

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: Question 2 ☒ Question 3 ☒ Question 4 ☒
 Question 5 ☒ Question 6 ☒ Question 7 ☒
 Question 8 ☒

possessive "my son" ~~Alan~~ Alan
 has no freedom.

Hyperbolic listing = dramatic
 Stanislawski influence.

indirect
~~Styromythia~~

- Religion on decline
 so ~~Don~~ pushed it more
 (frank laughing.)

~~R.D. Laing~~

- Frank + Doras dysfunctional
 marriage leads Alan to equate
 - Doras input of religion

- "societies"
 - blaming each other.

- Alan copies
 Frank's language
 + Doras.

- Doras monologue
 - The TV situation
 - frank + porn cinema.
 - Not teaching him about sex
 - HUSB on beach.



Shaffer uses the conflicting perspectives of Frank and Dora to influence the behaviour of Alan through their dysfunctional marriage and contrasting approaches to religion. Throughout this extract and the rest of the play we see a lack of communication between the couple which results in them blaming each other. The mixed messages they send to Alan could be what leads him to failure and his inability to have a relationship with Jill.

This extract starts with Dysart and Frank talking while Dora is not in the room. We later discover that she was eavesdropping the whole time. During this short conversation we see Frank blaming Dora saying "it's the Bible that's responsible for all this" which means that if Dora had not introduced Alan to religion, none of it would have happened. The hypobolistic asyndetic listing Frank uses to describe the religious imagery Dora showed Alan shows how frustrated Frank is, which in turn influences Alan's behaviour as he is aware of his Dad's hatred towards religion. This could be an underlying reason that Alan blinds the horses as he ~~knows~~ is aware of his father's disapproval.



The possessive pronoun "my son" used by Frank at the start of the extract is also seen in Dora's monologue later in the play where she says "He's my son." Frank and Dora are possessive over Alan but cannot see eye to eye, this confusion ripples through Alan's behaviour.

During Dora's monologue she expresses her feelings about how what has happened is not hers, or religion's fault. She justifies the actions of both Frank and herself and says that their conflicting perspectives do not deserve the blame for what happened; it's all Alan. This viewpoint brings in the works of R.D. Laing, a man influenced by the Freudian approach to psychiatry (much like Dylisart). R.D. Laing was working during Shaffer's time so his viewpoint can be seen in Shaffer's work. R.D. Laing said it cannot be the parents' fault for what happened because mental illness doesn't ~~exist~~ exist, what is abnormal to us, may be normal to other cultures so we cannot put a label or a blame on anyone - because there is nothing wrong with Alan.

This viewpoint of mental health also ties in



with Dysart's role in psychiatry. A critique of Equus said "Dysart comes to appreciate and even approve of the boys ~~at~~ abhorrent acts" which can be seen throughout the play as he starts to become jealous of the passion Alan has for horses.

Coming back to the extract, we see the stage direction "he turns away from her." Frank cannot admit to his wife now he feels, perhaps due to the expected masculinity of the times, which is something that Alan sees and copies. We see him use the same old body language in the ~~box~~ stables later with Jill - "Alan turns on his back" "Dodging her ~~hand~~ hand" Perhaps if Dora and Frank had shown a more honest and open relationship, Alan would not have ended up committing the crime.

This follows through to the next ~~for~~ section of the extract which is the awkward, Strychnine language regarding Alan's sex education. A cultural materialistic approach to this scene would say that ~~society's~~ society's attitude towards sex at the time made the subject awkward and difficult for



Frank and Dora to teach Alan about because it was often an unspeakable topic. Looking at it with this viewpoint, are Dora and Frank really to blame for influencing Alan's voice and behaviour? They were just raising their child the way they thought they should.

Some would say that you can entirely blame them, especially Frank as he witnessed Alan whipping himself like a horse at night but chose not to do or say anything about it. Frank could have done something to influence Alan in the right way, not just sit back and do nothing.

Near the end of the extract, Dora says "Alright - laugh! Laugh as usual." This outburst of exclamative language tells the audience that being laughed at for her religious views was not uncommon. This is another dysfunctional aspect of Frank and Dora's relationship as he laughs at her beliefs. Contextually, religion and church attendance was on the decline and capitalism and materialism were rapidly growing more popular. Perhaps Dora's enforcement of religion



on Alan stems from her insecurity about religious presence in society. *

We see influences come from Frank and Dora throughout the play through their language. Frank's idiolect is repeated by Alan in his sessions with Dysart. In this extract and in Act 1 Scene 6 we hear Frank say "If you receive my meaning." He also says "Swiz" "Old chum" and "mind your own beezwax." In the same scene we see Alan tell Dysart "mind your own beezwax" And later on he says "You're a swiz! Bloody Swiz!" These repeated phrases show the exact influence Frank has on Alan's voice and behaviour.

Shaffer uses ~~the~~ three main theatre practitioners that influence his writing. Antonin Artaud, Brecht and Stanislavski, these three influences show a variety and help Shaffer portray key moments. For example when writing the scene about Alan's first experience with the horse, rather than Alan just saying it, Shaffer used a Brechtian style theatre of splitting the scene so we could also see Frank and Dora's conflicting perspectives. Alan is acting out the scene with his parents whilst talking to



Dysart at the same time. In this scene, we see Frank and Dara conflicting with Alan's perspectives, rather than each others. This is the only time they agree on anything - Alan should not be on the 'dangerous animal'. This could have a profound effect on Alan as his parents have upset him, during this time there was focus on rebellion and teenagers started going against their parents wishes as well as sex being a more laid back topic. The combination of rebelling and sex could have had a great influence on Alan's feelings towards the horses. ~~It~~ It's ironic that the one thing that Frank and Dara have ~~the~~ the same perspective on could be a reason for Alan's downfall. ★

To conclude, Shaffer uses the conflicting perspectives of Frank and Dara to influence Alan's behaviour and voice through their dysfunctional marriage, their conflicting opinions on religion, their neglect to educate him on sex and their language Alan later repeats in the play. Through these points there are contextual issues raised such as cultural materialism, rebellion



and the decline in religion that contribute to the argument that Alan's behaviour is his parents' fault.

X A feminist approach to *Equus* could accuse Shaffer of only giving females roles to highlight the main focus on men. For example, Nora is only there to be blamed about religion and although Jill and Hester are successful, confident modern women Shaffer has only included them to expose Alan and Dysart - the two lead roles.



After this extract the stage direction says "the lights grow much dimmer" and the next scene is Alan's nightmare where he shouts "Ek Ek" over and over again. The Brechtian scene juxtaposed with the Artaud style scene that follows ~~with~~ (the sound effects and lighting show Artaud's style theatre) could be Shaffer commenting on how ~~the~~ Frank and Nora have directly affected Alan's thoughts and behaviour, otherwise he would have just gone to blackout to ~~set up~~ the scenes.

TOTAL FOR SECTION B = 25 MARKS

TOTAL FOR PAPER = 50 MARKS



P 4 9 1 2 4 R A 0 1 9 2 0