

Module A: 1208 Words

In all, both Misto and Owen professionally allowed the envision of a distinctive image on the underlying message of war. That is, war is bad and corrupted in some my levels. They give unjust power to individual to abuse, and to easers individual sole existence leaving them either lost in their own world, or dead. It is through the negative impacts of war that grasp the attention to the powerful message that war isn't what it expects and only death and suffering come out. In *The Shoe Horn Sonata*, Misto is able to convey the distinct image of brutality, and provide a act of remembrance to the fallen women at war. Similarly, *Send Off*, Owen was able to captivate the distinctive image of war as immoral and corrupted and that its pointless and leave people unwanted.

The endurance of suffering's war immoral powers, can enable a distinctively visual for the violent and unfair nature of war. In *The Shoe Horn Sonata*, Misto entails the audience to an understanding of the brutality of war through the sounds of pain and harrowing experiences. In scene 4, the abuse of power is evident in, "Another savage yell from Lipstick Larry followed by the ugly thumps of Young Bride being punched and hit", as the onomatopoeia, 'ugly thumps' is used to personified the harsh and surreal atmosphere at war. In conjunction, Bridies added agony of voice overs, insinuate the violent mistreatment of women at war, as the savagery of 'Lipstick Larry' symbols the horrors, traumas, and humanity of war, as the image of him still haunt Bridie to the present. Additionally, the brutality of war, is manifested in the manipulate of women as the motif of "Lavender St", reveals a brothel that haunt's Sheila's notion of power in war. Misto grasp the brothel to be a metaphoricall figure the depraved attitudes war has to offer, suggesting it atrocities and cruelty of war. This all demonstrates how degrading war can be savagery punishing innocent women, yet take advantage of them, just captures the demoralising, corrupted and brutal nature of war.

Likewise, in *Send Off*, the immoral reality of war is demonstrated in the final stanza as it foreshadows the inevitable future of young soldiers. "a few, a few for drums and yells / may creep back, silent, to still village wells / up half-known roads". Rather than marching proudly serving their country, the soldiers are given the notion of rejection and shown a lack of recognition for their services, as the repetition of, 'a few' draws the metaphorical attention of society terrible ethic on others, as it displays how war is unwanted and misfortunate. Only 'a few' number of soldiers return, as Owen grasps the few numbers of survivor to show the deteriorating and live consumptive nature of war. Through the negative connotation of, 'creep' and 'silent', Owen creates a distinctive visual that solider act like broken animals when returning home, as they will be lost in fragments of dark memories, barely remembering their half-known roads. This demonstrates how war is dehumanisation, allowing little no respect in return for soldiers, ultimately grasping it immoral and wasteful nature of war. Parallel to *The Shoe Horn Sonata*, brutality of war is defined to be the vital concept that hinder humanity throughout their entirely life as they will be presented with unknowns and a changed perspective.

The act of remembrance and awareness stem from the predication on significant objects and symbols. It is through these items, that allows the wider audience to distinctively recognise the forgotten events, and past, unique individual. In *The Shoe Horn Sonata*, Misto

ingeniously illustrates the whole play itself to be a symbolism for the neglect women suffering in the warzone. The play acted as a token of memorial, for the forgotten history of women serving equally in the army as nurses. Evident in the motif of props, and stage direction, it enables the audience to vividly visualise and understand the hidden messages that composers are trying to distinctively display. Misto use of stage direction in, "On the screen behind Bridie are projections of several 1940 posters of the Women Army ... followed by photographs of Australian Army nurses disembarking in Singapore" as this quote creates a visual imagery, it helps the audience understanding and share the experience of women at war. Misto captures the images of army women to convey that women dedicate as much of their live serving the army as men do, so why is it that society rarely mentions their contribution. Furthermore, the denting act of remembering is used to portray the devastating loss of individuals at war, shown in the props, photographic image, "Photographs of the evacuation, images of women and children boarding ships. Hard to believe from the happy smiles that they are soon to be victims of history's worst and least known massacre". These unique images educate the audience about the confronting reality of war and help convey a more effective message of Misto's purpose; to remember of forgotten individual contributing to war. All this give the audience something to remember about the 'least known' past and spread awareness about the experience of women at war. Evidently, Misto manipulates the stage directional language to provide the audience distinctive images that enlighten the audience with the forgotten individual.

Contrastingly, in *Send Off*, the symbol of death expresses the daunting experiences of war yet refining society's lack of recognition for war torn soldiers. It is fortified in the second stanza, "Their breasts were stuck all white with wreath and sprays", as the alliteration of 'w' conveys the that there is only one option to their notion, as the accumulative listing, 'wreath and spray' acts as a metaphor for either, celebrating and gifting their parting, or moreover, focusing on the foreshadowing of their demise. Owen effectively uses 'white' flowers to distinctively reinforce the image of garlanded soldiers, denoting that war always leads to death. With this in mind, Owen uses of color imagery, 'white' enables the audience to remember that death makes war, unwanted and plain with purpose or color. "They were not ours/ We never heard to which front these were sent.", Owens changes into second person **as one of the townspeople** (for these two lines) to create a more intimate meaning about the rejection of soldiers. Supported with the pronouns, 'they' and 'these' symbolises the rejection of the community as 'they' are nothing more than strangers without an **identity (name)**. Owen distinctively reveals the issue about the lack of **fellow humanity** and recognition which contrasts to Misto's *TSHS* where the whole plays reveals about the recognition of women.

The existence of distinctively visuals requires the composer to effectively compel the audience to communicate an unique message. Through the extensive use of stage directions and languages, *The Shoe Horn Sonata (TSHS)*, a play by John Misto that incorporates the distinct experiences neglected women at war, they reveal the brutal treatment at war with the immoral government. Likewise, *Send Off*, a play by Wilfred Owen sparks a similarly notion about the soldier's lack of recognition as they are slowly consumed by their traumas. It is evident that both composers engages the audience to grip the meaning message about the treatment of war, through significant and distinctive visual images.