

Dear Readers,

It's a moment to savour as we present to you the latest issue of JTREL. Our basic aim, as usual, is to provide an interesting, wholesome menu of research pieces that whet your appetite for thought-provoking content on literary themes. In our offerings in this issue, pieces on dramatic literature are a special focus. Drama as we know is a special mode of fiction represented in performance.

The enactment of a drama in theatre, performed by actors on a stage before an audience that ranges from an intimate gathering to a large crowd of hundreds, implies a collaborative mode of production and a collective form of reception.

Inevitably, the structure of dramatic texts, unlike other forms of literature, is deeply impacted by a collaborative and collective process of production and reception. From the inception of a play in the mind of its author to the image of it that an audience takes away from the theatre, many hands and elements help to make it a creative force. Since drama is such a complex and unique form of communication, its study is also a difficult and dynamic terrain.

Among the five pieces on dramatic literature included in this issue, two provide an analysis of plays by William Shakespeare. We begin with Pratap Dash's paper which critically focuses on the monologues as well as dialogues of one of the most famous Shakespearean protagonists – Othello. This reading aims to see how well the lexical and grammatical deviations in the text lead to dramatic effects. The critical analysis is led through the guidance of oratorical or rhetorical features of the various acts. This brief study notices that the linguistic deceptivity is foregrounded and leads to cognitive manifestations and expressions of emphatic motives which add to the artistic heights that the play invariably achieves.

The next piece by Suchi Shukla revolves around the interesting theme that many of Shakespearean dramas do not have any prominent mother figures. In fact, the researcher says these plays have 'missing mothers'. As a result, several characters evolve in a different way altogether, more so, in the case of Heroines. The absence of mothers in the lives of daughters often leads to estranged relationships with their fathers. This has been brought out in this paper with reference to two great Shakespearean tragedies - *Othello* and *King Lear*. The researcher comments in some depth on the personalities of the heroines which are shaped largely under the influence of their fathers and not mothers.

In the next piece, Uttam Balu Koli examines the vital theme of 'struggle in marriage' with reference to two major plays. He dissects the marital issues between Mirabell and Millamant in the play *The Way of the World* by William Congreve and the struggles between Marlow and Kate as also Hastings and Constance in Oliver Goldsmith's play *She stoops to Conquer*. It presents the struggles that the characters experience in realising their wedlock aspirations. It discusses the basic factors causing marital frictions along with statements claiming its eternal existence irrespective of the barriers of time, region etc. The marital struggles in both plays seem strikingly similar though the playwrights are from two different regions and their plays were written over a gap of nearly seventy years.

In addition, we have an engaging piece by Beena Agarwal who depicts how Mahesh Dattani uses theatre to voice the sufferings of metropolitan marginalized

groups which include Eunuchs, Homosexuals, AIDS victims and others. She reflects that Dattani explores the social and psychological sufferings of these groups and defends them within the paradigms of human values. More than political concern, in Dattani's plays, it's the philosophical and psychological paradigms that prepare a distinctive creed of theatrical mechanism. In effect, Dattani opens new literary windows for the representation of the marginalized.

We conclude this issue with Jyoti Bhatia's perceptive paper on a 'One Act, One Performer' play by Girish Karnad. The paper entitled "Fragmentation of Identity in Girish Karnad's 'Broken Images'" aims to understand the protagonist Manjula Nayak's mind and psyche. The latter's dissociation with her 'self', the researcher argues, is a coping mechanism that Manjula adopts to shut out the painful memories of her past. The projected identity of a successful writer, a caring sister, a dutiful daughter and wife, however, crumbles when she is forced to face her own image and acknowledge her brokenness.

Happy reading, folks!!

**Dr. Shaila Mahan,**  
Editor-in-Chief, JTREL  
Associate Professor,  
Commissionerate of College Education of Rajasthan,  
Jaipur.