1. Compare and Contrast Greek Theatre with Sanskrit Drama.
Ans: Both of the Sanskrit Drama and Greek theater were based on sacred action. Both of the two forms are used to promulgate worship and philosophical understanding. Music, dances etc. were used it these two form to please the God and people. The major difference between Sanskrit drama and Greek theater was that the Indian drama was secular in nature.

On the other hand, the Greek theaters were influenced by the contemporary political concerns. Both classical Greek and Indian theatre traditions strove for sacred action (hieropraxis) — they both promulgated worship, philosophical understanding and theatrical representation at the same time. They pleased both gods and men and used semiotised gestures, music, dance and dialogue to create a highly ornate theatrical reality. Both promoted certain values among people. In Greek theatre, they achieved this by acquainted people with the Olympian gods and in Indian theatre, they promoted Vedics values with the idea of making life better. So, in a sense, both were theatres of avatar or incarnation (avataram). Also, neither had puritanical views on art — all arts were instruments for higher ecstatic experiences.

Around the 11th Century A.D., with the coming of Islam, classical Indian drama ceased to be urban theatre. It was banished to the countryside, where the worship of deities was not permitted, and remained there until the arrival of the British, who brought back theatre to the cities. But their tradition was Victorian in spirit and in technique. This, coupled with the national struggle for independence, gave birth to a socio-political theatre tradition, very little concern for the metaphysical. Rural theatre meanwhile was still following the ancient traditions of performance — music, dance, costume, poetry, myths, incarnation, devotion and was about the deep questions of life.

Unlike Greek drama, classical Indian theatre used performance as a close encounter with the audience. Indian theatre was secular, whereas Greeks were entirely subsumed by metaphysical and contemporary political concerns. Greek theatre was an entirely ritual affair, done two or three times a year on special occasions, Indian theatre pervaded everyday life. Another very interesting distinction was language — while Indian theatre was multi-lingual, using Sanskrit and non-Sanskrit dialects, Greek theatre was only in literary Greek and was not known to use prose at all.

2. Comment on the clash of different perspectives in Halfway House?
Ans: In the play Halfway House
We trace male dominance throughout the play. These males (Juneja, Singhania, and Jag Mohan) belong to the upper-trade of the society. They all acts within the limitations of social structure. They are the representatives of their respective class. Their relationship with Mahendranath and his family members was as similar as exist between the prosperous and poor. Mahendranath and Savitri act as a humble applicant before Juneja and Singhania. Even Jag Mohan’s attitude towards Savitri was full of compassion. In all these relations the inability of Mahendranath and Savitri is clearly marked. Particularly, Juneja plays a crucial role in the fortune of the family. He was authorized to speak with Savitri on behalf of Mahendranath because Mahendranath lend money from Juneja. On the other hand, Singhania the boss of Savitri once invited by Savitri to her house: he lolls on the sofa as he is the owner of the house and everything is in his controlled. His attitude gave him right to texture Ashok on labor issues and political rights. He wastes a commanding tone in the pass on ashok, “Shiv shiv shiv! This violent attitude”. He gives non-stop lecture to Ashok and social prestige. Further the flouring conversation unfolds the relationship between Singhania and Savitri: The woman: I wonder if……… Who was it you mentioned?

The half broken sentences reflect the hesitation of Savitri in asking favour for herself, but she has no choice. Even Singhania was also not paying attention towards her in favour of securing job for his Ashok. He was persistently changing the topic and sung about his own achievements. Note Savitri was not a single person who wants favour from Singhania. Mrs. Malhotra mentioned in the above conversation also seeks Jobs for her kinsfolk. This makes us to believe that not only family was strange but also represent a special part of the society. We trace a tone of superiority in all the three men while communicating with Mahendranath’s family. It was meaningful that all the member of family felt degradation from the ‘outsiders’. Juneja, Singhania, Jag Mohan, Manoj, Kinni’s school teacher or Ashok’s friend Surekha’s mother all became remorseless towards them.

We trace a strong disagreement among the family members. They all want to live alone. The two important things we discover in the play were:
The state of solitude prevails among the character.
The individual isolation was a phase not a universal human quandary.
The tensed fleshy relations presented in the play were the outcome of particular changes comes in the socio and economic life of the family. We assumes throughout the play that an imminent tragedy was about to come. Therefore we saw at certain points in the play that the characters attitude became more individualistic.

Here we saw that Savitri wants to obtain stability in her social and economic statue while others presume let the things evolve in their course time and had no concern for them. According to Ashok the temporary clash was not as worse as the distraction of family. So he claims, “high time the situation changed!” and “I want the whole business to be decided one way or the other.” On the other hand, Savitri keeps hoping that “somehow, something might come of it. If I try and keep up contacts with certain people, its not for sake but for all of you! The burden of this house is so great that I need someone to share it with me. I can’t manage it alone!”