



Art is always and everywhere the secret confession,
and at the same time the immortal movement of its time.
- Karl Marx

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REVOLUTION Through LITERATURE



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the media has become the new Panopticon; the "all seeing" eye to which Manjula falls prey. She reveals her repressed desires and fears to her own image on the giant screen. She weaves a brilliant story, full of lies and deceit, about how she was affected by her sister's failing health:

Truly the book is about her. I have dedicated it to her memory. She died last year just a few months before the book came out. I have tried to relive what I learnt about her emotional life as I nursed her – tended to her - watched helplessly as she floated into death. I miss her. I miss my beautiful, gentle sister. (265-66)

The theory of sibling rivalry is very much evident in the play. Manjula says "I have always been reconciled to being the second best" (269). Manjula admits, "I was a shallow woman, a pretentious mediocrity, a gushy, conniving and devious relative who had taken her in for her inheritance" (285). Manjula's sense of victory is collapsed. She finds her conceits pierced and her deceptions gradually exposed.

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TOWARDS A REVOLUTIONARY THEATRE: A STUDY OF ATHOL FUGARD'S *MY CHILDREN! MY AFRICA!*

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ABSTRACT

Briefly the aristotelian play is essentially static; its task is to show the world as it is. The learning-play (Lehrstucke) is essentially dynamic; its task is to show the world as it changes (and also how it may be changed). BERTOLT BRECHT

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As a sublime ocean of multifarious impressions, literature is highly acclaimed for its astonishing quality to catapult the readers into the enchanting world of aesthetic delight and creative imagination; at the same time, it can also draw the attention of its admirers by sensitizing on the moral or the inevitable ethical principles that nurture and carve the inner self of every individual. This ethical standard is also identified as a spiritual component which propels every human being to remain not only true to his conscience but also to the external world for which he is morally accountable. This paradoxical quality of the judicious combination of Apollonian and Dionysian principles helps readers to appreciate the emotive sensibility of the writer and simultaneously make the readers segue into the strict world of discipline and moral obedience. If William Wordsworth found art as a fitting medium to give vent to the deepest of human emotions, Matthew Arnold firmly proclaimed that poetry