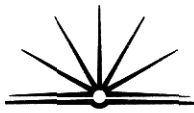


The drama 'The Shoe-Horn Sonata' by John Misto talks of the revelation and resolution of problem between Bridie and Sheila fifty years after the second World War. The problems and conflict between the two characters are dramatised ^{and resolved} through various dramatic techniques such as double hander, symbolism, voice-over ~~and~~ and sound effects, ^{lightning} and the ~~also~~ interview technique.

~~Fifty years after the war, a television documentary interviewer, Rick, ~~brings~~ causes the reunion of the ^{survivors of the} prisoners of wars in ~~the~~ World War II. Not seen for fifty years, Bridie and Sheila, who were best friends during the imprisonment in the war, are once again brought together. However,~~

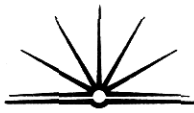
Being the only characters on stage, ~~But~~ the relationship and problems between Bridie and Sheila has become the main focus of the play. This technique is the double hander technique. From their conversation and



facial expression, the hidden conflict between them is eventually expressed in the play.

Another dramatic technique is the use of voice-over and other sound effects such as music. An example is ~~when~~ ~~that~~ the ~~broadcast~~ broadcasting of the jungle crickets' sound when Sheila was about to reveal of her ~~a~~ sexual abuse by the soldiers in order to ~~get~~ ~~get~~ save Bridie from the cerebral malaria.

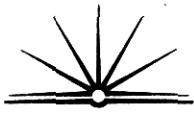
The cricket sound creates tension in the scene and symbolises the inner turmoil and emotional fear in Sheila of revealing her secret, which is the main cause of the problem between the two characters. The ~~defeat~~ sudden pause of the noise shows the shock of Bridie when ~~know~~ finally knowing the truth ~~and~~ and also the effect of Sheila in trying to stifle and ~~end~~ end ~~&~~ the memories of the abuse. ~~is~~ The main problem between Bridie and Sheila reveals when Sheila ask Bridie if she would do the same and silence for Sheila. The turning back ^v of Bridie shows



the answer. To emphasise the distance between the two women who were once 'best friends', ~~spot light~~ spotlight is used ~~separately~~ ~~separately~~ separately on the two characters, ~~so~~ which shows that they are two individuals, with the darkening of the stage which enhance the distance between them.

~~So~~ In the play, the ^{appearance of the} 'shoehorn' is also one of the major ~~tech~~ 'techniques'. ~~It is~~

The shoehorn symbolises many aspects depending on the situation. In the earlier scenes, it represent the fight for survival of Bridie and Sheila and the many women and children in the ~~prison~~ prisoners of war camp. However, in Act I Scene 6, when Sheila sadly pulls out the shoehorn from the drawer and stares at it. It is known that the shoehorn symbolises some sort of secret in Sheila's heart as the shoehorn ~~is~~ is known, by Bridie, to be gone ~~in~~ during the war when Sheila used it to swap for quinine ~~to~~ ~~to~~ from the Japanese. This

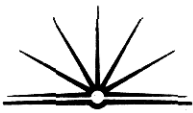


Symbolism shows ~~that~~ that it may be the key to the problem between Bridie and Sheila.

In the end of the play, though, when the ~~problem~~ secret ~~is~~ is finally revealed and that the problem is resolved (Bridie finally ^{and sacrifice} accepts the "bravery" of Sheila), the shoehorn symbolises the ~~deep~~ strong friendship between them. It also symbolises the resolution of the problem when Sheila is able to give the shoehorn back to Bridie and Bridie accepting it.

The final resolution of the problem in the play is ~~also~~ shown & from the scene where Bridie and Sheila tells of each other's ~~secret~~ secret in the interview. The ~~existence~~ existence of the interview does not just allow the problem of the two characters to be revealed but also resolved.

Together, these dramatic features shape, ~~or~~ reveal and resolve the problem and conflict between Bridie and Sheila, which is the main



focus of the actual play.