

Shaffer's *The Royal Hunt of the Sun* and *Amadeus*:

A Creative Representation of History

مسرحتنا شيفر "اصطياد الشمس" و "اماديوس":

اعادة صياغة ابداعية للتاريخ

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Authorization

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Dedication

I dedicate this work to

My Parents

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Abstract

The theater of the contemporary British dramatist Peter Shaffer engages a special position in Britain's dramatic sense. In terms of technique, his works bring to mind the ritual drama of ancient Greece, the epic theater of Brecht, and the Theater of Cruelty of the French Antonin Artaud. As such Shaffer's drama is marked by great emphasis laid on dualities or binary oppositions such as the good/evil duality, intellectual/intention, and spiritual/material and so on.

Leaving aside this striking technical side in Shaffer's drama, there is a further element that the audience, critics and researcher cannot escape i.e. the authors successful manipulation of history capable of carrying various implications and lessons to the contemporary man that makes his drama relevant and valuable.

Given all this, his *The Royal Hunt of the Sun* and *Amadeus* share this predominant feature of making history highlight the position of man in his tempestuous world and endless crises.

مسرحيتا شيفر "اصطياد الشمس" و "اماديوس":

إعادة صياغة ابداعية للتأريخ

ملخص الدراسة

يشغل مسرح الكاتب البريطاني المعاصر بيتر شيفر مكانة خاصة في المشهد الدرامي البريطاني. ومن ناحية التقنية, فإن اعماله تعيد الى الازهان الدراما الطقسية في المسرح اليوناني, مسرح بريخت الملحمي, ومسرح القسوة عند الكاتب الفرنسي انطونين ارتو. وبناء على ذلك فإن دراما شيفر تتميز بتركيز شديد على الثنائيات او حالات التضاد مثل الشر مقابل الخير, والعقل مقابل الحدس, والروحاني مقابل المادي, وما الى ذلك.

وإذا ما استبعدنا هذا الجانب الفني اللافت للانتباه في دراما شيفر, فإن هناك عنصراً اضافياً ليس بمقدور الجمهور والنقاد والباحثين غض النظر عنه, واقصد به توظيف المؤلف الناجح للتأريخ بطريقة ذكية وبارعة, إذ ان طريقة شيفر المميزة في جعل مادة التأريخ الجامدة قادرة على ايصال مضامين وعبر مختلفة للانسان المعاصر تجعل مسرحه ذا قيمة وصلة بهوموم.

وإذا اخذنا في نظر الاعتبار كل ما سبق, فإن مسرحيتي " اصطياد الشمس" و " اماديوس" تشتركان في هذه السمة الرئيسية والمتعلقة بجعل التأريخ قادراً على إبراز مكانة الانسان في عالمه المليئ بالزوابع والازمات المستديمة.

Chapter One

Introduction

1.0 Introduction

This chapter is a general introduction, covering the background of the study which includes Peter Shaffer's biography, his type of theater, its distinct position, and general characteristics of his works.

1.1 The Problematic of Peter Shaffer's Theater

The work of Peter Shaffer has a great position in the contemporary British drama. This is largely due to the fact that his dramatic achievement shows a great extent of miscellany, depth and innovative treatment of his material. His work has tackled issues from present-day life such as the striking difference between the worlds of abstract thought and harsh reality and that of the instinctive and primordial as shown in his *The Royal Hunt of the Sun* (1964) and *Equus* (1973).

In fact, his skillful combination of different, and even contradictory elements such as philosophy, politics, history, morality and psychological status represents a sort of difficulty and even confusion for his theatergoers or even scholars. Shaffer's canon contains a unique mix of philosophical drama and satirical comedies. Thus he has been viewed as "a puzzle today particularly for critics and academic scholars" (Gianakaris p.2).

If one leaves aside the thematic problems of his theater, the technical side is no less challenging as his drama ranges from the traditional construction, especially in

his comedies, to the elaborate and highly sophisticated technique as seen in his *The Royal Hunt of the Sun*. This medley between the avant-garde and the traditional proves to be a successful means of conveying the author's message which is essentially Aristotelian in that the theater is a place for both entertainment and enlightenment. According to Plunka, "Shaffer is a perfectionist. He is obsessed with the art of playwriting and treats it as sacred and profane art" (Plunka,35). Although this description is paradoxical, it can give a good image of Shaffer's dramatic world.

Another general feature characterizing Shaffer's drama is the difficulty of finding a specific label to describe his achievement and categorize him accordingly, "with respect to dramatic styles and thematic interest, he is difficult to categorize within tidy literary designation" (Gianakaris, p.4). A thorough view of his drama clearly indicates that there are various elements in his work from different schools and movements such as symbolism, realism, naturalism, the absurd, the epic theater ...etc.

That his work transcends the limit of a single artistic movement in drama is an advantage in that his plays are invested with a great measure of freedom in tracing and elaborating the issue in question and reducing the restrictions imposed by a single artistic technique or movement. It's because of this combination of different artistic forms that the recipient or reader is driven to make use of his earlier experience in the theater and respond to Shaffer's drama in a way which is radically different from customary type of drama. Here he/she is forced to perceive the material from more than one angle.

The topics in Shaffer's plays range from comedy to tragedy and often are dominated by the evil inherent in human psych as shown in his work. The conflict between characters is represented by means of the conflict between right and wrong, moral polarities or with simple and complex human dimensions. These conflicts are developed to reflect the way real people function, with all their psychological complexities.

This is where conflict gets really interesting, good people can do misguided or even bad things, and bad people can have sympathetic motives or soft spots. People can undermine themselves and their noble goals or they can show motives and actions that are ambiguous, inconsistent or paradoxical. In other words, Shaffer is concerned with presenting those murky spots in human consciousness where man is not an angel but not a monster either. It is this combination between these opposites that endorses his theater with its characteristic touch.

Shaffer's purpose is not only to rewrite history in a creative way, but also to delve deep inside the characters, to explore the psychological and mental drives and motives behind their actions to introduce it to the spectator's mirror of human beings at the present day-life. It is in the words of Galens, who pays homage to Shaffer's striking variety, thematic and technical:

Shaffer has been heralded for his successful work in variety of dramatic genres, including comedy and domestic and historical drama, and for his compelling exploration of psychological themes.
(Galens,p.2)

History represents the cornerstone in Shaffer's work and intellectual viewpoint. He turns the historical material from being an inanimate material to a living object

full of life, as he shows in his plays that history repeats itself through the action of humans.

The epic theater as well as the angry writing are present in Shaffer's drama which recalls all these movements and trends "The voice of Bertolt Brecht can be clearly heard in the plays of John Arden, Arnold Wesker, and Peter Shaffer, who have tried to express their feelings of protest against social injustice and cultural decay" (Wagner, p.166). Bertolt Brecht is the German playwright who has replaced dramatic theater by the festival theater supposes that "only the epic form can enable the drama to find a comprehensive image of the world" (p.68).

Of course this is not new. There are other dramatists in Britain who have rewritten historical events from their own perspectives and ideological points of view. Shakespeare is an early example in this regard. His successful and impressive adaptations of the historical material in Plutarch's *Lives of the Noble Greeks and Romans* are an early and excellent example of how history can be reinterpreted and perceived such as *Henry IV*, *Henry V*, *Henry VI*, *Henry VIII*, *King John*, *Richard II* and *Richard III*. In all these plays, Shakespeare finds many good lessons to be inferred from historical figures and situations.

The same holds true to Sir Walter Scott's contribution to this trend. His novels *Waverley* (1814), and *Chronicles of the Canongate* (1828), also exemplify the creative use of history. T.S. Eliot, Edward Bond, and Tom Stoppard have already tackled issues from history in their own dramas. The purpose behind all this is to assert a certain view or raise questions about a certain faith or dogma, which may find its echoes or reflections in contemporary sensibility.

The contributions of the theorists of New Historicism theory such as Stephen Greenblatt and Michel Foucault are very important in this regard. They have established a firm and reliable background for generating meanings and inferences from any text, both, old or new, mythological or factual religious or secular. In fact New Historicism and Reader Response theories are greatly liberating in that the contemporary author is free to reshape and reconsider the material of previous ages and sees it from his/her own perspective. The same holds true to the reader who analyses and interprets these experiments from multiple angles and perceptions.

Thus Shaffer and many other writers find the impetus to reread and interpret historical events and situations from their own cultural and intellectual backgrounds. The outcome of these dramatic experiences is really sustaining and invigorating to the spectators, or readers, imagination.

In this regard, Shaffer is not different from these in his serious attempt to rewrite or, to be more exact, scrutinize the historical material from a typically modern perspective. The result is a committed type of drama that stimulates the minds of the spectators towards the correspondences or parallels between the lessons of history and challenges of modern life. In short, Shaffer is one of the most distinguished and controversial playwrights of the twentieth century, for he has written such well-known plays as *The Royal Hunt of the Sun*, *Amadeus* and *Equus*. His work has been continuously performed for over thirty years and won top theatrical and film awards.

In 1984 Peter Shaffer in co-operation with the film famous director Milos Forman has turned *Amadeus* into a film, the film that has received eight Academy Awards, including Best Picture, Best Screenplay, and Best Director, as well as four Golden Globes. Both the play and the film have enjoyed great popularity and were

commercial successes. Anyone who has watched this film must have recognized how history is part and parcel of human consciousness as seen through the tragic end of the great Austrian musician, Amadeus Mozart.

According to Elsom (1982) Peter Shaffer is “neither avant-garde nor stolidly conservative” (p.709). This categorization really valid as his theater deliberately blurs the lines between dramatic writings. Another categorization is given by Morgan (1983) who finds that Shaffer’s plays range “from farce to tragedy” and contain “recurrent images” (p.243). Such judgments and views of Shaffer and his work are evidence that his theater is really challenging and cannot easily be labelled under one specific type or trend. This is because they cover a wide scope and aspire to follow the works of many famous figures in contemporary drama, in their exceptional ability to tackle various issues and techniques concurrently.

Another skilful dramatic technique that characterized Peter Shaffer’s writing is his attempt to involve the audience in his drama, through forcing the spectators to rethink and interpret the character’s motives and obsessions. This is because his work is taken from real life and raises questions about human predicaments, identification and shed light on the dark side of human nature. A passing look at *Amadeus*, for instance, shows how human beings often surrender to evil and unexplainable desires as seen in the antagonist of Mozart in the play. This attitude makes Shaffer’s detractors reject his work altogether or have some reservations about his achievement.

Such a dramatic strategy leads Walter Kerr (1963) to label Shaffer a “gambling man”, a writer who seems not to care about “what kind of chances he takes”: these chances usually pay off in spectacular fashion” (cited in Cooke and Page, 1987,p.16). Kerr is one of a list of scholars and critics who do not feel at ease with

Shaffer's characters and situations for not following the traditional lines of writing strictly.

Plunka (1988) comments on Shaffer's use of historical figures for dramatic purposes. In Plunka's view Shaffer "rarely chose to exert his poetic license on the material and tried to maintain historical accuracy"(p.179).

This is not always so. Shaffer, as will be shown in the following pages, adds his own vision to the historical material. In fact Shaffer's drama follows the lines of history and actual events. Underneath, there is a clear intellectual vision of history that argues and concentrates on the view that its cycles are repetitive.

Peter Shaffer also shows a great interests in Antonin Artuad's theory of Cruelty. Antonin Artuad is a French director, author, poet, and actor. He presents in his famous book *The Theater and Its Double* (1938) the concept for new drama which is called "Theater of Cruelty". It centers on the idea that the stage action should take place around the audience, involving the spectators in every detail of events. These strategies are employed in Shaffer's best known works like *The Royal Hunt of the Sun*, *Equus* and *Amadeus*.

The conflict of ideas and interest in his theater has been central. In fact this particular point raised much controversy among his scholars. No doubt all dramatic works depend heavily on conflict. However, in Shaffer's case, this receives much emphasis as it bears many thematic aspects.

It is within this line of argument that Rusinko (1989) asserts that "Shaffer's plays are all about a conflict between two protagonists, thereby also about a collision of different ideas, visions and values and end in ambiguities and dilemmas that the playwright leaves unsolved" (p.189). If the ambiguities are

“unresolved”, the spectators and readers are invited to complete this picture and give the final answer to his problem. In other words, the recipients and readers cannot be passive consumers of this drama which demands awareness and participation to figure out the lessons and views implicit in his work.

What is most noteworthy about Shaffer's work is his intrinsic comprehension of the medium by which he is writing. Having written novels, teleplays, radio plays, stage plays, and screenplays, his comprehension of what makes a work successful artistically versus dramatically is great and fine.

Through his plays, Shaffer has reminded audiences of the theater's essentially ritual representation of human ideals, aspirations, and misgivings. Therefore his work successfully reconciles between past and present, the explicit and implicit, the entertaining and intellectually stimulating.

1.2 Biography of Peter Shaffer

Peter Levin Shaffer and his twin brother Anthony were born in Liverpool, on May 15, 1926. The family left Liverpool in 1936 and moved around England until 1942, when they settled in London. Anthony, additionally, turned into a prizewinning writer, best known for the play *Sleuth* (pr. 1970); more youthful sibling Brian turned into a biophysicist, yet after their father's death he assumed control and administration of the family's firm.

Peter Shaffer went to St. Paul's School, however, World War II interrupted his education and he functioned as a coal mineworker in Yorkshire and Kent from 1944 to 1947. He later went to Trinity College, Cambridge, and earned a bachelor

degree in history in 1950. While in school, he co-edited the person magazine *Granta* with his sibling.

After Cambridge, Shaffer moved to New York and worked for Doubleday book shops in midtown Manhattan. In 1951, Peter and Anthony Shaffer cowrote a detective novel, *The Woman in the Wardrobe*, under the composite pen name Peter Anthony.

They worked together on two subsequent novels, *How Doth the Little Crocodile?* (1952) and *Withered Murder* (1955). Throughout these years Shaffer worked in acquisitions at the New York Public Library (1951-1954) and as a symphonic music editor for Bosey and Hawkes in England (1954-1955), and he served as a literary critic for *Truth* (1956-1957). He later worked as a music critic for *Time and Tide* (1965-1972).

Throughout the 1950's, he started writing work radio and TV scripts, including *The Salt Land* (1955) for ITV in Great Britain; *The Prodigal Father* (1955), a radio play produced and aired by the British Broadcasting Corporation (BBC); and *Balance of Terror* (1957), which was produced first by the BBC and later aired on the Studio One television series in the United States. Shaffer's dramatic profession was started with the London premiere of *Five Finger Exercise*, a play in two acts, at London's Comedy Theatre on July 16, 1958, directed by John Gielgud. Shaffer's just "well-made," naturalistic domestic drama depicting a family in crisis enjoyed popular and critical success, running for two years in London and winning Shaffer the Evening Standard Theatre Award for best new playwright. When it was later produced in New York in 1959, it earned the New York Drama Critics' Circle Award for best foreign play.

His next plays, a pair of one-acts, *The Private Ear* and *The Public Eye*, premiered at London's Globe Theatre on May 10, 1962, and then crossed the Atlantic in 1963 to New York. *The Private Ear* (1962) concerns a sensitive, artistic, and naïve young man, Bob, who carries home an attractive secretary, supposing she shares his love of music. He fumbles around trying to impress her, but she rejects him when he tries to forcibly kiss her. Its companion play, *The Public Eye* (1962), echoes back to Shaffer's roots in detective stories with a touch of ironic humor (Welsh, p.4).

Shaffer next wrote *The Merry Roosters Panto* (1963), a Christmas mime for children that was produced at Wyndham's Theatre in London. *The Royal Hunt of the Sun* (1964) viewed as the first "think piece" and probably considered most legendary play. It was first produced in Chichester in 1964, moved to the National Theatre in London in December, 1964, and opened in New York the following year. It dramatizes Francisco Pizarro's conquest of the Incas and his search for the city of gold, in addition to his spiritual quest in such primitive and unsophisticated worlds in Latin America.

Laurence Olivier commissioned Shaffer to write his next play for the National Theatre, an extended one-act farce entitled *Black Comedy* (1965). It uses a device that Shaffer refers to as a "Chinese convention" of reversing black and white. The opening scene is dark, and then suddenly the lights "go out" for the characters but come on for the audience. The remainder of the play is staged in this style, which provides much of the comedy.

The title carries the literal meaning of "black" as well as the metaphoric. In all dramas the two colors are used on the stage, and in auditorium. But in Shaffer's play the performances carries further levels of meaning when these colors are

exchanged and contrasted (Welsh, p.4). Its less successful companion piece, *White Lies*, opened in New York together with *Black Comedy* in 1967 but was later revised as *White Liars* for the London stage in 1968.

Shaffer's next play, *The Battle of Shrivings* (1970), is dependent upon his encounters in New York City. This play tells the story of a group of protestors with a charismatic leader and is widely considered his most American play. The play suffered a poor reception, so Shaffer rewrote and re-titled it simply *Shrivings* (1973), but it was never produced.

Shaffer hit his creative stride throughout the 1970's, however, with two National Theatre productions that would firmly establish his reputation as a major playwright: *Equus* (1973), a play about a troubled young man, and *Amadeus* (1979), the pseudo-biographical account of Wolfgang Amadeus Mozart from the perspective of his most outstanding adversary, Antonio Salieri, which the present study will discuss in detail in the coming pages.

Equus opened at the Royal National Theatre at the Old Vic in London and then ran for more than a thousand performances at the Plymouth Theatre on Broadway, winning the Tony and the Drama Critics' Circle awards in 1975.

Amadeus opened in London in 1979 and won both the London Critics Award and the Evening Standard Theatre Award. When it opened on Broadway two years later, it also ran for more than a thousand performances and won the Drama Desk Award, the Critics Outer Circle Award, and five Tony Awards, including one for best play. In 1977, Shaffer adapted *Equus* for a film directed by Sidney Lumet, and his screen adaptation of *Amadeus* in 1984 won eight Academy Awards, including one for best adapted screenplay.

Shaffer's next play, a biblical epic entitled *Yonadab: The Watcher* (1985) is set in Jerusalem in 1000 B.C. It opened at the Olivier Theatre under National Theatre sponsorship on December 4, 1985. In 1987, Shaffer was granted the prestigious honorary title of Commander, Order of the British Empire. His next play, *Lettice and Lovage* (1987), composed for the performing artist Maggie Smith, was first produced at the Theatre Royal in Bath. It is a comedy about an unusual friendship, representing the issue of history versus truth. The play won an Evening Standard Theatre Award for best comedy in 1988 and was taken to Broadway in 1990.

In 1992, Shaffer won the William Inge Award for Distinguished Achievement in the American Theatre. Two years later, he became the Cameron Mackintosh Professor at St. Catherine's College, Oxford, and a one-year position created to promote interest in theater. In the 1990's and into the twenty-first century, a significant number of Shaffer's plays were resuscitated and some were knowledge up to date classics. He was knighted by Queen Elizabeth II in 2001.

Although Shaffer distinguished himself as a great comedian, the present study focuses heavily on his great achievement as a tragedian. Indeed the two plays chosen here are really representatives in presenting his deep tragic sense and the endless search for meaning in a chaotic world.

1.3 Statement of the Problem

Peter Shaffer's drama draws upon history in choosing its material for some of his tragedies. The present research investigates the justifications and outcomes of such

a choice in terms of form and content as seen in *The Royal Hunt of the Sun* and *Amadeus*.

1.4 Questions of the Study

1. What are the central topics in Peter Shaffer's drama?
2. How does Shaffer use history?
3. To what extent is the technique of doubling or pairing useful in conveying Shaffer's artistic and intellectual views?
4. Why is it difficult to subsume Shaffer's drama under a specific artistic category?

1.5 Objective of the Study

The current study aims to investigate the following points:

1. To show that Shaffer's drama raises a host of topics pertaining to man's position in this world, such as the conflict between good and evil, man's continuous worries, his failure to grasp the difficult ontological questions in his life.
2. To prove that Shaffer's work deals with history in a way that is closely associated with modern life and its challenges and problems.
3. To point out that his characteristic use of "doubling" is of a great help in enhancing the polar opposition in life and human nature.

4. To prove that Shaffer's type of writing combines a variety of literary and artistic schools according to the nature and requirements of his topic.

1.6 Significance of the Study

Although Peter Shaffer's name is that of a celebrity in the West especially when we remember the spectacular cinematic adaptations of his plays, few studies have been conducted on his work in this part of the world. Therefore writing about his drama represented by the two tragedies is a useful step and may fill a gap in the current studies.

1.7 Limitations of the Study

Peter Shaffer has tackled many issues and literary trends in his work. As this task is very wide and demanding, the present study is devoted solely to exploring the different dimensions of his *Royal Hunt of the Sun* and *Amadeus*. Therefore it cannot be generalized to his other works.

1.8 Methodology

The methods to be used throughout the present study are limited to the descriptive and analytical ones. The study investigates the historical material used in his drama in order to show Shaffer's ingenious reading of history and make it exemplify the current cares and discontents of contemporary life, especially in the West.

1.9 Definition of Terms

Epic theater: It's a kind of drama which uses the stage as a place for instruction and education. It contains an intellectual bias and is concerned with treating social or political issues of the time. It is associated with the name of the German Marxist dramatist Bertolt Brecht.

Realism: It's a theatrical trend that attempts to portray the realities and issues of everyday life. Characters and setting are all based on real life. The plots are about everyday problems and follow a chronological order. The works of Chekhov, Shaw, Osborne, are considered representative here.

Ritual drama: It's a kind of drama characterized by complex construction of acts, whose main purpose is to reaffirm or refute doctrines or creeds in man's life. It might be typically a reenactment of a myth, such as the fight between a king/god and a monster; the disappearance, return, and sacred marriage of a young god, or wanderings in the underworld.

History: Its action and events happened in the past; the historian is always objective and detached or expected to be so when dealing with material, Shaffer as a creative writer deals with history in a subjective way to show his own point of view that there is a continuous dialogue between the past and the present.

Chapter Two

Review of Literature

2.0 Introduction

The present chapter deals with the books, journals and academic dissertations and theses and interviews that have been written so far about Shaffer's drama, both comedies and tragedies. It is divided into two sub-sections, depending on the perspectives used by researchers in dealing with Shaffer's drama.

2.1 Theoretical Studies

Nightingale (1964) comments on *The Royal Hunt of the Sun* by saying that Peter Shaffer's new play is greatly ambitious. The author locates the play within the colonial perspective:

As vast in intention as the Andes mountains, in which his Inca Indians wait for their Spaniards, and the Spaniards shiver at them and the snow. Not only deals with colonialism; not only with church and civilization; he deals with personal values, with time, with god, with resurrection (p.28).

Such is the admiration of this scholar of Shaffer's work and ambitious topics that he finds it possible to compare Shaffer to Shakespeare. As he puts it, "Even Shakespeare didn't attempt all this in one play, and Mr. Shaffer's shoulders are, frankly, too slim" cited in (Cooke and Page 1987, p.28). One reason for this great admiration is the fact that play is concerned with huge topics such as the conquest of Peru at the hands of the Spaniards.

One of the figures who have stressed the technical side of Shaffer's is the name of Esslin. In his study published in (1965), he states that there is a striking technical side in Shaffer's drama "It is designed to shock its audience into a full awareness of the horror of the human condition" (p.17). This judgment is completely right because Shaffer is always keen to make the audience face the painful facts of life, especially the defeat of the good at the hands of the evil and bad-mannered people. Indeed this side forms the cornerstone in his uncommon and exotic world.

Shaffer is quoted by Shoenberg (1980) as saying that:

I tried to write a play, not history. What the play is trying to do is give an interpretation of history. But there are certain facts on which I worked. We know Mozart was broke at the end of his life. We know he was ill. We know his home was freezing (pp.1-35).

The significance of Shoenberg's lies in the fact that he provides a useful collection of Shaffer's views and judgments of his dramatic world.

This is history according to Shaffer. But as a creative writer he gives himself the right to modify facts to fit his artistic purposes.

Cushman (1981) criticizes *Amadeus* by saying “the play’s major fault is not intellectual, but structural: it has no second act. Salirei tells us that his quarrel is not with Mozart, but with God. God, however, has not been cast, so we get a succession of scenes from Mozart’s last years- scenes which, by the play’s own rules, are irrelevant” cited in (Cooke and Page 1987,p.68). Thus the philosophical level of the play is raised here.

However, any careful reading of the play and its situations does not approve of such a judgment of the play and its author. The final scenes of the play do help in reinforcing the spiritual dimensions of the two contesting figured Salirei and Mozart and how they suffer at the end.

According to Plunka (1988) :

“Shaffer’s work belongs to the naturalistic drama similar to Ibsen’s middle period, farce, one-act plays, melodrama, Epic Theatre, modern tragedy and musical/operatic theatre” (p.36).

Peter Shaffer is inspired by various dramatic forms and figures. The mixture of various dramatic devices is of great value and help for Shaffer’s drama and its multilevelled worlds.

Gianakaris (1996) emphasizes that “most of Shaffer’s plays are linked with naturalism, realism or even social realism” (p.354), principally due to their writing style, and their content; the monologues, discourses and bearings are acknowledged to conceal before all else mental and individual activities, structures and clashes inside families and social orders.

Shaffer is also linked to Bertolt Brecht’s theory of Epic Theater because most of his plays are drawn from historical material, he uses historical figures for

dramatic and didactic purposes, especially in his two plays *The Royal Hunt of the Sun* and *Amadeus*. The epic side of his drama lies in the fact that his historical material is put in such a way that the audience is forced to learn the lessons presented by his drama. In other words, his historical drama carries this didactic and ritualistic side, Brecht has explored fully in his own drama.

Epic Theatre uses the stage as a place for instruction and education. It contains an intellectual foundation and is concerned with treating social or political issues of the time. The aim of this style is to separate the audience from any contact with passion or identification so that they can view the play objectively. This process is called alienation.

The plays are designed to shock and inspire thought. The ultimate goal of this type of theatre is to make the spectators aware of their social surroundings and encourage them to act to change their society. Obviously the Marxist ideology is there behind this great emphasis on increasing the awareness of the masses regarding their problems and challenges.

Reinelt (1996) gives a description of the epic theater saying that “In a sense all epic plays are history plays; it’s just that some deal with contemporary historical moments and others with the past” (p.10).

He also comments on *Amadeus* saying that “Peter Shaffer is concerned with the personal psychology of his characters in *Amadeus*” (p.36). One of the most significant themes in Shaffer’s plays is the psychological conflict between the imaginatively talented and the hard-working individual. A conflict that usually ends in the defeat of the instinctive, talented and good type in spite of the fact that

his plays delineate the imaginatively talented in a thoughtful way. Shaffer appears to view inventiveness and creative ability as dangerous properties.

Hoagwood-Watkins (1998) comments on historical plays:

New (Romantic-period) plays and also plays from earlier historical periods were subjected to three important operations: they are interpreted to present public and historical crises; those topics are represented figuratively rather than explicitly, and the relationships of fiction and reality become themes (p.25).

MacMurrough-Kavanagh (1998) comment on Shaffer's type of drama that combines different genres "we should also consider his unusual generic dexterity where farce or satire appear as natural forms for him to write in as do tragedy or Epic" (p.2). They also argue that Shaffer has chosen certain ideas from Brecht and adjusted them to create a version of theatrical drama that is unique to him in which his "consistent desire for the theatre is to create an experience that is entirely and only theatrical" (p.30).

Shaffer uses historical time in most of his plays especially in *The Royal Hunt of the Sun* and *Amadeus* as he uses historical personalities, places, and events, in order to depict a psychological situation that can ensue in any time or place, and to make an impact on the audience. MacMurrough-Kavanagh also indicate that "Shaffer involves his audience imaginatively in his drama where metaphor, allusion and illusion prevail" (p.3). The act of decoding these allusions and figuring out their connotations is certainly expected to be taken by the spectator or reader.

His plays depend on collaboration between writer and recipient. Thus many scholars and critics find the world of Shaffer's drama so flexible that it can be classified under the title of "absurd". However, this is only the surface side of his drama which is basically complex and stimulating.

Younis (2013) in her book *The Archetype in Peter Shaffer's Drama* explains the influence of the archetypal theory on Shaffer's plays. She links Shaffer's plays to Carl Jung's theory of the "archetypes of the collective unconscious" and Northrop Frye's theory of symbols. Jung's theory of archetype is based on "an archetypal image, representation, or process, and its form may change continuously according to the constellation in which it occurs" (p.2).

She found Jung's theory in *The Royal Hunt of the Sun* embodied in "Shaffer's Pizarro sets an example of the archetypal quester who is in search of new values to secure his psychic order" (p.39). In *Amadeus* she explains

"it's a play of ideas in which Shaffer touches upon aspects related to the human psyche, to man's place within his surrounding social milieu, and to man's relation with God. These ideas are woven into the fabric of the Mozart-Salirei conflict" (p.39).

Younis's second argument is of Northrop Frye's archetypes in Shaffer's plays, she refers to the Frye's system of symbols, Frye points out the animal symbols believing that "the animal world provides the central archetypes" (p.72). According to Younis, in *The Royal Hunt of the Sun* the most dominant of animal symbols in this play are the birds, she explains that "the title of the play invites us to consider the hunter birds Shaffer uses to reveal the brutality of life and to demonstrate the powerful struggles and the burdens of human life"(p.88).

Images of birds of prey and raptors reiterate and are woven within the texture of the play to define each phase of the action and to pinpoint the climactic incident.” (p. 101). They serve as a powerful symbol that represents the struggle of human soul towards freedom, the anguish of that struggle, and joy when that freedom is finally reached. In *Amadeus* she identifies the cat as symbol in the play, saying that “Shaffer employs the cat as a means of character portrayal and as a symbolic structural element in building up the atmosphere. Although the cat is not a dominant image in the play, it plays a significant role, not only as a symbolic depiction of the bestiality of the self”. (p. 101). People and animals play a vital role in Shaffer’s tragedies and reinforce the painful situation of the characters in question.

2.2 Empirical Studies

Many researchers have tackled the themes in Shaffer’s *The Royal Hunt of the Sun* and *Amadeus* and how he uses history in a creative way.

Gianakaris (1983) elaborates on *Amadeus*, saying “The reference is to playwright Peter Shaffer's hit drama *Amadeus* which refocused attention on Mozart, the man as had no other event in over a hundred years” (p.88). In a previous article, Gianakaris (1981) argued that

“*Amadeus* begins with the legend-blurred circumstances surrounding the tragically premature death of Mozart. Nagging questions have lingered since that occurrence in 1791, including the matter of Mozart's relationship with Antonio Salieri, his colleague and competitor in the court of Joseph II” (p.38).

No doubt the problematic relation between Salieri and Mozart is the center of this drama and its main issue.

During the last weeks of his life, Mozart claimed that his serious illness was caused by someone poisoning him, and he repeatedly accused Salieri of the alleged deed.

Westrap (1984) conducted a study about the myth in Peter Shaffer's *The Royal Hunt of the Sun* and in Arthur Kopit's *Indians*. This study is a contrastive analysis of the treatment of the myth in both works; he explains that both authors dramatize the conflict between western and original cultures in the light of concrete historical events. As he puts it:

Shaffer depicts in his play two apparently very different myths with different origins and different forms of expression. Behind both, however, one finds the common pattern of death and resurrection. Pizarro is not aware of this parallel between his earlier Christian belief and his newly won Inca belief (p.124).

Certainly Shaffer, as already stated, makes much use of the elements of ritual and myth in his plays so that the past and present get intermixed and become inseparable.

Hinden (1985) writes an article on Peter Shaffer's works in the title "Trying to like Shaffer". In this article Hinden reviews and discusses Shaffer's plays showing his position among contemporary dramatists and his cleverness in presenting highly sophisticated techniques in writing drama. He asserts that:

One guesses that were Shaffer to "walk naked," his work too probably would become more widely acclaimed, given the modern taste for revelation and disclosure. On the other hand, numerous dramatists today are working in the autobiographical mode; there scarcely seems room for another naturalistic play about the family (p.38).

Perhaps, then, what we ought to value most in Shaffer is his interest in transforming private experience to great spectacle. He concludes his argument by stating the following “Rather, let us acknowledge that in terms of scope, technical facility, and purpose, Peter Shaffer is perhaps the most imaginative playwright writing for today's stage”(p.28).

Bouchard (1989) comments on Shaffer's plays saying that:

Equus and *Amadeus*, and to lesser extents *The Royal Hunt of the Sun* and *The Battle of Shrivings*, are plays whose plots are about hermeneutical action, about the interpreter who interprets the vacuum left by cultural and historical fragmentation and the shattered pieces themselves (p.178).

Peter Shaffer's plays are recognized by a unique sense of theatrical design and structure and by a specific interest within certain themes. Bouchard also indicates that “Shaffer tries to turn thought or activity of thinking into theatrical value, something seen and felt” (p.182). It is obvious that the technical and artistic sides of Shaffer's drama are of equal significance to his themes.

Lai (1989) conducts a study about Shaffer's plays *The Royal Hunt of the Sun*, *Equus*, and *Amadeus* as they represent a significant examination of the failure of society to give the individual spiritual satisfaction.

He shows that in each play, the protagonist is an adult man who has lost faith in the system which defines him. In each play, there is an interesting distinction that showed itself as the sun for Atahualpa, the horse for Alan, and the beauty of music for Mozart. “The grounds that Pizarro's, Dysart's, and Salieri's past lives have recently formed them, their uncovering can be very useful and illuminating for knowing their present painful situations” (p.III). Thus Lai

highlights a very important and common point in these plays i.e. the spiritual frustration of the initiative individual in his daily struggle with reality and people.

Diniz (1991) conducted a study about Shaffer's plays *The Royal Hunt of the Sun*. This study is an attempt to convey his thought by examining the elements of the play which prove relevant to a performance of it as a communal representation of archetypal materials, that is, a ritual. In his results of this discussion he says "Myth, history and literature thus have served as means by which archetypes became conscious" (p. 170).

Shaffer, as a dramatist, has revealed a primeval vision, a special sensibility to "archetypal patterns and a talent to convey experiences from the "interior world" to the external one" (p. 170).

Kramer (1999) conducted a study about the dramatization of how the mind compasses actuality and changes it consistently with its needs. He tackles several of Shaffer's plays. Among them are *The Royal Hunt of the Sun* and *Amadeus*. In the first play, he discusses that Martin's monologue, and the alternate characters encourage the audience to believe in his sincerity and in the authenticity of the experience. They feel comfortable with him and empathize with his torment and blame. In the second play, he indicates that "Shaffer's play is unique in the way it focuses on dramatizing the complicated mind of Salieri, creating one of the most memorable scoundrels as well as one of the most complicated unreliable narrators in drama" (p.47).

Devline (2000) in her review of a book by Madeleine Macmurragh-Kavanagh discussed the conflict between Apollo and Dionysus that Peter Shaffer uses in his plays *The Royal Hunt of the Sun*, *Equus*, and *Amadeus*. In particular he traces the development of “the initial clash between two protagonists: Atahualpa/Pizarro, Dysart/Strang, Salieri/Mozart” (p.201). In the first two plays, this clash is “gradually resolved into a clash between rival impulses within the individual himself” (p.103).

In *Amadeus*, since Salieri declines to distinguish the stifled Mozart motivations inside him, the resistances are never melded. Devline adds that it was the “most popular and best-known plays” (p.11). The clash within the mind of a particular individual in Shaffer’s drama is certainly not new. Already different scholars and critics have pointed out this motif and its different forms. It is clear that this topic is striking and attracts the attention of many scholars.

Perkins (2001) wrote an essay that examines how Shaffer’s play explores the complex relationship between fathers and sons saying that:

Shaffer’s *Amadeus* gained appreciative audience due to its compelling depiction of the rivalry between Wolfgang Amadeus and Mozart and his contemporary, Antonio Salieri. In this fictionalized version of the two composers’ relationship, Shaffer explores the mystery of creative inspiration, the search for spirituality, and the consequences of success and failure (p.2).

Shaffer mixes these themes in the play with the most outstanding one i.e, the problematic relations that can develop between fathers and sons. She explained that the first relationship between fathers and sons is the one between Salieri and God, and the second one is between Mozart and his father. It is a tense relationship that is based on misunderstanding a doubt.

Hamilton (2001) argues in her essay about the conflict between genius and mediocrity and their relationship to the observing and judging audience in Shaffer's play that "Shaffer's play puts this tension in the creative process at center stage. His rival characters, Salieri and Mozart, are rivals of talent-one a genius and one a mediocrity, whose products are judged by mediocre audience" (p.15). Although this essay has been published recently, its main argument is not new in the sense that the dualities or polar oppositions in Shaffer's drama have been investigated thoroughly in one way or another. However the attraction of this topic keeps fascinating readers and critics to its skill and beauty. It is a technique that shows vividly the different features of characters and their moods, interests and obsessions.

Innes (2002) comments on Peter Shaffer's technique saying that "where the dramatic medium is pared down to an irreducible and highly intellectual image, Shaffer incorporates his extensive theme in colors, costume and ceremony, spectacle, choreographed movement and aural composition"(p.483). He comments on Shaffer's plays that in *Amadeus* the author focuses on the same false father-son relationship as *The Royal Hunt of the Sun* and *Equus*.

Many of Shaffer's characters are mythic figures set within the context of ritual drama. This is particularly apparent in *The Royal Hunt of the Sun*, the play structured upon quest figure. Pizarro describes his mission as "God hunting," and he sees the Inca people as a primitive god in whom he wishes to believe. He is destined to kill the god. Pizarro is cynic, symbol of despair, and could not succeed in achieving his spiritual goal.

Salieri is another despairing cynic who kills his young rival, whose talent he regards as godlike. It is Salieri's destiny to outlive his reputation and to grow old as a forgotten man. What Innes does not stress much is the fact although these two evil characters (Pizarro and Salieri) are doomed to live killing the good natural and inspired ones, they have to suffer much and regret heavily for what they have committed.

Block (2004) comment on Shaffer's play *The Royal Hunt of the Sun* saying that it "explores the relation of worship and envy as it depicts Pizarro's desire to conquer Peru" (p.64). The play takes place in two continents over a period of four years in the sixteenth century. The play is divided into two acts, and subdivided into twelve sections. The plot of the play generally concerns the Spanish conquest of Peru in the sixteenth century. However, this play is a good example of how history can be evoked to comment on the problems of the present. It has to be added that the material benefit gained from conquest is not the main issue in the play, although it engages a great part in it. More importantly, it is Pizarro's self recognition and despair that strikes the audience. In other words, the spiritual conflict is the most important element in the play.

İlter (2006) conducted a study about the Peter Shaffer's use of time as a technique for creating alienating effect. To furnish the audience with a questioning role, Shaffer basically employs chronicled and legendary past as components of pastness in the Brechtian sense. The study also focuses on how Shaffer leads the spectators to adopt a critical viewpoint, so that they can question and reflect upon the psychological and metaphysical themes such as search for worship, existential breaking down and the eternal conflict between reason and instinct in his plays *The Royal Hunt of the Sun*, *Yonadab*, and *The Gift of the Gorgon*. The Brechtian

techniques in Shaffer's drama represent a topic that has been heavily explored by scholars. The reason for this overemphasis on such devices is their vital role in highlighting the themes in Shaffer's drama and forcing the spectators to grasp its message and moral lessons.

Şavkay (2009) conducted a study about the social morality as a sign of madness in Peter Shaffer's *Amadeus*. The study explores that to commit suicide with the purpose of gaining immortality and thereby to triumph over God is certainly a sign of madness. She explains

“In Act I of Peter Shaffer's play *Amadeus*, Salieri expresses his determination to kill himself after telling the audience the story of his life, which is a fictional account of the lives of the two composers Antonio Salieri and Wolfgang Amadeus Mozart” (p.1).

Salieri is willing to abandon the pleasures of this life and remain a good Christian as long as he receives divine artistic inspiration, yet his wish for fame results from a desire to gain immortality through art, and when he witnesses that God grants his gift to Mozart who has no sense of social propriety, he feels betrayed. In other words, failure makes him a typical tragic hero whose jealousy and selfishness drive him to commit the terrible act of poisoning Mozart. However Shaffer gives this character space in order to show the consequences of the crime on his psychological, moral and spiritual position.

Higgins (2011) comments on the theme of misotheism in Peter Shaffer's plays saying that:

When we turn our attention to the work of Peter Shaffer, we encounter a different stand of absolute misotheism. Instead of being fired by Swinburnian notions of classical humanism and heroic paganism, the misotheism in Shaffer's work conveys a different

range of sentiments, including aggressive, antiheroic, and pathological tendencies. Also, unlike the divine antagonist that is the object of other misotheists resentment, the objects of Shaffer's misotheist are usually "false Gods" that is, avatars of the divine in earthly form (p.175).

The writer gives examples on Shaffer's plays saying that:

Be it the supremely gifted artist (*Amadeus*), the apotheosized animal (*Equus*), or the earthly representative of the sun (Atahualpa in *The Royal Hunt of the Sun*), each of these figures is the corporal image of transcendent deity. By venting their rage against these divine manifestations, Shaffer's protagonists come as close as any mortal ever will to doing actual physical harm to a god (p.175).

2.3 Summary of this Chapter

Out of this list of reviews, both theoretical and empirical, it has become evident that Shaffer's drama has stirred a lot of controversy among spectators and critics alike. Although he is a contemporary writer, there is a vast amount of critiques and researchers dealing with the various aspects of his work. What is striking about all these reviews and studies is the emphasis laid on Shaffer's particular use of themes and techniques in presenting his dramatic material. This by itself is an evidence that Shaffer's work is worthy of the studies done in the present and surely in the future. His material attracts the attention of different critical approaches and readings. In the theater and cinema, his achievement is certainly great.

Chapter Three

3.0 Introduction

This chapter discusses Shaffer's two plays (*The Royal Hunt of the Sun*, and *Amadeus*) showing their significance, identifying the most prominent themes, different aspects of life, and the conflict between good and evil in the life of human beings.

3.1 *The Royal Hunt of the Sun*

The Royal Hunt of the Sun (1964) is a play that portrays the destruction of Inca Empire as a result of the conquest of Spain. The significance of this play stands out through its historical events and its actual characters, and their relevance to contemporary life and its pressing problems.

The play is a re-embodiment of history and a successful manipulation of it in an attempt to show the correspondences and parallels between what is remote and present and between the factual and conceptual. Peter Shaffer was influenced by William Prescott's *Conquest of Peru* (1847), which lists historical events that took place when the Spanish colonized Peru.

The play is an epic drama about the clash between two civilizations, two distinctively different ways of life and thinking, the modern one of humankind which has lost something of value as a result of separating itself from the primitive. It shows the conflict between civilized and primitive worlds. It also reflects the

clash between religions, the Catholic individualism of Spain and complete communist society of Inca or at least primitive from communist.

It is a story of great ambitions and colonial greed and it's explored many different themes and ideas such as worship, faith, friendship, leadership, colonial power and greed. There are two essential characters in the play, Atahualpa who is the Inca king who represents himself as a god. He reflects the image of trust and honesty, Pizarro the other equally important character who appears as a leader of the conquest. Deceitful and losing his spiritual faith, Pizarro cannot deny his search worship and desperately wants to believe in Atahualpa. Through him, he wishes to find an answer for his lost faith. The play is simply a historical drama which consists of two acts, act one (The Hunt), and act two (The Kill) both acts help in revealing the spiritual and religious aspects of the play which has many universal dimensions.

Moreover, the duality that forms the basic structure of Shaffer's drama is obvious here. Pizarro and Atahualpa stand in total contrast to each other in norms, morals and religious doctrines. As will be seen later, the simple-minded and natural (Atahualpa and his people) will be crushed by rational and calculating minds of the European.

The play begins in Spain where Francisco Pizarro, in 1529, recruits 167 men for expedition to Peru in search for gold and fame. The play is narrated by Old Martin Ruiz, a man in his mid fifties. Young Martin is the same character who is integrated with the time frame in which the expedition begins. In the first page Old Martin Ruiz comments on the action and his own involvement by saying "This story is about ruin. Ruin and gold" (p.1). Chivalry had been his dream when he

was a boy, he confesses that Pizarro “was my altar, my bright image, of salvation” (p.1).

It is true the play is about “ruin”, but the spiritual ruin is seen to be more important as it carries cultural and philosophical implications. The West is victorious and can inflict ruin on other cultures. However, there is always something missing and regretful as shown in Pizarro’s final words in the play.

The action shifts back in time, particularly forty years to Trujillo, in Spain, when Old Martin Ruiz was a young fifteen years old. Francisco Pizarro was a atheist sixty three years old. He is looking for recruiting soldiers in order to conquer Peru. This expedition is predominantly done in the name of Gold and Glory. Pizarro makes Young Martin Ruiz his page because he discovers that he can read and write, although Pizarro tries to warn Young Martin that there is no glory in soldering, but Young Martin refuses because his head is full of romantic dreams and chivalric ideal:

Pizarro. Why do you want to come?

Young Martin. It’s going to be glorious, sir.

Pizarro. Look you, if you served me you’d be page to an old slogger: no title, no traditions. I learnt my trade as mercenary, going with who best paid me. It’s a closed book to me. If I took you you’d have to be my reader and writer, both.

Young Martin. I’d be honored, my lord. Oh, please my lord! (p.16)

Pizarro’s character represents as a complex one, when he speaks about his previous life as he was born in a poor family and took care of the pigs with his father. Throughout his lifetime, Pizarro was obsessed with the idea of immortality, so that he tries to seek glory in order to immortalize his name:

Pizarro. Spain and I have been stranger [.....] now it's going to get me a name that won't ever be forgotten. A name to be sung here for centuries in your ballads, out there under the crok trees where I sat as a boy with bandages for shoes. I amuse you. (p.19-20)

No doubt Pizarro is the play's protagonist who is a typical European in all his conceit, self-confidence and materialistic interests. He is also the spokesman of Shaffer in presenting many views about this cultural clash between two different civilizations.

Pizarro was in doubt with his own religion (Christianity) and that make him lose his faith and in search of worship. He describes his mission as "God Hunting" and the Inca king represents for him a primitive god whom he hopes to find as a means of restoring his lost faith. In another scene Pizarro clearly admits through his dream for desire of immortality and his fear of death:

Pizarro. When I was a young, I used to sit on the slope outside the village and watch the sun go down, and I used to think: if only I could find the place where it sinks to rest for the night, I'd find the source of life, like the beginning of a river. I used to wonder that it could be like. Perhaps as island, a strange spit of white sand, where the people never died. Never grew old, or felt pain, and never died. (p.47)

These elements of wishful thinking will be tested when he is in the Inca land where gods and gold commingle. There he expresses all his deep concerns and hops.

In the second scene Valverde, the Chaplin was introduced, who promises soldiers absolution for all sins past, for the sake of spread Christianity:

Valverde. Look at him [...] we are going to take from them what they don't value, and give them instead the priceless mercy of heaven. (p.17)

Of course, all this is ironic since the Inca people do need and value their gold and the western Christians do not show mercy. Instead they plunder and kill the natives even with their iron crosses. The cross which is a symbol of converting people to Christianity turns into a means of killing. If Shaffer has some elements of the theater of cruelty, it is evident here. These situations indicate that the world in which we live is that of violence, greed and terror.

In the third scene the god-king Atahualpa was introduced, who has united the kingdom by killing his brother "Huascar" and the result was that the kingdom of Incas is ruled by Atahualpa. He declared himself as a son of Sun-god on the earth. Atahualpa represents the primitive and spiritual icon in the play. The author describes him as:

Chief. His brother Huascar. His father the great Inca Huayana grew two sons. One by a wife, one by a not wife. At his death he cut the kingdom in two for them, but Atahualpa wanted all. So he made war, and killed his brother. Now he is lord of earth and sky.

Pizarro. And he's the bastard?

Chief. He is son of the sun. He needs no wedded mother. He is god. Atahualpa-god! (p.26-27)

After the arrival of the Spanish army at the borders of Inca Empire and passing through the forest, Atahualpa ignores the advices of his Inca general Challcuchima and high priest, Villac Umu about the warning of a bad omen of the

intention of invaders. This is because he believes in legend about the coming of a white God and blesses him as in:

Atahualpa. The white God!

Villac Umu. Beware, beware Inca!

Atahualpa. All powerful spirit who left this place before my ancestors ruled you. The white God returns!

Challcuchima. You do not know this.

Atahualpa. He has been long waited for. If he comes it is with blessing. Then my people will see I did well to take the crown. (p.25)

Atahualpa believes that Pizarro must be unharmed and to be obeyed and welcomed by the Inca. He paid no attention to the advisers about the arrival of Spaniards. He allowed the Spanish army to approach the holy city of Cajamarca, instead of that he sends his Chief to inform Pizarro that Atahualpa is a god as in:

Chief. He is Son of the Sun. he needs no wedded mother. He is God. Atahualpa God!

Indians. (Chanting) Spa Inca! Inca Capac!

Pizarro. God?

Chief . God!

Pizarro. God on earth?! (p.27)

The action continues and the Spanish troops find one of the great Inca roads and meets Challcuchima, who brings commands that the Spaniards should visit the god king at Cajamarca. They endure the forest, and then ascend the Andes. This scene is entitled “The Mime of the Great Ascent”. They wait for the appearance of Inca god Atahualpa.

After they arrive, Atahualpa requests to see their god, whom he believes to be Pizarro. Valverde becomes angry because of Atahualpa's atheism, and commands Pizarro to attack. The latter gives his troops orders to attack. The Spaniards mercilessly slaughter the unarmed Incas and take Atahualpa as a prisoner and Pizarro crowns himself. Act one ends with "The Mime of the Great Massacre".

Atahualpa. No words. God is angry with your insults!

Valverde. Blasphemy!

Atahualpa. god is angry. Angry!

Valverde. Francisco Pizarro, do you stay your hand when Christ is insulted? Let this pagan feel the power of your arm. I absolve you all! San Jago! ! (p.53-54)

Thus the physical conflict in the play finishes by the end of the first act. What remains is more important and central since it is concerned with the spiritual question in Pizarro's mind. This will be resolved by the end of the play when Pizarro notices that the myth of the Inca Sun-god is in fact rootless and has nothing to do with reality.

In Act Two "The Kill" here the conflict develops to a personal level relationship between Pizarro and his prisoner, Atahualpa, who still has the authority to fight Pizarro and his conquest army, tremendously by the Incas people.

Meanwhile Pizarro excludes his translator Felipillo, because he knew that Felipillo wants to take one of the Incas wives, and it's credited by the advice of Young Martin to Pizarro, and makes him as translator.

With the objection of De Soto, Pizarro makes a bargain with Atahualpa to set him free if the large sun-room of his temple is filled with gold:

Pizarro. Now you must keep the pace meanwhile, not strive to escape, nor urge your men to help you. So swear.

Atahualpa. I swear.

Pizarro. Then I swear too. Soldier to soldier: Pigherd to king! Fill that room with gold and I will set you free!

De Soto. General!

Pizarro. Oh, come on man! He never will.

De Soto. I think this man performs what he swears. Pray God we don't pay bitterly for this. (p.61)

For the next two months, Atahualpa sends out command across his empire for Inca gold to bring Cajamarca, which the Spaniards will melt down into portable gold bars. Meanwhile Atahualpa and church priests make a discussion about the Christianity; the priests try to convert Atahualpa's atheism, but fail to convince him, because he prefers his own god and his own father the "Sun":

De Nzza. Of course [...] there you have the role of anti-Christ. Atahualpa, I will not rest until I have brought you to the true God.

Atahualpa. No! he is not true! Where is he? There is my father-sun! you see now only by his wish! Yet try to see into him and he will darken your eyes for ever! [...] do not speak to me again of your God: he is nowhere! (p.68-69)

While growing greed causes tension among the soldiers. Pizarro and Atahualpa spend more time with each other, and a bond grows between the two. This close relationship makes Pizarro isolated from his troops. Then he starts to accuse Atahualpa of neglecting the church priests, Atahualpa for his part accuses Pizarro of not believing in their faith. At the end they realize that they were both illegitimate:

Atahualpa. You do not believe them.

Pizarro. You dare not say that to me...

Atahualpa. You do not believe them. Their God is in your face. (p.69)

When the room is filled with gold, Pizarro asks Atahualpa to promise not to hurt his army once he is released, but Atahualpa refuses by saying he will kill every man:

Pizarro. As soon as you promise not to hurt my army.

Atahualpa. I will kill every man of them! I will make drums of their bodies! I will beat music on them at my great feasts! (p.79)

This is the descriptive point in the play. The primitive man or god keeps his word even if the lost thing is his own life, while the European Pizarro is pragmatic and even Machiavellian in his dealings with Atahualpa. This conversation has been the turning point, Pizarro breaks his word and decides to keep the Inca's king prisoner.

Young Martin was shocked because of the act done by Pizarro. And he suffers collapse, he feels desperate because he always sees Pizarro as symbol of chivalry:

Young Martin. He trusts you, sir.

Pizarro. Trust: what's that? Another word. Honour ... glory ... trust: your word-Gods!
(p.80)

The irony is that church priests and the officer put enormous pressure on Pizarro to kill the sun-god Atahualpa, because this is the only way to escape from Peru alive. Pizarro refuses and ties himself to Atahualpa warning the death of any one that comes between them.

Finally Atahualpa assures Pizarro that he cannot be killed by a man, and his father the "Sun" will resurrect him again with the rising of the sun. He demands desperate Pizarro to believe in him as a god:

Atahualpa. Pizarro. You will die soon and you do not believe in your God. That is why you tremble and keep no word. Believe in me. I will give a word and fill you with joy. For you I will do a great thing. I will swallow death and spit it out of me. (p.95)

This leads to the tragic end of Atahualpa, as the court accuses him and finds him guilty of usurping the throne, killing his brother, idolatry, and of having more than one wife.

They sentence him to death by burning, but Pizarro refuses because there will be nobody to resurrect by the sun, and this request indicates clearly that Pizarro begins to believe in Atahuallpa:

Pizarro. No! He must not burn! His body must stay in one piece!

Valverde. Let him repent his idolatry and baptized a Christian. He will receive the customary mercy.

Old Martin. Stragling instead. (p.96)

Finally the Inca king is put to death and his dead body is left at the feet of Pizarro as he weeps on his body when the dead Inca king fails to rise again with the rise of the sun. With the death of Atahuallpa Pizarro's final hope and all sense of faith will die too:

Pizarro. Cheat! You've cheated me! Cheat [...] I die between two darks: blind eyes and a blind sky. And yet you saw once. The sky sees nothing, but you saw. Is there comfort there? The sky knows no feeling, but we know them, that's sure. (p.98)

As shown in these pages, it is obvious that the meeting between Pizarro and Atahuallpa is really symbolic of the encounter or clash between two totally different worlds. Pizarro stands for the sophisticated and disillusioned Western man who is completely stripped of any spiritual value. Atahuallpa, on the other hand, represents the mythical and primitive type of thinking and behaving.

If the play and its events are presented from the perspective of post-colonial orientation, the action is expected to concentrate on the unequal relation between the colonizer and colonized and how the former (colonizer) is going to influence the other and keep him under his authority. However, Shaffer does not emphasize

this although it is there at the battleground. What is important in this regard is the reversal of the roles. It is the Western Pizarro who wishes to convince himself that Atahualpa will be back to life by sunrise. At heart he wishes deeply to see this miracle or wonder as he has spent all his time in search of material and worldly matters, away from the spirit and its rich worlds.

The pessimistic tone of the play is felt when this much-desired dream fails and Pizarro is once again suffering from the painful and depressing situation. Myth represented by Atahualpa and his people is over and what remains is only the terrible act of plundering and looting the Inca gold. Strange enough, it is the Spanish priests who appear in the play as no less cruel and greedy in their feverish search for gold and domination.

It is clear that Shaffer has been successful in making historical material capable of raising questions about contemporary thinking and bewilderment, especially the question of belief and atheism. The Inca world is presented in the play as the opposite of Western culture in its worship of the god sun about which so many legends have been made. This world provides the complete contrast to what Pizarro and his followers represent. In other words, the central relation between Atahualpa and Pizarro shows the great differences between Latin America's life with its spontaneous and instinctive understanding and the European and Christian views. At the end, rationality predominates and mythical thinking ends as it has no place in modern life and its terrible demands.

The Royal Hunt of the Sun then, is Shaffer's final judgment of these two clashing modes of thinking: the scientific and rational on the one hand and the primitive and mythical on the other. The play ends with this painful tone of regret and frustration, dying "between two darks". However Pizarro feels that Atahualpa is better than him as he has the opportunity to experience something he himself hasn't had "The sky sees nothing but you saw. Is the comfort there?" (p.98).

This monologue (as Atahualpa at this time is dead) shows that Pizarro wishes wholeheartedly to have this appearance of being away from his European thinking and share the spiritual world of the Inca people. Shaffer suggests that such wishes and makebelieve are out of place and it is time for people to face facts as they are, no matter how painful and frustrating they might be. The play, in other words is the author's vigorous call for people to rid themselves of all illusions and myths. Even in that remote part of the world the loss of faith cannot be restored and individual represented by Pizarro is to accept his painful fate of suffering the loss of his faith.

3.2 *Amadeus*

Amadeus (1979) is a play in Two Acts, which tackles the tragic death of the famous well-known composer Wolfgang Amadeus Mozart. This play explores the rivalry between Mozart and Antonio Salieri, in Vienna at the late 18th century. Shaffer successfully continues in creating another historical play that is built on real facts, and the characters are drawn from history. Shaffer proves through his works that the evil side represented by jealousy, envy, hatred, sticks to human beings, and the writer uses it to address the spectators. History repeats itself via different characters, but carries same features which are found in every place and every time.

There are always many people who try to block the road and wage a war on the talented person, and this is considered one of the magnificent themes in this play. Another topic which is no less important is the author's success in penetrating the inner psyches of characters when he reveals their motives. Such motives tempt them to commit crimes against people when they consider those people a sort of threat. There are many themes introduced by Peter Shaffer's characters: religion, justice and injustice, the victory of civilized over the primitive and naïve, the conflict between hard-working and naturally talented.

In November 1979, Peter Shaffer presented his famous play *Amadeus* at the national theater in England, the play was received enthusiastically by the spectators. Many people in London started to book the ticket to watch this play, they used to go to the ticket-office many hours earlier in order to attend it.

November 1980 in Washington D.C, Peter Shaffer reduced his play comprehensively. This play was adapted into a Wide Screen. In 1984, the film was directed by Milos Forman .

Forman's film achieved admiration of many people, *Amadeus* was nominated for 53 awards but it received 40 awards, including:

- 5 Tony Awards
- 8 Academy Awards
- 4 BAFTA Awards
- 4 Golden Globes
- PGA Awards

This film was ranked by American film institution as 53 on its 100 years 100 movies list (p.114).

In this play, there are some themes / sides the researcher is going to tackle, and can be listed under the following heading:

1-Religious Side

When the human being sometimes feels desperate / or hopeless, he resorts to his God to pray and ask Him to get what he wants. Salieri himself enable to be a composer, because his father does not approve of his idea, Salieri thinks of going to church and asking God to be a great composer in the future. This indicates that Salieri was at the beginning a faithful and a good worshiper. He thinks that Jesus has responses to his pray, because after a short period of time, Salieri becomes a well-known court-composer in Austria-Vienna in 18th century. However, when Mozart appears in his life, he thinks that his career is at stake. Jealousy makes him deny God's blessing, when he tries to destroy this creature "Mozart" because of his

talent and makes antagonism against God. The terrible struggle between the two men is similar to what has been shown in *The Royal Hunt of the Sun* in that the conflict implies a metaphysical, philosophical and religious level, if Pizarro feels crushed at the end although he gets the gold, the same can be seen in Salieri's situation. He realizes sadly that although he has got rid of Mozart physically, his music remains alive forever and reminds him of his being mediocre. As Salieri concludes his self-exploration by the very expressive words, "I wanted nothing petty [...] my quarrel wasn't with Mozart. It was through him, through him to God, who loved him so" (p.4).

2- Rivalry

When Salieri becomes a famous court-composer as people used to call him "composer court of Josef II", Mozart came to the court. Salieri at that moment feels that his future will be threatened by this man (Mozart).

According to the jealous Salieri, Mozart is a nightmare from which he cannot set himself free, Mozart will take anything that he has. Mozart starts playing music, Salieri finds himself embarrassed and dare not look people's eyes because they are astonished by Mozart's music. He believes that there were not comparison between the hard-trained worker (Salieri) and the lonely talented (Mozart). The play suggests that the real talent cannot be mastered training or practice. It is something beyond calculation or rationality. Thus Salieri's tragedy is much more powerful and lasting although the title of the play is about Amadeus Mozart.

Act One

In Act One, the play began with the monologue of an old man, Antonio Salieri in 1823, sitting on a wheelchair. He heard savage whispers (assassin) indicating that he has killed Mozart. These whispers fill the theater. There is a rumor that Wolfgang Amadeus Mozart has been killed by Salieri through poisoned him thirty two years ago.

Salieri starts to call the audience to be his side, and he is no longer a great composer, but just an old forgotten person, and his music is no longer heard.

When Salieri was a young child, his only wish was to be a great composer and to have fame because he loved music so much:

Salieri. My own requirements were very different. I wanted fame. Not to deceive you, I wanted to blaze like a comet across the firmament of Europe! Yet only in one especial way. Music! absolute music [...] music is God's art.(p.16).

Salieri's desire was to join a great Italian composer. He used to go to the church and pray to God to achieve his dream:

Salieri. Signore, let me be a composer! Grant me sufficient fame to enjoy it. In return, I will live with virtue. I will strive to better the lot of my fellows. And I honor You with much music all the days of my life! (p.17).

Salieri's great desire was to see that his praying to God has been responded. A friend of his family takes him to Vienna, and pays for him to start studying music. After that Salieri sees the emperor, and the emperor chooses him:

Salieri. Shortly afterwards I met the emperor, who favored me. Clearly my bargain had been accepted! (p.17).

The action shifts back to 1781 at Emperor Joseph II, in his court in Vienna. Salieri is thirty one years old. He has a respectable house, and a respectable wife “Teresa”. Meanwhile, Mozart has come from Salzburg to make a concert in Vienna. In other words Mozart is a newcomer who lacks the experience and practice of the hard-working Salieri. What is worse, Mozart begins to seduce Salier’s female students.

Moreover, at the palace of Schonbrunn, Mozart chases “Constanza’, asking her to be his wife later.

When Mozart plays, Salieri is amazed by the music of Mozart and he feels the pain towards the way that Mozart plays his music:

Salieri. Pain as I had never known it up to my sharp old God, “What is this?[...] What?! (p.27-28).

Salieri is frightened and shocked because he feels this is music he has never heard before. This music a god-like miracle:

Salieri. It seemed to me that I had heard a voice of God__ and that it issued from a creature whose own voice I had also heard__and it was the voice of an obscene child (p.28).

Salieri believes in the beauty of Mozart`s music, that will put an end to his own musical talent, and makes his faith in God shaken. Salieri judges the talented Mozart he as deserving this talent. He decides to pray to God to make his musical talent become like Mozart`s, when he asks God:

Salieri. Let your voice enter me! Let me your conduit! ... Let me! (p28).

Salieri requests the emperor to allow him to play his own musical piece to welcome Mozart, as an honor to him. However, Mozart doesn`t pay attention to Salieri`s music and unknowing, he causes much harm to Salieri`s position as a court-composer. Salieri gives Mozart the script piece of this music, but Mozart refuses to take it, because he tells him that the music is in his own mind. Then he plays the music and he adds corrections to the script:

Mozart. You are a good fellow, Salieri! And that`s a jolly little thing you wrote for me.

Salieri. It was my pleasure.

Mozart. Let`s see if I can remember it. May I?

Salieri. By all means. It`s yours.

Mozart. Grazie, Signore[....]

Salieri. You have remarkable memory

Mozart. Grazie ancora, Signore! [...]Ah yes!... Good! (p.35).

The rivalry reaches an advanced level between Salieri and Mozart, so that Salieri blames his God as:

Salieri. Grazie, Signore! You gave me the desire to serve you__which most men do not have”... [...] mediocre... why? [...] what is my fault. Until this day I have pursued virtue with rigore (pp.58-59).

And then this rivalry developed between Salieri and his God:

Salieri. From this time we are enemies, you and I? I'll not accept it from you__ Do you hear? [...] As far I am able. (p.59).

At the end of Act One, Salieri wages a war with his God:

Salieri. The war I fought with God through his preferred creature__ Mozart, named Amadeus. In the waging of which, of course, the creature had to be destroyed. (p.60).

Act Two

Salieri is against the idea of making Mozart present “The Marriages of Figaro”, but then Mozart has won the Emperor’s approval, when he presents these musical pieces.

Mozart. Oh, God, I thank your Majesty![...] Oh, thank you, thank you, thank you, Sir forever!

Joseph. Yes, yes__very good” (p.77).

Salieri continuous to stand against Mozart`s way in:

Salieri. How do you fare today?

Mozart. Badly. I have no money, and prospect of any.

Salieri. It would not be too had surely.

Joseph. We must find him a post.

Salieri. There is nothing available, Majesty (p.84).

After that, Mozart`s health deteriorates and goes deeply in poverty:

Mozart. It`s true. My body hurts me all day__my joints, my head... And I know why!
[...] I`ve been poisoned (p.105).

This is a hint to Mozart`s personal side. If he is an exceptional genius in music, he is not that successful in moral and material sides. It is for instance, silly, profane and careless.

After that Mozart becomes obsessed with a strange figure who commends a Requiem Mass from him, it turns out later that Salieri himself is transformed into this apparition, a ghost like figure.

At the end Salieri confesses to Mozart that he has poisoned him as in:

Salieri. Wolfgang you must hear me[...] You are right. You are poisoned. It is true.
(107).

Salieri starts to blame God for what he is doing with Mozart in his comment:

Salieri. No matter you`re not to blame it. It`s His will. I don`t hate you__ you`re only an instrument. (p.109).

Then he requests Mozart to forgive him in:

Salieri. I begging now. On my knees. Grant me your forgiveness, won`t you please (p.110).

Then Mozart dies while his wife “Costanza” is next to him. Salieri admits that he has killed Mozart as he tries to convince the people about that. He poisons him, in order to be himself remembered:

Salieri. After today, whenever men speak of Mozart`s name with love, they will speak of mine with loathing! As his name grows in the world, so will mine__ if not fame, then in infamy... I`m going to be immortal after all! (p.117).

Salieri`s war with his God continues, when he tries to commit suicide, by cutting his throat. He eventually doesn`t die, Salieri lives with his conciseness, lost-faith and he sees his work dying while Mozart`s work is still alive.

3.3 Summary of this chapter

The researcher explores and investigates the similarities, differences, and frequent themes and techniques in the two above mentioned plays *The Royal Hunt of the Sun* and *Amadeus*. These points are will be as follows:

1. The Religious Theme

This theme engages a large part in these two plays, for example in *The Royal Hunt of the Sun* it's clear that Pizarro is an unbeliever, because he is affected by the principles of civilized European life. Pizarro finds in the primitive people represented by Incas what he has never found in Europeans, which is the strong faith. Especially is the clear in the king of Inca, Atahualpa, who considers himself as god but with his death, he does not find this faith at all. While in *Amadeus*, it is clear that Salieri, who lived in virtue and had faith in god, eventually his faith has been shaken when he meets Mozart, the talented composer. Because of this jealousy Salieri is driven to madness and decides to destroy and kill Mozart because he thinks that God has given Mozart the gift of music.

2. The Historical Side

Peter Shaffer drew on history in representing these two creative works by selecting factual events and characters. *The Royal Hunt of the Sun* is a historical epic which tells a story of Spanish conquered Peru, whereas *Amadeus* is about the life of the great composer Wolfgang Amadeus Mozart.

Peter Shaffer gives himself the right to manipulate historical events to convey images to the spectators and attract them to his material. Underneath his works there is message that history repeats itself throughout the actions of human beings. In this regard, it is necessary to refer to the differences between history and art. Many historians are convinced that Mozart has not been killed by poisoning. Rather he suffered from fever which eventually ended in his death. As an artist, Peter Shaffer is not bound by such views. What matters for him is to give his own personal and subjective judgment which proves to be very successful.

3. The Technical Duality

Peter Shaffer's plays are characterized by containing the idea of duality, which is the conflict or clash between two kinds in human identity which are good vs. evil, rational vs. irrational, primitive vs. civilized, talent vs. hard work, belief vs. loss of faith, trust vs. betrayal, and reason vs. instinct. These dualities are present clearly in Shaffer's two plays *The Royal Hunt of the Sun* and *Amadeus*. Obviously these dualities are helpful in shedding light on the oppositions in both man's life and nature. The psychological conflicts have much to do with these dualities and sharp differences.

4. The Tragic End

It is clear that *The Royal Hunt of the Sun* and *Amadeus* end tragic, that the two main protagonists have been killed at the end of the plays. Atahualpa is killed by Pizarro and Mozart killed by Salieri. There is also a kind of regret by the characters who have committed the crime. As shown in *The Royal Hunt of the Sun*, Pizarro becomes desperate and feels guilty. In *Amadeus* Salieri tries to kill himself by cutting his throat, because the sense of guilt keeps haunting him all life.

5. Trust and Betrayal

This is a common theme in *The Royal Hunt of the Sun* and *Amadeus*, Atahualpa trusts Pizarro, and Mozart trusts Salieri, in the same way the end they get betrayed and their fate is death.

In sum, *Amadeus* contains all the elements that make it “a black opera”, highly stylized phantasmagoria that moved between past and present in a spectacular unit set” (Candy, p.1). The selfishness, evil intentions and failure to recognize one’s limits and weaknesses leads to Salieri’s tragic end and to the play’s final sense of defeat and self-blame.

Chapter Four

Conclusion

4.0 Introduction

The following is a brief account of the main points raised throughout the whole thesis such as themes, techniques, characterizations, and conflicts in these two plays.

4.1 Conclusion

First of all The writer Peter Shaffer is considered one of the writers interested in studying history and linking the past with the present by raising many issues related to the human life. As already shown, he makes from history a living material and not a dull one. He derives his ideas from the historical events which eventually help in deepening his own perspective and understanding of man's evil practices and tragic ends.

The argument of this study centers on the fact that Shaffer's drama in the plays discussed emphasizes the evil side of human beings. The simple minded and spontaneous people (Atahualpa and Amadeus) are doomed to suffer and die because of the terrible deeds of their antagonists Pizarro and Salieri. The effect of these is not really historical or factual; rather it is artistic and imaginative reflecting Shaffer's own understanding and judgment of life and people.

Another remarkable side of Shaffer's drama is related to the diversity of his writing techniques which enriched his work and make it flexible enough to convey

what the author has in mind. As suggested in the different arguments, Shaffer's drama reflects some aspects of famous trends in the European theater whether past or present such as the Ritual, Realistic, Epic, Theater of Cruelty and Naturalistic. The mixture of such trends is an advantage in that it has enabled him to explore his topics successfully and convincingly.

The other striking side characterizing both *The Royal Hunt of the Sun* and *Amadeus* is that although both works are tragedies and depend heavily on history, woman's role is marginal or even completely absent. Indeed *The Royal Hunt of the Sun* is a totally masculine world where the interest is laid on gold and faith. Love and tenderness has no place. In *Amadeus*, she is given a role in aggravating Salieri's tragedy since he cannot prevent himself from comparison with Mozart, the genius who is always loved and admired by women. In fact Mozart seduces Salieri's own students, including Constanze who later becomes his own wife. Thus it is possible to state that woman in these plays does not play a decisive role in the ongoing conflict between the pairs.

Finally, the two plays reveal a kind of war going on all the time. *The Royal Hunt of the Sun* develops a terrible war waged against the simple-minded Peruvians at the time of European colonialism. Although the play ends in the destruction of the Inca civilization, Shaffer's interest lies in the hidden sides of human ego i.e. in his endless search for meaning to compensate his lost for faith (Pizarro). The meeting between the representatives of the west (Pizarro) and Latin America (Atahualpa) reveals a state of polar opposition and the impossibility of reaching a compromise. This war is the only possible means of getting the desired objective.

Amadeus follows similar lines in that there is a war within, a struggle of will and existence. In both cases, the victims (Atahualpa and Amadeus) are seen to be innocent and unaware of what is being practiced secretly. Both characters are killed in the prime of youth and are spared the humiliation and sufferings of old age. In both plays, the evil-minded characters (Pizarro and Salieri) suffer a lot due to their evil natures. The theme of sin and punishment is present here.

If the present argument has emphasized the deep psychological insights in the two plays, one can notice that they are present in the actions, reactions and memories of killers (Pizarro and Salieri).

Though they are not dead at the end of both plays, in fact their death is not physical. It is much deeper than that, a spiritual and psychological one. It is true that Pizarro has put an end to the civilization of the Inca but, he could not quieten his restless spirit and pain. This state is applicable for Salieri whose killing of Mozart could not finish his fascinating music. Every time he listens to the magic Flute, he remembers that all his plots and secret war were of no use.

Art survives man. That is the lesson to be inferred from Shaffer's *Amadeus* and its memorable people and situations.

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