

SEMIOTICS OF COMMUNICATION IN THE THEATRE OF THE ABSURD
(A Study of *The Birthday Party* and *The Zoo Story*
in the framework of *The Nāṭyaśāstra*)

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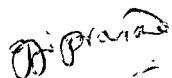
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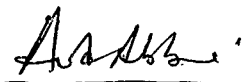
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CERTIFICATE

This dissertation entitled SEMIOTICS OF COMMUNICATION IN THE THEATRE OF THE ABSURD (A Study of The Birthday Party and The Zoo Story in the Framework of The Natya Sastra) submitted by MAHESWAR CHANDRA NAIK, Centre of Linguistics and English, Jawaharlal Nehru University, New Delhi, for the award of the degree of MASTER OF PHILOSOPHY, is an original work and has not been submitted so far, in part or full, for any other degree or diploma of any University. This may be placed before the examiners for evaluation and for the degree of Master of Philosophy.


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To my

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Chapter one

INTRODUCTION

INTRODUCTION

"Things fall apart; the Centre cannot hold...."

- W.B.Yeats, *The Second Coming*.

Is there a mythology of the Absurd?

Or, is there a mythology of the Absurd in the narrative of modernity? If one were to look for an objective correlative, how does one site it?

The Absurd was perhaps a philosophical response to an ideological crisis, sparked off by the contradictions of Western economics and politics in the modernist narrative.

War not only silenced the narrative voice but collapsed the nebulous centre of consciousness as well. More than a theatre of silence, the response was a calibrated confrontation between the historical Self and the narrative anti-Self.

The silence became the text and the violence of that silence the dialectic between the Self and the anti-Self.

The theatre of the Absurd is not a normative text.

'The Theatre of the Absurd' (Martin Esslin 1962) came into existence in the western dramatic tradition with a group of dramatists of 1950s and 1960s who rebelled against the constrictive tradition of their environment within the sphere of literature, especially of the dramatic genre, and the society they lived in. The inhuman World War II once again shook up humanity's faith in civilisation. As a result, the creative thinkers of the time were forced to enunciate a paradigm on the futility of life. Playwrights like Samuel

Beckett, Ionesco, Arthur Adamov, Genet and Harold Pinter in Europe and Edward Albee in America have used various techniques to depict the incongruities, the existential anguish and the sense of purposelessness of the manifest material life in their plays. The theatre of the Absurd is, thus, often considered to be a part of a movement which concerned itself with the inescapable ironies and the helplessness of man in an irrational world. They have all tried to demolish the traditional values and show the contemporary man with all the ugliness of his life.

The name of the theatre or the group of dramatists, is thus given by Martin Esslin in a book of that title published in 1962. These dramatists did not regard themselves as constituting a school though they seemed to share certain common attitudes towards the predicament of man in the universe.

The term 'absurd' originally meant 'out of harmony', in a musical context. Hence its dictionary definition 'out of harmony' without reason or propriety, incongruous, unreasonable, illogical. In common usage 'absurd' may simply mean 'ridiculous', but this not the sense in which it is used when we speak of the theatre of the absurd.

Ionesco defined his understanding of the term in an essay on Kafka, quotes Martin Esslin, as follows, "Absurd is that which is devoid of purpose... cut off from his religious, metaphysical and transcendental roots, man is lost; all his

actions becomes, senseless, absurd, useless" (Martin Esslin, 1962, p.23).

Albert Camus also pre-empted the attitude of these dramatists in his philosophical essay *The Myth of Sisyphus* "a world that can be explained even with bad reasons is a familiar world. But, on the other hand, in a universe suddenly divested of illusions and lights, man feels an alien, a stranger. His exile is without remedy since he is deprived of the memory of a lost home or the hope of a promised land. This divorce between man and his life, the actor and his setting, is properly the feeling of absurdity (Albert Camus 1942, p.13)". The legendary figure Sisyphus was the prototype of an absurd hero, who represented the epitome of futile labour and pointless existence by being condemned by Gods to ceaselessly rolling a rock to the top of a mountain when the stone would fall back of its own weight. This book eventually became a kind of manifesto for the theatre of the Absurd.

The sense of metaphysical anguish at the absurdity of human condition is, broadly, the theme of the plays of Beckett, Ionesco, Adamov, Genet and others.

The theatre of the Absurd strives to express its sense of the senselessness of human condition and the inadequacy of the rational approach by the open abandonment of rational devices and discursive thought. The theatre of the Absurd has renounced arguing about the absurdity of the human condition; it merely presents it in being, that is, in terms of concrete

stage images. The theatre of the Absurd relies on fantasy and dream reality (it also disregards such traditional axioms as that of the basic unity and consistency of each character and the need for a plot). The theatre of the Absurd tends towards a radical devaluation of language, toward a poetry that is to emerge from the concrete and objectified images of the stage itself.

The most significant forerunner of absurdism was Existentialism propagated by Sartre and Camus. Existentialism is "a philosophical movement challenging essentialism and concentrating on the human situation," the importance of subjectivity and anguish as the central emotion of human life" (Ruse 1980). Existentialism reflects the crisis of the superficial optimistic world view and belief in progressive development of bourgeois society inherent in bourgeoisie liberalism which gave way under pressure of the present turbulent century. Having emerged as a pessimistic world outlook, existentialism tried to answer the question how a man should live after his liberal illusions had been shattered by historical disaster.

The philosophy was divided into theistic and atheistic existentialism. The theistic like Keirkgaard stressed the need for a leap of faith in relation to God. Sartre and Camus were representative atheistic existentialist philosophers. The central theme of Camus' existential philosophy was the meaning of human existence. He concludes that man's existence was

absurd and made the category of the "absurd" the basic principle of his philosophy. "Arguing against suicide on the grounds that it is an adequate response to the absurdity of life, Camus holds that the adequate response is to continue living while realizing 'absurdity', and thus fulfilling one's humanity" (Ruse 1980).... Camus's frame of mind was that of a helplessly lonely man in the absurd world, a disposition expressing after its own fashion the inhumanity of modern capitalist society.

Sartre brings together the themes of atheistic existentialism; man's radical freedom, and his position as a "noughting nought", the death of God, the invention of value, authenticity, the presence of angst, and nothingness as the basic category. He says that "man can no longer discover in God's will the appropriate values and principles for his life. Since he is free, and since there is no God, he must freely invent his own values, goals and purposes" (Ruse 1980).

These attitudes have been reflected in their plays like *Caligula* and *Flies* by Camus and Sartre respectively. Many of the plays now labelled absurdist were originally existentialist. So the beginnings of the absurdist drama are clearly associated with the existential philosophy propagated by Sartre and Camus. "But," observes Brokett "Camus and Sartre differ from the absurdists in an important respect; the later writers emphasise the absurdity of existence rather than

bringing order to absurdity; and they embody their chaotic subject matter in equally chaotic forms" (Broketl 1974).

The theatre of the Absurd, however, can be seen as the reflection of what seems to have been the attitude most genuinely representative of contemporary times. The hallmark of this attitude is its sense that the certitude and unshakable basic assumptions of former ages have been swept away, that they have been tested and found wanting, that they have been discredited as cheap and somewhat childish allusions. The decline of religious faith was marked until the end of the World War II by substitute religious faith in progress, nationalism and various totalitarian fallacies. All this was shattered by the war. By 1942, Albert Camus had calmly put the question why, since life had lost all meaning, man should not seek escape in suicide.

The dramatists of 1950s and 60s similarly believed that "man's life is essentially without reasoning or purpose and that human beings cannot communicate. This led to the abandonment of dramatic form and coherent dialogue, the futility of existence being conveyed by illogical and meaningless speeches and ultimately by complete silence" (Phyllis Hartroll 1972). Besides, it is observed that minimisation of action, stage properties, costumes and dialogues, dissociation of words from meaning and gestures, unmotivating and passive characters and action, use of cliches and pauses, mime and game are some of the distinguished

features of the theatre of the Absurd. For instance, Irish dramatist Samuel Beckett's *Waiting for Godot* (1953) by which absurdists first attracted wide attention, contains all the above features. Thematically, it depicts waiting and hope, and its non-fulfilment. The present human being finished with life and waiting for death or God (hence Beckett's title) to summon them. He shows the absurdity of man in the world, the erosive force of time, the encroachment of nothingness on being, the treacherous slippage of language and so on. Beckett's work suggests that it is impossible to be certain about anything, an attitude reflected in his subject matter.

The absurdists believed that language was drained of its genuine power to communicate. Hence, communication is impossible; they tried to show the inadequacy of language and the absurdity of man's condition through the absurdity of language itself. So the plays were characterised by illogical and meaningless speeches. The dialogues were broken, clichetic and minimised. Pauses and silences are recurring features. In *Waiting for Godot*, for instance, Beckett deals with this theme of communication. He is convinced that "though language is the only reality, words cannot be trusted, they can neither express, nor communicate, they can only fail," (Kennedy 1975, p.134). Illogicality and meaninglessness is apparent when Estragon indicating his feet says "swelling visibly", Vladimir's response is surprising. He says "ah, yes, the two thieves. Do you remember the story?" (p.12).

Absolutely incongruous a dialogue. The very first dialogue of Estragon in the play "nothing to be done" has been repeated several times in the play. This suggests banality and repetitiveness of existence. It also shows a pathological breakdown in language.

Actions have also been minimised in the play. Those which are to be found are unmotivated. And at times, there is absolutely no action at all. In a scene, in *Waiting for Godot*, Lucky and Pozzo are silent and motionless. They do not make any movements while Vladimir and Estragon talk about them (p.25). Sometimes it can be found that there is no logical connection between the dialogue and the action. For instance, in a situation, after the end of Lucky's speech, everyone say adieu in turn and falls silent. But none of them moves (p.74). Such minimisation and unmotivating nature of action again suggest the banality of human existence. Vladimir indicating the meaninglessness of their existence says "this is becoming really insignificant" (p.68). Later in the same sequence Estragon puts it across in a more direct manner "I am tired breathing" (p.74).

The reduction of costumes is also significant in the theatre of the Absurd. They are, generally, ordinary, day-to-day apparels. In *Waiting for Godot*, however, there is no description of the costume. Even stage properties have been minimised and the objects that have been used on the stage are a mound, an almost dying tree, a bag and a rope. As the

costumes achieve symbolism, the 'props' are also not extraneous to the play. At times they are powerful signals, vivid and pervasive. As a matter of fact, particularly in the theatre of the Absurd they are concretized stage images of the inner conditions of the characters. They are symbolic indications of the themes.

The characters in these plays are equally unmotivated. Nothing about their past is known. The characters in *Waiting for Godot*, for instance, tramps. They are passive and puppet like. At times they don't speak and indulge in pantomime (Lucky in *Waiting for Godot*) and their temperaments are incredibly bizarre. They are a curious mixture of the humorous and the pathetic (Lucky), sinister and pitiable (Pozzo), of ridiculous and aggressive dispositions. They are, sometimes, unpredictable. In *Waiting for Godot*, Lucky's condition is funny and pitiable. At times, they evoke, sympathy and laughter some other time.

Theatre is always more than mere language. The true theatre can become manifest only in performance; the display of games and mimes contain powerful elements of pure, abstract theatrical effects. They have deep even metaphysical meanings and express more than what language could. One of these elements - mime is found in *Waiting for Godot* as well. In many situations, Lucky doesn't speak a word and acts according to Pozzo's direction. It demonstrates the deep poetic power of wordless and purposeless actions.

Martin Esslin describes the nature of the absurd play: "if a good play must have a clearly constructed story, these have no story or plot to speak of; if a good play is judged by subtlety of characterisation and motivation, these plays are often without recognisable characters and present the audience with almost mechanical puppets, if a good play has to have a fully explained theme, which is neatly exposed and finally solved, these often have neither a beginning or an end; if a good play is to hold the mirror up to nature and portray the manners and mannerisms of the age in finely observed sketches, these seen often to be reflection of dreams and nightmares, if a good play relies on witty repartee and pointed dialogue, those often consist of incoherent babblings (Martin Esslin 1962, p.21-22).

These plays pursue ends quite different from those of the conventional play and they, therefore, use quite different methods.

The absurdist mode eventually affected the theatres of many countries. By 1960s, this absurdism had been dramatically disseminated almost throughout Europe and America. In England, Harold Pinter was an absurdist while in America, Edward Albee's plays were placed in this category. These dramatists do not form a part of any school or movement as such. On the contrary, each of these dramatists regards himself as a lone outsider, cut off and isolated in his private world. Each has his own personal approach to both subject matter and form, his

own roots, sources and background. But, in spite of that, they have good deal in common. This, because, their work most sensitively mirrors and reflects the preoccupations and anxieties, the emotions and thinking of many of the their contemporaries in the Western world.

Prior to the emergence of the Absurd theatre, in England, during the 1940s, a revival of poetic drama had taken shape. Dramatists like, T.S. Eliot, Yeats and Christopher Fry's religious plays evolved in this tradition at a time when Western theatre was going even more international. The most influential and popular among these playwrights was Eliot who followed in Shakespeare's tradition. Once when objected to by the audience on if prose could do for drama why verse, he replied "in a play of Shakespeare you get several levels of significance. For the simplest auditors, there is the plot, for the more thoughtful, the character and the conflict of character, for the more literary, the words and the phrasing, for the more musically sensitive the rhythm, and for auditors of greater sensitiveness and understanding - a meaning which reveals itself gradually" (Styan 1981:71). Here his techniques and devices of communication become obvious. The plays were mostly religious and hence dealt with subject like sin and expiation. *Murder in Cathedral* for example is one such play by T.S. Eliot. The dialogues are mainly in verse except for a few passages. Extensive use of the Chorus, picturesque costumes in keeping with the nature of the play were unavoidable. The

characters in Eliot's plays had a close familial resemblance. As a whole, these plays created a totally unnatural situation due to their dialogue, costumes and rituals in the religious plays. Christopher Fry was also a major reviver of the verse drama. He also wrote religious plays using conventional methods. However, poetic drama wavered into 1950s, then seemed to go into eclipse as "the New Wave" of Osborne and Wesker, Arden and Pinter broke over it in the mid 1950s (J.R. Taylor, 1969).

In later 1950s, English drama underwent a drastic metamorphosis. The plays written in late 1950s and early 1960s were major breakthrough in the field which engendered new modes of playwriting. They were much fresher and energetic than the plays written in the previous years for instance. John Osborne's *Look Back in Anger* (1956). Of all the contemporary playwrights, who followed in the footsteps of the pioneers of the theatre of the Absurd, Harold Pinter achieved the status of a major force in contemporary theatre. Distinguished and admired, Pinter, began his career in 1957 with *The Room* and went on to produce such plays like *The Dumb Waiter* (1957), *The Birthday Party* (1948), *The Caretaker* (1960) and *The Home Coming* (1965). His very first play 'The Room points out Esslin, "contains a good many of the basic themes and a great deal of the very personal style and idiom of Pinter's later and more successful work - the uncannily cruel accuracy of his reproduction of the inflections and rambling irrelevance of

everyday speech; the common place situation that is gradually invested with menace, dread, and mystery; the deliberate omission of an explanation or a motivation for action" (Martin Esslin, 1962, p.235). An individual's struggle for security, anxiety, struggle for territorial domination, failure, loss and secrets are also demonstrated in his plays as in *The Birthday Party*. His devices of communication are very simple but at the same time they are very significant as well. Absurd plays fall within the symbolist tradition, and they have no logical plot or characterisation in any conventional sense. The plays written by Pinter are typical. The characters lack motivation, as found in realistic, well-made plays, and so emphasise their purposelessness. His characters are, like most people, usually inexpressive, unreliable, illusive, evasive and unwilling. Stanley in *The Birthday Party*, is one for example. When they attempt to explain themselves they fail to clarify. The more details they employ, the less convincing they become. The absence of the plot serves to reinforce the monotony and repetitiveness of time in human affairs.

The dialogue is commonly no more than a series of inconsequential cliches which reduce those who speak them to talking machines. This linguistic absurdity suggests the absurdity of human condition in the universe. Language in his plays often becomes a point of discussion. His dialogues are an incredible reproduction of real life conversations of middle/ working class with the characteristic repetition,

illogicality, bad syntax, tautology, non-requisites and pleonasm.

Events and action in his plays are unexplained, and apparently illogical or unmotivated. They suggest the capriciousness and malevolence of the world. One can rely upon nothing. What is apparently secure is not secure. A haven does not offer protection from the terrorism of the outer world. The visualisation of characters on the stage, their movements and actions are of prime importance. They can be very rich in statement. Pinter uses postures and movements with unavoidable directness and controlled complexity. Pauses are also used in his plays indicating a stopping of both speech and action, to make more dramatic impact. Pinter achieves a different kind of theatrical effect - one of irony when he allows words and actions apparently to contradict one another, thus focussing attention more powerfully on both.

As far as costumes are concerned, they are of ordinary, casual clothes. Nevertheless, they are symbolic and serve as masks as in *The Birthday Party* particularly those of Goldberg, MacCann, and Stanley. The stage properties, used in Pinter's plays are also ordinary domestic objects, often those to be found in a realistic well-made-play of the post-War period - spectacles, newspapers, cups and saucers, drinking glasses, cigars - often assume a dramatic significance as weighty as that achieved with classical props and costumes. The audience's attention is often made to focus on a particular

stage property or costume, which thereby acquires a special significance, often symbolic or poetic. These are more or less the devices of communication adopted by Pinter.

The early plays of Pinter are called "Comedies of Menace" (Bernard Dukore: 1982, p.23). And the most significant among them is perhaps *The Birthday Party* (1958) which was "first produced by Michael Cordon and David Hall at the Arts Theatre, Cambridge, on 28th April, 1958" (introduction to the play). A thematic description of the play follows :

The central character, Stanley Webber a piano artist, takes refuge in a squalid boarding house near a seaside town where he is looked after by his landlady. Goldberg, a Jew and his accomplice McCann, an Irish-emissaries of a kind from a mysterious organisation come looking for a room to stay. But as the play unfolds, it becomes clear that they have actually come looking for Stanley. And that is the 'job' - to take Stanley away with them - they have come here with. These sinister new guests threaten the welfare of Stanley. They cleverly keep Meg and her husband, Petey in the dark till the last moment. Meg along with Goldberg and McCann decides to celebrate Stanley's birthday despite of his refusal to that it is his birthday. Stanley, sensing the purpose of their arrival here desperately tries to convince McCann that he is not the person they are looking for. But on the contrary, Goldberg and McCann subject him to an intense cross-examination and accuse him of various contradictory acts which are irrelevant and

meaningless too. In the night Stanley's birthday is celebrated. In the morning, we come to know that, during the brainwashing, Goldberg and McCann have destroyed his mental stability. Now they want to take him to 'Monty'. Stanley, is brought down from upstairs, who is "dressed in a dark well-cut suit and white collar. He holds his broken glasses in his hand. He is clean-shaven" (Act III, p.91). Goldberg and McCann have already reduced him to a speechless figure. He has lost his power of speech who can only giggle and make some unintelligible noise. Despite that, they once again attack him verbally, "but this time they woo him gently and with relish. They promise him worldly success if he complies." Finally, they take him in a black car with a wheelbarrow in it to an unspecified destination in Meg's absence. Petey tries to protect Stanley but he fails.

The theatre of the Absurd was a logical product of a post-war Europe. Though Americans never had to confront the evidence of a genocide and betrayal creative writers responded to it in a similar fashion. "With the emergence of the theatre of the Absurd in Europe, the theatrical balance (of America) seemed temporarily to tilt towards Europe in the fifties" (Bigsby 1992, p.126). In the post-War period, American drama primarily because of Tennessee Williams and Arthur Miller, enjoyed considerable international prestige. Both of them were writing plays in the tradition of expressionism, a movement in German theatre in 1910s and early 1920s. Arthur Miller's *Death*

of a Salesman, All my Sons and Williams' *The Glass Menagerie*, *Street Car Named Desire* are famous. They were basically social critics. The playwrights avoided reporting the details of naturalistic drama. The plot and structure of the play tended to be disjointed and broken into episodes and incidents. The dialogues, unlike conversation, were poetical and rhapsodic. The plays of these period were characterised by vivid dream like and nightmarish atmosphere, pauses and silences. Both Miller and Williams are, essentially naturalistic in the way they see life, and their ear for dialogue, at bottom is realistic. Nevertheless, in conception and the structuration these two playwrights have strongly relied upon elements of expressionism and realism. Both in *Death of a Salesman* and *The Glass Menagerie*, the elements of expressionism and realism are evident.

At the individual level, both of them have their personal style and idiom. Williams poeticises his speech - a style of speech to attract attention to itself. His characters expose their lives with the smallest of gestures. He also uses mystery in the revelation of the characters. The stage props that he uses are all charged with symbolic function in terms of characters and theme. His plays are elaborations of the metaphors they enclose. In *the Glass Menagerie*, for example, he concerns himself with moral values.

Arthur Miller, on the other hand, offers a densely populated social world a realist's concern. His characters are

manufacturers, salesman, lawyers, surgeons, policemen, writers: they constitute the society whose values they both exemplify and betray. They are often failed individuals and seem to be defending themselves against accusations. Miller is not interested in photographic reproductions of reality. But his is a realism of the structure of experience and thought. In relation to *Death of a Salesman* says J.W. Krutch "despite a few expressionist touches, the method is predominantly liberal, and the atmosphere that of lives unrelievedly drab while the moral is again slightly ambiguous" (Krutch 1957, p.525).

After Miller and Williams, of the group of playwrights coming into prominence in 1960s, the most outstanding and prolific was perhaps Edward Albee. Besides *The Zoo Story*, some of his famous plays are *The American Drama*, *Who's Afraid of Virginia Wolf?* *Tiny Alice* and *The Delicate Balance*. Albee's fundamental themes are the collapse of communication, loss, isolation, and so on.

The convention of the Absurd springs from a feeling of deep disillusionment, the draining away of the sense of meaning and purpose in life, which has been characteristic of countries like France and Britain in the years after the World War II, whereas in the U.S.A., there has been no corresponding loss of meaning. It was only since the events of the 1970's - Watergate and the Vietnam fiasco - that the American optimism received a sharp shock. Martin Esslin categorises Edward Albee

as an absurdist precisely because his works attack the very foundation of American optimism.

Albee is considered to be a social critic. He dramatises a deeply uncommunal people, alienated from one another and the public world. In this terms, *The Zoo Story* is an indictment of materialism. To demonstrate the themes of collapse of communication, the 'other' as a threat, loss, desolation and spiritual depletion, the devices of communication he uses are typical of the theatre of the Absurd.

Like Beckett and Pinter, he uses a series of images as Albee himself believes that the language is denatured and drained of its genuine communicative power. His language is also that of middle/working class people. In the use of language and even theme, he is very close to Pinter. As a matter of fact, he has been influenced by Pinter. The language he uses is that of real life conversation.

Albee also presents the theme in objectified images. Costumes and stage props are commonplace objects but they are significantly suited to this purpose. The costumes of Jerry and Peter are representative of their social status while the 'bench' in the park suggest material possession, a place to take refuge and so on. They have been used very scantily. Movements and events in Albee's plays are also minimised. But they are complete and highly suggestive. Albee's characters are isolated and separated. They are brought to the brink of change. However, their transformations are implied but not

realised as Peter in *The Zoo Story*. These are some of his devices of communication. Now a thematic description of the play under discussion follows:

One of the most exciting Absurd plays in 1960s in America in particular and the Absurd tradition in general "*The Zoo Story* (1958), the first play of Edward Albee was first produced in September 1959 in Berlin ". *The Zoo Story* is a short, has a small cast, deals with "human encounter and search for communion". This is an allegorical play, which besides, contrives to have meaning in itself, it refers to - the modern life. And this is probably the intention of Albee to attack the modern society, the way of life people live.

A thematic explanation of *The Zoo Story* as follows.

The play takes place in the Central Park in New York where the author depicts an encounter between two persons - Peter and Jerry when the play opens. Peter is reading on a bench in Central Park. Jerry, after visiting a zoo comes to the park and insists on talking to Peter despite his unwillingness. He then taunts Peter, assaults him and finally, in some kind of love and despair, forces him to take an irrevocable step, pulling him suddenly into the world of causality. He throws Peter a knife and kills himself impaling on it.

The Zoo Story is concerned with Jerry's attempts to convert Peter to his new religion of man. Awakened by himself to the desperate isolation of the people - as typified by his own rooming-house in which people suffer their private anguish

in separate rooms, like animals in a zoo denied access to each other, he tried to bring this message to Peter to ease, or if necessary, to shock him out of his isolation. But Peter resists a truth that will lay obligations upon him and shake him out of a tranquil but banal existence. And since language has been drained of its real meaning infiltrated by cliches to the point where it loses its ability to express truth, Jerry is forced to adopt oblique approaches. He attempts a number of strategies considering Peter's inability to understand him, and finally resorts to the parable - telling the story of his relationship with the landlady's dog. It is a relationship which now parallels that between Peter and himself. The dog, unlike, the inhabitants of the rooming house, had challenged him constantly, attacking him in the lobby as he dashed for the stairs. And in order to secure his privacy Jerry had firstly tried to appease the dog and then, eventually to kill it. Only when he has regained his isolation, does he realise that what he had seen as a threat was perhaps an attempt at contact, and the isolation to which he returns was itself the source of his absurdity. Finally, when Peter realises that now Jerry is playing the dog's role and he himself is in Jerry's position, he refuses to acknowledge and even listen.

Jerry now resorts to a more desperate device to force Peter off his bench - a bench to which he retreats to escape his anxieties and thus it comes to stand as an image of his self-imposed isolation. "His dispossession of the bench -

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Jerry's prime objective - is a symbol of his forced repatriation into human community" (C.W.E. Bigsby 1984, p.259). Unable to convince Peter by argument or through the oblique lessons of the parable, Jerry now provokes him into defending his bench. He throws Peter a knife and then impales himself on it and dies.

EXISTING CRITICAL STUDIES

The Birthday Party

When, on 20 April, *The Birthday Party* opened at the Arts Theatre, Cambridge, and on 19th May in London, at the Lyric Theatre, Hammersmith, says Dukore "all the daily newspapers savaged it" (B.Durure 1981, p.16). It met unanimous critical hostility or dismissal. But later "on 22 March 1960, it was shown by Associated Rediffusion T.V. Thus, millions of Television viewers saw a play that daily newspapers, less than two years earlier, had found observe and arty" (Dukore 1982, p.16). Now, critical concensus on both sides of the Atlantic ranks Pinter among the best dramatists of our time. On the levels of linguistic absurdity and menacing quality, *The Birthday Party*, for Dukore Benard, suggests the absurdity of human condition, for this man (Stanley) like mankind is unsafe and without certainties in his universal" (Dukore 1982, p.28). Ronald Hayman also interpreting the play in a similar fashion, says, "it is a comedy depicting violence and terror that the room (the boarding house) is threatened by the prospects of

intruders (Goldberg and McCann) from the outside world (Hayman, 1980, p.20). The seaside boarding house, that Stanley has taken refuge in is a cosy and warm place. Even that is not safe enough. The sinister Goldberg and McCann bring terror into the room. Martin Esslin says more or less the same about the play that the boarding house, the safe haven is "menaced by an intrusion from the cold outside world" (Esslin 1984, p.79). He says a play like *The Birthday Party* can be understood as a "complete poetic image" by which the poet tries to communicate "the totality of his own existential anguish" (ibid, p.85). From the point of view of Stanley's character, he sees three more possible meanings. On one level, particularly from the final image of Stanley in the uniform of respectable bourgeois gentility - "that Stanley is the artist whom society claims back from a comfortable, bohemian, 'opt-out' existence" (ibid, p.86). And hence, Goldberg and McCann, the representatives of society take him away from his hide-out. On another level, *The Birthday Party* might be seen as an "image of man's fear of being driven out from his place of refuge on earth (ibid, p.87)." The play might as well be seen, "as an image, a metaphor for the process of growing up, if expulsion from the warm, cosy world of childhood (ibid, p.88)." That Stanley has been mothered by Meg like her own little child and finally when he grows up, he is sent out probably to earn his livelihood. John Russel Taylor explains the play almost in the same terms. "*The Birthday Party* takes place in a confined surrounding in

one room in fact, which represents for the protagonist at least a temporary refuge from the others" (J.R. Taylor, 1969, p.326). And the menace comes from outside, from the intruder whose arrival unsettles the warm, comparable world bounded by the four walls, and any intrusion can be menacing, because the element of uncertainty and unpredictability the intruder brings with him is in itself menacing. Irving Wardle in an essay 'A Rare Pleasure' (1958) on *The Birthday Party* says that "the play demonstrates a man, who has withdrawn to protect his illusions, is not going to be helped by being propelled into the outer world (I.Wardle:1986, p.111)." Stanley, the man in question, who has moved into a dilapidated seaside boarding house, is mothered by the adoring landlady and gains recognition as a piano artist. "But even in this protected atmosphere there are menacing intrusions." (Ibid, p.11). These are among the few critics who have written on Pinter and his plays. Although these critics interpreted *The Birthday Party* almost similarly, the critique is significant. Since Pinter raises questions that bear upon the ultimate ambiguities of human existence, it is inevitable that his work is subject to multiple interpretation. Many others critics have interpreted this play as "an allegory of the pressure of conformity, with Stanley, as the artist, who is forced into respectability by the emissaries of the bourgeois world. Some others say that this play can equally will be seen as an allegory on of death - a man snatched away from home by the dark angels of nothingness.

The Zoo Story

C.W.E. Bigsby observes in the introduction to '*Edward Albee, A Collection of Critical Essays*' that "few playwrights can have been so frequently and mischievously misunderstood, misrepresented, overpraised, denigrated, and precipitately dismissed." (Bigsby, 1975, p,1). So might happen to Edward Albee as well considering the incomprehensibility of his plays. But, like or disliked, excoriated or glorified, Albee is undeniably one of the most absorbing post-war American playwrights since his first play. Innumerable book length studies of Albee have appeared in the U.S. and abroad, and *The Zoo Story* as a play has inspired a great deal of criticism.

Martin Estin, to begin with, discusses *The Zoo Story* in an essay 'The Theatre of the Absurd: Edward Albee.' He says 'in realism of its dialogue and its subject matter - an outsider's inability to establish genuine contact with a dog - let alone any human being - *The Zoo Story* is closely akin to the world of Harold Pinter' (Bigsby 1975, p.23) and further, he says that "Edward Albee comes into the category of the theatre of the Absurd precisely because his work attacks the very foundation of American 'Optimism' (ibid, p.23). Brian way also categorises Albee as an absurdist when he says "Albee has been mainly attracted to the theatre of the Absurd, mainly, I think, because of the kind of social criticism he is engaged in (ibid, p.28)." He observes that *The Zoo Story* is a savage attack on the American way of life (which many American tend to confirm).

For him, this play is an exploration of the force and the agony of human isolation. Another excellent overview has been provided by Pauloueci's *From Tension to Tonic, The plays of Edward Albee*. In this book, she interprets *The Zoo Story* and says "the story is a kind of parable, it is, in fact, full of allusions, references, phrases and cadences from the Bible. The dog itself is Cerberus at the mouth of the underworld and Jerry is a kind of Jesus-figure trying to storm the gates of hell (Pauloueci 1972, p.41). And towards the end of the play also there is an allegorical overtone when Jerry kills himself like Jesus sacrificed himself for the love of humanity. Anita Maria Stenz, primarily interested in the characters and how Albee unravels human inter-relationship, tries to discover the meanings of the plays without reference to the context of dramatic literature or movements, and then relies upon the descriptions of original performances. She has devoted one full chapter to *The Zoo Story* and says that the two central characters "illustrate the consequences of apathy and human indifference and reveal the self-destructiveness and cruelty implicit in an education for conformity (A.M. Stenz, 1978, p.5)". And she also sees that the play is resonant with Biblical locations. "In so far as there is teaching and sacrifice, and the implication of salvation for Peter through awareness, on symbolic level Jerry may be identified with Christ" (ibid, p.6). In an essay 'The playwright in the Making', Debusscher says about *The Zoo Story* that "the primary

theme which emerges from this play is the virulent criticism by 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 (Kolin & Davis, 1986, p.75). He interprets the play as a revolt of the flamboyant hohemian against a placid bourgeoisie, and on the other hand, the emotional isolation of the social exile and basic need for communication even at the price of death. Communication is the second dominant theme of the play. He says "the impossibility of Communication with 'the other' is remarkably expressed by the slowness, awkwardness and difficulty of the dialogue (ibid, p.75)". According to him Jerry's sexual obsession is also a theme which sees Peter as impotent as he could not produce a son and there is Jerry's own homosexual experience in his boyhood. For C.W.E. Bigsby, *The Zoo Story* is "a potent fable of social anomie", it concerns the encounter of Jerry's and Peter, both of whom are equally solitary amidst "the reality of communal life" (Bigsby 1992, p.131).

Harold Pinter and Edward Albee, are contemporaries both of whom had good wide critical attention at home and abroad. They have used almost similar techniques, language and even themes, and stand to critical acclaim on comparable terms.

* * * *

Apart from the fascination of the theatre of the Absurd, an attempt has been made here to study the plays for the

following reasons. The theatre of the Absurd, first of all, is concerned with the lifelessness of the meaning and purpose of ~~present~~ life ~~in the~~ absurd, and the breakdown of communication which interests this me as a student of semiotics. For semiotics is the study of communication, signification or meaning. The question arises, how have these plays been able to "communicate" the "message" or "meaning" to the audience when they themselves talk of breakdown of communication and meaninglessness of life? How have they conveyed their ideas, themes with their characteristic clichetic and broken dialogues with innumerable pauses rather than sufficient and scintillating ones? How have they represented meaning with their unmotivated, grotesque actions, and sometimes static situations? They have used less and less costumes and stage properties. How representational are they? And the characters are also unmotivated, a mixture of the humorous and irritating, sinister and the pathetic, the ridiculous and temperamentally indifferent at the same time. The whole manner and matter, at times, becomes absolutely queer and incomprehensible.

So an attempt has been made here to study this process and devices of communication in the theatre of the Absurd with particular reference to Harold Pinter's *The Birthday Party* and Edward Albee's *The Zoo Story*. To examine the manner of representation and communication, Bharatmuni's theory of representation propounded in his *Nāṭyaśāstra* has been applied.

In the sixth chapter of his treatise, he postulates four kinds of histrionic representations (*abhinaya*) viz. gestures of time (*āngika*), verbal display (*vācika*), costumes and make up (*āhārya*) and temperamental (*sāttvika*) (Board of Scholars VI:23). (The whole concept of representation (*abhinaya*) had been defined and elaborated upon the following chapter). The effect of drama - the meaning, depends upon the success of the manner of representation or communication (*abhinaya*). Hence, to examine how the effect of these absurd plays is explicable in terms of the cognitive -aesthetic structure of Bharata's *Rasa*, his fourfold theory of representation i.e. representations through language, movements and gesture, costume and temperament, is being applied to the above mentioned text.

The Nāṭyaśāstra, a treatise on drama and dramatics is attributed to Bharatamuni. Though he is honoured as the first writer on dramatics, nothing is known about him or the time he lived in. The opinions given on this issue by different commentators, critics and later writers are varied and confusing. But P.S.R. Appa Rao and P.S.R. Sastry say that "whatever may be the truth, most of the critics are agreed on the period of *Nāṭyaśāstra* to be between 200 B.C. and 200 A.D." (Appa Rao and Sastry 1967, p.2). *The Nāṭyaśāstra* is not only a treatise on theory and practice of drama but the semiotics of theatre as well which was written much before semiotics as a discipline came into existence in the Western context. This is

a text on how meaning is transferred from the performers and stage to the audience. For in a dramatic performance, all kinds of signs combine in a multitude of different sign systems or codes. We get numerous individual images at every second and in each second the image on the staging contains an enormous amount of information. This is a magnificent work on theatrical practice which deals elaborately with each and every aspect of stage and production of plays.

The dramatic texts and the theory that is to be applied to them belong to two different traditions, culture and time which appear rather incompatible. But what is undertaken here is, as stated already, primarily to show the manner and devices of representation and communication - the effect of the drama, and how it is achieved on the audience rather than to interpret or evaluate the texts.

The object of this study is the written text and not the play in performance or the performance-text. Things that can be realised only in performance e.g. visual aspects and movements, have not been excluded. Their study has been done with the help of internal analysis, stage direction and, to same extent, reasonable and dispassionate visualisation. The theory of Representation of Bharata is presented in the following chapter.

Chapter two

BHARATA'S THEORY OF REPRESENTATION

BHARATA'S THEORY OF REPRESENTATION

The *Nāṭyaśāstra*, in the form available to us today, consists of 36 chapters. The textual style by and large is metrical but there are prose passages in a number of places. The total number of verses is 5000. In addition to the theory and practice of drama, it also deals with various aspects of linguistics and many other subjects. However, the principal theme is the dramatic act which concerns the producers of the play as well as those who compose them, the playwrights. The vital relationship between the literary and technical aspects of the play has been analysed. Observes Appa Rao: "What Aristotle's *Poetic* is to Western Drama, Bharata's *Nāṭyaśāstra* is to Indian Drama. It is the first available work on Dramatic Art in India like the *Poetics* in the West. While the *Poetics* deals with the fundamentals of dramatic criticism, *Nāṭyaśāstra* deals comprehensively with the writing and the production of plays. Hence, *Nāṭyaśāstra* is more voluminous and is regarded as an encyclopaedia on the science of drama (A Monograph on Bharat's *Nāṭyaśāstra*, 1967:17).

According to Bharatamuni, "Nāṭya as a whole is made up of eleven elements: *Rasas* (sentiments), *Bhāva* (emotional states), *Abhinaya* (gesticulatory representation), *Dharmi* (Rehearsed practice), *Vṛthi* (style), *Pravṛthi* (action), *Sidhi* (achievement), *Svara* (notes), *Ātodya* (instrumental music), *Gāna* (song) and *Ranga* (stage)" (NS Board of Scholars, VI.10).

Of all these eleven elements, *abhinaya* and *rasa* as concepts are highly significant. In dramatic performance, success is achieved through these two of which the one is the means and the other the end. In fact, *Rasa* is the central element of Bharat's theory. All drama is an enactment or representation. But representation of what? Of *Rasa*. This is the goal and meaning of a play. It is represented (or attained) by several devices of *abhinaya* - gestures, movements, positions, language, events and characters. All these elements contribute to the central element of *rasa*.

In response to the queries of the sages, Bharatamuni explains *abhinaya* in the following manner: *Abhi* is the preposition and *Ñiñ* is the root in the sense of "making something obtained". By juxtaposition it becomes *abhini*. The suffix *ae* is added there and the form *abhinaya* is the result" (VIII.6). And again he goes on to define it. He says "the root *Ñiñ* with *abhi* prefixed is in the sense of arriving at or taking on face to face. Since this takes *padarthas* (objects) face to face it is remembered as *abhinaya*" (VIII.6). *Abhinaya*, then, literally means nothing more than communication. For he again says: "By which the performance is provided (to the spectator) is called *abhinaya*" (VIII.7).

Bharatmuni postulates four kinds of *abhinayas* (historic representation) viz., *Āngika* (gestures of limbs), *Vācika* (verbal display), *Āhārya* (costumes and make-up) and *Sāttvika* (temperamental, conceptual) (VIII.9). In addition to these

four kinds of *abhinayas*, Bharat describes two more *abhinayas* in two separate chapters. They are *Sāmānyābhinaya* (Basic representation) in chapter XXIV and *Citrābhinaya* (special representation) in chapter XXVI. They are, as a matter of fact, extensions of the above four primary modes of representation. In these chapters, those aspects of *abhinaya* are described which have not been mentioned before.

A brief description of the theory of representation (*abhinaya*) and the effect achieved by it on the audience (*rasa*) is in order. These two theories of *abhinaya* and *rasa* cover more than half of the treatise, *The Nāṭyaśāstra*. Without, however, taking away from the theory, a few references are not being made. But the theoretical continuity has still been maintained.

SĀTTVIKA ABHINAYA (TEMPERAMENTAL OR CONCEPTUAL REPRESENTATION)

Bharatamuni attached great importance to *Sattvika abhinaya* which he deals within Chapter VI and VII of *The Natyasastra*. For he says, "Sattva is the basis of dramatic production. The *abhinaya* in which there is exuberance of *Sattva* is superior, the one with level *Sattva* is middling and that with no *Sattva* is inferior" (XXIV.2). And immediately he goes on to say that "Sattva is something not manifest but is the main basis for *Bhāva* (emotional state) and *Rasa* (sentiment) through *romānca*

(horripillation), *asru* (tears) and other significant features displayed in proper places in harmony with the *rasas*" (XXIV.3).

Sāttvika bhāvas are otherwise known as *Sattva*, because Bharatamuni says "*Sattva* means 'originating in the mind'. It is caused by the mind when there is concentration. Through the mental concentration *Sattva* is evolved" (VII.92). The human body receives emotional impulses of pleasure and pain and it is natural that these emotions manifest themselves as horripillation and tears in different parts of the human body. The actor, with the help of *sattva*, makes these experiences his own and presents them on stage while the sympathetic audience enjoys the representation through the same medium i.e., *Sattva* or the innate emotional response. The histrionic expression which depends upon *Sattva* is known as *Sāttvika abhinaya* or expression through emotional reactions. And since the manifest response or reactions like horripillation and tears is that of pleasure and pain respectively, and are the direct consequence of *Sattva*, these are called *Sāttvika bhāvas* or responsive emotions. These *Sāttvika bhāvas*, according to Bharata, are eight in number and their *abhinaya* is done in the following manner.

Table 1

<i>Sāttvika Bhāvas</i>	<i>Vibhāvas</i> (causes or excitants)	<i>Anubhāvas</i> (consequents or the physical manifesta- tion)
1. <i>Sveda</i> or perspiration	anger, fright, delight, bash- fulness, sadness, fatigue etc.	taking up fan, wiping off the sweat, and exhibiting the desire for fresh air.
2. <i>Stambha</i> or paralysis	joy, fear, wonder, anger etc.	motionless, sluggish in appearance without a trace of smile, sense- less and inert in body.
3. <i>Asru</i> or tears	sadness, joy, fear, smoke, etc.	rubbing the eyes and shedding tears
4. <i>Vaivarnya</i> or loss of colour	chillness, anger fear, fatigue, sickness and distress.	change in the colour of the face, putting pressure in the blood vessels.
5. <i>Romānca</i> or horripillation	touch, chillness, fear, anger, delight, etc.	excitement, hair rising from the body and touching the body.
6. <i>Svarasāda</i> or affiliation in the voice.	fear, delight, anger and so on.	broken and choked voice.
7. <i>Vepāthu</i> or tremor	chillness, fear, delight, touch etc.	trembling, throbbing and shaking.
8. <i>Pralaya</i> or fainting	toil, fainting, injurious, attacks, sleep, etc.	falling on the ground.

In fact, all these gesticulations of mental states may be designated as *Sāttvika abhinaya*, which is possible through mental effort alone. That is why Bharatmuni says, "they cannot be properly portrayed by one with absent-mindedness. Hence, *Sāttvikas* are desired in a play so that human nature can be properly initiated and not for any other purpose" (VII.92). *Sāttvika abhinayas*, then, make drama a deep experience in emotional communication since they are strong psychosomatic states which are generated by other emotions.

Bharata deals with some other aspects of *Sattvika abhinaya* in chapter XXIV under the title "Basic Representations" where he describes the changes or manifestations, that come over a girl when she attains youth, called *alamkāras* (graceful features). The *alamkāras* or *graces* are divided into three types: (1) *Angaja* or physical, (2) *Svābhāvikas* (Natural) and (3) *Āyatnājas* (involuntary).

The physical *graces* are qualified by *bhava* or feeling, *bhāva* or emotions and *hela* or passion. Bharata says "*bhāva* (feeling) arises from *Sattva* that partakes of the nature of the body while *haava* (emotions) arise from *bhāva* and *hela* (passion) from *hāva*" (XXIV.6).

Bhāva, according to him, is that which reveals the innermost idea of the poet through words, gestures, and facial expressions by *Sattva* and *abhinaya*. *Hava* is a product of the mind that manifests itself in the *vikaras* of eyes and eyebrows giving rise to *Sṛṅgāra rasa* (sentiment of love) when *hela* comes

forth from *Sṛṅgāra rasa* which expresses itself in graceful movements.

According to Bharata, the natural graces are of ten kinds and the involuntary, of seven kinds. These graces of women pertain to the body only and they are not of the nature of mental mood. Of all these three types of female graces, says P.R.S. Appa Rao, "the physical graces are dormant in an individual from birth and they present themselves on the attainment of youth. Natural and involuntary graces are based on emotions and *rasas* and these are caused by *vibhavas* or determinants. The natural graces are excited by emotions like love while the involuntary graces manifest themselves as natural characteristics" (P.S .R, Appa Rao 1967: 96).

Table 2

The Natural Graces (*Svabhāvaja Alamkāras*) of Women are as Follows

	<u>Vibhāva</u>	<u>Anubhāva</u>
1. <i>Lila</i> (sportiveness)	excessive love	mimicry of lover through words, gestures and movements.
2. <i>Vitasa</i> (amorous gestures)	meeting or presence of lover	graceful movements of limbs, eyes and eyebrows.
3. <i>Vicchitti</i> (disability)	careless wearing of clothes etc.	increase in beauty
4. <i>Vibhrānta</i> (confusion)	inebriety, passion, joy.	alteration of various items e.g. gestures, words, dresses.

5. <i>Kilakincita</i> (hysterical mood)	excessive joy	combination of isolated states of smiling, weeping, fear, fatigue, sorrow, etc.
6. <i>Kuttamita</i> (pretended anger)	hilarious mirth and perplexity on being touched on hair, breast, lips etc.	pretend to be distressed while being delighted.
7. <i>Bimbokā</i> (affected coldness)	vanity and pride of winning the lover.	indifference
8. <i>Lolita</i> (lolling)	love.	reclining posture of women with graceful movements.
9. <i>Vihṛāta</i> (want of response)	bashfulness or timidity	not making any reply.
10. <i>Mottayitā</i> (manifestation affection)	thought of lover	sportive initia- tion, amorous gestures and the like.

The involuntary graces (*Ayatnāja Alamkāra*): These graces are involuntary and effortlessly achieved by women.

Table 3

<u>Graces</u>	<u>Vibhāvas</u>
1. <i>Sobhā</i> (beauty)	beautiful form, youth
2. <i>Kānti</i> (charm)	fulfilment of sexual desire
3. <i>Mādhuyra</i> (delicacy)	movement of limbs-moderate

- | | |
|----------------------------------|-------------------------------------|
| 4. <i>Dipti</i> (radiance) | high degree of charm |
| 5. <i>Dhairya</i> (self-control) | free from boasting and rashness |
| 6. <i>Pragalvya</i> (boldness) | absence of agitation or nervousness |
| 7. <i>Audārya</i> (courtesy) | courteous behaviour. |

These graces take place in the performance which is delicate on account of the theme of love.

There are eight aspects of male temperament according to Bharata. They are as follows:

1. *Sobhā* (brilliant character)
2. *Vitasa* (graceful deportment)
3. *Mādhurya* (self-possession)
4. *Sthairya* (tenacity)
5. *Gāmbirya* (gravity)
6. *Lolita* (sportiveness)
7. *Audārya* (generosity)
8. *Tejas* (spiritedness).

Bharata also discusses types of women, particularly in relation to love its ten stages, causes and manifestations, types of heroine etc. in detail in chapter XXIV - *Sāmānyābhinaya* (basic representation). Since they may not be employed in this study, they are not discussed here.

Āngika Abhinaya (Representation through Movement and Gestures)

P.S.R. Appa Rao observes, "After a character has appeared on the stage with proper make-up and costume, the one aspect

that attracts the attention of the audience is movement and gesture. Expression of ideas through the movement of various parts of the body thus portraying emotion is known as *angika abhinaya*" (P.S.R Appa Rao, 1967: 65).

Bharata deals with *āngika abhinaya* in as many as six chapters from VIII to XIII in his *Nāṭyaśāstra*. He divides *āngika abhinaya* into three types: *sarira* (bodily), *Mukhaja* (facial) and *cestakrta* (brought about by movements). The parts of the body are also divided into three categories: *angas* (major limbs), *upāngas* (minor limbs) and *pratyāngas* (subsidiary limbs) (NS Board of Scholars, VIII, 10.13). The *Abhinaya* (histrionics) has three aspects - *sakha*, *ankura* and *nrtta*. *Sākḥā* means hand gestures through which ideas are communicated. *Ankura* is defined as *sucana*, i.e., it is suggestive or indicative which means dumb show. And *Nṛtta*, is dance based on dance units and consists of *anga haras*.

Table 4

<i>Angas</i> (Major limbs)	<i>Upānga</i> (minor limbs)	<i>Pratyānga</i> (subsidiary limbs)
1. Head	1. Eyes	1. Shoulder
2. Hand	2. Eyebrows	2. Upper arms
3. Chest	3. Nose	3. Back
4. Sides	4. Lips	4. Stomach
5. Hips	5. Cheeks	5. Thighs
6. Feet	6. Chin	6. Shanks

Source: NS Board of Scholars, VIII.

A. Mukhaja (Facial Representation)

1. Eye: As far as *āṅgika abhinaya* is concerned, representation through facial expression is highly important for expression of emotions mostly depend upon the face. Even more vital is the role of the eye. According to *shurata*, there are eight *rasa dristis* (sentimental glances), eight *sāthnika dristis* (dominant emotional glances) and twenty *sancāri bhāva dristis* (glances regarding transitory states).

Bharata lists and mentions in detail the salient features of the performance of these glances based on the different *Bhāvas* and *Rasas* befitting the actions during the performance.

Rasa dristis (Glances expressing sentiments)

1. *Kānta* (Erotic sentiment)
2. *Bhayānaka* (Terrible sentiment)
3. *Hāsya* (Humorous sentiment)
4. *Karuna* (Pathetic sentiment)
5. *Adbhuta* (Marvellous sentiment)
6. *Raudra* (Furious sentiment)
7. *Vira* (Heroic sentiment)
8. *Bibhatsa* (Odious sentiment)

To expatiate one, for example, *kanta rasa* glance - "with the feeling of love a sidelong glance is cast with the eyebrows contracted. It has its origin in joy and good temper" - is used in the erotic sentiment.

Sthāyi bhāva glances, glances to express the permanent states, are:

1. *Snigdha* (lovely)
2. *Hrishta* (joyful)
3. *dina* (pitiful)
4. *Kridha* (angry)
5. *drpta* (bold)
6. *Bhayānavita* (terrified)
7. *Jugupsita* (disgustful)
8. *Vismita* (surprising)

The salient feature of the performance of *Snigdha dristi* (lovely glance), for example, is described by Bharata in the following manner: "The glance has medium expansion; it is sweet, with pupil steady and full of desire; it has eyebrows expressive of delight. This glance is due to love."

Sancāribhava Drstis (Glances covering the transitory states)

Bharata has first described the twenty glances to express the transitory states and then given their application. They can be presented in the following manner.

Table 5

<i>Drstis</i> or Glances	<i>Vyabhicāri bhava</i>
1. <i>Sunya</i> (vacant)	Anxiety, stunned state
2. <i>Malina</i> (Pallid)	Frustration, change of colour
3. <i>Srānta</i> (exhausted)	Weariness, perspiration
4. <i>Lajjānvita</i> (Bashfulness)	Shame

5. <i>Glāna</i> (fatigued)	Loss memory, sickness
6. <i>Sankita</i> (Apprehensive)	Weakness, excessive suspicions
7. <i>Visadini</i> (Dejected)	Desperate state
8. <i>Mukuta</i> (Bud shaped)	Sleep, dream, happiness
9. <i>Kumita</i> (contracted)	Jealousy, undescribable object, pain
10. <i>Abhitapta</i> (distressed)	Distress, hurt, discouragement
11. <i>Jihma</i> (squinted)	Jealousy, Stupor, Indolence
12. <i>Lalita</i> (lustful)	Contended love, joy
13. <i>Vitarkita</i> (Guessing)	Recollection, deliberation
14. <i>Ardhamukuta</i> (half bud)	Joy in experience, smell or touch
15. <i>Vibhranta</i> (confused)	Excitement, confusion
16. <i>Vipluta</i> (disturbed)	Inconsistency, insanity, death
17. <i>Ākekāra</i> (half-closed)	Difficulty in seeing
18. <i>Vikosita</i> (full blown)	Waking up, pride, indignation, complacency
19. <i>Trasta</i> (frightened)	Great fear
20. <i>Madirā</i> (inebriated)	Intoxication.

2. Pupil: There are nine types of eye movements according to Bharata. He describes them and shows how they are to be applied. For example, in the presentation of *vira* (heroic) and *raudra rasas* (furious sentiments), the pupil movements, *Bhramanam* (circular movement), *Calanam* (trembling), *Samudvittah*

(raising up) and *Niskrama* (going out projecting forward) are to be used. Bharata describes eight types of dispositions for pupils. *Sama* (level), for example, is the gentle look keeping the pupils on a level position.

Eyelids: The activities of eye-lids in relation to the pupil are nine in number. For example, separating the eyelids is called *unmesa* (opening). Anger, for instance, is depicted with the looks of *vivartita* (turned up), *unmesa* (opening) and *nimesa* (closing).

4. Eyebrows: The movements of eyebrows are done in harmony with the activity of the eyelids and pupils. These movements are of seven types. Their utility in *rasas* and *bhavas* is also significant. For example, *Utksepa* (lifting up) is used in depicting anger, , delight and so on.

5. Nose: Representation with *nāsika* or nose is of six types. *Nata*, for example, is a gesture in which the lobes cling together frequently. Bharata says this gesture "(Nata) is remembered in regard to a mild cry accompanied by sighs broken now and then" (VIII.129).

6. Cheeks and their gesture: The movement of *Ganda* or cheeks are of six types. As far as their application is concerned, *Phulla* (blown-up) for example, is used to represent excessive joy.

7. Lips and their gestures: The activities of lips are of six categories. *Vivartana* (rolling, narrowing), for example, is to

be employed in portraying envious jealousy, physical pain, disgust and laughter.

8. Chin and its gestures: They are of seven kinds based on the activities of the teeth. In Kuttara, there is a clash of the upper row of the teeth with the lower one. And this gesture is employed to portray affliction of fever, chronic ailments, fright, chillness and old age.

9. Oral Gesture: This is divided into six types: the gesture called *vivṛta* (when the lips are kept apart) is applied in humour, grief and fear.

10. Change of Colour: *Mukhrāga* or change of colour has been divided into four types: natural, pleased, reddish and dark and moody. In *Bibhatsa* (odious) and *Bhayānaka* (furious) *rasas*, the face becomes darkened. So the *Syāma* (dark and moody) has to be applied, for instance.

Bharata says "the facial colour change should be thus applied in regard to themes, *rasas* and *bhāvas*. The gesture of the limbs in all their aspects may make an *abhinaya* good but without the proper *Mukh rāga* (facial colouring) it will not be splendid" (VIII.162). The change of colour in the face enhances the dramatic values since this associates itself with the emotions and sentiments. So it is one of the most important aspects of facial representation.

Movement of head and neck have also been described in this (VIII) chapter where facial representation is dealt with. A

discussion on their respective category i.e., *Sarira abhinaya* or bodily representations follows.

B. *Sarira Abhinaya*

The second division of physical gesticulation is *sarira* (i.e., of the limbs). In this division, the *Nāṭyaśāstra* treats the movements of head, neck, hand, chest, sides, belly, waist, thighs, shanks and feet.

1. Head: Expression with *sirah* or head is of thirteen varieties. Bharata describes each of these movements and their use in detail. *Avadhuta* or lowering downwards, for example, is "that movement of the head when it is suddenly depressed down. It is to be applied in terms of sending a message, invocation of duties, talking and reckoning people to oneself (N.S. IX.28).

2. (Griva) Neck: Expression with *griva* or the neck is dependent upon the movement of the head and is closely associated with it. It is of nine varieties. *Tryaira* (Triangular) for instance, a movement when the face is turned sideways. And it is applicable in depicting sorrow (NS VIII. 167).

3. Hand Gestures (Hastābhinaya): In this division of *Sarira abhinaya*, the gestures of the hand are very important. The hand is very eloquent in physical gesticulations. The hand gestures are sixty-seven in all which are subdivided into gestures as used in dramatic representation and those deployed

in dance. The single hand poses are twenty-four and those with both the hands are thirteen. The remaining thirty hand poses are to be used mainly in dance.

Bharata devotes one full chapter to *Hastābhinaya* or the gestures through hands. He describes each pose and its usage in detail. *Patākas* for instance, is a single hand gesture "where all the fingers are extended keeping them close to one another with the thumb bent. This gesture is applied when it is required to represent a continuous shower of blows, warning near the fire, medging others, excessive delight and proud indication of oneself. Those conversant with the use of this gesture should place the hand with the gesture on a level with the forehead" (NS. IX.19).

In addition to these sixty-seven gestures, there are another twenty general hand gestures for the revelation of sentiments and emotions. "Both men and women artists shall employ these gestures with adequate consideration for place, occasion and the performance intended to be staged in the context of the suitability of their meaning" (IX. 159). According to Bharata, there are three types of general movements viz., upward, sideways, and downwards based on the principle of histrionic revelation. He has named the hand gesture according to the shapes the hands assume, defined them and indicated their use. Ten types of arm movements have also been described by Bharata. These are expressive hand gestures, implied movements and expressions with head, eyes, nose, feet

etc. which are exclusive to dance but can be employed effectively in drama. That is why the hand gestures find an important place in Bharata's *Nāṭyaśāstra*.

In chapter X, under the heading *sarirābhinaya* (gestures of the limbs), Bharata illustrates the movements of *uras* (chest), *parsva* (sides), *jathara* (belly), *kati* (waist), *urus* (thighs), *janghas* (shanks) and feet.

4. *Uras* (Chest Gestures): The gestures of the chest are five of types: *Ashugna*, for example, is a gesture where the chest is kept lowered, the back is raised high, the shoulders are slightly bent and kept loose at times without being stiff. This chest should be known as *Ashugna*. Its application is in the display of embarrassment, despair, fainting, sorrow, fright, ailment, heartache, cold touch, rain and bashfulness.

5. *Pārsva* (Sides): The characteristics of the sides are of five types. For instance *Natas* where the waist is slightly bent and one of the sides is also slightly bent and a shoulder is drawn away slightly. This gesture should be applied while approaching someone.

6. *Jathara* (Belly): The belly is of three bends of which the slender and thin one is called *Ksima*. It is employed in depicting laughter, crying, inhalation and yawning.

7. *Kati* (Waist): In dance and drama *kati* is of five types: *Udvahita* (lifted up), for instance, is one where the sides of the hip are raised slowly. This is applied in depicting the amorous and seductive movements of women.

8. Urus (Thighs): The thighs have five types of movements. *Kampana* or the quivering done by raising and lowering the heels repeatedly. This gesture is used by *dramatis personae* of the inferior type and is also used to demonstrate great fright.

9. Janqhas (Shanks): The characteristic activities of shanks are of five types. *Udvāhita*, for instance, is one. The shank is raised up to render this gesture and it is applied in depicting crooked movements.

9. Feet Movements: The characteristics of the feet are of five types. *Agratalasancāra*, for example, a gesture where the heels are thrown up. The big toe is projected forward. Its application is in inducing, breaking, remaining standing posture, striking the ground and wandering.

While expressing the gesture with the feet, it must be realised that the shanks and thighs move correspondingly so that the intended action is fully expressed. In Chapter XI and XII, the feet movements, combined and non-combineds are discussed of which some are to be used in dance while others in fights and plays. (NS X.52).

C. *Ceshtakrta Abhinaya*

Ceshtakrta Abhinaya are representations brought about by stage movements. In Chapter XII, Bharata has vividly described the *Gatipracāra* (the different types of gaits), the entry, exits, conduct on the stage and other movements of men and women, of superior, medium and inferior categories, depending upon the age, disposition, time and the place to which the

characters belong. The stage movements, pertaining to the *rasa* to be created, have been described followed by movements concerned with various places and situations. He then goes on to describe the postures of men and women in sitting or reclining positions consequent upon the emotions and states the characters pass through.

Gati or *gait* in *Raudra* (furious) sentiment, for example, is described by Bharata in the following manner. *Svabhāvata Raudra* is the red-eyed one and is dark in complexion. He has tawny coloured hair. His voice is gruff and harsh and he is tall and bulky. He is prone to scold others at the slightest provocation. His feet are kept apart for *talas* (24 cms.) when he stands and his steps are four *talas* in width (XIII.48).

The gait of persons moving about in darkness or that of the blind should consist of the feet being drawn over the ground with the hands groping for the way.

Bharat describes sitting postures for both men and women which are to be accomplished in conformity with the *bhāvas* they are in. *Vicārāvasthā* (reflective mood), for examples is employed when a person in a state of deep despondence is to stretch one of his feet slightly with the other foot resting on the seat. The head is bent on one side. And in *Sokavasthā* (sorrowful mood), when a person is laden with excessive sorrow, he is to cup his hands to support the chin and his head is to rest on a shoulder. He appears like one whose mind and sense organs are entirely upset.

Finally, six prostrate postures also have been discussed by Bharata. *Nata*, for example, is lying down with the sharks slightly stretched and both the hands resting loosely. It is to be adopted in laziness. Some aspects of *Sarira abhinaya* have been treated in Chapter XXIV (*sāmānyābhinaya* or basic representation) as well, where Bharata once again divides *sarira abhinaya* into six types: *vākya* (words), *suca* (indicative expression), *sākhā* (indication by limbs), *nātyayitā* (inter-dramatic expression) and *nivṛtyankura* (when one represents the words of someone else by *suca*). This is, in a way, a mixture of verbal and gesticular representation. According to Bharata, *Sāmānyābhinaya* should be a combination of *āngika*, *vācika* and *sāttvika abhinaya*.

Also in Chapter XVI (*citrābhinaya*: special representation), certain other aspects of *Sarirābhinaya* have been dealt with which are not covered before. It is closely related to expressions with gestures of the hands. Here, Bharata explains the way in which a particular idea or an object should be represented by hand gestures. For instance, "in order to indicate what is past, receding or lost in the words of a weary person, the left hand is carried up to the place of the head" (NS XXVI.26).

VĀCIKA ABHINAYA (VERBAL REPRESENTATION)

Bharata says "great effort should be taken in the choice of words, as the word is remembered as the form of *nātya*. The gestures, the make-up and the dress as well as *Sāttvika*

abhinaya reveal the inherent meaning of the words. Here, in the world, words constitute *sastras* and support them. Hence, there is nothing greater than words" (XV.13).

Verbal representation, he says, concerns itself with the knowledge of *nāma* (substantives), *aksharjata* (verbal forms), *tadhita* (nominal suffix), *samāsa* (compounds), *sandhi* (phonetic change) and *vibhakti* (case terminals) (Ch.XV.4).

The various branches of *vācika abhinaya* are as follows: *bhāsā bheda* (language and its regional variations), *vyākaraṇa* (grammar), *chandaḥ* (prosody), *lakshana* (poetic embellishment), *alamkāra* (figure of speech), *guna* (merits), *dosha* (demerits), *sambudhi vidhāna* (forms of address), *nāma vidhāna* (naming), *kāku swara vyanjana* (moderation in voice) and *virāma* (pause).

Of all these aspects, some are from the point of view of the actor and producer, some others from the point of view of the text, i.e, the play. A knowledge of grammar, for example, is a prerequisite for an actor for proper delivery of speech in drama. Some of these elements can be realised in the performance of a play alone. Let us now discuss those aspects which contribute to the signification or communication of the message to the audience.

The language glorified in the dramatic performance are of four kinds. They are as follows:

1. *Ātibhāsa* (superhuman language). It is to be spoken by the divine being.

2. *Āryābhāsa* (language of the nobility) is that of kings. It is the most refined and is spoken all over seven continents.
3. *Jātibhāsa* (language of the laity) is to be spoken by the common people.
4. *Yonyāntari Bhāsa* (language of animals and birds). (Ch.XVIII.26).

Pāthya (Recitation)

The *pathya* based on *jātibhāsa* is of two types: *prakṛta* (the rustic and unrefined) and *samskr̥ta* (the urban and polished) (XVIII.30).

Samskr̥ta pāthya is to be employed in the case of these four types of heroes viz., *Dhirodatta* (exalted), *Dhirodhatta* (vehement, haughty), *Dhiralalita* (Light-hearted) and *Dhiraprasānta* (severe cool types) says Bharata (XVI.31). And *prakṛta* should be allotted to persons in disguise, ascetics, mendicants, gigglers and spies. Similarly ascribed to are children, persons in the grip of evil spirits, those of low character, inebriated ones etc.

It can be inferred from the above discussion that language is chosen according to the play, and allotted to the characters in keeping with regional variations, age, social status, profession etc.

Even though the language of the play is perfect, without an impressive utterance the effect would not be fully communicated. The difference in utterance would cause a change

in meaning. So Bharata describes six qualities of recitation essential for effective performance (XIX). They are seven *svaras* (notes), three *sthānas* (places of utterance, location), six *alamkāras* (embellishments), six *angas* (limbs), four *varnas* (accents) and two *kākus* (or the modes of intonation). Bharata describes them along with their usage in detail. As far as notes are concerned, *Diptu* (excited) notes, for instance, originate from the head. They are employed in reproach, quarrel, annoyance, siege, anger, exhibition of arrogance, and sharp and harsh words. All these elements can be noticed in a play during the performance. They contribute significantly to the totality of meaning and communicate it to the audience because they are employed in harmony with sentiments and emotions. Here, they are not discussed in details since the object of the study is the written text rather than the plays in performance.

(Virāma) Pause

This element is used in dialogue as far as the language is concerned. The pauses should be used in a dialogue after the accomplishment of meaning as it depends upon the pause. Bharata says "application of pauses (*virāma*) clarifies the sense" (XIX.60). Bharata reiterates the idea when he says: "In *vācika abhinayas* care should be taken by the producer in the matter of pauses for on it depends the idea indicated."

Perfect synchronicity must be maintained between the gestures, glances and pauses.

Another twelve modes of speech have been described by Bharata in Chapter XXIV. *Sāmānyābhinaya* (basic representation) are to be performed in consonance with emotions and sentiments. They are *alāpa* (accosting), *Pralāpa* (prattling), *Vilāpa* (lamentation), *anulāpa* (repeated utterance), *Samlāpa* (dialogue), *Apalāpa* (change of words), *Sandesh* (message), *Atidesa* (agreement), *Nirdesa* (command), *Vyapadesa* (pretext), *Upadesa* (instruction, advice) and *Apadesa* (statement). Some of them are elaborate according to Bharata and may be used in this study.

Alāpa (accosting) is a statement which is used in addressing someone. *Pralāpa* means the utterance of meaningless and irrelevant words. *Anulāpa* is the repetition of what is uttered over and over again. *Samlāpa* is made up of utterance and counter utterances. *Vyapadesa* is a pretext for speaking with the purpose of deception. *Upadesa* is an instructions like "do this" (XIX.49-51).

Bharata also describes seven forms of sentences or general modes of speech for the purpose of all sorts of *abhinayas* through words. They are *pratyaksa* (visible), *paroksa* (invisible), present, past and future, *ātmostha* (one's own) and *parastha* (another's).

1. For instances "Oh this person is speaking. I am not speaking" is a statement which treats a visible act, affects another person and relates to the present.
2. "All my enemies have been killed by me" is a sentence which affects one's self as well as others and relates to past time.

Āhāryābhinaya (Representation Through Costumes and Make-up

P.S.R.Appa Rao observes in his "A Monograph on Bharata's Nāṭyaśāstras that "in a drama, as soon as a character appears on the stage, the physical form and figure (i.e., costumes and makeup) attracts the attention of the audience, there movement and speech, and finally action" (p.59). It is through make-up and costume that the audience is given a complete picture of the nature of the character, its nativity, disposition, period and social status. So representation through costume and make-up is of vital importance. Bharata says that the "production of the play depends on this (costumes and makeup)" (XXIII-1). In fact, costumes and make-up sometimes speak more than the verbal or gesticular aspect of a character and the play as a whole. They give a particular identity to a character. The stage properties and makeup acquire a special significance, often symbolic and poetic and thereby contribute to the totality of the play's meaning. Hence, the role of costume, make-up and stage properties is equally important as the

verbal, physical and temperamental modes of communication. This adds to the visual aspect of the play and contributes to the transmission of the message to the audience.

The characters of different types, when indicated by dress and make-up, accomplish the representation easily by means of gestures and the like. *Āhārya* indicates something which is external and hence it is called extraneous representation. According to Bharata, *Āhārya abhinaya* is four-fold. (1) *Pusta* (model work), *Alamkāra* (embellishment), *Angaracanā* (painting of the body) and *sanjiva* (living creatures).

1. *Pusta* (Model Work)

Bharata says "hills, vehicles, aerial chariots, shields, armours, flagstaves and trees constructed for the use of the production of a play are called *pusta* (model work) (XXIII.8). They can be called stage properties.

He again divides *pusta* into three categories. They are *Sāndhimā* (joined objects), like mat, clothes and the like; *Vyājimās* (indicating objects made through mechanical devices) and *vestimās* (wrapped objects).

2. *Alamkāra*: This consists of floral wreaths, jewellery, garments and the like, and various things that are applied over the limbs. Bharata described myriad ornaments for different parts of the female body which are allotted to the characters keeping in mind their age, social status, profession and region. These have to be employed according to the *rasas* and *bhavas*. He describes costumes for both men and women. They

are of three types: *sudha* (white and pure), *vicita vesa* (variegated colour) and *malina* (dirty). While the first kind of costume is to be employed for the superior characters like kings, ministers, priests and merchants, the second kind is used for the people of lascivious temperament. With the *malina* (dirty) is to be used for lunatics, inebriated travellers and persons in adversity. Later in this chapter itself, Bharata describes the employment of hair style, marks, crowns, weapons and the like. They are not essential to this study so they are not discussed here.

3. Angaracanā (Painting of the Limbs of the Body)

Bharata prescribes four natural colours, white, blue, yellow and reds for this purpose. They are to be used according to the nativity, age and region of the character. The time of action, place and the profession of the character are also to be considered in this regard. For example, a man engaged in austerities is to be painted in dark colours.

4. Sanjiva (Employment of Living Creatures)

"The introduction of living creatures (animals) on to the stage is remembered as *sanjva*" (XXIII.146). The animals are of three types: four-footed, two-footed and those without limbs.

Finally, he describes *Nāṭyapakaranas* (accessories for dramatic production) like the projection of palaces, houses, weapons and the like to initiate reality. Bharata says *āhārya abhinaya* is important because the three depend upon it.

Rasa (Sentiments)

Now, the chief purport of drama through the four-fold *abhinayas* (the modes of representation) is to communicate the message, transfer the theme or meaning from the stage or text to the audience or reader. They provide ideas, information about the character, situation and the play as a whole. And there by the play instructs and entertains the audience/reader. The play, in the process, appeals to the mind and the heart, the reason and emotion, of the audience. The emotional aspect of the play is always dominant and so leaves a subtle impression on the audience. The audience/reader undergoes a deep emotional experience. The latent basic emotional states are aroused through imagination of the situation of the life presented through the dramatic performance. A spectator loses his own identity, experiences life in the dramatic spectacle and relates and identifies with the characters and situations therein. This experience, which is not limited by sense of time and space, is the source of extreme pleasure. And the evocation of that aesthetic pleasure is the aim of drama is precisely what is called 'Rasa'. Let us briefly illustrate the concept of *rasa* as delineated by Bharata.

Rasa, literally, means 'juice'. It is one of those terms in Sanskrit whose significance is as indefinite as its wide-spread usage. The term has been used since the Vedic period but it was fully developed in all its ramifications in the *Nāṭyaśāstra*. *Rasa*, ordinarily meaning 'taste' or 'relish', was

introduced by Bharata into the field of dramatic criticism to denote the complexity of aesthetic enjoyment.

"It is *rasa* because it is worthy of being 'tasted' (relished)," so defines Bharata. He explains that "just as people consuming cooked food seasoned with various kinds of spices relishing the taste thereof become excessively delighted so also do sophisticated onlookers (theatre goers) relish the *śhaayibhāvas* indicated through the gesticulation of *bhāvas* through verbal, physical and temperamental activities and become delighted" (NS.VI).

According to Bharata, *Rasas* (sentiments) are of eight kinds. They are (*sringāra*), Erotic *Hāsyā*(comic), *Karuna* (pathos), *Raudra*(furious), *Vira* (heroic), *Bhayānaka* (terrific), *Bibhatsa* (odious) and *adbhuta* (mysterious) (VI.15).

When asked about their origin, he says that "the combination of *vibhāvas* (determinants) and *anubhāvas* (consequents) together with *vyabhicāribhavas* (transitory states) produces *rasas* (sentiments)." Giving an example, Bharata explains. Just as there is the production of good taste through the juice produced when different spices, herbs and other articles are pressed together so also *rasa* (sentiment) is produced when various *bhāvas* get together. Just as through molasses and other articles, spices and herbs, six kinds of taste are produced, so also the *sthāyī bhāvas* in combination with different *bhāvas* attain the state of *rasa*" (NS.VI).

R.Krishnamurthy says: "Meter and music, dance and gesture, voice and tone, dress and makeup are all directed to achieve this *rasa*" (Essays in Sanskrit Criticism, 1964:79).

It is the *bhāvas* which are responsible for the creation of *rasa* in the most part. *Rasa* is, after all, the transformation of the *bhāvas*. "*Bhāva*," according to Bharata, "is that which makes the idea of the pact revealed through words, gesticulation, colours of the face and temperamental representation" (VII-11). Bharata divides *bhāvas* (emotional fervour and status) into three categories: *sthāyi bhāvas* (permanently dominant status), *sancāri* (transitory states) and *sāttvikas* (originating from the mind).

1. The *sthāyi bhāvas* (permanently dominant emotional states) are eight in number. *Rati* (love), *hāsa* (merriment), *soka* (sorrow), *krodha*, (fury), *utshāh* (enthusiasm), *bhaya* (terror), *jugupsa* (disgust) and *vismaya* (astonishment). These are the corresponding basis of the eight *rasas*.

2. *Sancāri* or *Vyabhicāri Bhāvas* (Transitory States): Bharata explains that these are "those that take the movement of different objects towards *rasas*. That as they are take the things that are connected with words, gestures and the temperament towards *rasa*" (VII.7). These transitory states are thirty-three in number. They are as follows.

Table 6

<i>Vyabhicāri bhāvas</i> (Transitory states)	<i>Vibhāvas</i> (determinants)	<i>Anubhāva</i> (consequents)

1. <i>Nirveda</i> (self-disparagement)	dissatisfaction with the world, and desire for holy knowledge	tears, sighs, and appearance of mental dejection
2. <i>Glāni</i> (inability)	long sorrow, excess in exercise or pleasure, hunger, thirst.	inactivity, change of colour, trembling of limbs
3. <i>Sanka</i> (suspicion)	another person's aversion or individual misconduct.	trembling, anxious looks, concealment
4. <i>Asuya</i> (envy)	baseness, another's superiority	angry expression, finding defects.
5. <i>Māda</i> (inebriation)	drinking etc.	unsteadiness in movement, drowsiness, laughing, weeping, perspiration, langour.
6. <i>Srama</i> (exhaustion)	bodily exertion	perspiration, langour.
7. <i>Ālasya</i> (lethargy)	weariness, luxuriousness	reluctant motion, yawning, stooping.
8. <i>Dainya</i> (depression)	neglect, contempt	hunger, thrust, ragged clothes, wretchedness.
9. <i>Cinta</i> (anxiety)	the loss or absence of a desired object	tears, sighs, change of colour
10. <i>Moha</i> (delusion)	terror, impetuosity, painful recollection	giddiness, falling on the ground, insensibility.
11. <i>Smriti</i> (recollection)	the effort to remember, association of ideas	contracting or drawing up eye brows and the like.
12. <i>Dhriti</i>	knowledge, power	calm enjoyment, patient suffering.

13. <i>Vrida</i> (bashfulness)	conscious impropriety, disgrace, defeat	casting down the eyes, hanging down the head, blushing.
14. <i>Chapalatā</i> (unsteadiness)	envy, hatred, passion, joy.	angry looks, abuse, blank.
15. <i>Harsha</i> (joy)	meeting with the lover or a friend, the birth of a son.	horripillation, perspiration, tears, sobbing, change of voice.
16. <i>Āvega</i> (agitation)	the approach of a friend or enemy, proximity of danger.	slipping, falling, tumbling, haste, inability to move.
17. <i>Jadatā</i> (stupefication)	seeing, hearing anything agreeable or disagreeable in excess.	silence, fixed look, apathetic indiffer- ence.
18. <i>Garva</i> (arrogance)	beauty, rank, self-superior strength, opinion of family.	disrespect, frowns, freedom, laughter, prowess.
19. <i>Visāda</i> (despair)	failure in acquiring wealth, and fame, and their loss.	sighing, palpitation anxious search for friends.
20. <i>Autsukya</i> (impatient curiosity)	expectation of a lover	uneasiness, lassi- tude, sighs.
21. <i>Nidrā</i> (sleep)	fatigue of body and mind	relaxation of the muscles, yawning, twinkling of eyes.
22. <i>Apasmara</i> (loss of memory)	solitude, exces- sive fear or grief etc.	trembling, sighing, lolling out the tongue.
23. <i>Supta</i> (sleep)	sleepiness	closing the eyes, immobility and hard breathing.
24. <i>Vibodha</i> (waking)	dissipation of drowsiness	rubbing the eyes, snapping the fingers shaking the limbs.

25. <i>Amarsha</i> (indignation)	discomfiture, disgrace.	perspiration, redness of eyes, shaking the head, abusive language.
26. <i>Avahittha</i> (disguise)	modesty, turpitude, importance.	acting, looking, and speaking in a manner foreign to the real object.
27. <i>Ugratā</i> (cruelty)	promulgation of theft or crime, theft, evil disposition.	reviling, abusing and beating.
28. <i>Mati</i> (self- assurances)	study of the <i>sastras</i>	shaking the head, drawing up the brows, giving advice.
29. <i>Vyādhi</i> (sickness)	vitiating of humour, effect of heat or cold.	appropriate bodily symptoms
30. <i>Unmāda</i> (madness)	loss of beloved or desired objects morbid action	talking incoherently, laughing, weeping without cause.
31. <i>Marana</i> (death)	expiration, wounds, injuries.	falling on the ground, immobility.
32. <i>Trāsa</i> (Fear)	making frightful sounds, seeing alarming objects.	immobility, trembling, perspira- tion.
33. <i>Vitarka</i> (deliberation, discussion)	the perception of doubtful circum- stances.	shaking the head, raising the eye- brow.

Source: Wilson et al, 1871, pp.33-35; Board of Scholars,
VI.28-85.

3. *Sthāyibhāvas* (Permanently Dominant Emotional States)

The permanent states are like masters to whom other states take resort to. The permanent moods, when evoked,

are relished as sentiments. They are eight in number and represented in the following manner.

Table 7

Permanent States	Vibhāvas (determinants)	Anubhāvas (consequents)
1. Rati (love)	favourable seasons, person near and dear, absence of antagonism.	face beaming with smile, secret words, glances.
2. Hāsa (laughter)	---	imitating other's activities, inconsistent utterances, foolish activities.
3. Soka (grief)	separation from beloved ones, murder or imprisonment	shedding tears, pallor in the face, change of voice, deep sighs.
4. Krodha (anger)	affront, abusive words, quarrel	swelling of nostrils, elevated eyes, biting lips, throbbing cheeks
5. Utsāha (energetic enthusiasm)	power, courage, heroism, absence of distress.	fortitude, activeness, readiness.
6. Bhaya (fear)	crimes, wandering through forest, darkness.	trembling, palpitations stupefication, parched mouth, perspiration.
7. Juguptsā (disgust)	unpleasant things	contracting limbs, spitting out, twisting the mouth.
8. Vismaya (wonderment)	Jugglery, magical illusion, super-human activity.	dilating the eyes, horripillations perspiration, expression of 'Bravo' etc.

Source: Board of Scholars, Chapter VII:8-27.

Vibhāva (Determinant or Cause)

Many things dependent upon verbal and physical gesticulations are determined by *vibhāva*. Hence it is called *vibhāva* (determinant). *Vibhāva* is special knowledge and is synonymous with *Hetu* (cause). The *vacika*, *angika* and *Sāttvika* gestures are known through this (NS. BOS C.VII.4). In Chapter XVI, Bharata explains *vibhāva* in the following manner: A preceptor, a friend, an intimate associate, a relation of the mother's side or one of the father's side who may enter and be announced is called *vibhāva*.

Appa Rao explains that "the dormant emotions are excited into action by an interesting incident, object or individual. The cause of excitation, in literary parlance, is called *vibhāva* or determinant. A determinant is, therefore, one that sets into motion the imaginative instinct of the mind and is the root cause of the creation of *rasa*" (Appa Rao, 1967:27). In the creation of *sringār rasa*, for example, the *vibhāvas* or determinants are favourable season, sweet music, persons dear and near and sporting activities.

Anubhāva (Consequents or Manifestation)

"Since the dramatic presentations by means of words, gestures and temperament are made to be felt by this it is called *Anubhāva* (consequent)" (VII.5). In Chapter XXVI,

Bharata explains, "the honour shown to him by rising from the seat, by offering him *arghya*, *padya āsana*, etc. and other means of devotional services are called *anubhāva*."

Appa Rao says: "The manifestations that will take place immediately after an emotion registers itself in the mind are called *anubhāvas* (consequents)" (Appa Rao, 1967:28). This is because they follow emotion. In the creation of *sringāra rasa*, for example, the *anubhāvas* are graceful movements of the limbs, accompanied by a sweet smile, pleasing words, beaming face etc.

Bharata says: "*Anubhāvas* and *Vibhāvas* are to be known by learned men by means of *abhinaya*. They are evolved by human nature and they follow the ways of the world" (VII.6). *Vibhāvas* and *Anubhāvas* create a particular situation and give the connected development of that aspect of life.

Bharata says in a prose passage: "All these forty-nine *bhāvas* (eight *sthāyibhāvas*, eight *sattvika* and thirty-three *sancāri bhāvas* together) are to be known as the cause of the manifestation of the *rasa* in a poem (or play). The *rasas* arise from these when the *sāmānya gunas* (common qualities) combine with them" (NS.BOS Ch. VII.7).

Krishnamurthy says: "*metu* and music, dance and gesture, voice and tone, dress and make-up are all directed to achieve this *rasa*" (Krishnamurthy, 1964:79). But still it is not experienced by all. The refined alone can

appreciate this experience. Refinement is a state of mind by which one can intuitively experience emotions like love and anger. This also means having a clean mind, unadulterated by other thoughts and sympathetically directed towards a play. *Rasa* always involves emotions and the experience is imaginative and aesthetic. And hence only the sympathetically responsive audience, the *sahridayas*, can completely experience *rasa* according to Bharata.

Table 8
ORIGIN OF RASA

<i>Rasas</i> (Sentiments)	<i>Vibhāvas</i> (Determinants)	<i>Anubhāvas</i> (Consequents)	<i>Vyabhicāris</i> (Transitory States)
1. <i>Srngāra</i> (Erotic)	Bright dress and make up, young man and woman, pleasant season, object of pleasure and its experience.	Clear and significant eye glances, graceful movements of limbs, sweet smile, beaming face.	All the <i>Vyabhicari bhavas</i> excluding fright, lethargy, ferocity and disgust.
2. <i>Hāsya</i> (Humorous)	Unseemly dress, impudence near obscene-utterance, faults.	biting the lips, throbbing cheeks and nose, opening the eyes wide, change of colour of the face, laughter.	lethargy, drowsiness, sleeplessness, dream, waking up, envy.
3. <i>Karuna</i> (Pathetic)	curse, distress, downfall, calamity, separation, loss of wealth, death, imprisonment, misfortune.	discharge of tears, lamentation, parched thought and mouth, gasping, drooping limbs, loss of memory	dejectedness, indifference, langour, anxiety, illusion, loss of sense, sadness, lethargy, loss of memory, fear, loss of speech.
4. <i>Raudra</i> (Furious)	anger, violation of modesty, abuse, insult, harsh words, jealousy.	Red eyes, perspiring profusely, knitting the eyebrows, clasping the hands, biting the lips, gnashing teeth.	battle, energetic, enthusiasm, impetuosity, wrath, restlessness, ferocity, perspiration, trembling.
5. <i>Vīra</i> (heroic)	composure and absence of infatuation, perseverance and good tactics, humility, valour, power, aggressiveness.	firmness, bravery, readiness to sacrifice, proficiency	fortitude, intellect, pride, impetuosity, ferocity, indignation, recollection, horripillation.
6. <i>Bhayānaka</i> (terrible)	terrific noise and sight, empty house, entering forest, deaths	trembling, hair standing on end, pallor in the face, change of voice & tone	paralysis, perspiration, choked voice horripillation, fainting, dejection, agitation, restlessness, fright, loss of memory.
7. <i>Bibhatsa</i> (odious)	seeing what is unwholesome or displeasing, hearing about it.	squeezing up all limbs, moving the face to and fro, rolling the eyes, grief, anxiety, spitting.	loss of memory, agitation, delusion or loss of sense, illness and death.
8. <i>Adbhuta</i> (wonderment)	seeing a heavenly being, attainment of the cherished desire proceeding towards and excellent park, temple, seeing magical tricks.	gaping of mouth and eyes, staring with winkless eyes, horripillation, tears, perspiration, delight, uttering words of congratulations, making gifts, sense of shouts 'ha ha'.	shedding tears, paralysis, perspiration, choking the voice, horripillation, excitement, sinking down.

Source: Board of Scholars, C.VII:46-75.

Chapter three

ANALYSIS OF THE BIRTHDAY PARTY

ANALYSIS OF THE BIRTHDAY PARTY

We had said in chapter 2 (p.2) that "the central element of Bharat's theory all drama is an enactment or representation. But representation of what? Of Rasa. This is the goal and meaning of a play. It is represented (or attained) by several devices of *abhinaya* - gestures, movements, positions, language, events and characters. All these elements contribute to the central element of rasa." We now present analysis or explication of the two plays in terms of the cognitive-aesthetic structure (*rasa-bhāva*) of Bharata. We will attempt to show where and what *rasas* arise in the plays and how they have been represented, and to what effect. Critical studies and reviews of both *The Birth Party* and *The Zoo Story* show that viewers/readers have been appalled by the ambiguity and incomprehensibility of both the plays considering their devices of communication such as language movements and gestures costume and stage props. But the fact is that these plays certainly do communicate essential themes, ideas and sentiments. "The reception of *Waiting for Godot* at San Quentin, and the wide acclaim given to plays by Ionesco, Adamov, Pinter and others, testify that these plays, which we so often superciliously dismissed as nonsense or mystification, have something to say and can be understood (Martin Esslin, 1962:21). When we see beyond the manifest level, we discover themes like the absurdity of human condition, a sense of metaphysical anguish,

purposelessness of the human existence, of communication, isolation, loss, failure, secrets and dreads. Leaving aside the critical, rational and interpretative methods, if we look at the plays through Bharata's *Nāṭyaśāstra*, which is of a more objective nature, we will hopefully, have a better understanding of the play. This 'understanding' issues from the 'effect' of the play on the audience, achieved by successful employment of the four-fold modes of representation. Now the 'effect' which, according to Bharata, is the *rasa*, or extreme pleasure, experienced completely by the *sahṛdayas* or the responsive, sympathetic audience, of each of these plays would be analysed.

Though *The Birthday Party*, at the superficial level, appears to be incomprehensible and meaningless, it essentially contains substantial themes related to the human predicament of the age. Consequently, the play has been variously interpreted by critics. Some of the significant ones have been cited in the first chapter. However, the play demonstrates the individual's pathetic plight haunted by his own sense of failure, anxieties, fear and secrets. And his desperate search for security in the world of terrorism so often embodied by false bonhomie. This play also shows the individual's struggle for space, territory, domination and relationship.

Setting

The play takes place in a living room of a house in a seaside town. It begins in the morning and ends in the morning, the next day.

Characters

1. Stanley - a man in his late thirties
2. Goldberg - a man in his fifties
3. McCann - a man in his thirties
4. Petey - a man in his sixties
5. Meg - a woman in her sixties
6. Lulu - a girl in her twenties.

The Events in Chronological Order

Act-1

1. Petey returns from his work from the seaside.
2. Meg gets him con flakes for breakfast and sits at the table.
3. As Petey eats, he informs about the two new guests while she watches him eat.
4. She takes the laundry etc. back to the sideboard drawer.
5. She talks about Stanley, a piano artist who is sleeping upstairs, while looking out of the door.
6. She goes to call him. Petey takes his plate to the hatch. He sits at the table. When she returns, she is panting and arranging her hair.
7. Stanley enters wearing Pyjama jacket, horn-rimmed glasses and is unshaven. He sits at the table.

8. Meg brings a bowl of cornflakes and sets it on the table for Stanley.
9. Stanley teases Meg.
10. She exits to the kitchen. Stanley yawns broadly. Meg appears at the hatch with a plate.
11. Petey rises, collects the plate, brings it to the table and sets it in front of Stanley and sits.
12. When Meg returns, Stanley resumes teasing her.
13. Meg informs Stanley about the new visitors, the two gentlemen.
14. (A pause. Stanley slowly raises his head. He speaks without turning).
15. Stanley grinds his cigarette and after some time paces about the room.
16. Eventually, Stanley starts talking about his ambition and narrates the incident of his last concert.
17. Then he predicts about the people who will come looking for someone with a wheelbarrow in a van.
18. (A sudden knock at the door. Lulu's voice: Ooh-Ooh! Meg edges past Stanley and collects her shopping bag. Meg goes out. Stanley sidles to the door and listens).
19. Lulu enters and puts a "solid, round parcel upon it (table) and "opens the backdoor".
20. Lulu tries to seduce Stanley but fails and leaves.

21. After a pause "enter by the backdoor, Goldberg and McCann". Stanley slips on his glasses, sidles through the kitchen door and out of the backdoor.
22. Besides their personal matters, they discuss about the job - the mission they have come here with to accomplish.
23. Meg enters and informs them about Stanley and his birthday after receiving them warmly. And they decide to give him a party.
24. Stanley witnesses and listens to them from the window. (He lights a match and watches it burn).
25. After they go out, Stanley enters and enquires about them from Meg very suspiciously.
26. Meg gives Stanley a birthday present - "a boy's drum", despite his refusal that it is not his birthday.
27. Stanley takes out the drum and the sticks, taps them. Meg watches him uncertainly. He hangs the drum around his neck, taps it gently with the sticks, then marches round the table, beating it regularly. Meg, pleased, watches him. Still beating it regularly, he begins to go round the table a second time.

Half way round the beat becomes erratic, uncontrolled. Meg expresses dismay. He arrives at her chair, banging the door, his face and the drumbeat now savage and possessed.

Act II

1. (McCann is sitting at the table, tearing a sheet of newspaper into five equal strips. It is evening. After

a moment Stanley enters from the left. He stops upon seeing McCann, and watches him. He then walks towards the kitchen. Stops and speaks).

2. McCann and Stanley meet and carry on a conversation Stanley tries to convince him that he is a harmless person. Consequently McCann hits him savagely.
3. Goldberg and Petey enter from the backdoor.
4. Goldberg meets Stanley, then goes on to speak about his mother and wife in a confusing manner.
5. Petey leaves for his chess night.
6. Stanley poses as the manager of the boarding house and asks Goldberg and McCann to look for some other place to stay.
7. Goldberg and McCann compel Stanley to sit and subject him to a severe cross-examination during which they concertedly accuse him of several contradictory acts such as betraying the organisation, murdering his wife and so on. They ask him meaningless and irrelevant question.
8. (Stanley screams).
9. Stanley, being unable to tolerate any more, kicks Goldberg in his stomach. Goldberg falls. McCann seizes a chair and lifts it above his head. Stanley covers his head with another chair. They circle.
10. Meg enters, in an evening dress, holding the drum and sticks. They stop.

11. All of them sit around the table to celebrate Stanley's birthday.
13. They switch off the lights and McCann shines a torch in Stanley's face. Meg then proposes a toast to Stanley, directed by Goldberg. Meg expresses her love and affection for Stanley in the process.
14. McCann puts the lights back on. Lulu enters.
15. All of them start drinking. Stanley sits quietly. The lights are once again put off. McCann shines the torch in Stanley's face.
16. Lulu compliments Goldberg for his manner of speaking. He talks about his past speeches.
17. Stanley sits still while Goldberg and Lulu flirt synchronised by Meg and McCann's conversation.
18. Lulu sits on Goldberg's lap. They look into each other's eyes. McCann drinks and Meg dances.
19. McCann sings a song.
20. Everyone rise to play 'blindman's buff' proposed by Meg.
21. Meg is blindfolded. She touches McCann.
22. McCann is blindfolded. (He moves about while Goldberg fondles Lulu at arms length. McCann draws near Stanley and touches his glasses).
23. McCann takes Stanley's glasses. (Stanley stands blindfold. McCann backs slowly crosses the stage to the left. He breaks Stanley's glasses, snapping the frame. Meg is downstage, left. Lulu and Goldberg, upstage,

centre, close together. Stanley begins to move, very slowly across the stage to the left. McCann picks up the drum and places it sideways in Stanley's path. Stanley walks into the drum and falls over with his foot caught in it.)

24. (Stanley rises. He begins to move towards Meg, dragging the drum on his foot. He reaches her and stops. His hands move towards her and they reach her throat. He begins to strangle her. McCann and Goldberg rush forward and throw him off).
25. Blackout.
26. Even the torch goes out when it gets knocked from McCann's hand.
27. Lulu shouts for help.
28. Everyone is quiet. Silence, then grunts from McCann and Goldberg. Suddenly there is a sharp, sustained rat-a-tat with a stick on the side of the drum from the back of the room. Silence. Lulu whimpers.
29. Stanley moves towards Lulu.
30. Lulu screams and faints.
31. Goldberg and McCann stumble against each other.
32. (In the darkness Stanley picks up Lulu and places her on the table).
33. (McCann finds the torch on the floor, shines it on the table and Stanley. Lulu is lying spread eagled on the table, Stanley bent over her. Stanley, as soon as the

torchlight hits him, begins to giggle. Goldberg and McCann move towards him. He backs, giggling, the torch on his face. They follow him upstage, left. He backs against the hatch, giggling. The torch draws closer. His giggle rises and grows as he flattens himself against the wall. Their figures converge upon him).

Act III

1. (The next morning Petey enters, left, with a newspaper and sits at the table. He begins to read. Meg's voice comes through the Kitchen hatch).
2. Meg, on getting a confirmation, gets tea for Petey. She looks about the room and sadly picks up the broken drum from the fireplace.
3. She becomes happy to find it still make noise. She puts it down.
4. Meg enquires whether Stanley has come down.
5. After a while, Meg asks Petey whether he has seen a big car with a wheelbarrow in it outside. She goes in relieved, on learning that it is Goldberg's.
6. Enters Goldberg, sits at the table and talks to Petey.
7. Meg goes out for shopping.
8. On being asked, Goldberg says that Stanley has had a nervous breakdown and that Dermot (McCann) is with him.
9. Goldberg, rising and moving slowly, explains how it happens, as told by his friend. (He stands uneasily for

a moment, then brings out a cigarette case and takes a cigarette).

10. McCann enters with the suitcases.
11. Petey takes the tea pot and cups into the kitchen.
12. McCann, in the meanwhile, informs Goldberg that Stanley has stopped talking, and that he does not want to go upstairs.
13. Petey, knowing Stanley's condition, suggests calling a doctor.
14. Goldberg insists on taking him to Monty, presumably a doctor.
15. Petey goes to the seaside.
16. McCann picks up a paper and begins to tear it into equal strips but stops, warned by Goldberg.
17. In the meanwhile, Goldberg also has some sort of breakdown. McCann blows into his mouth.
18. Lulu enters and angrily accuses Goldberg of having used her to quench his ugly desire.
19. When McCann asks her to confess, Lulu goes off.
20. Now McCann ushers in Stanley who is dressed in a dark well-cut suit and white collar. He holds his broken glasses in his hand. He is clean-shaven. McCann follows and closes the door.
21. Goldberg and McCann begin to woo him once again but this time, gently and with relish. During this Stanley shows no reaction. He remains, with no movement, where he sits.

22. Stanley's head lifts slowly and turns in Goldberg's direction. He begins to clench and unclench his eyes.
23. Stanley has now been reduced to a speechless figure. He has collapsed both mentally and physically. Not only can he not speak, but cannot even move properly.
24. Stanley tries to speak but ends up uttering some incomprehensible sounds. Stanley's body shudders, relaxes, his head drops and he becomes still again, stooped.
25. Petey enters.
26. Goldberg and McCann help Stanley get up and walk towards the door to take him to Monty.
27. Petey tries to protect Stanley but in vain. He cannot move. They pass him and go. He is broken now.
28. Petey stands, the front door slams. He comes back and picks up the paper. When he opens it, the strips fall to the floor. He looks down at them.
29. Meg enters from the backdoor, she finds no car outside and comes to know that they have gone.
30. Putting back his coat and shopping bag, she enquires about Stanley. Petey says that he is still sleeping.

Events that Take Place Off-Stage

As a matter of fact, the narrative does not begin where the play starts. They are certain events which do not take place in the stage but are referred to verbally. And the story of the play, actually, begins with the following events.

1. Stanley, a piano artist, probably works in an organisation where Goldberg and McCann do, playing concerts. Once Stanley goes to give a concert but finds the hall closed and the place shuttered up (p.33).
2. Later, Meg adds that he had been locked up in the concert hall and had to until the morning to get out of it. They (the organizers) had been very grateful. And so they wanted to give him a tip. Stanley had taken the tip, caught a fast train and had come down here (the boarding house in the seaside town) (p.42).

* * *

However incomprehensible and ambiguous at a superficial level the play *The Birthday Party* gives rise to the following *bhāvas* (emotions) and *rasas* (sentiments).

Sthāyī bhāvas (Permanently dominant emotional states): love, sorrow, anger, fear and comic.

Sancāribhāvas (Transitory Emotional States): Self-disparagement, suspicion, inebriation, lethargy, depression, anxiety, joy, agitation, stupefication, despair and loss of memory. Besides there are the following *Sāttvika bhāvas* (Temperamental states): perspiration, paralysis, affliction in the voice, and tremor.

Rasas (Sentiments): The eight *Rasas* can, based on their nature and impact, broadly be divided into two categories *aklista* (pleasant) and *klista* (unpleasant). *klista* rasas give birth to disenchantment, unhappiness, etc. while *aklista* produce states

of contentment and joy. The *klista rasas* are *Raudra* (Furious) *Bhayānaka* (terrific) and *bibhatsa* (disgust). The *Adbhuta rasa* (wonderment) can be categorised separately because it could be pleasant and unpleasant both whereas the rest are *aklista rasas* (pleasant sentiments).

As a matter of fact, the *aklista rasas* are completely absent from the play. Only the causes or *vidhavas* of these *rasas* are present. They give rise to absurdity rather than pure *aklista rasa*. That is what makes this theatre, a theatre of the absurd.

All the three *klista rasas*, are present in the play. Owing to the lack of space, the *bhāvas*, which together with *vibhāvas* and *anubhāvas*, collectively give rise to *rasas*, have not been discussed. In this study, only the origin of *rasas* and the devices of communication have been demonstrated. And also how their presence or absence contributes significantly to the overall effect of the play.

AKLISTA RASAS (PLEASANT SENTIMENTS)

HĀSYA RASA (HUMOROUS SENTIMENT)

According to Bharata, *vibhāvas* and *anubhāvas* together with *vyabhicāri bhavas* give rise to a particular *rasa*. The *vibhavas* for humorous *rasa* are unseemly dress, impudence, near-obscene utterances and faults. The *anubhāvas* are biting the lips, throbbing cheeks and nose, opening the eyes wide, change of colour of the face and laughter. And the accompanying

Vyabhicāri bhāvas are lethargy, drowsiness, sleeplessness, dream, waking up and envy. Some of the above *vibhāvas* and *vyabhicāri bhāvas* are found in the play but they do not give rise to the *hāsya rasa*. The effect is absurd rather than that of pure humour. This absurdity has been communicated in Act I itself in the following manner.

When Stanley comes downstairs for the breakfast in the morning, he is "unshaven", wearing "pyjama jacket and glasses" (p.24). The costume and his appearance as a whole is unseemly. His movement and gestures are also significant. He sits quietly at the table. After he wishes Petey, there is a silence. There is absolutely no action and speech for a movement. Meg brings a bowl of cornflakes which Stanley 'stares' at. He denounces the quality of both cornflakes and milk and while waiting for something else, Stanley 'yawns broadly'. All these add to his clownish appearance. These movements and gestures of Stanley represent his lethargy, drowsiness and waking up which according to Bharata are some of the transitory states that contribute to the emergence of humorous sentiment. In this context, language also plays an important role as a mode of representation of not humorous sentiment but *bahal* and routine-life. Meg refuses to give Stanley any breakfast. After a pause Stanley says:

No breakfast.

(Pause)

All night long I have been dreaming about the breakfast.

Meg: I thought you said you didn't sleep.

Stanley: Day dreaming. All night long. And now she won't give me any. Not even a crust of bread on the table
(Act-1, p.25).

Throughout this conversation Petey is silent and motionless. When he leaves after a while, Stanley utters some words like 'succulent' which symbolises obscenity as misunderstood by Meg. So she protests that he should not say that word to a married woman. And Stanley mimics Meg when she asks him to apologize.

Meg: Say sorry first.

Stanley: Sorry first.

Meg: No. Just sorry.

Stanley: Just sorry (Act-1, p.27).

Meg is a mother figure in the play by whom Stanley is looked after. Despite this, Stanley indulges in making fun of her, scoffs her, uses obscene words for her, and also find fault. Although *vibhavas* or determinants of *hasya rasa* are found in this context, the effect they produce is, not that of humour, but absurd. On the contrary, the unseemly continue use of costume and make-up, awkward movements and gestures, dialogue characterised by repetitions, pauses, and silences have been employed successfully to represent the absurdity of life. Whatever element or causes of humorous sentiment arise in the beginning of this play have been taken over by the

emergence of *klist rasa* like *bhayanaka* and *bibhatsa* which is an expression or reiteration of absurdity of human condition.

SRNGRA RASA (EROTIC SENTIMENT)

The relationships between Meg and Stanley, and Goldberg and Lulu have an erotic aspect also. But, *Srngāra rasa* does not arise, even when some of the *vibhāvas*, *anubhāvas* and *vyabhicāri bhāvas* are present in the play. Rather the effect is disgustful since the consistent *bhāvas*, which are present are either insufficient, or in opposition. The *vibhāvas* for *Srngāra rasa*, according to Bharata, are bright dress and make-up, young man and woman, pleasant season, object of pleasure and its experience. And the *anubhāvas* are clever and significant eye-glances, graceful movement of limbs, sweet smiles and beaming face. Together with these two types of *bhāvas*, *vyabhicāris*, with the exception of lethargy, fright, ferocity and disgust give rise to the erotic sentiment. The *vibhāvas* of the erotic sentiment, which produce an overall Absurd effect instead of an erotic one, are foregrounded in the relationship between Meg and Stanley in Act-1. Stanley is looked after in the boarding-house by Meg, who mixes her motherliness with a display of sexuality. When Meg goes upstairs to fetch Stanley for breakfast, her physical gestures and Stanley's dialogues are significant in their sexual overtones. "Shouts" and "laughter" from upstairs are heard (p.23). After a while Meg returns, "panting and (arranging)

her hair" (p.23). And when Stanley comes downstairs she is obviously flattered by Stan's teasing, despite calling his use of the word 'succulent' obscene.

Meg: (Pouring the tea coyly) Go on, calling me that (succulent) (1, p.28).

In the course of time, in the same sequence, both Meg's dialogue and movements become noticeably sexually suggestive.

Meg (sensual, stroking his arm) - Oh, Stan, that's a lovely room. I have had some lovely afternoons in that room (p.29).

Stanley recoils from her hand in disgust, stands and exits quickly by the door on the left. The *vibhavas* are insufficient and opposed. When Stanley, the man is young, Meg is old and married. Her movements and gestures are graceful and she speaks in what can be called gentle tones.

But from the audience's point of view, such dialogues and movements and the overall behaviour of both these protagonists is not quite expected, nor acceptable, considering their ages and Meg's earlier demeanour. Consequently, their interpersonal relationship veers away from the erotic, instead becoming a mean and ugly parody of the sexual urge. It is again reinforced by the behaviour of Goldberg and Lulu. During the party in Act II, Goldberg solicits Lulu, to come and sit on his lap describing her, in an obvious reference to her assets, as a "big, bouncy girl" (p.68). They flirtatiously look into each others eyes:

Goldberg - you know, there is a lot in your eyes.

Lulu - And in yours too (p.68).

Apart from the dialogue, the stage direction for their movement and gesture is that "they embrace." During the game of blindman's buff, Goldberg fondles Lulu at arms length several times and are found upstage, close to each other. Towards the end of the play Lulu accuses Goldberg of having used her for the night "to satisfy his ugly thirst" (p.90). In this case, Lulu is a young girl of twenty whereas Goldberg is a middle-aged, married man of forty. Through both couples' obscene dialogue and movements and gesture, their sexually malcontent nature is represented, thereby evolving disgust and Absurdity rather than *śṛṅgāra rasa*.

KARUNA RASA (PATHETIC SENTIMENT)

The *Karuna rasa*, like the other two *aklist rasas*, is also absent from the play. Although some of the *vibhāvas*, *anubhāvas* and *vyabhicāri bhāvas* (see Table 8 for the constituent *bhavas*) for *karuna rasa* are present. They do not give rise to *karuna rasa* in its true form. The emergence of pathos has been suppressed and thereby replaced by the pervading *bhayānaka rasa* in the play. The causes as well as the consequent and transitory states that give rise to the pathetic sentiment can be noticed in the central character, Stanley's condition. They represent chiefly the existential anguish, the representative feeling of contemporary man.

Stanley's failure as an artist, his consequent loss of identity and frustration has driven him to take refuge in a warm and cosy boarding-house. He is distressed by his misfortune, downfall and has now confined himself to the four walls of the boarding house to secure himself against the terror of the outer world, a division that has led to extreme isolation.

In addition, the costume that has been employed gives him a pitiable appearance. He wears a pyjama jacket and glasses, and is unshaven and dirty for the greater part of the dramatic action. This poor and unseemly physical appearance can also be construed as a metaphor for the state of his mind. His sorry condition has been further aggravated by the sinister intruders - Goldberg and McCann. Being menaced by them, Stanley pathetically, and in rain, tries to hide himself, even to the extent of denying his own identity, to escape the terror of the outside world. The reach and grip of his past catch up with him in the form of Goldberg and McCann, who subject him to physical and mental torture to break down the barriers he has built around himself.

Stanley's physical movements and gestures are representative of his pathetic inner state, his existential pain. When he is presented with a boy's drum by Meg on his birthday, he start playing the drum in a desperate slow of defiance and helplessness.

"She (Meg) watches him, uncertainly. He hangs the drum around his neck, taps it gently with the sticks, then marches round the table beating it regularly, he begins to go round the table a second time. Half way round the beat becomes erratic, uncontrolled. meg expresses dismay. He arrives at her chair, banging the drum, his face and the drum beat now savage and possessed". (stage direction, p.46).

Outwardly, it may look childish and comical, but it is a concretized image of his inner mental condition. According to Bharata "expression of ideas through the movement of various parts of the body thus portraying emotion is known as *āṅgika abhinaya* or expression through movement and gesture" (NS 65). Here Stanley feels that he is being made fun of due to his failure and parodied as an artist. His growing anger and pain is represented by his frenzied beating of the drum. During the cross-examination in Act II, McCann, the coldblooded Irishman whose pathological thoroughness in cruel acts is shown by his tearing of the newspaper in equal strips, snatches Stanley's glasses. Stanley, unable to see, stumbles, gropes and stays bent over the chair. Goldberg and McCann cruelly taunt and intimidate him in an attempt to extract a confession regarding a part, but unmentioned, crime - arguably the existential crime of failure. Stanley being terrorised, stays unmoved, clutching the chair still.

His pang of terror and the sensation of absurdity has been communicated by his hysterical giggling towards the end of Act II. Before he is taken away, Stanley is made to sit and once again put to a cross-examination. When his "body shudders,

relaxes, his hand drops, he becomes still again, stooped." His psychological condition correspond to his physical movement and gestures. He has been mentally tortured by Goldberg and McCann leading to a nervous breakdown. In the process of the cross-examination, they have reduced Stanley to a speechless figure. His painful state can be seen through his "gasping" and "drooping limbs".

His sorrowful state has also been represented through the use, or lack of it, of language. As a matter of fact, he cannot speak now. He has lost his power of speech during his brain-washing by the sinister intruders. He desperately tries to speak but ends up making only incomprehensible sounds.

Stanley concentrates, his mouth opens, he attempts to speak, fails and "emits from his throat - uh-gug... uh-gug... ecehhh-gug... (on the breath) caahh...cahh..." (p.94).

As mentioned earlier in Chapter II, a parched throat and mouth are the manifestations of *the Karuna rasa*. And at the same time, *karuna rasa* is also represented by *sāttvika abhinaya*. In this context also, Stanley's tremor and affliction in his voice, which are temperament representations, can be noticed during and after his torturous ordeal.

Some of the *vibhāvas*, *anubhāvas* and *vyabhicāris* that give rise to *karuna rasa* are present in the play. Hence they give rise to *karuna rasa*, but are too mild for the audience to experience it. Soon after it begins to take place, it is taken over by the *bhayānaka rasa*. *Bhayānaka rasa* suppresses the

karuna rasa and both of them get converged. And so we do not sympathise with Stanley. Neither do we wish that it should not happen to Stanley. But nonetheless, themes like failure, loss, search for security have been very well represented.

VIRA AND ADBHUTA RASA (HEROIC AND WONDEROUS SENTIMENT)

Both these *rasas* are absent from the play. As far as *Vira rasa* is concerned some of the constituent elements (see Table 8, Chapter II) like aggressiveness as *vibhāva*, bravery as *anubhāva*, and ferocity, indignation, horripation as *vyabhicāris* are found in Stanley and McCann's characters. Stanley and McCann fight before the birthday party. Because they contradict themselves and are of non-heroic nature, heroic *rasa* does not arise. Rather there is an emergence of the *bhayānaka rasa*. The absence and suppression of the above pleasant sentiments, is an expression of the absurdity of human condition in a non-heroic, humourless, terror-filled world. The overall portrayal of life that comes through, therefore, is pessimistic.

KLISTA RASAS (UNPLEASANT SENTIMENTS)

BIBHATSA RASA (ODIOUS SENTIMENT)

According to Bharata, *vibhavas* like seeing what is unwholesome or displeasing, hearing about it, together with *Vyabhicāris* like loss of memory, agitation, delusion or loss of sense, illness and death give rise to *Bibhatsa rasa* or odious

sentiment. And this is manifestation, or the *abhinaya*, of the *rasa* is portrayed by squeezing up limbs, moving the face to and fro, rolling the eyes, grief, anxiety and spitting. Some of these constituent elements of *bibhatsa rasa* are present in the play and thereby give rise to the *rasa*. It has already been discussed in the analysis of erotic sentiment that the *vibhavas* of erotic sentiment have been taken over and dominated by *bibhatsa rasa*. As a matter of fact erotic factor degenerates into *bibhatsa rasa* or odious sentiment. In the play Meg has been projected as a motherly figure who nourishes Stanley in her boarding house as her son. But in Act I itself, the behaviour, movements and dialogue gradually reveal their degraded, abnormal nature. Stanley uses words like 'succulent' symbolically. Then Meg's movements and gestures become even worse. She sensually strokes Stanley and asks him to tease her with obscene words. Such behaviour is unexpected, therefore surprising. Neither can this be acceptable to the reader/audience mainly because the kind of relationship portrayed is that of a mother and son. So the *vibhavas* gives rise to disgust and odious sentiment rather than erotic since it is certainly unwholesome and displeasing for the reader/audience to see or hear about it.

The odious sentiment once again takes place in the relationship between Goldberg and Lulu. Goldberg is a married man in his forties whereas Lulu is an unmarried young girl at her twenties. During the birthday party Goldberg shamelessly

takes the initiative to seduce Lulu. And Lulu, without any hesitation, submits herself. They flirt with each other during the party celebrations. Goldberg invites her to sit in his lap, calling her a 'big bouncy girl'. They look into each other's eyes and embrace. He fondles her at arm's length several times. The next day morning Lulu comes and accuses Goldberg of having used her for the night to satisfy his physical desires. This is how the odious sentiment takes its origin from a erotic *rasa* which degenerates into the odious. The modes of representation like language, movements and gestures have been successfully used.

RAUDRA RASA (FURIOUS SENTIMENT)

The *Vibhāvas* or determinants (see Table 8) for this *rasa*, according to Bharata, are anger, violation of modesty, abuse, insult, harsh words, and jealousy. The *rasa* manifests itself through by red eyes and profuse perspiration. Knitting the eyebrows, clasping hands, biting lips and gnashing teeth. And the transitory status that contributes to the emergence of furious sentiment are, for instance, ferocity, perspiration, battle, restlessness and trembling. *Raudra rasa* arises in the play in many situations, particularly in Stanley's encounter with Meg in relation to the new visitors, and his confrontation with Goldberg and McCann, and during the ceremony of his birthday. And the language, gestures and movements have been employed to communicate the *rasa*.

When Meg informs Stanley about the two new visitors and expects them in the boarding house, it engenders fear as well as anger in Stanley. His movements and gestures are particularly significant of his emotions. He is sitting at the table, casually talking to Meg. But as soon as he hears about the new guests, he does not speak. He does not even move. There is a 'pause' which signifies that he is shocked. After a while, he "slowly raises his head and speaks Meg without turning" (p.30). He moves towards Meg eventually "grinding the cigarette", "paces about the room" (p.30). He is restless and ferocious. He has, after much pain, been able to find this warm and cosy boarding house to take refuge in, to guard himself against the terrorism of the outside world. But he finds that even this place is not safe any more. He angrily taunts Meg and the "he groans, his trunk falls forward, his head falls into his hands" (p.31).

His anger is reflected in his dialogue too. When Meg takes away his tea which he denounced as being like 'gravy', he says authoritatively "who gave you the right to take away my tea? Again he says staring at her "Tell me, Mrs.Boles, when you address yourself to me, do you ever ask yourself who exactly you are talking to? Eh?" (p.31). He becomes authoritative and patronising in a bid to assert his domination - a struggle for power and territory. Stanley's anger is further manifested when he is subjected to a cold-blooded examination by Goldberg and McCann. During this prolonged

psychological terrorism, "Stanley slowly looks up and kicks Goldberg in his stomach" (p.62). Goldberg and McCann insult, abuse and accuse him of several contradictory acts like murder and betrayal during the cross-examination. Stanley loses his temper. McCann and Stanley even become more violent and hit each other. Stanley's attempts to strangle Meg and rape Lulu are also the consequences of his anger, frustration and madness. During the game of blindman's buff, he reaches for Meg's throat and tries to strangle her. P because it seems that the sorry state of Stanley has been brought about by her by allowing these two new guests and allow them to treat Stanley in this manner. He cannot do anything to them. So he chooses Meg and Lulu as easy victims to give vent to his anger. These acts of Stanley shows the intensity of his painful experience of existential anguish. He has been almost driven to madness.

Towards the end of the play also *raudra rasa* arises though mildly in Lulu's encounter with Goldberg. She comes in the morning to the boarding house while Goldberg and McCann prepare to leave. She accuses Goldberg of having used her for the night to satisfy his ugly thirst, says Lulu: (with growing anger). "You used me for a night. A passing fancy". Goldberg had flirted with her during the birthday celebration the night before and most probably has sexually harassed her. Lulu says, "you quenched your ugly thirst" (p.90). This is how the *raudra*

rasa originate in play and the modes of communication like language, gesture and movement have been successfully employed.

BHAYANARA RASA (TERRIBLE SENTIMENT)

The *Bhayānaka rasa* arises in the play and is the most dominant and directly related to the theme. According to Bharata, the transitory states like paralysis, perspiration, choked voice, fainting, dejection, agitation, restlessness and fright along with *vibhāvas* such as terrific noise and sight, empty residence and the like give rise to *Bhayānaka rasa*. And it becomes manifest in trembling, hairs rising on the necks, pallor in the face and change of voice. The terrible sentiment is the only *rasa* which has been sufficiently represented. And in fact, the origin and experience of the *rasa* becomes evident in the play itself through Stanley. Most of the *vibhāvas*, *anubhāvas* and *vyabhicāri bhāvas* are present, and they collectively give rise to terrible sentiment in a number of places in the play. This sentiment pervades the play and has been communicated in the following manner.

At the outset, the boarding house is shown as a warm and cosy place. This foreshadows something ominous in future. Soon Petey comes to inform that two new guests are going to arrive shortly. Thereafter, Meg keeps reiterating that "the house is on the list". This fact arouses suspense and panic in Stanley of which both Petey and Meg are ignorant. Stanley, having failed as an artist, has taken refuge in this squalid

boarding house, running away from home (organisation - as Goldberg and McCann accuse him of betraying). His room is constantly closed and he rarely steps out of the house. When he comes to know about the two new "gentlemen" visitors, Stanley is visibly shocked. There is a pause during which both speech and movement cease for a while. Then Stanley's desperation becomes clear when he asks Meg "Who are they?" (p.30). Meg repeats "The house is on the list" for the third time. Now thoroughly panicked, Stanley cajoles himself by saying that they won't come. He goes to the extent of projecting his fear upon Meg through a vivid description about the intruders and why they have come.

During this, Stanley's movements and gestures are also very significant. When he is informed about the new visitors by Meg. "He speaks to her without turning" probably in an attempt to hide the fact that he is scared. But his desperation in fear and anger becomes apparent when he moves to Meg, "grinds the cigarette" and "paces about the room". Again Stanley's restlessness is contrasted with Meg's casual speech and movement. She "wipes the clothes on the table and takes the curlers out of her hair. Stanley's fear is heightened when there is a sudden knock on the front door (p.34). He siddles to the door and listens. This turns out to be Lulu, but nevertheless, hints at a real, waiting problem.

Stage props like "the solid, round parcel" also plays a considerable role. Since it is wrapped and its identity

concealed it creates suspense and again instils fear in his mind. Finally, Goldberg and McCann - the real sinister figures sneakily enter through the backdoor. Stanley "glimpses them through the hatch, siddles through the kitchen and out of the backdoor" (1, p.37). The stage props and these movements also represent Stanley's fear.

Meg refers to Goldberg and McCann as 'gentlemen' several times. It seems they must have been attired both normally and respectably which work as a mask in the play. However, their nature and activities are at odds with their appearance.

Stanley's sense of fear reaches its peak when he is subjected to a cruel cross-examination during which Goldberg and McCann ask him various irrelevant and meaningless questions, accuse him of several acts, from betrayal to murder. Through the use of rhetoric, they taunt and intimidate him rather than find facts by interrogation. They try to command power and subjugate him. McCann snatches his glasses. Stanley stumbles as he gropes for the chair nervously - Terrified and confounded, he "screams" (p.62). He cannot speak now who has overcome with a nervous breakdown. They have reduced him to a speechless figure. When he tries to speak he is incomprehensible. He chokes and perspires which are characteristic manifestation of fear. And at last, 'the wheelbarrow', though kept off stage, when referred to it verbally, is also menacing. Goldberg and McCann have brought it as if they were to convey a patient or a dead body.

This is how the *bhayānaka* rasa arises and has been successfully communicated by language, movement and gestures, costume, stage properties and even temperamental representation. And themes like terrorism of the world, individual's pathetic search for security, dread and secrets, anxieties, struggle for domination have also been communicated successfully. The dominance of unpleasant rasas over pleasant leads to an expression of the absurdity of the human condition i.e., humourless, non-heroic and terror-filled.

Chapter four

ANALYSIS OF *THE ZOO STORY*

ANALYSIS OF THE ZOO STORY

"The Zoo Story is short, has a small cast, deals with human encounter and the search for communication" says the introduction to the play. Notwithstanding, this play has been variously interpreted by critics. Some of the important ones have been cited in Chapter I. The play "a small one acter but a compelling tragedy of of human situation. It takes place in the Central Park of New York which depicts an encounter between two persons-Peter, an executive in a publishing house; and Jerry, a rogue. They represent two different social classes - the bourgeoisie and the the middle-class, respectively. The play centres around their interaction and how the realize how difficult communication is. Despite Peter's unwillingness, Jerry insists on talking to him. He taunts Peter, assaults and finally in some kind of love and despair, forces him to take an irrevocable step, pulling him suddenly into the world of causality. He throws Peter a knife and when he holds it in defence, Jerry fatally impales himself on it. The play is concerned with Jerry's attempt to convert Peter to his new religion of man. It also demonstrates human isolation, bourgeois complacency, failure, loss, anxiety, absurdity of life, apart from a lack of communication.

Characters

1. Peter: "A man in his early fourteen, neither fat nor gaunt, neither handsome nor homely. He wears tweeds, smokes a pipe, carries horn-rimmed glasses.

Although he is moving into middle age, his dress and his manner would suggest a man younger."

2. Jerry: "A man in his late thirties, not poorly dressed, but carelessly. What was once a trim and lightly muscled body has begun to go fat and while he is no longer handsome, it is evident that he once was. His fall from physical grace should not suggest debauchery; he has, to come closest to it, a great weariness."

Time and Place of Event

"It is Central Park, a Sunday afternoon in summer, the present. There are two park benches one toward either side of the stage; they both face the audience. Behind thin foliage, trees, sky. At the beginning Peter is seated in one of the benches."

Chronological Account of the Events (On-stage)

1. Peter is seated in one of the benches and reading a book.
2. Jerry arrives at the park and announces that he has been to zoo.
3. Jerry tries to talk to Peter who he tries to avoid him and instead concentrate on his study.
4. Jerry insists on talking to him.
5. Peter tries to dismiss him and light his pipe.
6. Jerry stands for a few seconds looking at Peter.
7. Peter puts the book and, his pipe down and smiles staring at the sky.

8. Jerry goes on to ask about his household, family, job and tastes.
9. Peter, being reticent and inarticulate, answers them in short.
10. Then Jerry tells him about himself, his rental residence and possessions and his parents who are dead.
11. Peter, sometimes embarrassed, stares at his shoes, nods and laughs nervously at times.
12. Jerry tells him about his sexual experience.
13. Peter is embarrassed and feels awkward.
14. Jerry tells him about the landlady and her behaviour toward him in the boarding-house.
15. He holds forth to tell about this relationship with the landlady's dog - with a great deal of action to achieve a hypnotic effect on Peter, and on the audience.
16. During this Peter is silent but he makes some gestures like raising his hands in protest and reacts scoffingly.
17. Jerry is abnormally tense, speaks faster and like a conspirator, falls into grotesque fatigue.
18. Towards the end of the narrative, Jerry moves to Peter's bench and sits down beside him.
19. Peter is disturbed by Jerry is animated.
20. Peter refuses to understand what Jerry says.
21. Jerry is furious that he lies.
22. Peter consults his watch to go home.
23. Jerry tickles Peter's ribs with his finger.

24. Peter laughs hysterically while Jerry watches him with a curious fixed smile.
25. Jerry tells him what he found in the zoo - how everyone is separated by bars from everyone else.
26. Jerry pokes Peter and asks him to move over.
27. Jerry shifts a little.
28. Jerry pokes Peter repeatedly and harder with each pushing time.
29. Peter annoyed, moves more and now he is cramped at one end of the bench.
30. Jerry now, punches him on the arm hard, taunts and insults him.
31. He now pushes Peter, almost but not quite, off the bench, snorts but does not move.
32. Peter threatens him to get him arrested by the police. But Jerry laughs and stays.
33. Jerry ridicules him.
34. Peter is possessed by his fury and self-consciousness.
35. Jerry tells him that while he has got everything, nothing would be more absurd than fighting for a mere iron-and-wood bench. And he asks him to see what other people need.
36. Peter is quivering now. He says that the bench belongs to him and Jerry cannot take it from him.
37. Jerry challenges Peter to defend himself and his bench and mocks him.

38. Peter is angry.
39. Jerry rises, takes and clicks open an ugly-looking knife, and tosses it at Peter's feet.
40. Peter is horrified.
41. Jerry rushes over to Peter, grabs him by the collar. Peter also rises. Their faces almost touch. He asks Peter to pick up the knife and fight for the bench.
42. Peter struggles to free himself.
43. Jerry slaps him in each fight and spits in his face.
44. Peter breaks away, enraged, bends down, picks up the knife, backs off a little and breathes heavily.
45. He holds the knife with a firm arm only to defend himself and not to attack.
46. Jerry sighs heavily, charges Peter with a rush and impales himself on the knife.
47. Peter screams and pulls away leaving the knife in Jerry.
48. Jerry also screams like an infuriated and fatally wounded animal, stumbles back to the bench that Peter had vacated, crumbles and sits facing Peter. His eyes and mouth are open in agony.
49. Peter whispers 'Oh, my God' repeatedly.
50. Jerry is dying. His features relax. Smiles while Peter is transfixed. Laughing, he says "This is what happened at the zoo", and asks Peter to leave the place.
51. Peter, almost fainting, does not move but begins to weep.

52. Jerry takes out a handkerchief, with great effort and pain wipes the knife handle clear of finger prints. He asks Peter to take his book and go.
53. Peter takes his book and retreats.
54. Jerry's eyes closed, shakes his head and speaks, a combination of scornful mimicry and supplication 'Oh...my...God'. He dies.

Events that Takes Place Off-stage

1. Jerry's mother walks out on his father at his early age.
2. His father dies in a road-accident.
3. He moves into his mom's sister's house. She also dies.
4. He develops a homosexual relationship with the park superintendent's son at the age of 15.
5. Now he stays in a small room of the four- storeyed Brown stone rooming house on the upper west side between Columbus Avenue and Central Park West.
6. Among others in the same building are a coloured queen who wears a Japanese kimono and always plucks his eyebrows with Buddhist concentration, a Puerto Rican family and on the third floor a lady who cries all the time.
7. The landlady and her dog are the gatekeepers of the rooming house.
8. She always stops Jerry at the entrance hall, grabs him and presses herself against him.

9. Her dog is not indifferent either, snarling and going for Jerry's legs in the lobby whenever he comes in. He has got a piece of his trousers too.
10. Jerry is irritated and so he decides to kill the dog.
11. He brings hamburgers and gives it to the dog.
12. The dog eats it like he had never eaten before.
13. Now Jerry is offended and the dog develops an antipathy toward him.
14. Jerry brings hamburgers for a few more times and finally decides to kill it.
15. He brings a hamburger, kneads it with rat poison and gives it to the dog to eat.
16. The dog is taken ill by eating the poisoned hamburger.
17. The landlady is worried. She snivels and implores Jerry to pray for the dog.
18. Although he does not know how to pray, he wants the dog to live so that he could see what the new relationship would be.
19. The dog recovers.
20. When Jerry comes in seeing a move, they look at each other's face and make contact.
21. Now they have reached an understanding. They neither love nor hurt each other. The dog has turned to garbage and Jerry has gained a 'solitary free passage'.
22. Jerry realises that his gain is not gain but loss.

23. Now he goes to the zoo to find more about the way people exist with animals, and the way animals exist with each other, and with people too. And he finds that everyone is separated by bars, both real and symbolic, from each other.
24. And finally, he rushes towards the north until he reaches the Park where he meets Peter.

Like Pinter's *The Birthday Party*, *The Zoo Story* of Albee is also disturbingly ambiguous and incomprehensible. "In the realism of its dialogue and its subject matter, an outsider's inability to establish genuine contact with a dog - let alone any human being - *The Zoo Story* is closely akin to the world of Pinter" (Esslin, Martin 1973:23). The dialogue, action, costumes and stage properties are typical of the theatre of the Absurd. They have been successfully employed to communicate the message of the play. Since the successes of drama depends upon its effect on the audience, now it will be examined how the effect has been achieved. *The Zoo Story*, a one-acter and surprisingly short gives rise to various *bhāvas* and *rasas*. They are as follows:

Sthāyibhāvas: *shoka* (grief), *Krodha* (anger), *Bhaya* (fear), *Juguptsā* (disgust) and *Hāsyā* (laughter).

Vyabihicāri bhāvas: self-disparagement, anxiety, agitation, stupefication, despair, indignation, cruelty, madness, fear and deliberation.

Sāttvika bhāvas: paralysis, tears, horripilation, affliction in the voice, tremor and fainting.

These *bhāvas* along with the *vibhāvas* and *anubhāvas* give rise to various *rasas* in the play. It has already been mentioned that the *rasas*, according to their nature of impact upon the audience, can be divided into *Klista* (unpleasant) and *Aklista* (pleasant). The unpleasant sentiments are *Raudra* (furious), *Bhayānaka* (terrible) and *Bibhasta* (odious). And the pleasant sentiments are, *Hāsya* (humorous), *Karuna* (pathetic), *Vira* (heroic) and *Sṛṅgāra* (erotic). The sentiment of 'wonder' (*Adbhuta*) is categorized separately because it can be both pleasant and unpleasant. Of the three unpleasant *rasas* (sentiments), all three of them arise in the play whereas of the four pleasant *rasa*, *Karuna* and only *vibhāvas* of *Hāsya* are found. The *vibhāvas* of humorous sentiment do not give rise to humour but to the Absurd which contributes to the overall effect of the play.

Here is an examination of the origin of the *rasas* and their communication along with the messages in the light of Bharata's fourfold theory of representation i.e., *Vācika* (verbal), *Āṅgika* (movements and gestures), *Āhārya* (costume and stage props) and *Sāttivika* (temperamental representation).

Hāsya Rasa (Humorous Sentiment)

According to Bharata the *vibhāvas* for humorous sentiment are unseemly dress, impudence, near obscene utterances, fault-finding, showing deformed limbs, misplaced ornaments and

quarrel. Some of these such as impudence, quarrel and unseemly dressed are found in the beginning of the play, too, giving rise to the humorous sentiment. The effect which is absurd, contributes to overall impact of the play. The *anubhāvas* and *vyabhicāris* are absent (refer to Table 8). However, we become aware of the *vibhāvas* of *hāsya rasa* through *āhārya*, *āngika* and *vācika abhinaya*.

The stage direction says "Jerry, a man in his thirties, not poorly dressed, but carelessly. What was once a trim and lightly muscled body has begun to go fat." If the costume is considered, Jerry's appearance, though mildly, appeals to the comic sense of the audience. His movements and dialogues also are that of an impudent person. When Peter is sitting in the Park bench and absorbed in reading a book, he enters and abruptly declares that he has been to the zoo.

As a matter of fact, Jerry's isolation and lack of communication in the rooming-house where everyone suffers his/her private anguish behind closed doors, has been aggravated after he visited the zoo where he finds "everyone separated by bars from every one else, the animals for the most part from each other, and always the people from the animal" (p.212). Finding the whole society unmistakably akin to the zoo, and people to the animals, Jerry comes to the park to tell (someone) Peter this truth. Peter, himself disillusioned with his life, is trying to escape his anxieties, retreating to the park bench that stands as an image of his self-imposed

isolation. Now Jerry wants to talk to (someone) Peter despite his indifference and unwillingness. Out of this desperation he behaves noticeably in his dialogue and movement, impudently and even goes on to the extent of picking a quarrel. He does not sit, he ambles around Peter's bench and talks to him.

The *vibhāvas* can be seen in dialogues also. Realising Peter's indifference and unwillingness Jerry loudly and heavily repeats "MISTER I'VE BEEN TO THE ZOO" (p.2001). Now Peter enquires if he were talking to him. Eventually, when Jerry starts asking him several questions, Peter is puzzled and at times visibly disenchanted also. Peter is, finally, forced to put his book down and join him in the conversation. When Jerry begins it formally with a cliché "It.. It's a nice day", Peter pretending to be responsive and amicable says (staring at the sky unnecessarily) "yes, yes, it is lovely" (p.2002). He is forced to say something. The whole situation becomes awkward and absurd, rather than humorous, which has been represented by *vācika*, *āhārya* and *āṅgika abhinaya*.

Adbhuta Rasa (Sentiment of Wonderment)

This sentiment has been categorized separately which could be both pleasant and unpleasant. Here in this play it is unpleasant. This *rasa* begins at the very start of the play and continues throughout. But it is often taken over by other *rasas* like *bibhatsa*, *karuna*, *raudra* and *bhayānaka*. The *vibhāvas*, according to Bharata, for *adbhuta rasa* are proceeding

towards excellent park, temple, seeing magical ticks, and creation of things that can never be imagined. And the *anubhāvas* are gaping or staring with winkless eyes, horripilation, perspiration, delight, a sense of shouts (ha! ha!) and movements of feet and the like (see table 8 in chapter II).

Some of these *vibhāvas* (like creating something which can never be imagined) and *anubhāvas* (like horripilation and sense of shouts) are present in the play. And they give rise to the wondrous sentiment either with choking of voice, excitement and horripilation. It is particularly Jerry's uncanny behaviour that gives rise to the *adbhuta rasa* and it is represented by *vācika* and *āṅgika abhinaya*. The beginning of the emergence of *this rasa* has been already partly discussed in the context of the humorous sentiment). After forcing Peter into the conversation, Jerry continues his strange behaviour with unexpected queries and unsolicited narration of his own life. He asks Peter's about his family, possessions, job, residence, literary tastes, etc. Then he proceeds to tell Peter about himself, his parents, childhood experience of homosexuality, his holdings, boarding-place and so on. Such behaviour, especially in Western Society, is not quite expected from a stranger or outsider. Peter is thoroughly confounded at such weird behaviour. He "looks blank for a moment and laughs". And sometimes he is "embarrassed" too (p.2106). Peter is puzzled and not quite sure of how to react. Jerry's speech and

behaviour keep on changing. Sometimes he is very informally outspoken, frank and friendly, while at others time he is patronising, aggressive and irritating. Jerry says, "don't my dear fellow me" when Peter tries to be friendly with him (p.2103). And towards the end his behaviour becomes even more bizarre when he taunts and assaults Peter physically. Beginning with tickling him, he pokes and punches, Peter, even spitting in his face.

Peter correspondingly 'laughs hysterically', gets annoyed and slowly gets angry too. Finally Jerry takes out a knife, throws it at Peter and asks him to fight for the bench. This is how and where the *adbhuta rasa* originates which continues but in suppressed manner. Sometimes it is taken over by other *rasas*. It is suggested through the *adbhuta rasa* how difficult communication is and how frustrating human isolation is.

KARUNA RASA (PATHETIC SENTIMENT)

Most of the *vibhāvas*, *anubhāvas* and *vyabhicāri bhāvas* (Refer to Table 8, chapter II) of *Karuna rasa* are found in the play. They give rise to *karuna rasa*. This sentiment is dominant in the play and connected to the central theme of lack of communication, human isolation, loss and failure. Though it arises out of Jerry's character, we do not tend to sympathise with him. However, we are aware of the *rasa* and the themes through the following *abhinayas*.

Peter, represents the bourgeoisie with its characteristic complacency and indifference suggested by his possessions and outlook whereas Jerry represents the lower middle class with all its attendant miseries in American society.

Jerry finds that there has been a lack of communication and human isolation typified by the rooming house, in the class-structured society. He is desperate and bewilderingly agitated, noticeable from the very beginning in his dialogue, movements and costumes. When he goes to give this message to (someone) Peter, he fails to make contact, let alone convince. This leads him to frustration and ultimately the acceptance of death. In the process, his pathetic self is revealed through the *āhārya*, *āngika* and *vācika abhinaya*.

As for the costumes and stage properties, representative of rasa Peter "wears tweeds, smokes pipes, carries horn-rimmed glasses". This suggests a casual, informal taste and life style of the upper-class. On the other hand, Jerry is, as the stage direction says "not poorly dressed but carelessly". Their respective possessions are also indicative of their social status. While Peter has everything one would like a to possess a house, a family, a job, T.V. etc. Jerry stays in a rooming house ("a humiliating excuse for a jail"), and possesses nothing but some utensils, a strong-box, some letters, an empty picture frame and the like. These are the factors that divide the society, resulting in human isolation. Both of these individuals experience isolation. Jerry is a

lonely man who loses his parents at an early age. His sense of isolation is aggravated in the boarding house itself where everyone suffers his private anguish behind closed doors. This is further aggravated by his loss of contact with the landlady's dog. Peter, on the other hand, disillusioned in his life retreats to the Park bench - an image of his self-imposed isolation - to escape his loneliness.

As far as āngika abhinaya is employed, we find that Jerry's movements are at times violent. He enters the stage in abrupt manner and while speaking to Peter ambles around his bench which suggests a disturbed state of mind and restlessness. Towards the end of the play, in his oblique approach to convince Peter, Jerry pokes, punches and slaps him repeatedly and drags him into a fight for the bench. Such an unsociable behavioural pattern, it seems, results from his agonizing alienation and frustration at not being able to communicate. Finally, Jerry tosses a knife at Peter's feet. When Peter holds it in defence, he impales himself on it and which further suggests his failure in communication. Before his death, Jerry, with the knife in him, is 'motionless' for a moment, then 'stumbles' back to the bench and 'crumbles' there. His 'eyes (are) wide open, his mouth is also open'. After a while, his eyes are closed. He shakes his head and dies.

Vācika abhinaya has also been successfully employed. The theme of impossibility of communication has been communicated by the slowness and awkwardly difficult dialogues. They are

characterised by 'dots', 'pauses' and utterances like 'uhs' and 'ahs'. Peter, for instance, says: "I didn't mean to seem... ah... it's that you don't really carry on a conversation, you just ask questions. And I am... I'm normally... ah... reticent. Why do you just stand there"? (p.2103). And Jerry's dialogues, especially when he starts narrating his past and rooming house experiences are very lengthy, awkward and difficult. Towards the end when he impales himself upon the knife, besides his movements and gesture, his speech is expressive of pathos. He is wrenched with pain and his voice gradually becomes faint when he approaches death.

The pathetic sentiment has also been communicated by *Sāttvika abhinaya*. When Jerry impales himself on the knife, Peter's horripilation, affliction in the voice, tears and fainting are noticeable in the stage direction and his dialogues. When Peter repeatedly says 'Oh my God', he is choking and almost fainting. He is overcome with paralysis and starts weeping.'

This is how, *āhārya*, *āngika*, *vāsika* and *sātvika abhinayas* have been employed to represent pathetic sentiment. Though it arises, it is not fully experienced by the audience considering the nature of Jerry's character. We don't sympathise with Jerry much.

Bibhatsa Rasa (Odious Sentiment)

The odious sentiment originates from the play in the narration of an event which takes place off-stage. The

vibhāvas according to Bharata for *bibhatsa* sentiment are seeing what is unwholesome or displeasing, hearing about it. The *abhinaya* is done by squeezing up all limbs, moving the face to and fro, rolling the eyes, grief, anxiety and spitting. Some of these *vibhāvas* and *anubhāvas* are found during Jerry's description of the landlady, who is one of the two gatekeepers of the rooming house and is disgusting in her look and behaviour. Jerry describes her vividly "the landlady is a fat, ugly, mean, stupid, unwashed, misanthropic, cheap, drunker bag of garbage" (p.2106). In his symbolic use of words, the author tries to create *bibhatsa rasa*. This is certainly unwholesome and displeasing or as Peter says: "disgusting and horrible". Further Jerry goes on to describe her behaviour towards him which is even more disgusting. She always stops Jerry at the entrance hall, grabs hold of his arm and presses her disgusting body against him. The 'smell of her body and breath is offensively foul. She has a foul parody of a sexual desire. And her eventual unthinkable face, giggles and groans are hatefully embarrassing. The other gatekeeper at the entrance is her dog which is "a black monster of a beast" with "bloodshot eyes, infected and has an open sore on its forepaws. The dog always has an erection of sorts. That's red too. And when he bares his fangs, there is a grey-yellow-white colour". According to Jerry's description of the landlady and her dog and their behaviour is unwholesome and repulsive. The degree or intensity may be less but the odious sentiment arises in the

play and has been exclusively represented by *vacika abhinaya*. Nevertheless, the stage direction says that this dialogue is to be delivered with necessary actions. The *anubhāva* would have been clear if the movements and gestures alone had been shown. It can be assumed that they must have been alone in keeping with the *vācika abhinaya*. And in fact, *bibhatsa rasa* arises briefly towards the end of the play also when Jerry impales himself on the knife. "Peter screams and pulls away leaving the knife in Jerry. Jerry is motionless, on point. Then, he too, screams and it must be the sound of an infuriated and fatally wounded animal. With the knife in him, he stumbles back to the bench that Peter had vacated. He crumbles there sitting facing Peter, his eyes wide open in agony, his mouth open" (p.2114). This particular scene is melodramatically unwholesome. Jerry's painful agitation and consequent death give rise to the *rasa*. And although the *anubhavas* like squeezing up limbs and the like are not present, some, like anxiety and grief, are prominent.

BHAYĀNAKA RASA (TERRIBLE SENTIMENT)

Overlapping with, and at times dominated by, other *rasas* like *bibhatsa*, *karuna*, *raudra* and *adbhuta*, the *bhaynaka rasa* also takes its origin momentarily in the play in the end when Jerry impales himself on the knife. The *vibhāvas*, *anubhāvas* and *vyabhicāri* of terrible sentiment (refer to Table 8, chapter II) are clearly found in the play. The *rasa* has been represented by *vācika*, *āngika* and *Sāttvika abhinayas*.

Provoking Peter to defend his bench, Jerry "takes out and clicks open an ugly knife". Now Peter is threatened. Suddenly awakening to the situation Peter says "you are mad, you are stark raving mad. You're going to kill me!" (p.2114). Before he has time to think what to do, Jerry tosses the knife at Peter's feet. Peter "horrified", picks up the knife and holds it with a firm arm, "not to attack but to defend". Jerry with a rash impales himself on it. Peter, pulling away from him, repeatedly says "Oh my God" whisperingly and rapidly.

The *bhayānaka rasa* has been represented by *Sāttvika abhinaya* too. When Jerry impales himself on the knife, Peter is absolutely terrified. Out of fear and sadness, he is almost fainting. He becomes motionless and starts weeping as well. His affliction in the fearful voice is also manifested in his broken and choked voice.

Raudra Rasa (Furious Sentiment)

The *vibhāvas* for *Raudra rasa* according to Bharata are anger, violation of modesty, abuse, insult, uttering harsh words and jealousy. Its presentation in the dramatic performance is through the *anubhāvas* like making the eyes red, perspiring profusely, knitting the eyebrows, clasping the hands, gnashing the teeth, biting the lips, throbbing of the cheeks and so on. The *vyabhicāri bhāvas* of this *rasa* are battle, impetuosity, wrath, restlessness, ferocity, perspiration and trembling. Most of these constituents of *Raudra rasa* are found in the play and hence give rise to the

rasa before and after he tells the story of his relationship with the landlady's dog. And the *rasa* has been communicated in following manner.

Jerry after forcing Peter into a conversation, starts behaving very rudely and embarrasses him. He refers, to and asks about, absolutely personal things which Peter would not like to talk about. For instance, Jerry says that Peter can't produce any more kids. And that he can figure it out from the way he crosses his legs, or may be it is his wife. Peter, infuriated by such comments, immediately retorts "that none of your business" (p.2102). Eventually Jerry also becomes aggressive had patronising and says "Don't my dear fellow me", when Peter trying to be amicable says "my dear fellow" (p.2103). Now both of them become harsh to each other. When Jerry says "Look! are you going to tell me to get married and have parakeets". Peter furiously retorts "forget the parakeets and stay single if you want to. It is no business of mine. I didn't start this conversation in the..." (p.2106). In fact, this sentiment reaches its peak when Jerry finishes telling Peter the parable of dog.

Considering Peter's inability to understand, and the inadequacy of a language drained of its genuine power to convince him, Jerry adopts several other oblique approaches in a desperate bid to make contact and give him the message that he has found in the zoo. When even Peter refuses to understand him and listen to him, Jerry is desperately angry. Now he

resorts to primordial behaviour. Simultaneously Jerry abuses and insults Peter calling him a bastard, imbecile, slow-witted, ridiculous and so on. Peter's modesty has already been violated. He cannot tolerate it any more. He says firmly "Long enough. I've put up with you long enough" (p.2112).

Simultaneously with the *vācika abhinaya*, representation through *āṅgika abhinaya* has also been accomplished effectively to produce *Raudra rasa*. After he fails in all the approaches, Jerry sits down on the bench and starts poking Peter to move over. Peter is cramped at one edge of the bench. Jerry punches him several times with increasing force. Peter is flabbergasted and extremely enraged. But Jerry does not stop. "Jerry pushes him almost, but not quite, off the bench" and challenges him to defend it. Finally he "grabs Peter by his collar", "slaps" and "spits" on his face. Employing all means available, Jerry drags Peter into the world of causality. Now "Peter is possessed with fury and self consciousness". Both of them are led into a battle for the bench which comes to an end with Jerry's death.

The *vācika* and *āṅgika abhinaya* have been effectively employed to communicate the *raudra rasa* when we look at the play as a whole, there are more of negative emotions and *klista rasa* than the *aklista* ones. The absence of *aklista* and the dominance of *klista rasa* contribute to the overall effect of the play which is absurd, humourless, non-heroic and terror-filled. The prominence of *klista rasas* also emphasise the

meaning of the play - the absurdity of human condition brought about by the lack of communication, isolation, loss, failure and frustration. It also emphasises the poet's pessimistic view of life.

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CONCLUSION

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The theory of *abhinaya* in Bharata's *Nāṭyaśāstra*, evidently, applies as a whole to theatre. And therefore, when we apply it to drama, parts of the theory dealing with movements, gestures and facial expressions can be brought in only marginally. For example, the inclusion of stage directions or the playwrights' own observations in the play. Sometimes it is possible for us to reconstruct mentally, the gesture, expressions and movements from the language of the character and the context in which those words are spoken. Chiefly, we analyse communication in drama by analysing (1) costume and the stage properties, (2) the language in all its dimensions, (3) the actions and (4) the *rasa-bhāva* structure. It may be recalled that the language and the *rasabhāva* are very closely interwoven.

The Theatre of the Absurd acquires the properties of the 'Absurd' by the fact that the causes (*vibhāvas*) transitory states (*vyabhicāri bhāvas*), *anubhāvas* (manifestations) and other factors which normally produce a particular emotion in real either fail to produce that emotion or produce an exactly opposite emotion in the Theatre of the Absurd. Thus, for

example, what is conducive to love in life produces disgust in these dramas.

The Birthday Party and *The Zoo Story*, as seen in the light of Bharata's theory of Representation, use the language of laity (*Jātibhasā*), the dialogue (*Pāthya*) which is rustic and unrefined (*Prakṛta*) with the characteristic features like utterance of meaningless and irrelevant words (*alāpa*), repetition (*anulāp*), utterance and counter-utterance (*samlāpa*) etc. *Āngika abhinaya* has been marginalised. Of the three major *āngika abhinaya*, *sarira abhinaya* alone has been scantily used.

Bharata describes four kinds of *āhārya abhinaya* of which some aspects of *alankāra* are found. And equally less is the employment of *sāttvika abhinaya*. But nonetheless, all these four media of communication have been employed appropriately and successfully to achieve the intended effect upon the audience, and convey the meaning of the plays. Both of these plays, by the help of such irrational devices of representation have given rise to more of *klista* (unpleasant) *rasa* than the *aklista* (pleasant) *rasa* which reflect the absurdity of a post-war human condition, the feeling of disillusionment, incongruities, the existential angst and the sense of purposelessness in life in the Western world. The negation and

absence of pleasant sentiments and emotions, and the presence and dominance of the unpleasant sentiments, not only emphasise the meaning of the plays but reflect the playwrights pessimistic view of life. The authors have most sensitively mirrored and reflected in their plays, the preoccupation, anxieties, the emotions and thinking of contemporary minds in the Western world. The theatre of the Absurd, however, can be seen if not as being representative of mass attitude, as an attitude most genuinely representative of the contemporary times.

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