epic theatre. The audience must question what they see on the stage. Neither the audience nor the actors themselves are supposed to identify themselves with the characters and events of the play.

The following are some of the alienation techniques used by Brecht:

i. The use of mask, music and dance.

ii. A variety of non-realistic techniques like use of placards, film clips, glaring light effects.
iii. Characters commenting on the action between scenes

iv. Episodic plot.

v. Establishing a more direct and honest relationship with the audience.

Changing of costumes, wearing of masks and creating stage effects are all done in the presence of the audience to highlight the fact that ‘theatre is a theatre and nothing more.’

i. **STREET THEATRE**

This form of theatre is a dramatization of social and political issues usually enacted on a street or market place. It was born out of the specific needs of the working class people exploited by capitalism or feudalism.

The practitioners of this theatre make use of their own natural voice, physical abilities, simple costumes, and props. They also maintain direct interaction with the audience to enhance their maximum participation. It is a non-profit activity. No money is exacted from the audience. The plays are usually short and the communication is direct, intimate and effective.

ii. **THE THEATRE OF CRUELTY.**

The Theatre of Cruelty was conceived by Antonin Artaud. It combined in itself surrealism, ritualism, symbolism and improvisation. Artaud wanted to shock the audience with a total ritualistic environment of stylized movements, gestures, light, rhythm and sound. Thus he disturbed the elemental emotions and instincts of the audience. He wanted to remove the barrier between the actors and the audience. He presented gruesome murders and anti-social impulses on the stage with a view to
purging the audience of such impulses. By seeing dire cruelty inside the theatre, the spectator never yields to the ideas of war and violence in real life.

iii. THE POOR THEATRE

The Theatre of the Poor was inaugurated by a Polish Theatre Director, named Jerzy Grotowski, the author of the book ‘Towards a Poor Theatre (1968). His theatre was poor in the sense that it is stripped of all the unnecessary elements such as elaborate techniques, sound and light effect and costume. In his view, such extraneous elements would relegate the actor and his acting to the background. Grotowski focused on the actor’s voice and body skills. He emphasized the relationship between the actor and the audience. In order to awe the audience, the actor require the aid of no theatrical devices such as the setting, costume, make-up, music, lighting and other special effects. Grotowsky formulated the concept of the ‘holy actor’. The actor must act in a state of trance for which rigorous training is essential. The success of the play depends on the actor’s skill in using his body, mind and voice.

iv. FEMINIST THEATRE

The feminist theatre views theatre as a tool for critiquing the subordination of women in a male dominated society. It is also a means of self-expression and self-exploration of women. It aims at the empowerment of women.

The feminist theatre challenges the male-dominated world of theatre. It gives expression to the under-represented experiences of women in a male-dominated society. It represented women as subjects in their own rights and definite identity. The feminist playwrights introduced new subjects, vocabularies, character forms, and alternate modes of perception. They shifted the
emphasis from women’s relationship to men to women’s relationship to women.

In England many performing companies explored the impact of gender, race and class on women’s experience. The feminist playwrights like Sarah Daniels, Caryll Churchill etc. portrayed issues related to family relationship, reproduction, motherhood, sexuality and rewriting of myths and history.

Megan Terry is the mother of American Feminist Drama. Modern feminist plays are largely written by women for women. They place women in the midst of an identity crisis examining their responses and ways of tackling it.

v. RITUALISTIC THEATRE.

Theatre originated in rituals. Ancient Greek drama took its origin to certain religious rituals performed during the worship of Dionysus, the God of wine and fertility.

Ritual and ceremonial drama usually make use of stylized enactments constructed by selecting the essence of a situation. Ritual performance incorporates all devices like music, dance, speech, masks, costumes, acting space, performers, and audience. The actors are highly skilled and disciplined. Usually the acting space is circular and surrounded by spectators. It ensured more of actor-audience participation. Many modern playwrights attempt to preserve the ritual in their plays. Genet makes use of the rituals relation to the church, the law, and the military in his play ‘The Balcony’ (1956). Harold Pinter’s drama also abounds in the use of daily secular rituals in his attempts to confront the mysteries of man’s life. ‘The Birthday Party’, ‘The Dumb Waiter’, and ‘The Homecoming’ are plays written in the ritualistic mode.
MODULE 2
CLASSICAL DRAMA

WILLIAM SHAKESPEARE: A BRIEF INTRODUCTION

Shakespeare is perhaps the greatest name in the whole realm of English literature, yet there is no authoritative biography available; only the barest outlines of the man are known for certain. It is generally believed that William Shakespeare (1564-1616) was born on 23 April, 1564 at Stratford-on-Avon in Warwickshire, England, as the son of John and Mary Arden Shakespeare. The poet’s father was a butcher and wool merchant in turn, who rose to be an alderman of the town (municipal councillor). At the age of seven, William was sent to the Town Grammar school where the chief study was Latin. He was not a studious boy in the narrow sense of the word. William seems to have learnt more from his companionship with other boys and from outdoor activities, than from the formal education at school; moreover, the natural surroundings of the places in and around Stratford sank deep into his sensitive and extraordinary mind.

When William was only twelve years of age his father’s fortunes began to decline, as a result of which the boy had to leave school and help his father in business. It is not known for certain what all jobs William took up in order to help his family which was indeed passing through a crisis. Before he was twenty, he married Anne Hathaway, daughter of a farmer, who was eight years his senior. The couple had three children- a daughter Susanna and a set of twins, Hamlet, and Judith. At twenty-two, William
Shakespeare left Stratford for London in search of work. The immediate cause of his departure seems to have been police action following his poaching (hunting without permission) deer on the estate of Sir Thomas Lucy.

Shakespeare had a tough time initially in London. For some time, he worked in theatres looking after the horses of gentlemen who came to watch plays. This gave him an opportunity to become familiar with acting and even writing plays. Gradually Shakespeare improved his skills and at the age of twenty seven he began writing and producing his first play. Soon he acquired wealth, married off his two daughters and at fifty two; he passed away, having lived a contented and happy life at his home in Stratford.

SHAKESPEARE’S PLAYS AND POEMS:

Shakespeare’s dramatic career extends over a period of nearly twenty-two years from 1590 to 1612. His literary output includes two long poems, namely, ‘The Rape of Laurence’, and ‘Venus and Adonis’, 153 sonnets and 37 plays. Some of his famous plays are as follows:

(a) Comedies

Two Gentlemen of Verona As You Like It

A Midsummer Night’s Dream

(b) Tragic-Comedies Merchant of Venice Much Ado about Nothing Measure for Measure

(c) Tragedies Hamlet Othello King Lear Macbeth

(d) History plays
Richard II Henry IV
(e) Roman plays
Julius Caesar
Antony and Cleopatra
(f) Last plays (Romances)
Cymbeline
The Winter’s Tale
The Tempest

As a poet and dramatist, Shakespeare enjoys a unique position in the history of English literature. He has written plays on a wide variety of themes- domestic, personal, romantic, political and psychological. He did not invent his plots; instead he borrowed freely from every available source, but transmuted or changed them into something new and superior. Shakespeare was an expert in describing several kinds of characters including kings, nobles, queens generals, villains and clowns. Shakespeare is fortunate to have lived during the Elizabethan period (16th century), since queen Elizabeth was a great patron of art and literature and encouraged Shakespeare and his likes most generously. Many of his plays were written and staged to felicitate some royal function such as a wedding or a triumph.

Othello

Othello is a tragedy in five acts by William Shakespeare, probably written in 1603. The story revolves around two characters, Othello and Iago. Othello is a Moorish general in the Venetian army charged with the position of the general of Venice
on the eve of war with the Ottoman Turks over the island of Cyprus. The basic theme of the play is sexual jealousy. The play derives its plot from Giambattista Giraldi’s De gli Hecatommithi (1565), which Shakespeare appears to have known in the Italian original; it was available to him in French but had not been translated into English.

**Character list**

**Othello:** A Moor (an African), a general in the defense forces of the city state of Venice.

**Iago:** Othello's ancient (captain) in the Venetian defense forces.

**Desdemona:** A noble Venetian lady, daughter of Brabantio and wife of Othello.

**Brabantio:** A Venetian Senator, Desdemona's father. He is angry at his daughter's choice of husband but can do nothing once the marriage has taken place,

**Roderigo:** A Venetian nobleman in love with Desdemona. He has more money than sense and pays Iago to court Desdemona on his behalf.

**Cassio:** Othello's lieutenant in the Venetian defense forces. Cassio accompanied Othello as his friend when he was courting Desdemona.

**Bianca:** A courtesan (prostitute), in love with Cassio.

**Emilia:** Desdemona's lady-in-waiting and Iago's wife.

**The Duke of Venice:** The leader of the governing body of the city state of Venice
. Gratiano: Brabantio's brother.

Lodovico: Desdemona's cousin

Montano: Othello's predecessor as the governor of Cyprus. He is Othello's friend and loyal supporter.

Plot Summary

The play begins in the powerful city state of Venice in the early hours of the morning, and two men — Roderigo, a young gentleman and former suitor of Senator Brabantio's daughter Desdemona, and Iago, an ensign who claims to have been passed over for promotion by Othello — are outside Senator Brabantio's house to tell him the news of his daughter's elopement with Othello, the Moor.

After sharing the news of the secret marriage in words, the treacherous Iago quickly leaves from there. Roderigo stays there to confirm the story. Pretending friendship and concern, Iago then meets with Othello and tells him of Brabantio's reaction. Brabantio, Othello, and Desdemona appear before the Duke of Venice. Although Brabantio accuses Othello of seducing his daughter by witchcraft, Othello explains that he won Desdemona by telling her his adventures, and Desdemona, called to testify, convinces the senators that she has freely gone with Othello and married him for love. Brabantio warns Othello to beware of Desdemona as she has already deceived her father.

The Duke appoints Othello as general of the defence forces against the Turks, and he must leave for Cyprus immediately. Desdemona requests permission to accompany Othello to Cyprus. With the Duke's permission, Othello arranges for Desdemona to follow him later in another ship with Iago, and Iago's wife, Emilia. In Cyprus, Iago plots against Othello, planting the seed of
doubt about Desdemona's fidelity and implicating Cassio as her lover. Iago convinces Roderigo that Desdemona will stray from Othello, as she has already done with Cassio. He convinces Roderigo to attack Cassio that night, as he plans to visit mischief on both Othello and Cassio.

Iago convinces Cassio that his chances of reinstatement are better if he has Desdemona plead his case to her husband. Cassio, with Iago's help, arranges for a private meeting with Desdemona, who promises to speak on his behalf to Othello until his reconciliation with Othello is achieved. As Cassio leaves, Iago and Othello appear. Othello notices Cassio's speedy departure, and Iago quickly seizes the opportunity to point out that Cassio seems to be trying to avoid Othello. Desdemona immediately and enthusiastically begins to beg Othello to pardon Cassio, as she promised, and will not stop her pleading until Othello agrees. The moment Desdemona and Emilia leave, however, Iago begins to plant seeds of doubt and suspicion in Othello's mind.

Othello, tormented by uncertainty and anxiety, later demands of Iago some proof that Desdemona is unfaithful. Iago uses a handkerchief that Desdemona later innocently drops to convince Othello that she has been unfaithful, and he stages a conversation with the innocent Cassio that further hardens the Moor's heart against his wife and her supposed lover. Convinced of his wife's betrayal and enraged and grieving, Othello rushes into action. He makes an agreement with Iago to kill Desdemona, and Iago will dispose of Cassio.

Without knowing this vicious plan of Othella, Desdemona, true to her word to Cassio, continues to plead on his behalf. Her pleading unknowingly confirming to Othello that she is unfaithful. He accuses her of falseness, and Desdemona, not
knowing what she has done to offend, can only assure him that she loves him.

Meanwhile, the naive Roderigo has abandoned all hope of Desdemona, but Iago urges him to kill Cassio and rekindle his hopes. Late that night, they attack Cassio in the street, but it is Cassio who wounds Roderigo. Iago rushes out and stabs Cassio in the leg. Othello, hearing Cassio's cries for help, believes that half of the revenge is completed and hastens to fulfil his undertaking.

Desdemona is in bed when Othello enters. He tells her to pray a last prayer as he has no wish to kill her soul. Desdemona wakes and attempts to plead with Othello. She asserts her innocence of any wrongdoing. Knowing that he doesn't believe her, she begs him to let her live just a little longer, but he smothers her with a pillow. Emilia, Desdemona's servant and Iago's wife, upon discovering the vicious plan of Iago, raises the alarm and declares Iago a liar before Montano and Gratiano. She explains how Desdemona's handkerchief came into Cassio's possession, and when she refuses to be quiet, Iago stabs her. Cassio, wounded, confirms Emilia's story. A soldier to the last, Othello stands on his honour. Knowing that this is the end, he asks to be remembered as "one that loved not wisely but too well." Then he stabs himself and falls on the bed beside his wife, where he dies.

Sample questions

I. Answer the following questions in two or three sentences each.

1. Why did Iago hate Othello?

2. What is the basis of Brabantio’s complaint against Othello?
3. What is Brabantio’s explanation of why his daughter has run off with Othello?

4. What assurance did the duke offer Brabantio?

5. How did Cassio fall from Othello’s grace and get fired?

6. Why did Iago hate Cassio?

7. Why did Othello go to Cyprus?

8. Why did Roderigo agree to kill Cassio?

9. How is the dropping of the handkerchief ironic?

10. Why did Othello care about Desdemona’s handkerchief?

11. How did Iago manipulate Desdemona?

12. How did Iago use Bianca to trick Othello?

13. What is the effect of the ‘Willow Song’ and the interruptions to it?

14. How did Emilia die?

II. Answer the following questions in a paragraph each.

1. Iago is the ‘motiveless malignity’. Explain.

2. How important is the handkerchief in the play?


4. Explore the character of Desdemona.

5. What happens to Othello, Iago and Cassio in the end?
6. The role of Emilia in the reversal of incidents.

III. Prepare essays on the following topics.

1. Discuss the theme of ‘dishonesty’ in the play Othello.
2. How does marriage work as a theme in Othello?
3. How does Othello’s pride lead to his fall?
4. Discuss Iago as a puppet master in Othello.
5. Analyze the idea of jealousy and love in the play Othello.

IV. Activity

Watch the Malayalam film Kaliyattam and prepare a review based on that.
MODULE 3
WORLD PLAYS
THE BEAR
Anton Pavlovich Chekhov

About the Author


Characters

Elena Ivanovna Popova, a landowning little widow, with dimples on her cheeks.

Grigory Stepanovitch Smirnov, a middle-aged landowner

Luka, Popova’s aged footman.

Plot Summary

The play takes place in the drawing room of Elena Ivanovna Popova’s estate exactly seven months after her husband’s death. Since her husband died, Popova has locked herself in the house in mourning. Her footman, Luka, begins the play by begging Popova to stop mourning and step outside the estate. She ignores
him, saying that she made a promise to her husband to remain forever faithful to his memory. Their conversation is interrupted when Grigory Stepanovitch Smirnov arrives and wishes to see Elena Popova. Although Luka tells Grigory Smirnov to leave, he ignores Luka’s requests and enters the dining room. Popova agrees to meet with him and Smirnov explains to her that her late husband owes him a sum of 1,200 roubles as a debt. Because he is a landowner, Smirnov explains that he needs the sum paid to him on that same day to pay for the mortgage of a house due the next day. Popova explains that she has no money with her and that she will settle her husband’s debts when her steward arrives the day after tomorrow. Smirnov gets angered by her refusal to pay him back and mocks the supposed ‘mourning’ of her husband, saying:

Well, there! “A state of mind.”.. “Husband died seven months ago! “Must I pay the interest, or mustn’t I? I ask you: Must I pay, or must I not? Suppose your husband is dead, and you’ve got a state of mind, and nonsense of that sort.... And your steward’s gone away somewhere, devil take him, what do you want me to do? Do you think I can fly away from my creditors in a balloon, or what? Or do you expect me to go and run my head into a brick wall?”

Smirnov decides that he will not leave the estate until his debts are paid off, even if that means waiting until the day after tomorrow. He and Popova get into another argument when he starts yelling at the footman to bring him kvass or any alcoholic beverage. The argument turns into a debate about true love according to the different genders. Smirnov argues that women are incapable of loving “anybody except a lapdog”, to which Popova argues that she wholeheartedly loved her husband although he cheated on her and disrespected her. The argument deteriorates into another shouting match about paying back the
debt. During this argument Popova insults Smirnov by calling him a bear, amongst to their names, saying, “You’re a boor! A coarse bear! A Bourbon! A monster”

Smirnov, insulted, calls for a duel, not caring that Popova is a woman. Popova, in turn, enthusiastically agrees and goes off to get a pair of guns her husband owned. Luka overhears their conversation, gets frightened for his mistress, and goes off to find someone to help put an end to their feud before anyone gets hurt. Meanwhile, Smirnov says to himself how impressed he is by Popova’s audacity and slowly realizes that he has actually fallen in love with her and her dimpled cheeks. When Popova returns with the pistols, Smirnov makes his love confession. Popova oscillates between refusing him and ordering him to leave and telling him to stay. Eventually, the two get close and kiss each other just as Luka returns with the gardener and coachman.

**Theme**

The Bear’s comedy derives from the characters’ lack of self knowledge. The widow Popova fancies herself inconsolably bereaved, while Smirnov considers himself a misogynist. They are both stock examples of alazons: figures made ludicrous by pretending to be more than they actually are.

**History**

The Bear is one of many of Chekhov’s “farce-vaudevilles” which also includes The Proposal, A Tragedian in Spite of Himself, and the unfinished Night before the Trial. In a letter to Yakov Polonsky on February 22, 1888 Chekhov wrote:

Just to while away the time, I wrote a trivial little vaudeville [vodevilchik] in the French manner, called The Bear . . . Alas! when they out on New Times find out that I write vaudevilles they
will excommunicate me. What am I to do? I plan something worthwhile—and—it is all tra-la-la! In spite of all my attempts at being serious the result is nothing; with me the serious alternates with the trivial! Chekhov used the French play Les Jurons de Cadillac by Pierre Berton as inspiration for The Bear. The main similarity between the two involves the idea of the male being a ‘bear’ tamed by a woman. Les Jurons de Cadillac was originally performed by the actor Nikolai Solovstov, whom Chekhov dedicates The Bear to and ultimately plays the role of Smirnov. It had its English language premiere in London in 1911. The United States premiere was in New York in 1915. In 1935, Russian theatre producer and director Vsevolod Meyerhold produced 33 Swoons (also translated as 33 Fainting Fits), which was a production that combined Chekhov’s The Anniversary, The Bear, and The Proposal. Meyerhold counted 33 cases of swooning and combined these three plays with swooning as the key comedic gag.

**Glossary**

1. **cloister**: a covered stone passage around the four sides of a courtyard (a square or rectangular space) especially in a religious building such as a church or monastery

2. **mourning**: great sadness felt because someone has died

3. **ball**: a large formal occasion where people dance

4. **impudent**: rude and not showing respect, especially towards someone who is older or in a more important position

5. **tendon**: a strong piece of tissue in the body connecting a muscle to a bone
6. kvass: Kvass is a traditional fermented Slavic and Baltic beverage commonly made from rye bread. Kvass is considered as a “non-alcoholic” drink in Russia.

7. je vous prie: Please (French)

8. magpies: a bird with black and white feathers and a long tail. Magpies are attracted to small, shiny objects, which they carry away to their nests.

9. kopeck: a monetary unit of Russia and some other countries of the former Soviet Union, equal to one hundredth of a rouble.

10. boor: a person who is rude and does not consider other people’s feelings

**FURTHER REFERENCE**

1. Anton Chekhov’s Short Stories, edited by Ralph E. Matlaw and published in 1979 by W. W. Norton,


https://www.litspring.com › Home › Drama

https://neoenglish.wordpress.com › 2010/06/06 › summ...

https://englishsummary.com › Short Story Summary
I. Answer the following questions in two or three sentences each.

1. Who is Elena Ivanovna Popova?
2. Why did Luka argue with Popova?
3. What is Luka’s comment on Popova’s beauty?
4. What is Popova’s comment about her mourning?
5. Who is Smirnov?
6. Why did Smirnov visit Popova?
7. Why did Smirnov challenge Popova to a duel?
8. Why did Smirnov say that he is not intending to shoot Popova?
9. How did Popova respond when Smirnov expressed his love for her?
10. Why did Popova instruct Luka to not to give Toby any oats at all?

II. Answer the following questions in a paragraph each.

1. Describe the reasons behind the marriage of Popova and Smirnov.
2. What was the main issue or conflict between Smirnov and Popova?
3. Discuss the title of the play “The Bear”.
4. Justify the end of the play “The Bear”.

5. Both Smirnov and Popova have the same qualities of character. Discuss.

6. Write a character sketch of Popova in the play The Bear.

III Prepare essays on the following topics.

1. Discuss the play The Bear as a farcical comedy.
2. The title of the play The Bear is ironic - Discuss
3. Discuss the play The Bear as a light social comedy.

IV Activity

Read The Marriage Proposal by Anton Chekhov and discuss elements of satire in this one act play.
EDWARD ALBEE

EDWARD ALBEE (1928-2016)

The Famous American Dramatist Edward Albee was born on March 12, 1928 Virginia, U.S. His notable works are:

Who's Afraid of Virginia Woolf?, The Zoo Story, A Delicate Balance, The Goat, or Who Is Sylvia?, Three Tall Women

Notable awards are:

Pulitzer Prize for Drama, Tony Award for Best Play, National Medal of Arts, Special Tony Award, America Award in Literature

The American playwright known for works such as The Zoo Story (1958), The Sandbox (1959), Who's Afraid of Virginia Woolf? (1962), A Delicate Balance (1966), and Three Tall Women (1994). Some critics have argued that some of his work constitutes an American variant of what Martin Esslin identified and named the Theater of the Absurd.

Three of his plays won the Pulitzer Prize for Drama, and two of his other works won the Tony Award for Best Play. His works are often considered frank examinations of the modern condition. His early works reflect a mastery and Americanization of the Theatre of the Absurd that found its peak in works by European playwrights such as Samuel Beckett, Eugène Ionesco, and Jean Genet. His middle period comprised plays that explored the psychology of maturing, marriage, and sexual relationships. Younger American playwrights, such as Paula Vogel, credit Albee's mix of theatricality and biting dialogue with helping to
reinvent postwar American theatre in the early 1960s. Later in life, Albee continued to experiment in works such as The Goat, or Who Is Sylvia Plot Summary and Critical Analysis

**Plot Summary**

“I’ve been to the zoo. I said, I’ve been to the zoo. MISTER, I’VE BEEN TO THE ZOO!” exclaims Jerry, a man in his late thirties who is “carelessly dressed but not poorly,” to Peter, who is at this particular moment sitting alone on a bench in Central Park in New York City, reading a book. Peter is slightly older than Jerry and is described as wearing “tweed” and “carries horn-rimmed glasses” along with a pipe.

In this opening scene of Albee’s first produced play, Jerry begins what turns out to be a long exchange with Peter, who politely acknowledges this total stranger but hopes soon to return to his book. Jerry asks Peter personal questions about his home life, learning that along with his wife and two daughters, Peter’s household contains “two cats” and “two parakeets.”

Jerry questions Peter about where he lives before beginning his own lengthy description of the condition and the surrounding neighbors of his “four-story brownstone rooming house on the Upper West Side.”

From Jerry’s description, Peter concludes that “It doesn’t sound like a very nice place to live.”

Peter learns that Jerry has no family and his relationships do not last or mean anything, other than a fling he had at fifteen about which he describes himself as having been a “h-o-m-o-s-e-x-u-a-l” for a week and a half.
Instead of explaining the “zoo story,” Jerry begins to talk about his rooming house again, specifically about his landlady and her dog. He states that his landlady, whom he describes as “a bag of garbage,” is constantly trying to sleep with him while the dog, a “black monster of a beast,” never lets Jerry past without attempting to attack him.

This begins Jerry’s monologue, which he titles “THE STORY OF JERRY AND THE DOG.”

Jerry explains his plan to Peter: “First…kill the dog with kindness, and if that doesn’t work… just kill him.”

After a few weeks of buying hamburgers for the dog with no progress, he feeds it poisoned hamburgers. “I’m afraid I must tell you,” Jerry states, “I wanted the dog to live so that I could see what our new relationship might come to.”

Jerry interrupts his story to talk about his problem with connecting with people, ultimately stating that “if not [with] people…SOMETHING. Where better to make a beginning…to understand and just possibly be understood…a beginning of an understanding, than with… than with A DOG. Just that; a dog.”

The dog does survive the attempted poisoning and Jerry describes their first reencounter as the first moment that he was able to “make contact.” After a moment of silence, Jerry finishes his story, explaining to Peter that now he and the dog “have an understanding” and that he has “learned that neither kindness nor cruelty by themselves, independent of each other, creates any effect beyond themselves”; rather, the “two combined, together, at the same time, are the teaching emotion.”

Peter does not understand why Jerry has told him all of this and tries to leave. Jerry responds by tickling Peter’s ribs, causing him
to laugh uncontrollably. Jerry explains he went to the zoo to “find out more about the way people exist with animals, and the way animals exist with each other....”

Jerry then suddenly pokes Peter in the arm and tells him to move over on the bench. Jerry continues to poke Peter again and again, harder each time, demanding that he move over. Finally, Peter exclaims that there is nowhere else to move to, so Jerry starts punching Peter in the arm. Jerry tells Peter that he wants the bench to himself and that he will only tell him “what happened at the zoo” if Peter gives up the bench or fights for it. After Peter agrees to fight Jerry for the bench, Jerry pulls out a knife and throws it at Peter’s feet, to make it a more even fight. Peter picks up the knife in a defensive position and Jerry runs towards him, impaling himself on the knife. Jerry staggers backward, the knife still embedded in him, and falls on the bench which the two men had just been fighting over. Realizing that he is dying, Jerry thanks Peter: “I came unto you and you have comforted me. Dear Peter.”

Jerry wipes the knife clean of Peter’s fingerprints and tells him to leave, concluding that Peter is “no longer a vegetable,” rather he is now “an animal, too.”

The play ends with Peter grabbing his book and rushing offstage screaming, “Oh my god!” while Jerry dies alone on the bench.

Critical Analysis Edward Albee wrote The Zoo Story in 1958 and it was first performed in Germany the following year during the Berlin Festival. The Zoo Story then appeared Off-Broadway at the Provincetown Playhouse during the winter of 1960.

In The New York Times review, The Zoo Story was said to be “on par” with Beckett’s Krapp’s Last Tape, which was playing together with The Zoo Story in a double-bill.
The play’s themes of “fragmentation, alienation, and isolation” have led many critics to classify The Zoo Story as an absurdist drama. However, even in The Theatre of the Absurd, the book which first attached the absurd label to Albee, Martin Esslin concludes that Albee’s play does not fall into this category and “ultimately fails as an absurdist drama.”

Siefker Bailey agrees with Esslin, saying that the “play does not end on an absurdist note” and that “the characters and the audience are left with a story full of purpose and meaning.”

Albee uses his spokesman character to relay the importance of communication since throughout the play Jerry tries to establish contact with Peter by telling him stories. If Jerry can make his stories “real” to Peter or members of the audience then Jerry can escape his feelings of loneliness and isolation. Albee ultimately uses the shock of the violence at the play’s conclusion in order to “instill in his audience the idealistically American call to action to change the world for the better.”

However, many critics still argue that The Zoo Story does in fact fall into the classification of the Theatre of the Absurd. Philip C. Kolin states that Albee uses “techniques and ideas from the ‘absurdist’ plays of European playwrights such as Beckett, Genet, and Ionesco.” Kolin further states that Albee’s ideas are “distinctively American, pressing for American change and reform.”

Brian Way expands on this idea of absurdism by referring to The Zoo Story as “belonging to the second level of the Theatre of the Absurd,” which he then goes on to explain as showing “a brilliantly inventive sense of what can be done with the techniques, but stops short of the metaphysic which makes the techniques completely meaningful.”
In other words, The Zoo Story tries to somewhat explain the way the world works. However, it never directly provides us with a concrete solution, which helps to define it as an absurdist play. Way then describes the “pseudo-crisis” of an absurd play as occurring when “a similar complex of tensions is brought to a head without resolving anything...emphasizing that complexity and tension are permanent and unresolvable elements of a world of confusion,” while in a dramatic play the crisis serves as a way to advance the story’s action.

In this view, by the end of The Zoo Story nothing has truly been resolved between Jerry and Peter; their inability to establish a human connection is insurmountable. The play ends simply because Jerry dies. The dynamic between Jerry and Peter is another important factor in critics’ discussion of The Zoo Story, as Gilbert Debusscher defines one of the primary themes to be “the virulent criticism of bourgeois complacency, of the hypocrisy of a good conscience, the emptiness of the false values of American life supported by advertising and pseudo-intellectual magazines.”

In this regard, Peter is the representative of the bourgeois class and Jerry can be seen as an outsider who ultimately observes and criticizes the norm. As Debusscher states, the “complacency” that accompanies Peter in the beginning of the play, even through his continued discussion with Jerry, remains at the end. Since Jerry does not share this complacency he is instead given a strong sense of “individualism” that is also “voiced in rebellion.”

As Jerry dies at the end of the play, Debusscher believes his death to be an act of “escape from an unbearable world.”
Jerry has extreme difficulties when it comes to making connections and is ultimately used by Albee to reveal the “social inadequacies” of Jerry as a character.

Jerry’s personality is further examined by Lucina Gabbard; she uses Dr. Kernberg’s evaluation of Jerry having a “borderline personality” that lies somewhere between neurosis and psychosis.

The cause of this particular type of personality is the result of Jerry losing his parents and ultimately himself. This in turn leads Jerry to experience a type of “abandonment depression,” in which he cannot escape and ultimately loses his ability to make connections.

However, a less tragic interpretation of the action is that Jerry is seen to represent the “Existential hero” because he makes his own decisions and ultimately chooses when and where he is going to die.

When specifically examining the final scene of The Zoo Story, some critics note many similarities to the biblical Peter and the relation between Jerry and Jesus. Jerry, like Jesus, embodies an outcast whose sole purpose is to “establish contact.”

When Jerry begins to tell the story about the dog, the dog becomes a representation of “Cerberus,” the guardian of the entrance to hell, through Jerry’s description: “all black with flaming eyes.”

Jerry’s journey from the zoo to Central Park can also be an allegory for “Christ’s decent into Hell and Resurrection,” both of which must happen before “Redemption” can occur.

The simple way in which Jerry talks to Peter is reminiscent of the Gospels, which are also written in colloquial diction. Jerry’s death resembles the death of Jesus, as he seems to be crucified in order
to save Peter from a life of complacency. In other words, Jerry dies “to save Peter’s soul from death by spiritual starvation.”

However, this idea is not supported by every critic, as Mary Castiglie Anderson states that there is no biblical allusion; rather, the ending of the play signifies Jerry as the guide or “teacher” to Peter’s maturity and autonomy.”

Overall, The Zoo Story operates as a vehicle for various levels of human interaction and communication, ultimately showing humanity’s need for contact, as well as the broader sense of the differences between economic classes and the idea of complacency during this period of American history.

The Zoo Story Character List

Peter

A publishing executive and family man in his early forties, Peter is reading in Central Park at the top of the play, when he is interrupted by Jerry. Their conversation, which eventually escalates into violence, is the centerpiece of The Zoo Story. Peter embodies convention and propriety, and seems to have achieved the American Dream.

Jerry

An eccentric transient in his late thirties, Jerry lives in poverty on the Upper West Side and is profoundly lonely. This loneliness drives him to seek companionship from strangers; that companionship is ostensibly what he seeks from Peter. Jerry is contemplative and critical of society, and he is eager to share his opinions about life, love, and isolation with Peter.
The Zoo Story Themes

Intimacy

In The Zoo Story, Albee introduces the audience to Jerry's unconventional ideas about what it means to be intimate with another person. For Jerry, intimacy is not just about friendship – it requires a fundamental sense of understanding and compassion between two people. This kind of intimacy does not necessarily need to be accumulated over time. He believes that it can be achieved simply by approaching a stranger like Peter and "get[ting] to know somebody, know all about him" (4). Jerry's ideas about intimacy fly in the face of established social norms, which do not often encourage this kind of mingling between strangers. His defiance of received ideas about personal space can be interpreted as a critique of the alienation imposed by modern, urban society. Especially considering that Peter represents this modern, polite society, intimacy also provides a way to understand the play's primary conflict.

Animals

Jerry frequently refers to animals in his conversation with Peter – indeed, he claims to be on his way home from the Central Park Zoo when they first meet. His focus on animals has two implications. Firstly, Jerry sees animals as a solution to his social isolation. He understands that he has a problem 'getting along' with other people, and believes that he can resolve this by practicing interaction with animals. Ironically, the kind of companionship Jerry seeks is not the sort that animals can provide or even prepare him for. Jerry is looking for someone who can understand his iconoclastic opinions on modern society and empathize with his difficult past. These kinds of sophisticated interactions are only possible with people – but when Jerry
attempts them with Peter, the men are unable to truly connect because of failures in communication.

Secondly, the frequent mention of animals also underlines a greater idea that humans have a capacity to be animalistic. Peter begins the play as a self-defined, civilized, polite, urban fellow. But through his responses to Jerry's provocations, he taps into his more aggressive tendencies and ultimately participates (however unwittingly) in a murder. By focusing on the limitations of animals, Jerry also suggests that humans have these limitations within ourselves.

**Urban alienation**

When *The Zoo Story* was written in 1958, the urban lifestyle that is familiar to modern audiences would have been a relatively new concept. The 1920s were the first decade in which more Americans lived in cities than in rural areas. As American cities continued to grow, people began to find that large cities ironically offered a weaker sense of community than small towns did. This social context helps explain Jerry's deep sense of loneliness (although it can also be attributed to his eccentric personality). This kind of individual alienation in an urban context was a popular topic for many modernist writers, including T.S. Eliot and John Dos Passos. By the 1950s, these themes had diffused into popular literature and would have been familiar to Albee's audience. Jerry's attempts to find intimacy are counteracted by the depersonalization of the urban landscape, which ties this theme directly to the play's central conflict.

**Social class**

One source of the awkwardness between Peter and Jerry is the vast difference in their life stories and their social class. While Peter enjoys a high salary and a stable family life, Jerry has no
job and characterizes himself as a "permanent transient." This difference is not just a matter of how much money the men have; it affects everything from their philosophical viewpoints to the way they perceive the world. Because the men's lives up to this point have been so radically different, they do not share common experiences and thus have trouble understanding each other. That social class distinctions could facilitate the tragedy of this play is a tragedy unto itself.

**Failures in communication**

In so many ways, Peter and Jerry are unable to bridge their differences to achieve any real communication. This communication failure occurs on both linguistic and philosophical levels. On the linguistic level, the men have trouble conversing because they have different understandings of words and concepts. An example of this comes early in the play, when Jerry asks Peter about his family. When Peter tells Jerry that he has two daughters, Peter assumes this communicates that he is married. However, Jerry does not make this assumption, and Peter is confused when Jerry continues to task him about his family. Because the men come from such different socioeconomic backgrounds, they do not approach issues with the same definitions, and hence is their ability to achieve any real intimacy hampered. There is also a deeper failure to communicate on a philosophical level; their opinions on life and its meaning are so different that the difference impedes their ability to connect with each other. For example, Peter states on p. 22 that people should not get everything they want; he believes that a certain amount of deprivation is essential to the human experience. Jerry, on the other hand, has experienced real suffering and misfortune, and therefore has a different viewpoint on the topic. The insensitivity
of Peter's remark diminishes the tentative connection that the men have made. Ultimately, the play's tragedy results from the inevitable fact that Jerry will never find a way to communicate with a world that considers him an outsider, and refuses to try and see the world the way he does.

**Capitalism and the American Dream**

The 1950s is often considered the heyday of the American Dream. After World War II, the US economy boomed, and a middle-class lifestyle was more attainable than ever before. However, many of the period's greatest authors were critical of the effect this capitalist ethic had on American culture. Many of Albee's contemporaries – such as Arthur Miller and Richard Yates – wrote scathing satires of American materialism. Albee shares their skepticism about the 'American Dream'. Through Jerry, an impoverished social outcast, Albee suggests that a middle-class existence is not as attainable as it seems - and that it may not even be desirable. Jerry is harshly critical of Peter's conventional lifestyle; he argues that family life has emasculated Peter, and that the bourgeoisie are so caught up in material success that they do not pay attention to the world around them. And yet perhaps the most scathing attack of all is how desperately Jerry seems to want to be included in this world anyway. One of his many contradictions is wanting to be embraced by a world he despises, and this is one of the many forces that lead him to such drastic action at the end of the play.

**Alternative sexualities**

The Zoo Story's frank discussion of homosexuality was extremely unusual for its time, and for this reason, many critics interpret the play as an allegory about the repression of taboo sexual desires. Albee himself is gay, and critics including Robert Zaller consider
Jerry's loneliness – and desperate fumbling for intimacy with a male stranger – to be representative of the gay male experience in 1958. There are also erotic undertones to Peter and Jerry's interaction, even when sex is not being discussed explicitly. For example, many critics have pointed out the phallic resonance of Jerry's death, which occurs through a knife-wound in the abdomen.

Albee's portrayal of alternative sexuality is closely tied to his exploration of alienation. Because America had an extremely conservative culture where sexuality was concerned, people whose desires fell outside the mainstream were often marginalized. Although Jerry's loneliness is not entirely a product of his sexuality, it can be seen as illustrative of the challenges that people with alternative sexualities had to face at the time.

Further Reference


https://www.gradesaver.com

http://edwardalbeesociety.org › works › the-zoo-story
I. Attempt short answers on the following questions:

1. Where does the play take place?

2. Who are the central characters in the play?

3. Why did Peter come to the Park?

4. What do you know about the family and profession of Peter?

5. Where does Jerry live?

6. What makes the dog strike a peace deal with Jerry?

7. What makes the landlady of Jerry thoroughly loathsome?

8. What causes the physical fight between Peter and Jerry?

9. What happens to Jerry at the end of the play?

10. What does Jerry ask Peter to do before he dies?

II. Answer in a paragraph each:

1. Comment on the character of Peter.

2. Contrast the character of Jerry with that of Peter.

3. What is the relevance of the dog’s story in the play?

4. Comment on the social and economic background of the major characters in the play.
5. Can the play be viewed as the friction and lock of communication between the classes?

III. Prepare essays on the following topics:

1. Consider The Zoo Story as an expression of the problems of rapid urbanization and capitalist economic crisis of the period in which the play was written.

2. Bring out the elements of alienation and despair in the play.

3. Can the play be considered as an absurdist play?

4. Critically analyse the title of the play.

IV. Activity:

1. Watch at least one theatre adaptation of the play in YouTube. Prepare a comment.

2. Read another play by Edward Albee. Write a review.
The man who turned into a stick - trans. Donald Keene

Kobo Abe

Kobo Abe (1924-1993)

Kobo Abe the Famous Japanees writer was born on 1924, Tokyo. His Major Works:


Abe's novels, plays, and screenplays drew from developments in Western avant-garde literature rather than from Japanese sources. His work was successful abroad and often translated into English and other languages. His fiction is rich in allegory and metaphysical implications, employing an intriguing combination of detailed realism and bizarre, nightmarish fantasy. He was also a noted theatre director and photographer.

His first novel, The Road Sign at the End of the Road, was published in 1948. He soon became known for his fiction. He won prizes for his short story “Red Cocoon” (1950) and his novel The Crime of Mr. S. Karuma (1951). The Woman in the Dunes fully explores a central theme of Abe's fiction: the obliteration of identity. The theme recurs in his next three novels. The Face of Another (1964) uses motifs from detective fiction to tell the story of a man who wears a mask to cover disfiguring scars. In his new guise, the protagonist, who seems to lose his identity, manages to seduce his own wife. The Ruined Map (1967) carries the detective genre to an outrageous conclusion: the hunter and the hunted
merge as a detective who gradually assumes the identity of the
man he has been hired

PLOT SUMMARY

Beginning

The Man Who Turned into a Stick is a short, one act play. It is set
on a busy city street in front of a department store in the middle
of summer. Two characters are on stage, Hippie Boy and Hippie
Girl. Abe’s script directions suggest that the hippie couple may
be shown sniffing glue. Suddenly, a stick falls from above. The
stick is an actual stick as well as an actor who plays the man who
turned into a stick. Abe indicates that the actor playing the stick
should manipulate the actual stick upon its falling. Man from Hell
enters stage-left and Woman from Hell enters stage-right.

Hippie Boy is startled when he realizes how close he came to
being hit by the falling stick and declares that even standing on
the sidewalk can be dangerous. Man from Hell and Woman from
Hell recite poetic lines referring to fate and the fact that another
man has turned into a stick while Hippie Girl reflects on the
incident philosophically, almost as if reading a Buddhist text.
“Which do you suppose is the accident—when something hits
you or when it misses?” she asks. Then Man from Hell and
Woman from Hell continue reciting their poetic verses.

Hippie Boy picks up the stick and begins to tap out a rhythm.
Hippie Girl tries to guess the song that goes along with that
rhythm, then she looks up and notices a child on top of the
department store (where, in Japan, there often is a type of
playground). Both Hippie Girl and Hippie Boy guess that it was
the boy who threw the stick down, with Hippie Girl believing it
was an accident and Hippie Boy thinking the child threw it on
purpose, trying to see if he could hit someone with the stick. At
this point, Stick speaks his first lines. It is through these lines that the audience realizes that the stick is the father of the boy and that the boy is calling to him.

**Middle**

Man from Hell and Woman from Hell continue to talk in poetic stanzas until they meet at center stage. They both begin to question Hippie Boy and Hippie Girl about the stick. They want to know where the hippies found the stick. The hippies in turn want to know if the man and woman are police. The man and woman assure them that they are not with the police and ask the hippies to give them the stick.

It is clear that Hippie Boy does not trust the man and woman. He calls them liars and accuses them of being the ones who threw the stick at him and now want to suppress the evidence. Hippie Girl intervenes, reminding Hippie Boy of the child on top of the roof. Woman from Hell confirms that there was a child on the roof and that the child was calling for his father. When Man from Hell attempts to explain why they need the stick and asks for the hippies’ understanding, Hippie Boy replies: “I don’t understand nothing.” To which Hippie Girl makes it clear that Hippie Boy is commenting on the gap between the two generations, then adds: “We’re alienated.” While the man who turned into a stick bemoans his fate, the hippies and Man and Woman from Hell have a brief philosophical discussion on the topic of aims (or goals) in life. Man from Hell asks what Hippie Boy intends to do with the stick, to which the boy responds that he is “not interested in aims.” Hippie Girls adds: “Aims are out of date.” Man from Hell counters that since aims are out of date there is no reason for Hippie Boy to keep the stick. After circling around the theme of
ambition to the point of confusion, Man from Hell concludes that it is “bad for your health to want something that doesn’t really exist.”

The hippies become distracted. To bring them back to the subject of the stick, Man from Hell offers them money for the stick. Hippie Boy refuses the offer, stating, “Me and this stick, we understand each other.”

The hippie couple then begin a dialogue about Hippie Girl’s sister, who has died. At the end of their conversation, Hippie Girl becomes confused and states, “Everything is wrapped in riddles.” Man from Hell interrupts them, once again bringing them back to the stick. Woman from Hell, who had briefly left the stage, returns, urging Man from Hell to hurry because the child is coming. She also informs him that the child saw his father turn into a stick and has told the officials in the department store, although no one believes him. At this news, the stick begins a monologue, reflecting on how he fell and questioning why he turned into a stick. At the end of the monologue, Hippie Boy suddenly drops the stick and looks at it nervously. He claims: “It twitched, like a dying fish.”

Woman from Hell points out the small child in the crowd. She tells Man from Hell that he is coming closer. Stick, speaking to himself, says that he can hear his son’s footsteps. Hippie Boy, meanwhile, remains scared of the stick. He thinks the stick looks a lot like him. He is uneasy and finally tells Man from Hell that he will give him the stick for five dollars. Before Hippie Boy leaves the stage with his money, he tells Man from Hell that the only reason he is selling the stick is because he doesn’t want to sell the stick. He then says: “That’s a contradiction of circumstances. Do you follow me?” Hippie Girl then repeats: “It’s the generation gap,” and the two hippies leave the stage.
End

From this point on, Woman from Hell and Man from Hell discuss the forms and regulations that govern their investigation of yet another person who has turned into a stick. They write notes on the incident, contact their headquarters in Hell, briefing them on their findings. When Woman from Hell confesses that she feels sorry for the stick, she is told by the man that “sympathy has no place in our profession.”

In the process of recording the event, the man and woman begin a philosophical conversation. The man refers to the stick as being capable and faithful. “In short,” he says, “the stick is the root and source of all tools.” He later adds that, “A stick remains a stick, no matter how it is used.... You might almost say that the etymology of the word faithful is a stick.” When Woman from Hell relates that this is the first time she has seen a specimen in the form of a stick, the Man from Hell reminds her that this is due to the fact that they never save stick specimens because they are so common. Then he continues by telling her that in the last thirty years the percentage of people turning into sticks, as compared to people turning into other objects, has increased.

“I understand that in extreme cases,” he adds, “98.4 per cent of all those who die in a given month turn into sticks.”

The woman again feels an attachment to the stick when the man tells her to discard it. She wonders if it has feelings. She also thinks that maybe they should give the stick to the young boy so he can reflect on what has happened to his father. The man, contrasting her concerns, laughs at the thought of reflection on the part of the son. The man claims that the child is satisfied, as was his father, and that is the reason the father turned into a stick.
Man and Woman from Hell slowly leave the stage, on their way to another incident of a person turning into a stick. Stick then begins another monologue, with Man and Woman from Hell standing behind a curtain, seen only in silhouette. They return, once again, to speaking in poetic stanzas as Stick reflects on what has happened. Stick questions their presumptions that he was satisfied. Man from Hell then steps out from behind the curtain and points out that there is “a whole forest of sticks” in the audience. Woman from Hell goes over to Stick and tells him that he is not alone.

CHARACTERS

Hippie Boy

Hippie Boy is standing on the sidewalk outside a department store when a stick falls, barely missing him. At first he is angry at whoever threw the stick down, then, as the play progresses, he becomes simultaneously attached to the stick and repulsed by it because it reminds him too much of himself. He thinks he looks like the stick and believes that the stick understands him.

In the beginning, Hippie Boy does not want to part with the stick, but in the end he sells the stick to the Man from Hell. Hippie Boy tells Man from Hell that the only reason he is selling the stick is because he doesn’t want to sell it. Hippie Boy represents the alter ego, or opposite, of Man from Hell. He is a symbol of rebellious youth, and he makes decisions based on emotions.

Hippie Girl

Hippie Girl is partnered with Hippie Boy, much like Woman from Hell is partnered with Man from Hell. She is somewhat subservient to Hippie Boy, who at one point tells her she is stupid and at another time tells her to shut up. Hippie Girl does not
respond. She is also more emotionally involved with the little boy on top of the department store, whereas Hippie Boy is only angry with him, declaring that he hates kids. She also tries to explain Hippie Boy, in some ways, to the older couple. She reinforces Hippie Boy’s thoughts, for instance, by explaining Hippie Boy’s attitude by telling Man and Woman from Hell that the younger generation is alienated. At one point in the play, Hippie Girl asks Hippie Boy for a kiss, which he refuses. She then stands up for herself after the rejection, telling him that he needn’t put on airs. She then asks him to scratch her back with the stick, which he does reluctantly. When Hippie Boy becomes upset about his resemblance to the stick, Hippie Girl is very consoling, showing her emotional connection with Hippie Boy.

**Man from Hell**

Man from Hell works with his partner, Woman from Hell, reporting cases of people turning into objects (apparently upon death). Man from Hell stresses rationality, and he appears to be a mentor of the woman, who is in training. In his communications with the hippies, Man from Hell comes across as a parent, or authority, figure. However, when Woman from Hell suggests that they give Stick to the young boy, Man from Hell expresses no sentiment whatsoever. He represents logic and discipline. He is detached from the people with whom he must associate. The only hint of softness in his tone occurs when he calls headquarters and asks the person on the other end of the line to deliver a message to his wife. It is Man from Hell who, at the end of play, stands before the audience and tells them that he hopes they don’t think he is rude by pointing out that they are all sticks. “It’s just the simple truth,” he says, “the truth as I see it.” Man from Hell represents bureaucracy and the status quo.
Stick

Stick is the man who falls off the roof, leaving his son above, as he turns into a stick. He is dying. He displays his emotions when he thinks about his son, who has been crying out for him from atop the department store. Almost all his comments are emotional. He hears the conversations of Man and Woman from Hell as well as of Hippie Boy and Hippie Girl. When he observes what they are saying, he reacts emotionally. He does not understand why he has turned into a stick, or even why he fell off the roof. When Man from Hell suggests that Stick was satisfied, Stick questions this, claiming that he never felt satisfied.

When Stick is thrown into the wet gutter, he exclaims that he would be surprised if he didn’t catch a cold, thereby acknowledging that he doesn’t fully realize his own condition: first, that he has been turned into a stick; and second, that he is dying. He also questions his condition when his son almost discovers him in his new stick form. The stick asks: “There was nothing I could have done anyway, was there?” Woman from Hell describes a stick as something that is used by people for some particular reason. To this comment, Stick replies to himself: “That’s obvious, isn’t it? It’s true of everybody.”

Stick represents people who are too rigid, who get stuck in certain patterns in life and cannot break free of them. Stuck in this way, they might as well be dead, for they no longer experience life with a fresh view.

Woman from Hell

Woman from Hell’s job is to record, in an unemotional way, the occurrences of people turning into objects. Woman from Hell is in training and at times must be reminded what to do. Woman from Hell also tends to become emotionally involved with the
people she studies, as contrasted with her partner and mentor, Man from Hell, who is pure logic. Woman from Hell empathizes with the man who has turned into a stick and with his son. She feels badly about throwing the stick in the gutter and wants to give it to the young son. When Man from Hell expresses doubt that he or she really exists, being no more than the dreams of dying people, Woman from Hell states: “If those are dreams, they are horrible nightmares.” At the end of the play, Woman from Hell tries to comfort Stick, telling him (after Man from Hell points out an audience full of sticks) that he is not alone. “You’ve lots of friends,” she tells him. Woman from Hell represents the formation of bureaucracy. She registers details but maintains empathetic relationships with the things she studies.

THEMES

Alienation

Alienation is a theme that runs through most of Abe’s work. In The Man Who Turned into a Stick, alienation is represented as Hippie Girl and Hippie Boy, the younger generation. Their alienation is specifically expressed by Hippie Girl when she declares that there is a generation gap between her and Hippie Boy and the man and woman from hell. Hippie Girl also delivers the line: “We’re alienated.”

These are obvious examples of Abe’s theme. There are more subtle ones, however. There is the problem of communication between the father (the stick) and his son. The father has fallen away from the son and turned into something unrecognizable. The son calls out to his father, but the father cannot respond because he has turned into a stick.

As a stick, the man can hear the other characters speaking but they cannot hear him. When Man from Hell states that the man was
turned into a stick because he was satisfied, Stick disagrees but cannot protest. Taking this further, Stick cannot elucidate a comprehensive evaluation of his life even to himself.

He questions Man from Hell’s assumptions, but does not offer any answers. This represents alienation in the sense of being separated from one’s own thoughts. This kind of alienation from self is also depicted when Hippie Girl tries to remember her sister and the nicknames her siblings called her. She becomes confused when she tries to bring up memories, suggesting that she is confused about her own identity. She says that everything is wrapped in puzzles, intimating that this also includes herself.

Another form of alienation is the conflict between inner and outer realities. This is conveyed in the dialogue between Man from Hell and Woman from Hell. Man from Hell is determined to record only the facts of reality. He trains Woman from Hell to take down the time of day, details of location, the identification number of the latest victim, and what he describes as truthful descriptions of the objects they examine. Woman from Hell, on the other hand, is torn between recording these rational descriptions in order to do her job well and expressing her emotions, which make her empathize with the people she meets in the course of her work. Man from Hell believes that her emotions are a distraction and that she should learn to control or eliminate them.

**Satisfaction**

Man from Hell states that people turn into sticks because they are satisfied. This suggests that Abe believes satisfaction to be a negative thing, as sticks are stiff and lifeless. For Abe, satisfaction represents the status quo or, worse yet, stagnation. It is a state of mind that is frozen, accepting things as they are without searching for improvement.
Whereas Man from Hell states that the man was changed into a stick because he was satisfied, it is interesting to note that the Man from Hell also appears satisfied. He is very rule-oriented and teach Woman from Hell not to deviate from the rules. He does not question what he and she are doing and goes about his business with no inclination to change anything. While Man from Hell points at the audience and judges it as a forest of sticks, he does not consider himself to be part of it. Man from Hell also scoffs at the idea that either the man (who turned into a stick) or his son were capable of reflection, and yet there is nothing in the play that suggests that Man from Hell has reflected on his own life. If, on the other hand, he has, there are no signs that he is anything but satisfied with what he has seen.

**Aimlessness**

Hippie Boy and Hippie Girl launch into a discussion about aims in the play. They state that they have no aims. “Aims are out of date,” states the girl.

Man from Hell tries to use their aimlessness to his advantage by persuading the hippie couple to give the stick to him.

Having an aim is one of Man from Hell’s more positive attributes. He has a job to do and his aim is to make sure that that job is completed according to regulations. Whether this is a positive attribute in Abe’s mind is unclear. By his name alone, Man from Hell does not fit a positive description. Yet, it is Man from Hell who tries to awaken the audience by pointing out their lack of idealistic aims, thus assuring that they will be turned into sticks.

In the conversation with Hippie Girl, Man from Hell appears to contradict his own goal-oriented personality. He tells Hippie Girl that she is making too much of nothing when she starts daydreaming about the potential advantages of having aims (thus
contradicting her original statement against them). Man from Hell refers to aims as “nothing.” He then concludes, “it’s bad for your health to want something that doesn’t really exist.” Rather, Man from Hell suggests, it is better to feel uncertainty and anguish about not having aims, for “they’re a lot better proof that you are there, in that particular spot, than any aim I can think of.”

Once again, it is unclear if Man from Hell is delivering this rhetoric for the girl’s benefit or for his own. If he succeeds in confusing the girl, he might also succeed in attaining his aim, which is to gain control of the stick.

**Death**

Abe has subtitled this play Death. In the play, there is the imminent death of the man who has turned into the stick, but there is also an overtone of imminent mortality for everyone. It is through the awareness of death that Abe hopes to awaken his audience. Abe’s own life was marked with many scenes of death, from the war in Manchuria to his father’s death, and the aftermath of bombing raids on Tokyo, Hiroshima, and Nagasaki. His awareness of death prompted him to see life with fresh eyes. Shields writes, “Abe’s ability to see ordinary things in extraordinary ways enabled him to suggest to his audience that they could do likewise.” By having a man fall off the top of a building and turn into a stick, and then have the audience watch as the man (now a stick) slowly succumbs to death, forces the audience to consider their own mortality. In considering their own deaths, people are compelled to look at the nature and condition of their lives, to reflect on the quality of their life choices.
Further Reference


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I  Answer the following questions in two or three sentences each.

1. What is the setting of The Man Who Turned Into a Stick by Kobo Abe?

2. Why was the Hippie boy startled when he saw the stick falling?

3. What did the Man from Hell and the Woman from Hell recite?

4. What does the Hippie Girl do when the Hippie Boy picks up the stick and begins to tap out a rhythm?

5. What did the Hippie Girl and the Hippie Boy think about the falling of the stick?

6. How did the audience realize that the stick was the father of the boy?

7. What did the Man from Hell and the Woman from Hell assure the Hippies?

8. Why does the Hippie Boy trust the man and the woman?

9. What was the answer of the Hippie boy about aims?

10. Why does the Hippie Boy refuse the offer of Man from Hell?

II  Answer the following questions in a paragraph each.

1. What is the theme in The Man Who Turned Into a Stick by Kobo Abe?
2. Describe symbolism in The Man Who Turned Into a Stick by Kobo Abe.

3. What is the style of narration used in The Man Who Turned Into a Stick by Kobo Abe?

4. Comment on the theme of aimlessness in the play The Man Who Turned Into a Stick.

5. Draw a character sketch of Man from Hell.

6. The Woman from Hell is emotional and sensitive - Comment

III Prepare essays on the following topics.

1. Existential elements in the play The Man Who Turned into a Stick

2. The Man Who Turned into a Stick contains elements of Theater of Absurd - Discuss

3. Comment on the elements of alienation used in the play The Man Who Turned into a Stick.

IV. Activity

1. Do a comparative reading of Franz Kafka’s Metamorphosis and The Man Who Turned into a Stick.
MODULE 4

DRAMA ADAPTATION

MACBETH

Roman Polanski

Introduction

Roman Polanski is a film director, producer, screenwriter, and actor from Poland. Roman Polanski was born in France in 1933. Through a variety of film genres, Polanski has explored themes of isolation, desire, and absurdity. Polanski’s parents were detained in a Nazi concentration camp shortly after his family relocated in Kraków, Poland, where his mother perished. He made his theatrical debut at the age of 14, and went on to appear in films directed by Andrzej Wajda. Polanski attended the State School of Cinema in Lodz, where he studied directing. Early short films like Two Men and a Wardrobe (1958), The Fat and the Lean (1961), and Mammals (1962) demonstrated his dark humour and fascination with strange human connections. Knife in the Water (1962), his feature debut, was one of the first postwar Polish films to be free of a war theme. It was also the first movie from Poland to win an Oscar nomination for best foreign film. Polanski moved to Hollywood in 1968 and directed Rosemary’s Baby, a psychological thriller (1968). The director, however, opted to return to Europe after the horrible murder of his wife, Sharon Tate, by the Manson Family in 1969. In 1974, he released another film in the United States, Chinatown (1974). He received practically every major cinema award for that film, including the Oscar for Best Director, the Cannes Film Festival’s Palme d’Or,
the BAFTA, and the Cesar Award. It was followed by Oliver Twist (2005), a film adaptation of Charles Dickens’ classic novel, and The Ghost Writer (2010), a thriller centred on a former politician and a memoirist. Polanski won his third French César prize for best director for the later film. In 1984, his autobiography, Roman, was published.

WILLIAM SHAKESPEARE’S MACBETH-

Plot Summary

The play begins with the brief appearance of a trio of witches and then moves to a military camp, where the Scottish King Duncan hears the news that his generals, Macbeth and Banquo, have defeated two separate invading armies—one from Ireland, led by the rebel Macdonwald, and another from Norway. Following their pitched battle with these enemy forces, Macbeth and Banquo encounter the witches as they cross a moor. The witches prophesy that Macbeth will be made Thane (a rank of Scottish nobility) of Cawdor and eventually King of Scotland. They also prophesy that Macbeth’s companion, Banquo, will beget a line of Scottish kings, although Banquo will never be king himself. The witches vanish, and Macbeth and Banquo treat their prophecies skeptically until some of King Duncan’s men come to thank the two generals for their victories in battle and to tell Macbeth that he has indeed been named Thane of Cawdor. The previous thane betrayed Scotland by fighting for the Norwegians and Duncan has condemned him to death. Macbeth is intrigued by the possibility that the remainder of the witches’ prophecy—that he will be crowned king—might be true, but he is uncertain what to expect. He visits King Duncan, and they plan to dine together at Inverness, Macbeth’s castle, that night. Macbeth writes ahead to his wife, Lady Macbeth, telling her all that has happened.
Lady Macbeth suffers none of her husband’s uncertainty. She desires the kingship for him and wants him to murder Duncan in order to obtain it. When Macbeth arrives at Inverness, she persuades him to kill the king that very night. He and Lady Macbeth plan to get Duncan’s two chamberlains drunk so they will black out; the next morning they will blame the murder on the chamberlains, who will be defenseless, as they will remember nothing. While Duncan is asleep, Macbeth stabs him, despite his doubts and a number of supernatural portents, including a vision of a bloody dagger. When Duncan’s death is discovered the next morning, Macbeth kills the chamberlains—ostensibly out of rage at their crime—and easily assumes the kingship. Duncan’s sons Malcolm and Donalbain flee to England and Ireland, respectively, fearing that whoever killed Duncan desires their demise as well.

Fearful of the witches’ prophecy that Banquo’s heirs will seize the throne, Macbeth hires a group of murderers to kill Banquo and his son Fleance. They ambush Banquo on his way to a royal feast, but they fail to kill Fleance, who escapes into the night. Macbeth becomes furious: as long as Fleance is alive, he fears that his power remains insecure. At the feast that night, Banquo’s ghost visits Macbeth. When he sees the ghost, Macbeth raves fearfully, startling his guests, who include most of the great Scottish nobility. Lady Macbeth tries to neutralize the damage, but Macbeth’s kingship incites increasing resistance from his nobles and subjects. Frightened, Macbeth goes to visit the witches in their cavern. There, they show him a sequence of demons and spirits who present him with further prophecies: he must beware of Macduff, a Scottish nobleman who opposed Macbeth’s accession to the throne; he is incapable of being harmed by any man born of woman; and he will be safe until Birnam Wood comes to Dunsinane Castle. Macbeth is relieved and feels secure, because he knows that all men are born of women and that forests cannot move. When he learns that Macduff has fled to England to
join Malcolm, Macbeth orders that Macduff’s castle be seized and, most cruelly, that Lady Macduff and her children be murdered.

When news of his family’s execution reaches Macduff in England, he is stricken with grief and vows revenge. Prince Malcolm, Duncan’s son, has succeeded in raising an army in England, and Macduff joins him as he rides to Scotland to challenge Macbeth’s forces. The invasion has the support of the Scottish nobles, who are appalled and frightened by Macbeth’s tyrannical and murderous behavior. Lady Macbeth, meanwhile, becomes plagued with fits of sleepwalking in which she bemoans what she believes to be bloodstains on her hands. Before Macbeth’s opponents arrive, Macbeth receives news that she has killed herself, causing him to sink into a deep and pessimistic despair. Nevertheless, he awaits the English and fortifies Dunsinane, to which he seems to have withdrawn in order to defend himself, certain that the witches’ prophecies guarantee his invincibility. He is struck numb with fear, however, when he learns that the English army is advancing on Dunsinane shielded with boughs cut from Birnam Wood. Birnam Wood is indeed coming to Dunsinane, fulfilling half of the witches’ prophecy.

In the battle, Macbeth hews violently, but the English forces gradually overwhelm his army and the castle. On the battlefield, Macbeth encounters the vengeful Macduff, who declares that he was not “of woman born” but was instead “untimely ripped” from his mother’s womb (what we now call birth by cesarean section). Though he realizes that he is doomed, Macbeth continues to fight until Macduff kills and beheads him. Malcolm, now the King of Scotland, declares his benevolent intentions for the country and invites all to see him crowned at Scone.
Roman Polandki’s adaptation of Macbeth

Macbeth (or The Tragedy of Macbeth) is a 1971 historical drama film directed by Roman Polanski and co-written by Polanski and Kenneth Tynan. It tells the story of the Highland lord who becomes King of Scotland through treachery and murder. The film stars Jon Finch as the title character and Francesca Annis as Lady Macbeth, Roman Polanski Macbeth 1971.

Both the play and the film follow the same fundamental story, with an exception of a different ending and minor variations in character depiction. Polanski’s film addresses those issues that are not found in the Macbeth by Shakespeare.

Macbeth or the Tragedy of Macbeth is a historical drama film directed by Roman Polanski and co-edited by Polanski and Kenneth Tynan. Macbeth [1971] by Polanski begins with the scene of the red colored sun amidst the clouds. Macbeth the brave soldier learns from the witches that none of woman born shall harm him, and that he shall vanquish until Birnam wood to high Dunsinane hill shall come against him. All these possibilities are in vain. Polanski adapted Macbeth into a film of the same name in 1971, starring Jon Finch and Francesca Amis. The horrific massacre of Macduff’s family is a reflection of that incident. Faithful to the text, his film is no less cinematic or devoid of creativity. Instead of seeing 3 witches we see a whole coven. When Lady Macbeth sleep walks in the nude its shown on the screen rather than the scene alluded in the play. The drama is set in a brutal and pagan world in this film. Polanski’s version of the play is brilliant with contextual visual clues. The film is loyal to what the characters say in Shakespeare’s text. As Malcolm is named prince of Cumberland heir to the throne, a mistrustful rivalry is established between Malcolm and Macbeth, Donalbain is given a hunchback. Visual clues are also present in the film.
The moment in which Macduff’s family was slain on Macbeth’s orders provides more use of the original text through the character interpretation. The fact that Ross facilitates the slaughter of his own relatives just moments after appearing to console them, and switches side to deliver the sad news of the slaughter to Macduff adds a chilling dimension to the character. The sound effects are also mainly focused in the film. The themes of fast change, the cyclic world, violence, greed and power are central to Polanski’s rendition of Macbeth.

Cast

Jon Finch as Macbeth, Francesca Annis as Lady Macbeth, Martin Shaw as Banquo, Terence Bayler as Macduff and Nicholas Selby as King Duncan

Further Reading


https://www.rogerebert.com › reviews › macbeth-1971
https://plotandtheme.com › 2015/11/17 › criterion-blog...
https://www.ukessays.com › essays › english-literature
https://chaitanyawrights.wordpress.com › 2020/02/29

I  **Answer the following questions in a paragraph each.**

1. Comment on the opening scene of Macbeth
2. How far Polanski’s Macbeth adaptation loyal to the source text?
3. Comment on the character of Lady Macbeth in the film.
4. Visual themes in the film ‘Macbeth’
5. Comment on the nuances in the character of Macbeth in the film.

II  **Prepare essays on the following topics.**

1. ‘Polanski’s sensibilities seem to be perfectly matched to Shakespeare’s play’- Discuss
2. Polanski’s Macbeth is a contemporary work of art- Elaborate

III  **Activity**

Watch Akira Kurosawa’s Throne of Blood and analyze the difference in adaptation.
AKALE
Shyamaprasad

Introduction

Shyamaprasad, the famous Malayalam film director was born in Palakkad in 1960. He completed his degree in Theatre Arts from the School of Drama and Fine Arts at the John Mathai Centre of the Calicut University, Thrissur. He associated with the state run Doordashan and produced a number of highly appreciated telefilms for Doordashan. He continues to contribute to TV as the president (Programming) in AmritaTV. For television he has adapted the works of Anton Chekov (Vivahalochana), Albert Camus (The Just), Vaikom Muhammad Basheer (Viswavikhyathamaya Mookku), Madhavikcutty (Venalinte Ozhivu), N Mohanan (PeruvazhiyileKariyilakal), Sarah Joseph (Nilavariyunnu), N. P. Mohammed (Ullurukkam) and K. Radhakrishnan (Shamanathalam). He was awarded the Best Television Director prize for the year 1993, 1994 and 1996. He has served as the jury of the National Film Awards twice. Ore Kadal, directed by him is an adaptation of a Bengali novel by Sunil Gangopadhyaya. The film was accepted well by the audience and was chosen as the inaugural film of the Indian Panorama at the International Film Festival of India in 2007. Three of his films won National Film Awards for the Best Malayalam Feature Film- Agni Sakshi (1998), Akale (2004) and Ore Kadal (2007). His films like Agnisakshi, Akale, Ore Kadal, Electra and Oru Njayarazhcha won him numerous state awards. He lives in Thiruvananthapuram.
Akale, the Malayalam movie released in the year 2004, directed by Shyamaprasad, is an adaptation of the well-known American play The Glass Menagerie by Tennessee Williams.

**PLOT SUMMARY OF THE GLASS MENAGERIE**

In the Wing field apartment in St. Louis, the mother, Amanda, lives with her crippled daughter and her working son, Tom. At dinner she tells her daughter, Laura, to stay nice and pretty for her gentlemen callers even though Laura has never had any callers and expects none. Amanda remembers the time that she had seventeen gentlemen callers all on one Sunday afternoon. Amanda then tells Laura to practice her shorthand and typing. A few days later Amanda comes home from Laura’s school after finding out that Laura had dropped out several months earlier. Amanda is shocked and wonders what they will do with their lives since Laura refuses to try to help and spends all her time playing with her glass menagerie and her old phonograph records. Amanda decides that they must have a gentleman caller for Laura, and Laura tells her that she has liked only one boy in her whole life, a high school boy named Jim.

When Tom goes out to the movies that night, Amanda accuses him of doing something else rather than going to the movies every night. They have an argument, and the next morning after Tom apologizes, Amanda asks him to find some nice gentleman caller for Laura and to bring him home for dinner. A few days later, Tom tells Amanda that he has invited a young man named Jim O’Connor home for dinner. Amanda immediately begins to make rather elaborate plans for the gentleman caller.

On the next night, Amanda oversees Laura’s dress and adds some “gay deceivers” to the dress to make Laura more attractive. When she mentions the name of the gentleman caller, Laura realizes that
it is possibly the same Jim on whom she had a crush in high school. She tells her mother that she might not be able to come for dinner if it is the same one. Amanda will have nothing to do with such foolishness, and even though Laura is sick when the gentleman caller arrives, Amanda forces her to open the door. And it is the Jim that she knew from high school. At dinner she is physically sick and has to be excused.

Later, Amanda sends Jim, the gentleman caller, into the living room to keep Laura company while she and Tom do the dishes. As Jim and Laura talk, she loses some of her shyness and becomes rather charming. Jim is attracted by Laura’s quiet charms, but later after having kissed her, he must explain that he is already engaged. When Amanda reappears, Jim explains to her also that he is engaged and must go. Amanda is so stunned that she accuses Tom of deliberately playing a trick on them. The play ends with Tom some years in the future thinking back on his sister Laura whom he can never forget.

**Akale**

The award winning movie Akale, directed by Shyamaprasad is an adaptation of the play glass menagerie. The film strictly follows the plotline of the play, yet retaining its individuality. The 4 characters have won, acting their roles brilliantly. The film is set in Calcutta. The opening scene takes place at the famed hawra bridge at Calcutta. Prithviraj Sukumaran is Neil ie Tom Wingfield in the play. He is bidding farewell to his partner Kamala, who wishes him good luck for his writing. His back from the ferry he is struck by some memories. Then the film progresses to flashbacks. Neil belongs to a anglo Indian family and they live in an ancient residence. In the heart of the city. He works as a warehouse clerk. He lives with his mother Margaret and his sister Rose. Margraet is very much bothered about her daughter’s
handicappe and Neil’s carefree life. Rose discontinues her typewriting class because of her hypersensitivity to her slight limbs in one leg and spends more time in the museum and the church. Rose’s glass menagerie her unicorn and dance scene are done delicately in the movie. The ending of the movie takes a mark deviation from the original drama. The original drama ends when Laura blows out the candle lit for the elaborate welcome of the gentleman caller in her life. It ends with a monologue of Tom in which he narrates how a few days after that tragic night, how he was fired off from his job. The ending of the movie is different. It is more autobiographical than the play. The end of the movie have a close parallel to Tennessee William’s sister in real life. Towards the end, the long flash back ends and the viewers are once more taken to the present. The long gone friendship of Neil and Freddy is renewed. Freddy with his family visits Margaret at her residence. Then the visitors are struck by the portrait of Rose hanging on the wall. The story once again moves to the past, revealing that Rose underwent a mental breakdown after that tragic night she was admitted to a lunatic asylum where she dies. Margaret was pleased to see Freddy and his kids and there was a mixture of cool conversation between them. The camera focuses momentarily on the portrait of Rose hanging on the far end of the hall adorned by the magic scarf. The title of the movie captures something about the story Akale meaning far off, but it is a story of the memories of Margret and Neil.

Akale (2004)

**Cast:** Prithviraj as Neil D’Costa, Sheela as Margaret D’Costa, Geetu Mohandas as Rosemary D’Costa (Rose), Tom George Kolath as Freddy Evans (Voice by Mithun Ramesh), Santha Devi as Typewriting teacher.
Crew: Direction: Shyamaprasad, Director of Photography: S. Kumar, Art Director: Raja Unnithan, Costumes: Kukku Parameswaran, Make up: Joe Koratty, Music: M. Jayachandran, Sound: Harikumar, Editing: Vinod Sukumaran, Produced by Tom George Kolath, Distributed by Kolath Films. Awards:

National Film Awards 2004- Best Feature Film in Malayalam, Best Supporting Actress – Sheela

Kerala state film awards 2004- Best Film, Best Director – Shyamaprasad

For Further Reference:


I. Answer the following questions in a paragraph each.

1. Comment on the character of Amanda in the Play.

2. “Rose is an embodiment of diffidence and despair.” Comment.

3. How far is Neil like and unlike his father?

4. Comment on the ending of the movie. How far is it different from the play?
5. Comment on the technical features of the movie that contribute to create a proper ambience for the theme and setting of the plot.

II. Attempt essays on the following.

1. Comment on the symbolism in the movie.

2. How far the title of the play justifies the theme of the movie?

3. Comment on the role of memory in shaping the movie.

III. Activity

1. Watch another movie by Shyamaprasad and write a review.

2. Watch a theatre adaptation of The Glass Menagerie in You Tube. Compare it with Akale.
MODEL QUESTION PAPER

Fifth Semester BA Degree Examination (CBCSS-UG)

Core Course – English

ENG5B09 – Appreciating Drama and Theatre

   Time: 2.5 Hours         Maximum marks: 80

I Answer the following questions in two or three sentences.
   (2 marks each)

1. How does Aristotle define Tragedy?
2. What are the most important features of a Senecan Tragedy?
3. What is ‘climax’ in a tragedy?
4. What is tragicomedy?
5. What is a morality play?
6. What are the central features of expressionism?
7. Why did Iago hate Othello?
8. Why does Othello go to Cypress?
9. How did Emilia die?
10. Why did Luka argue with Popova?
11. How did Popova respond when Smirnov expressed his love for her?
12. Why did Peter fight with Jerry?
13. Why did Jerry go to the zoo?
14. Why was the Hippie boy startled when he saw the stick falling?
15. Why does the Hippie Boy trust the man and the woman?

(Ceiling 25 Marks)

II Answer the following questions in a paragraph. (5 marks each)

16. Write a note on tragicomedies.
17. Epic Theatre
18. Explore the character of Desdemona.
19. Discuss the title of the play *The Bear*.
20. The element of communication gap in *The Zoo Story*.
21. The Woman from Hell is emotional and sensitive—Comment.
22. How far Polanski’s Macbeth adaptation loyal to the source text?
23. Symbolism in *Akale*.

(Ceiling 35 Marks)

III Write essays on any two of the following.
24. Write an essay on the various components in a classical tragedy.

25. Analyze the idea of jealousy and love in the play *Othello*.

26. Examine the intricacies in human relationships as it appears in *The Zoo Story*.

27. Polanski’s *Macbeth* is a contemporary work of art—Elaborate.

(10 x 2 = 20 Marks)

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