

**BEGE-107**  
**Understanding Drama**  
**(Assignment 2016-2017)**  
**(Based on Blocks-(1-6))**

**Course Code: BEGE-107/2016-17**  
**Max. Marks: 100**

**Answer all questions.**

1. Write short notes on: 4x5 = 20
  - a. Epic theatre
  - b. Classical Sanskrit Theatre
  - c. Plot
  - d. Apron Stage
2. Critically comment on the speech made by Antony after the murder of Ceasar. 20
3. Discuss the growth and development of Drama in the 20<sup>th</sup> century. 20
4. *Halfway House* ends at the same point where it began. Comment. 20
5. Comment on the significance of time in the play *The Trial of Dedan Kimathi* 20

# ASSIGNMENT SOLUTIONS GUIDE (2016-2017)

## B.E.G.E.-107

### Understanding Drama

**Disclaimer/Special Note:** These are just the sample of the Answers/Solutions to some of the Questions given in the Assignments. These Sample Answers/Solutions are prepared by Private Teachers/Tutors/Authors for the help and guidance of the student to get an idea of how he/she can answer the Questions given in the Assignments. We do not claim 100% accuracy of these sample answers as these are based on the knowledge and capability of Private Teacher/Tutor. Sample answers may be seen as the Guide/Help for the reference to prepare the answers of the Questions given in the assignments. As these solutions and answers are prepared by the private teacher/tutor so the chances of error or mistake cannot be denied. Any Omission or Error is highly regretted though every care has been taken while preparing these Sample Answers/Solutions. Please consult your own Teacher/Tutor before you prepare a Particular Answer and for up-to-date and exact information, data and solution. Student should must read and refer the official study material provided by the university.

**Answer all questions.**

**Q. 1. Write short notes on:**

**(a) Epic theatre**

**Ans. EPIC THEATRE**

Epic theatre is a form of drama developed in Germany in the 1920's, in which the presentation of ideas was central. It used unconventional devices, such as the chorus, placards, narration, film and music to create a theatre emphasising a response of thought rather than emotion.

#### The Dramatic Theatre versus Epic Theatre

<b>Dramatic Theatre</b>	<b>Epic Theatre</b>
Plot	Narrative
Implicates the spectator in a stage situation	Turns the spectator into an observer
Wears down his capacity for action	Arouses his capacity for action
Provides him with sensations	Forces him to take decisions
Experience	Picture of the world
The spectator is involved in something	He is made to face something
Suggestion	Argument
Instinctive feelings are preserved	Brought to the point of recognition
The spectator is in the thick of it, shares the experience	The spectator stands outside, studies
The human being is taken for granted	The human being is the object of the enquiry
He is unalterable	He is alterable and able to alter
Eyes on the finish	Eyes on the course
One scene makes another	Each scene for itself
Growth	Montage
Linear development	In curves
Evolutionary determinism	Jumps
Man as a fixed point	Man as a process
Thought determines being	Social being determines thought
Feeling	Reason

Its most notable exponent was Bertolt Brecht, best known for "Mother courage and her children". To encourage the audience to adopt a more critical attitude to what was happening in the stage; Brecht developed the "Alienation

effect". The alienation effect consists in the use of anti-illusory techniques to remind the spectators that they are in the theatre watching an illusion of reality. Such techniques include flooding the stage with harsh white light, regardless of where the action was taking place, and leaving the stage lamps in full view of the audience; making use of minimal props and indicative scenery, intentionally interrupting the action at key junctures with songs in order to drive home an important point or message; and projecting explanatory captions onto a screen or employing placards. From his actors Brecht demanded not realism and identification with the role but an objective style of playing, to become in a sense detached observers. The technical advances were enough to permit the stage to incorporate an element of narrative in its dramatic productions. The possibility of projections, the greater adaptability of the stage due to mechanization; all complete the theatre. Brecht fundamentally departs from the morality play tradition as well.

The term epic theatre used by Brecht for the first time in 1926, did not originate with him, while Bertolt Brecht perfected it. He discarded the Aristotelian gospels, regarded a play as a series of loosely connected scenes, dispensed with dramatic climaxes and used songs to comment on the action.

#### (b) Classical Sanskrit Theatre

#### Ans. CLASSICAL SANSKRIT THEATRE

The origin of classical Indian drama pre-dated around Gupta period. The literary compositions of this period were complicated and many-layered. The play was endowed with clashing philosophies of life and art. Asvaghosa's fragment plays were the earliest extant works in this field. Drama transpired as an intricate form of public literature in Gupta period. The notable writings of the periods which were performed: Sudraka's *Mrcchakatika*; a satiric romance, Visakhadutta's *Mudraraksas*; a political drama and Kalidasa's dramatic romances.

The major source of evidence for Sanskrit theatre is *Natyasastra*, which was compiled during Gupta period and whose authorship is attributed to Bharata.

"Bharata's dramatic theory recognizes the emotional and ethical instruction afforded by the spectacle of theatre. Like Aristotle, Bharata stresses the emotional satisfaction that spectators may enjoy through the action of drama. Although their modes of ordinary experience are significantly different, Greek tragedy and Indian heroic romance (*nataka*) were conceived and performed as a source of pleasure and insight for the audience. Indian heroic romances represent human emotions in a theatrical universe of symbolically charged characters and events in order to lead the audience into a state of extraordinary pleasure and insight. The goal of a Sanskrit drama is to re-establish emotional harmony in the microcosm of the audience by exploring the deeper relations that bind apparent conflicts of existences. The manifestation of these relations produces the intense aesthetic experience called *rasa*."

(Miller: 13-14)

**Rasa** denotes an essential emotional state for aesthetic appreciation. They are eight in number: the erotic, the heroic, the comic, the marvelous, the horrible, the furious, the pathetic and the disgusting. *Rasa* is the dominant emotional theme of a work of art or the primary feeling that is evoked in the person that views, reads or hears such a work. *Bhava* (human emotions) are also source of Indian aesthetics. There are eight *bhavas* and entitled as *sthayi bhava* – *rati/shringar* (romance); *hass* (comic); *shok* (melancholy); *krodh* (angry); *uthsaah* (zeal); *bhay* (fear); *jigyasa* (anxiety) and *vismay* (surprise). Rather than these *shaant* (tranquility) is the ninth *bhava*. *Anubhava* is the outgoing display of the inward feelings through eyes, face and body movement's etc. Drama is the portrayal of *bhavas* of the three-fold universe. Thence it includes *dharma*, *krida*, *Kama*, *artha*, *Sama*, *hasya*, *yuddh* and *nadha*. Certain characteristics of Sanskrit drama:

1. It is composed of sacred material.
2. It is meant for an audience that is well-versed in the performance tradition.
3. It is performed by members of the highest rank in the caste system, i.e., priests.
4. It requires special knowledge and skill to execute.
5. A complete understanding of dance, music, recitation and ritual language is a must.
6. Training is a hereditary process descending directly from God, and passed down from father to son.
7. It must be performed on consecrated ground.
8. It start with a summoning of Nandi indicates the essential part of the play and ends with a *Bharatvakya*.
9. No distinction between tragedy and comedy. The plays are full of *rasa*.
10. Variety of language spoken by the characters. The hero (*nayak*) and the main characters of the play spoke classical Sanskrit whereas female and minor characters spoke in different Prakrit dialects.

11. It serves a dual purpose—to educate as well as entertain.

Drama is the world of acting, dance, music, dramatic construction, architecture, costuming, make-up, props, the organization of companies, the audience, competitions, offers a mythological account of the origin of theatre. In doing so, it provides indications about the nature of actual theatrical practices. As Miller writes: “Bharata analyses four components of acting:

**Angika:** (Acting through the body, relating to gesture and movements.)

**Vacika:** (Acting through speech, relating to voice intonation, recitation and singing.)

**Aharya:** (Acting through accessories such as make-up, costumes, jewellery and prop.)

**Sattvika:** (Acting through signs of emotion, relating to the physical manifestation of emotional states such as tears....)

The function of gesture is to present lively pictures, to grant voice to the motions and emotions, so that they must not be mechanical but well-adorned and innate. “In the Indian theatre, acting is considered a discipline (*yoga*) where the actor and acted became one” Arduous training is essential to the perfect acting (*abhinaya*) that can produce aesthetic experience (*rasa*). (Miller: 19) Kalidasa’s dramas is a complete package of eight necessary principles of conjectural existence – air, water, earth, fire ether, the sun, the moon and the ritual sacrifice describes the concept of *ardhanarisvara*—the male and the female; the *puruas* and *prakriti*; Shiv and Parvati.

Under the patronage of royal courts, performers belonged to professional companies that were directed by a stage manager (*sutradhara*), who may also have acted. This task was thought of as being analogous to that of a puppeteer—the literal meaning of “*sutradhara*” is “holder of the strings or threads”. The performers were trained rigorously in vocal and physical technique. There were no prohibitions against female performers; companies were all-male, all-female, and of mixed gender. Certain sentiments were considered inappropriate for men to enact, however, and were thought better suited to women. Some performers played character their own age, while others played those different to their own (whether younger or older).

Kalidasa’s (3rd-4th century CE) is easily the greatest poet and playwright in Sanskrit, and occupies the same position in Sanskrit literature that Shakespeare occupies in English literature. He deals primarily with famous Hindu legends and themes; three famous plays by Kalidasa’s are *Vikramorvasiyam* (Vikrama and Urvashi), *Malavikagnimitram* (Malavika and Agnimitra), and the play that he is most known for: *Abhijnanasakuntalam* (The Recognition of Shakuntala). Kalidasa’s also wrote two large epic poems, Raghuvams’a (“The Genealogy of Raghu”) and *Kumarasambhava* (“Birth of Kumara”), and two smaller epics, *Ritusamhara* (“Medley of Seasons”) and *Meghaduta* (The Cloud Messenger), another ‘perfect’ work.

### (c) Plot

**Ans. Plot:** Plot is different from the story, which means a simple account of what happens. Plot can be said as a fully developed version of the story. Plot is the overall significance of the drama. It includes characters and events how they are related as well as dramatic effect.

Plot is termed as *mythos* by Aristotle. Plot comprises events in an order to create certain artistic effects. Plot and characters are dependent on each other as Henry James says, “What is character but the determination of incident? What is incident but the illustration of character?” Dramatist provides the characters with dialogues to enable them express their parts and at the same time they are in complete harmony. Nicoll says a dramatist has to provide three things in his works – theme, characters and the medium or dialogues. A unified plot should have a beginning, middle and end. The beginning, also called the exposition, starts the main action. The middle presumes about what has already happened and needs something to follow and the rising action takes to the climax. Crisis comes through a reversal of happenings. Then the denouement comes and the final resolution which leads to the end of the play. Gustavo Freytag thus describes the plot of a five-act play as a pyramidal shape.

The denouement is the reversal in the protagonist’s life. Protagonist faces failure in a tragedy and success in a comedy. Recognition happens during this reversal. A plot arouses expectation and surprise as it evolves.

Conflict may happen between characters, or between characters and ideas, or between characters and events, or between characters and the larger forces of existence. Each development in a plot has to be logical and convincing.

Sub-plot refers to a second story which is complete and runs parallel to the main plot in a play. Sub-plot broadens the perspective on the main plot. For example, In Shakespeare’s *King Lear*, Lear’s story is the main plot and Gloucester’s story is a sub-plot which runs parallel to the main plot.

**(d) Apron Stage**

**Ans. Apron Stage:** During the Elizabethan period, dramas were staged in public theatres. It was not performed outdoors. The stage was however still open air theatre. During 1580-1642, a number of plays both old and new were staged at London theatres. Theatres were mostly circular in form and simple in structure. It generally had an open courtyard with two or three tiers of covered galleries around it. A platform projected at one side of the courtyard formed the stage. Two pillars supported the ceiling on either side of the platform in the centre. There was another stage overlooked by a gallery with balcony and windows between two doors which served for the entrance and exit of the actors at the back. Only elementary accessories were used. The front stage was used for all purposes. During Renaissance period, the open stage surrounded by the audience on three sides was the most common stage form. There was close vicinity between audience and actors in such type of stage. The apron referred to the vestigial platform. Such stage stood in front of the proscenium arch and most of the acting was held on the stage. The actors gave long speeches which are embellished with rhetoric. They also used asides and soliloquies. Upto 2,000 people could sit in the Elizabethan theatre. The audience was heterogeneous. Plays combined different subject matters since they tried to appeal to wider audience. After the middle of the 19th century, the apron was cut down and finally discarded entirely. The actor played close to the scenery as per the setting.

**Q. 2. Critically comment on the speech made by Antony after the murder of Caesar.**

**Ans.** Brutus makes an effective speech that appeal to reason. But he is far surpassed by the brilliant cunning of Antony, who plays directly on the emotions of the crowd. Through the use of irony, he not only manages to suggest that Brutus and his fellow conspirators are not honourable men, he does so without violating the conditions imposed on him: that he not speak ill of the assassins. Not only are Antony's words devastating in the way they undermine Brutus's speech, he is also a master actor. The pause for tears, for example, whether sincere or not, is dramatically effective, and Antony's use of his props, the dead body—who could not be moved by the sight of Caesar's bloody corpse?—and the will, are also superb in their timing and effect.

It is clear that Brutus has made a series of miscalculations. His biggest mistake is to allow Antony to speak at the funeral. He then compounds the error by leaving the scene after his own speech, which effectively gives Antony the last word. It seems that Brutus is so concerned with acting nobly (or perhaps trying to convince everyone, including himself, that he is doing so), that he makes the kind of blunders that Cassius, more ruthless and with a fiercer hunger for power, would never have made if left to him. In the game of power politics, ruthlessness pays bigger dividends than nobility.

At the end of Act I, a terrible storm comes up. Casca and Cicero each believe that the storm foreshadows events surrounding Caesar's impending assassination. Casca is fearful of a host of strange sightings and believes that these signs prognosticate evil. Cicero believes that the storm's power mirrors the power of the conspirators. Cassius is also energized by the storm.

Caesar's wife, Calpurnia has a dream about a statue of her husband that was full of holes that bled profusely. Fearing evil, she tried to convince Caesar that her dream was a warning for him not to go to the Senate that day. Caesar even has one of his servants go to the priests to do a sacrifice to see what they have to say about Calpurnia's fears. When the animal was sacrificed, there was no heart in it... a bad omen indeed.

Antony's speech is a rhetorical tour de force. He speaks in verse and repeats again and again that Brutus and the conspirators are honorable men:

“Brutus says he was ambitious,  
And Brutus is an honourable man”

The phrase accrues new levels of sarcasm at each repetition (III.(ii)83-84). Antony answers Brutus's allegation that Caesar was “ambitious” by reminding the crowd of the wealth that Caesar brought to Rome, Caesar's sympathy for the poor, and his refusal to take the throne when offered it—details seeming to disprove any charges of ambition. Pausing to weep openly before the plebeians, he makes them feel pity for him and for his case.

Antony's refined oratorical skill enables him to manipulate the crowd into begging him to read Caesar's will. By means of praeteritio, a rhetorical device implemented by a speaker to mention a certain thing while claiming not to mention it, Antony alerts the plebeians to the fact that Caesar cared greatly for them. Under the pretense of sympathetically wanting to keep the plebeians from becoming outraged, Antony hints to them that they should become outraged. He thus gains their favour.

Granville Barker in his “Preface to Shakespeare” comment on Antony's funeral speech:

“One may analyze the speech throughout and find it a triumph of effective cleverness. The cheapening of the truth, the appeal to the passion, the perfect carillon of flattery, cajolery, mockery and pathos, swinging to a magnificent tune, all serve to make it a model of what popular oratory should be.”

Further demonstrating his charisma, Antony descends from the pulpit—a more effective way of becoming one with the people than Brutus’s strategy of speaking in prose. In placing himself physically among the crowd, Antony joins the commoners without sacrificing his rhetorical influence over them. First he speaks of Caesar’s wounds and his horrible death; he shows the body, evoking fully the pity and anger of the crowd. He claims, with false modesty, that he is not a great orator, like Brutus, and that he doesn’t intend to incite revolt. Yet in this very sentence he affects the exact opposite of what his words say: he proves himself a deft orator indeed, and although he speaks against mutiny, he knows that at this point the mere mention of the word will spur action.

Having prepared the kindling with his speech, Antony lights the fire of the people’s fury with his presentation of Caesar’s will. Caesar had intended to share his wealth with the people of Rome and had planned to surrender his parks for their benefit. Antony predicts and utilizes the people’s sense of injustice at being stripped of so generous a ruler. The people completely forget their former sympathy for Brutus and rise up against the conspirators, leaving Antony to marvel at the force of what he has done.

In the ensuing riot, the killing of Cinna the Poet exemplifies the irrationality of the brutality that has been unleashed; since Caesar’s murder, Rome has become so anarchic that even a poet finds himself in grave danger. This murder of the wrong man parallels the conspirators’ more metaphoric murder of the wrong man: although Brutus and Cassius believe that they have brought an end to Caesar’s charisma and authority, they have merely brought an end to the mortal body that he inhabited. While the body may lie dead, the true Caesar, the leader of the people, lives on in their hearts—as he does in the anxious minds of the conspirators: Brutus will soon encounter Caesar’s ghost near the battlefield. The populace will now seek a man who can serve as their “Caesar”—the word has now become a synonym for “ruler”—in his place; Caesar has instilled in the Romans a desire to replace the old republic with a monarchy.

### **Q. 3. Discuss the growth and development of Drama in the 20<sup>th</sup> century.**

**Ans.** The drama in the 20<sup>th</sup> century saw many innovations and experiments. Liberty, equality and fraternity and the challenging attitude in art and life influenced the new movements. An array of new trends started. Commercialism of stage led to building of playhouses and the associated movements. During this period, a new style of acting emerged. The acting, says Russell Brown, “became less polished, less virtuoso, but stronger, more direct and individualistic, more related to behaviour outside the theatre”. The following are the characteristic features of drama in the 20<sup>th</sup> century:

- (i) New theatres and acting schools were set up. They included Royal Academy of Dramatic Art of the London Academy of Music and Dramatic Art; Abbey Theatre in Dublin (1903); Gaiety Theatre in Manchester (1907); People’s Theatre at New Castle (1911); British Drama League founded by Geoffrey Whitworth (1919) and the establishment of Scottish Community Drama Association.
- (ii) Silent cinema emerged and adversely affected the tradition of theatre. The sound films and television came in 1930s.
- (iii) Foreign works were translated into English and English dramas were also written during the period.
- (iv) Social, political, economic, scientific and historical trends influence the stage. Two World Wars, the economic crisis, the technological developments, emergence of religious cults and man’s conquest of space have an impact on the drama.
- (v) New types of plays such as absurd drama, neo-realist drama, kitchen sink drama, drama of non-communication, comedy of menace, drama of cruelty and dark comedy, evolved from the long tradition of play writing. New young dramatists came up with new ideas and more imaginative presentations. Dramatists had different motives for writing plays and choice of subjects from the previous periods.

New dramas included surprise, shock, fantastic, outrageous and sensational, elements. Subjects like homosexuality, prostitution, abortion, nymphomania, deaths, violence, disfigurement and callow humour became part of new drama. Popular, up-to-date, topical and obvious subjects were also selected by the writers. Song, dance, soap-box oratory, pantomime and commercial techniques were also incorporated.

Brown says the new British dramatists wrote about the world around them and within them. They wrote for the theatre as it allowed them to show the complexity of those worlds. They wrote youthful, topical, sensational and theatrical since the theatre can be a realistic, exploratory, complicated and responsible medium.

The following are some the facts about the playwrights during the Elizabethan period:

- (i) Major dramatists including Marlowe, Jonson, Greene, Decker, Heywood, Shakespeare and Beaumont and Fletcher started writing dramas in their twenties. Jonson wrote most his best works in his mid thirties. Shakespeare wrote great tragedies like Hamlet by mid-thirties.
- (ii) Elizabethan dramatists were sensational. Their writings were marked by “extreme cruelty”, “odious death”, “lamentable tragedy”, “filthy best” and “pitiful murder”. Plays dealt with violence, murder, grotesque deaths, rape, necrophilia sex, sodomy and blasphemy.
- (iii) The element “pop” was also there in Elizabethan works.
- (iv) Playwrights worked in close contact with theatre companies.

Modern plays are based on realism, practical matters and commonplace interests. Dramatists brought new and individual touch to the growth of theatre. Each movement in the 20<sup>th</sup> century offered completion of the creative effort.

Media and new technology took the drama from a closed form to a more open and wide frame-work. The 20<sup>th</sup> century is one of the great periods in dramatic history.

In the 20<sup>th</sup> century, new young dramatists came up with new ideas and more imaginative presentations. They introduced various movements such as absurd drama, neo-realist drama, kitchen sink drama, drama of non-communication, comedy of menace, drama of cruelty and dark comedy.

**The Absurd Theatre:** This is a designation for particular plays of absurdist fiction written by a number of primarily European playwrights in the late 1950s, as well as one for the style of theatre which has evolved from their work. Their work expressed the belief that human existence has no meaning or purpose and therefore all communication breaks down. Logical construction and argument gives way to irrational and illogical speech and to its ultimate conclusion, silence. Playwrights commonly associated with the Theatre of the Absurd include Samuel Beckett, Eugène Ionesco, Jean Genet, Harold Pinter, Tom Stoppard, Friedrich Dürrenmatt, Alejandro Jodorowsky, Fernando Arrabal, Václav Havel and Edward Albee.

**Kitchen sink/Angry young man:** Playwrights in the 1950s who rails against the establishment are categorized as Kitchen sink/Angry young man. “Angry young man” was applied most notably to playwright John Osborne and it was from comments about his *Look Back in Anger*, first performed in 1956, that the phrase became known. These playwrights speak against the traditions, standard and manners of the establishment.

**Comedy of menace** is the body of plays written by David Campton, Nigel Dennis, N. F. Simpson and Harold Pinter. The term was coined by drama critic Irving Wardle, who borrowed it from the subtitle of Campton’s play *The Lunatic View: A Comedy of Menace*, in reviewing Pinter’s and Campton’s plays in *Encore* in 1958.

**Expressionism** is a dominant influence in early 20<sup>th</sup>-century German theatre of which Georg Kaiser and Ernst Toller were the most famous playwrights. Other notable Expressionist dramatists included Reinhard Sorge, Walter Hasenclever, Hans Henny Jahnn, and Arnolt Bronnen. Important precursors were the Swedish playwright August Strindberg and German actor and dramatist Frank Wedekind.

Dramatists under various movements in the 20<sup>th</sup> century have mixed tragedy, comedy, music and philosophy. Their focus is different from the traditional dramatists. For example, John Osborne in his signature play *Look Back in Anger* focuses on issues such as “impatience with the status quo, refusal to be co-opted by a bankrupt society, an instinctive solidarity with the lower classes.” In the play there are comparisons of educated people with savages, illuminating the major difference between classes. *Look Back in Anger* provided some of its audience with the hope that Osborne’s work would revitalise the British theatre and enable it to act as a “harbinger of the New Left”.

Similarly, if we take Pinter’s *Waiting for Godot*, it is an absurdist play in which two characters, Vladimir and Estragon, wait endlessly and in vain for the arrival of someone named Godot. Throughout *Waiting for Godot*, the audience may encounter religious, philosophical, classical, psychoanalytical and biographical—especially wartime—references. There are ritualistic aspects and elements taken directly from vaudeville and there is a danger in making more of these than what they are: that is, merely structural conveniences, avatars into which the writer places his fictional characters. The play “Exploits several archetypal forms and situations, all of which lend themselves to both comedy and pathos”. Beckett makes this point emphatically clear in the opening notes to *Film*: “No truth value attaches to the above, regarded as of merely structural and dramatic convenience”. He made another important remark, saying that his “work does not depend on experience – [it is] not a record of experience. Of course you use it.”

**Q. 4. *Halfway House* ends at the same point where it began Comment.**

**Ans.** The ending of the play remains controversial. The play begins in tension and ends in tension, a tension that goes deep and is extremely painful. To begin with the playwright has 'put the entire blame for the dreariness of the situation and the emotional despair on the wife.' The end of the play sets the characters 'apart' and the play itself turned into an infirm slander of woman. The ending of the play suggest that an over-ambitious and misguided woman has destroyed the family. The play *Aadhe-Adhure* does help us in recognizing ourselves, but does not further that recognition. It introduces us to the reality of life but does not foster impatience with it, does not warn us to regard to the future. It remains a play that merely describes the behavior of particular people in particular situations, especially economic situations and leaves behind no impression.

The meeting of Savitri and Juneja convert into bitter discussion in the play. The prevailing doubts were settled and secret exhibited and everyone in impeaching on one other for the worse condition of the family. Juneja charged Savitri for trapping Mahendranath. As a result he became a helpless man even for himself. While Savitri told Juneja that Mahendranath was incapable as be a 'man' Was it right to blame Savitri for her husband's disqualification? As we know that Mahendranath always targeted Savitri to outrage that he could unveil his hidden frustration. Juneja's remark compelled readers to ponder how could the sufferer of outrage put him in a trap? If Juneja's opinion appeared narrow minded to us at this point, we had to ponder whether the playwright involved in it.

We should also thought over the matter that Savitri had lifted about Mahendra in the play. She said that Mahendranath was a man who always socks the shoulder of another person's particularly Juneja to resolve his problems. He was always in need of your suggestions. Either they want to purchase anything for them, or for their house. He took suggestion from you. If they planned a trip he ask from you. Further she inquired him whether he grant permission from him before marrying her. Then, she told him. That even he could not breathe in his absence. According to Savitri, "the object of his existence is.... as if... he were here only to fill in the gaps in the lives of others... whatever other people expect of him or in whichever way they think they can use him". In the eyes of Savitri Juneja was a mistrustful person who was befooling and using Mahendranath for his own profit. Here she voiced her opinion about Juneja and in reference Juneja answered, "Mahendranath was always a bit hasty. "Here we found deigning tone in Juneja's comment. Savitri explained her married life to Juneja, where Mahendranath exercised his strength to frighten his children and injured her, how he wanted to change the way I walk, the way I talk, the way I.... that same Mahendra who similes meekly among his friends became a fiend when he comes house." Here we witnessed the type of violence which was the basic structure of the marriage. Here, the feminist was the victim of masculine the male presents himself meek and polite in the world outside the home but the same male transformed into a brutal animal when he entered into the house.

Here we accept that Rakesh provide abundant space to Savitri generally and particularly in this section. Still he was unable to do justice with her character by fulfilling her desire of "a man" in her life. Was it possible that Savitri understands the inferior rank of a woman in marriage and yet trusts that her life would have been different any way due to the man whom she had married? By emphasizing on having a "man" in her life, a gallant and confident husband, Savitri appeared to have a shallow interpretation of the things around her.

**Q. 5. Comment on the significance of time in the play *The Trial of Dedan Kimathi*.**

**Ans.** In *The Trial of Dedan Kimathi*, the authors have employed dramatic techniques to keep up the flow of time. They have merged the past and the present, but the time flow has not been affected. The Kenya people's struggle for independence have been presented in such a way that it appears to be linked to the past events and the present throws a new light on the past, offering a fresh interpretation of the past events in view of the present happenings. For instance, in the First Movement, when the loud singing by a crowd of peasants also shows – simultaneously – the enactment of the history of the Black people in four Phases, the authors' stage directions are: "*The phases recapitulated flow into one another; without break or interruption.*"

During the Fourth Trial, The stage instructions states: *should be as much harmony as possible between the action on the stage and the goings on in the torture chamber.* It links the past and the present. The merger of past and present also happens in the very last scene of the play when after the judge has pronounced the death sentence on Kimathi and the Boy and Girl stand up to announce "Not dead!", the stage directions are – "... soon, the stage gives way to mighty crowd of workers and peasants at the centre of which are Boy and Girl, singing a thunderous freedom song."



## TIME IN THE PLAY

The authors have used some theatrical techniques to maintain the flow of time – merging the past and the present in order to point to the future. They have interpreted the history of the people’s struggle for independence giving a time sequence of events in such a manner the present appears to be linked to the past events and the present throws a new light on the past, offering a fresh interpretation of the past events in view of the present happenings. For example, In the First Movement, when the Loud singing by a crowd of peasants also shows - simultaneously – the enactment of the history of the Black people in four Phases, the authors’ stage directions are:

*“The phases recapitulated flow into one another; without break or interruption.”*

During the Fourth Trial, in semi-darkness the miming of black (earlier enacted) is going on, against the torturing behind the scene. The stage directions say: should be as much harmony as possible between the action on the stage and the goings on in the torture chamber. It links the past and the present.

The merger of past and present also happens in the very last scene of the play when after the judge has pronounced the death sentence on Kimathi and the Boy and Girl stand up to announce “Not dead!”, *the stage directions are - “...soon, the stage gives way to mighty crowd of workers and peasants at the centre of which are Boy and Girl, singing a thunderous freedom song.”*

