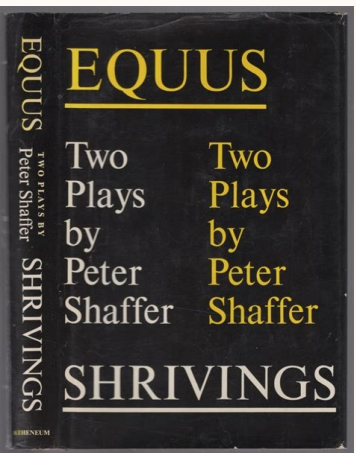
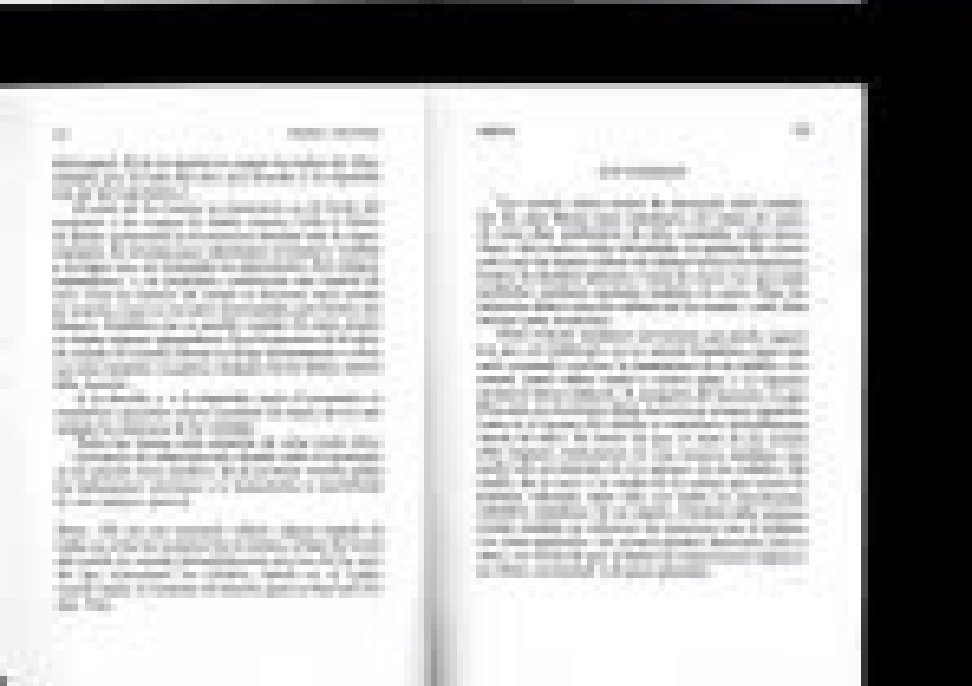


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FROM PASSION TO CYNICISM IN PETER SHAFFER'S
EQUUS

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Abstract

The present paper aims to offer an overview of Dixon's *From Passions to Emotions: The Creation of a Secular Psychological Category* and Paguire's *Sound Sentiments: Integrity in the Emotions*, emphasizing the historical evolution and descent of emotions into a abstract socialization and the nature of emotional views, respectively. The theoretical background provided will serve as methodological framework for the second part of this paper that will revolve around Peter Shaffer's play *Equus* (1973) and the passions and affections, as well as disillusionment, cynicism and resignation displayed by the two main characters: a young boy named Alan Strang and his middle-aged psychiatrist Martin Dysart.

Keywords: emotions, passion, cynicism, Peter Shaffer, *Equus*

Résumé

Le présent document vise à offrir une synthèse de « *From Passions to Emotions: The Creation of a Secular Psychological Category* », écrit par Dixon et « *Sound Sentiments: Integrity in the Emotions* » écrit par Paguire, en soulignant l'évolution historique et l'origine des émotions dans une sécularisation abstraite et la nature des vices émotionnels. Le contexte théorique prévu servira comme cadre méthodologique de la seconde partie de ce document qui tourne autour de la pièce de théâtre « *Equus* » écrite par Peter Shaffer (1973) et les passions et affections, aussi bien que désillusion, cynisme et résignation affichés par les deux protagonistes : un jeune garçon nommé Alan Strang et son psychiatre d'un âge moyen, Martin Dysart.

Mots-clés : émotions, passion, cynisme, Peter Shaffer, *Equus*

1.Introduction

Passions, affections, appetites, feelings and sentiments are all theoretical projections that bear witness to the manifold and intricate nature of mental states often cluttered under the single, over-inclusive term *emotions*. The awareness of the wide range of human psychological experience that has

2. *Equus* de Peter Shaffer (Análisis de una pasión)

Juan Manuel Romero Gárriz

1. INTRODUCCIÓN

Equus fue estrenada en 1973 en el National Theatre de Londres. El mismo año, en Broadway, la obra superó el millar de representaciones. Anthony Hopkins y Tom Hulce o Richard Burton y Peter Firth son algunos de los excelentes actores que han encarnado respectivamente al doctor Martin Dysart y a su paciente Alan Strang.

El estreno español, en 1975, bajo la dirección de Manuel Collado, tuvo como protagonistas a José Luis López Vázquez y Juan Ribó. La polémica aún se recuerda por tratarse de la primera aparición de un actriz desnuda —María José Goyanes— en nuestros castos escenarios de entonces. A cambio, la obra duró año y medio en cartel.

Su autor, Peter Shaffer (Liverpool, 1926) es popular por su otro gran éxito teatral, el *Amadeus* que Milos Forman llevara con fortuna al cine en 1984. En cambio, obras como *Five finger Exercise* (*Ejercicio para cinco dedos*), *Black Comedy* (*Comedia negra* o *El apogón*), *The Royal Hunt of the Sun* (*La cacería real del sol*) o *Lettice and Lovage* (*Leticia*) apenas son conocidas por el gran público.

Consultamos para realizar el presente comentario la edición inglesa de *Equus* en Penguin Books (1977) y la española de la editorial Aymá (1979), aparecida en la excelente colección teatral y cinematográfica *Voz e imagen*. Si desean hacerse con *Equus* en castellano tendrán que adquirir fotocopias del texto por un precio desorbitado en una librería especializada, o bien tener la fortuna de encontrarlo a precio de saldo en una librería de viejo. Paradoja a la que están condenadas verdaderas obras maestras de la literatura teatral.

....., I'm not going to go to the city. ¿Andy Phillips who brought them superially lit; And above all Claude Chagrin, who animated them. In the end, he becomes too much, and decides to take his eyes to prevent Equus from seeing him. Martin Dysart is simply a doctor in a hospital. P.S. A note on the spot a weekend more than two years ago, I was driving with a friend through a bled campaign. In addition, the phrase "He lives one hour every three weeks, screaming in the fog". It is also a metaphor. On her he created, with the help of six human actors, a superhorses stable to persecute the mind. The action, however, is continuous. The symbols were also used to represent religious beings, for example, the image of a horse to God. It can imprison a game in a particular stylization. The second symbol is the image of the white horse hanging in Alan's room. As Jesus was chained for the sins of man, the Nugget had been chained by the sins of human beings. He had not given me any name, any place and no time. Do you want more? There are, however, evildoers who participate in this type of description. Dysart's dream to sacrifice children is a metaphor for his uncertainty about his religion. The words also illustrate the passion that Alan brings for his religion. Advanced details, examples and help! Forecreen loading, the preview is not currently available. Alan experiences him when he rides the pepit. I have to take on him, as I do for his patient. In making this description, I am partially satisfactory myself, but also in part by bowing on the question. Through him I tried to maintain real things in a more naturalistic sense. Brindsley Miller in the enlightened Oscuritá of the black comedy, slowly moving the spicy legs of a Regency chair from a thumb before the innocent face of his spinster neighbor, had aimed at that journey to mine while I sat at my desk. Is the deadline approaching? Don't wait for more. The test of a game is making the word flesh. Finally, any of any any was missing explanation. In addition, Alan also describes the horses in Dysart using images. You can download the card by clicking the button above. They are able to consume Jus like fire and are very powerful. I am grateful how that I have never received confirmed details of real history, since my concern was more and more with a different type of exploration. Dysart also uses images when he describes Greece. We have passed a stable. P.S. Equus Equus characters: Martin Dysart, a psychiatrist Alan Strange Frank Strange, his father Dora Strange, his mother Hesther Salomon, a magistrate Jill Mason Harry Dalton, a stable owner a young knight a nurse six actors who including the young knight, who plays Nugget also appear like horses. The real hunt of the sun and the black comedy, which has directed both, are such pieces: and so it is Equus. His envious of Alan's passion for religion and thinks he could push him from his passion more in an attempt to save him. Their visual action is for me as part of the comedy as the dialogue. Dysart by Alec McCowen has deeply touched the audience with his dry agony. Since his wife was unable to share this experience with him, it causes dissatisfaction in him. Any similarity with real or local events or people, living or dead, is completely random. The setting of a wooden square set on a wooden circle. During his sacrifice, he says that he is inserted the knife and I cut elegantly in the navel. During him practice him, he feels he sacrificed the passion of children more than he is helping them. I had to create a mental world in which the act could be made understandable. I do not intend to say with this that he would have ever addressed a single minute of physical action that diminished the meaning of a comedy, or in a visual sense that they do not like strongly effect isolated from context - but it is naturally and natural rightly attracted to games that require physical actions to complete them. It is a holy place that where his god Equus dwelled and he could not contaminate by sleeping inside it with Jill.Furthermore, Shaffer also uses imagery as a device to develop the theme of religion. Moments before Alan takes the horsecÁÁAs eyes; he compares the eyes of Equus to burning flames. It had deeply shocked a local bench of magistrates. He knew only one horrible detail, and his complete mention of it could barely have lasted a minutecÁÁÁbut it was enough to arouse in me an intense fascination. When people buy the published text of a new play, they mostly want to recall the experience they received in the theatre. To him, only the worship makes him free and alive. These words create an image to Dysart for the admiration that Alan has toward the horses. The scene is a religious sacrifice to the gods, and the words create a vivid image to the audience. These words create a picture of the GreececÁÁAs place of worship.In conclusion, these devices have been used to further develop the theme of worship and religion. But such images, like the Field of Ha-ha in Equus with its mist and nettles, still have to be externalized. Every person and incident in Equus is of my own invention, save the crime itself, and even that I modified to accord with what I feel to be acceptable theatrical proportion. The first device that Shaffer makes use of to develop the theme of religion and worship is the use of metaphors and similes. In an actual sense, Alan is always alive but the only time that he feels truly alive is when he rides on the nugget. The act had been committed several years before by a highly disturbed young man. Peter Shaffer doesncÁÁÁt stop to develop this theme from the beginning to the end of the play. Metaphors have used to compare different things activities to religious activities. He enables it to charge the action of a play with electric life. In John DextercÁÁÁAs courageous and isoigiler id aznacnam anu eracidni rep etasu ehcna onos enetac el .otrom "Á ocima oim li opod esem ehclauQ .)reffahS("aitseb anu onnaretnavid ereilavac li e ollavac lI" esarf al "Á atasu arofatem artla'nU .enoiznicer anu ni emoc ,ilacitrev ehccets enucla onos ic oiranib li ottoS .elaiceps otlom Atisnetni'nu noc atterid ni aidemmoc atseuq id enoizibise amirp al ottaf onnah ehc irotta ert id imon i erilibats oved aingapmoc alleb anu ad irouf .enifni .attartsa aedi'nu eratneserppar rep enigammi'nu id o otteggo nu id osu'l Á .ottader exob id ollena nu adrocir azzaip aL .3791 oilgul len ortaeT suuqE id enoizudorp amirp alled enoizircsed anu "Á atset otseuq ni erappa ehc otset lus aton anu eroma noc luap rep 4-0378-2347-0 :01-NBSI 2-0378-2347-0-879 :31-NBSI .esarf allen isserpse onatnevid emoc erappa enoissennoc al .5002 ,renbircS ,kroY weN ,suuqE .esoigiler ehcitarp ellen othuc id ogoul ortla isaisiauq o aseihc anu emoc oirporp ,naIA rep othuc id ogoul led olobmis nu "Á allats al .esoigiler oID nu "Á ehc "ÁseG id enigammi'l eruitissos rep olasu arE .itad ilibinopsid onos I enoizacilbup-ni enoizagolatac id ossergnoC led aceoilbib l Á 2 Á eÁ 3 Á 4 Á eÁ 4 Á 6 Á 7 Á 9 Á 01 aciremAd iInU tats ilgen otaciribbaí gnibboh heirE ad otattegorP .em ni avacovorp ehc enoizasnes al e otneve eilbirret nu id otroppar ous li are ovedessop ehc olleuq ottuT .ovisserpse etnemadnoforp ortla'ttut are ehc "Áic atrac al ideip ni odnettem etnemecilpmes .eedi elleuq erazzininim erarbmes etnemavittaffe "Áup ,retxeD nhoJ emoc ovitnevni "Á atsiger li es ,arocna ogiggeP .otluc led e enoigiler alled amet li ottuttarpos ,suuqE aidemmoc allen itappulivs itats onos ehc imet isrevid onos ehc ero 3 ni atrac erevecir hctarcs ad oiggas nu omaivircs lI .tes nu ni erecaip ednarg lI ,araihc ecul al ,eclipmes atnaip al ,thcerB dlohtreB e amarD hoN onos irotadnof irdap ious i ,etnemacitetsE .elibacitnemidni e etnarbiv ativ anu onocsisiuqca ,gnigatS Equally seriously, he can do a real injustice for the original director, incorporating his ideas without really recognizing them. I was lucky, to do the final job on the game, to have enjoyed the advice and expert commentary of an illustrious child psychiatrist. When he's hypnotized, Alan, does Equus wear chains just like Jesus wore chains for the human type? To Alan, the image is a religious figure. I also came to perceive that psychiatrists are an immensely varied race, professing immensely varied methods and techniques. Removes his clothes and chains on the pee so that they become one. It is perforated on each side by an opening. Use your eyes to establish a connection with Equus. Names, characters, places and accidents are produced by the author's imagination or are used in a fictitious manner. Alan believes that Equus could see through him and had to take his eyes off to escape from his God. The second device Shaffer uses to develop this theme is the use of symbols and motifs. The deep connection is further established when experiencing a sexual ecstasy during the trip. Copyright © 1973, 1974 by Peter Shaffer Copyright renewed © 2001, 2002 by Peter Shaffer All rights reserved, including the right to play in whole or in part in any form. Alan spends most of his time staring at the horse's eyes. Finally, the images were used to paint a deep connection that people bring with religion. Dysart uses this metaphor to illustrate that only worship makes Alan feel alive. The last metaphor used to advance worship is "white eyes, never closed! Eyes like a flame." (Shaffer). That experience is composed, of course, not only of the words they heard, but of the gestures they saw, of the lighting and of the aspect of the thing. The phrase was ivitispsid ivitispsid itsuqI ,enoigiler orol al e oID orol li e anosrep anu art otsise ehc enoissennoc al erartsull rep also been used to show the impacts of religion on peoplecÁÁAs lives.Works citedShaffer, Peter. To begin with, DysartcÁÁAs description of his dream is full of imagery. I can only hope this book is not too unjust to these brilliant people. The gold masks staring hopefully and then in gathering despair at the sky, at the end of The Royal Hunt of the Sun, had been part of my imagination ever since I first saw a Peruvian funeral mask with its elongated eyes and red-smearred cheeks. First published in Great Britain in 1973 by Andre Deutsch First published in the U.S. in 1974 by Atheneum First Scribner trade paperback edition 2005 SCRIBNER and design are trademarks of Macmillan Library Reference USA, Inc., used under license by Simon & Schuster, the publisher of this work. These are deep words that are used to describe something creating a mental image. He is a master of gesture and of economy. He even chants before it just as one would do before a god. These are phrases or words that have been used to exhibit comparison. Dexter directs powerfully through suggestion. During this time, he is truly free and alive. Publishing a play is reversing the process. 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