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Programme   : B.A. English

Batch   : 2019-2020 Onwards

Semester   : II

Course Code   : 16AACEN2

Course   : Literary Forms

Unit   : III

Topics Covered : Elements of Drama, Types of Drama and Tragedy

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UNIT – III - DRAMA

ELEMENTS OF DRAMA

A Quick Recap

What does the term 'Element' mean?

| An essential component | Fundamental unit | Basic part or section |

| foundation | Principle |

So What would be the elements in **'Drama'…**

Some Basic Components in DRAMA

ELEMENTS OF DRAMA

The term '**Drama**' refers to the fiction or fact in a form that could be acted before an audience

So it does not **tell** like poetry or novel, it is to be **performed**

- Plot
- Character
- Dialog
- Setting
- Conflict

PLOT

- The plot is the **story** that the play narrates.
- The connection between the **events and the characters in them form an integral part** of the plot
- The Plot has **beginning, middle** and an **ending**
- The structure of plot is
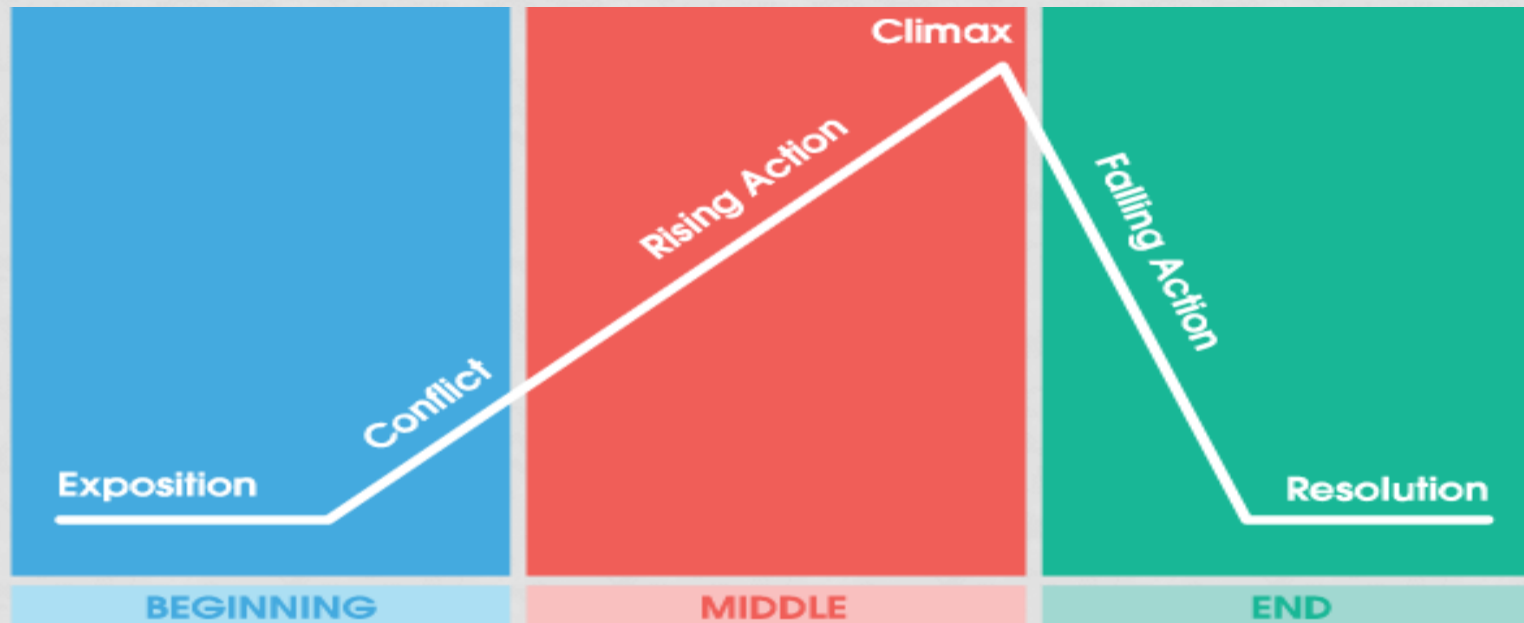
THE STRUCTURE OF PLOT (in detail)

❑ **Exposition**

The *exposition* is the introduction to a story, including the primary characters' names, setting, mood, and time.

❑ **Conflict**

The *conflict* is the primary problem that drives the plot of the story, often a main goal for the protagonist to achieve or overcome.

❑ **Rising Action**

The *rising action* of the story is of the events that lead to the eventual climax, including character development.

❑ **Climax**

The *climax* is the most exciting point of the story, and is a turning point for the plot or goals of the main character.

❑ **Falling Action**

The *falling action* is everything that happens as a result of the climax, including wrapping-up of plot points, questions being answered, and character development.

❑ **Denouement**

The *Denouement* is not always happy, but it does complete the story. It can leave with questions, answers, frustration, or satisfaction.

CHARACTER

o   Each character in a play has a personality of its own and a set of principles and beliefs.

o   **Protagonist** : The main character in the play who the audience identifies with, is the protagonist. He/she represents the theme of the play.

o   **Antagonist** : The character that the protagonist conflicts with, is the antagonist or villain.

o   **Static Character**: A character who does not significantly change during the course of the play.

o   **Dynamic Character** : A character who undergoes character development through the course of the play.

o   **Secondary Character** : A character that plays a part in the plot but is not major.

o   **Minor Character**: A character in a bit/cameo part.

DIALOG
THE LANGUAGE OF DRAMA

➢ The story of a play is taken forward by means of dialogs
➢ The **interaction** between the play's characters is in the form of dialogs
➢ The dialogs between characters are important in revealing **the personalities** of the characters.
➢ The words used, the **accent**, **tone, pattern of speech**, and even the **pauses** in speech, say a lot about the character and help reveal not just the personality, but also the social status, **emotions** and **feelings.**
➢ **Monologues**[1] and **Soliloquies** [2] help the character to incorporate more information than in dialogs

[1] A monologue is a speech presented by a single character, most often to express their mental thoughts aloud, though sometimes also **to directly address another character or the audience**.

[2] A soliloquy is a device often used in drama when a **character speaks to themselves**, relating thoughts and feelings, thereby also sharing them with the audience, giving the illusion of unspoken reflections. (**Only when they are alone**)

SETTING

❖ The **time** and **place** where a story is set is one of its important parts.
❖ The **era** or **time** in which the incidents in the play take place, **influence** the **characters in their appearance and personalities.**
❖ The **time period** and the location in which the story is set, **affect** the **play's staging**. Costumes and makeup, the backgrounds and the furniture used, the visuals (colors and kind of lighting), and the sound
❖ The **historical and social context** of the play is also defined by the time and place where it is set.
❖ There are three major components to setting: **social environment, place, and time.**

CONFLICT (IN DETAIL)
FROM STRUCTURE OF THE PLOT
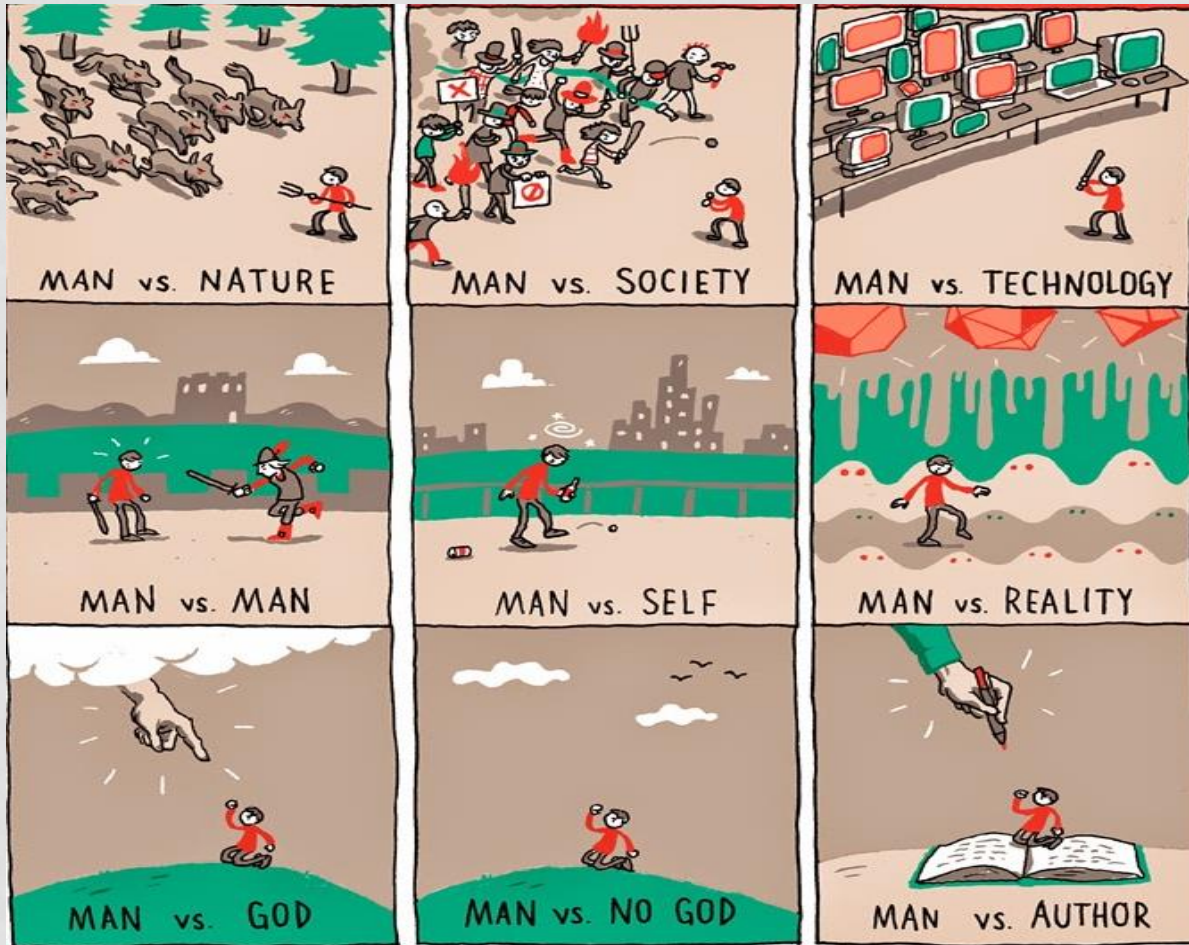
Some Predominant Conflicts

- **Man vs. Man** :one person against another is about as classic as a story. (pretty much self explanatory)
- **Man vs. Self** : a character finds him or herself battling between two competing desires or selves (torn between self)
- **Man vs. Society** : it illustrates a story driven by rebellion against a society, as the characters struggle against a corrupt or caste or power structure.
- **Man vs. God** : a character is trapped by an inevitable destiny. Trapped by the gods and fate? Eg. Wrath of the gods (Zeus, Poseidon)

Applying elements of drama to the play
Romeo and Juliet

- **Plot** - In ***Romeo and Juliet*** Shakespeare portrays two teenagers – Romeo Montague and Juliet Capulet – who fall deeply in love, but with family feuds, complications are brought throughout the story. Deeply in love they marry secretly and make every effort to hide their meetings but all ended when Romeo and Juliet die.
- **Character** –
  Protagonist – Romeo and Juliet
  Antagonist – The feuding family (Montague's and Capulet's); Tybalt; the Prince and citizens of Verona; (fate)
  Secondary Characters – Friar Lawrence (the priest), Balthasar, Paris
- **Dialog** – Shakespearean Language written in iambic pentameter
- **Setting** - The setting of the play "Romeo and Juliet," is during the Renaissance (14th – 15th century) and is located in Verona and Mantua (cities in Italy)
- **Conflict** – Man vs. Man and Man vs. Fate

Applying the structure of plot to the play
Romeo and Juliet

- **Exposition** –It starts with a fight scene of the rival families, showing how the two families have been feuding for a long time and that Romeo and Juliet will die because of the feud.
- **Conflict** – **Montague's vs. Capulet's**; these two families have been rivals from the very beginning and because of it the two lovers cannot be with each other ending them to commit suicide.
- **Rising Action** –The action starts to build up during the balcony scene where Romeo and Juliet confess their love for each other. Both fallen deeply in love, they decide to get married therefore planning out the wedding. The rising action continues through the marriage and the separation.
- **Climax** –The climax happens when Juliet goes with the plan to pretend to be dead, but because Romeo does not know, he then commits suicide.
- **Falling Action** – The action falls when Juliet awakes, finding her Romeo dead beside her, causing her to commit suicide after.
- **Denouement** – Friar Laurence arrives too late and could not prevent Romeo from committing suicide.

UNIT – III - DRAMA

TRAGEDY

An Outline

DIONYSIA
THE BIRTHPLACE OF DRAMA

- The (City) Dionysia in Greece had festivals where plays would be performed, and a goat would be ritually sacrificed to **Dionysus** (**Greek god of wine**)

- **Why a Goat is sacrificed** ? the idea was that the sacrificial goat would rid the city-state from its sins

- The Greeks considered to **honour Dionysus** is taking part in the **dramatic movement of tragedy**, invoking divine and human justice.

How Drama was born in Greece ?
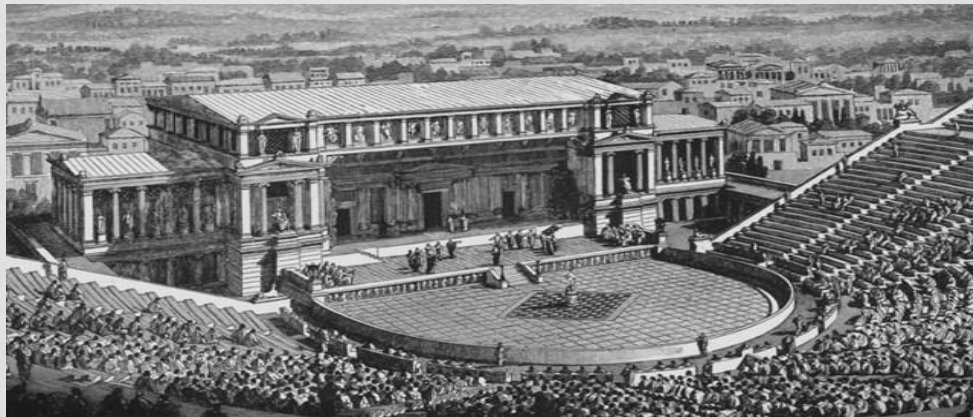
Everything you need to know about
"DRAMA"

Quick fact #1 The **origin of Drama** in Ancient Greece may be traced to a large festival in Athens known as **Dionysia**.

Origin of Drama :

❑ Greeks modeled Drama after Homer's Iliad and Odyssey (Epic Poetry) and mostly gave importance to **tragedies than comedies.**

❑ Then Romans inherited and built upon the Greek dramatic form and brought Roman **comedies.**

❑ This provided a basic foundation for European drama. Church fathers wrote religious plays as a way of staging Biblical stories

TYPES OF DRAMA

- Over the years the **Theme** and **Structure** of Drama undergo various evolutions from Aristotle's Poetics to Modern English Drama.

Three **Main Dramatic Genres** are
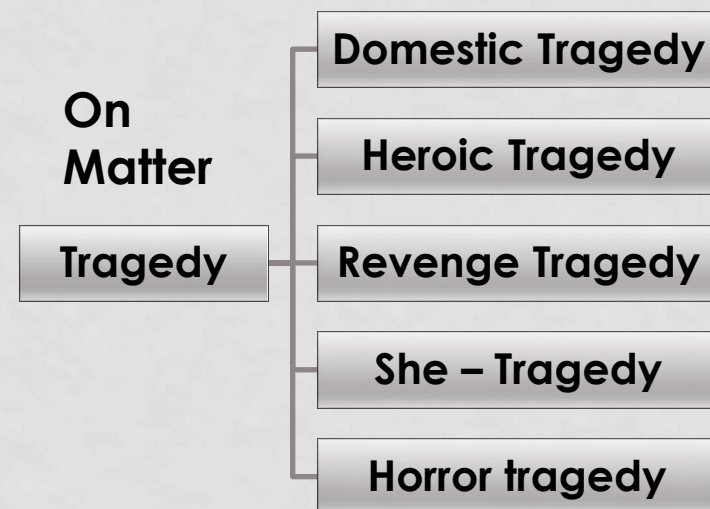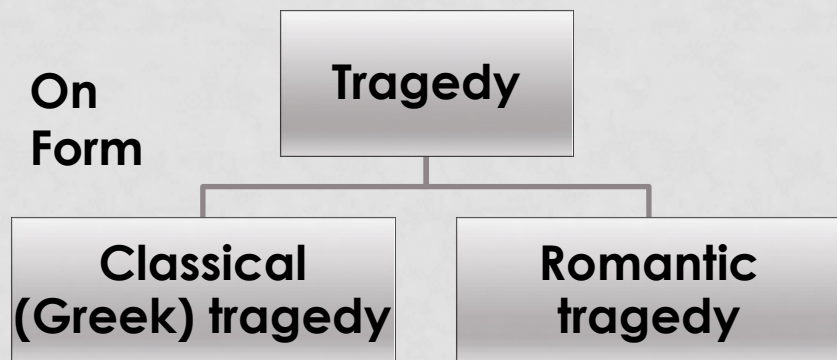➢ Tragedy
➢ Comedy
➢ Tragi-Comedy

Other Dramatic Genres are
➢ Farce
➢ Melodrama
➢ Masque
➢ One Act Play
➢ The Dramatic Monologue

TRAGEDY

- Tragedies are **serious plays**, usually depicting the **downfall of the protagonist** and dealing with **dark side of life**. It aims at inspiring the audience with **Pity and Awe** [1]

- In tragedy the characters are involved in circumstances that impel them **towards an unhappy fate**.

- Tragedy is classified into two on the basis of its **form** (structure) and **matter** (theme)

On Form

```
        Tragedy
        /       \
Classical      Romantic
(Greek) tragedy  tragedy
```

On Matter

```
            Domestic Tragedy
            Heroic Tragedy
Tragedy ─── Revenge Tragedy
            She – Tragedy
            Horror tragedy
```

[1] Awe – Feelings of respect or either fear or admiration

CHARACTERS IN EARLY TRAGEDIES

- In **Greek Tragedy** , it deals with fate of characters of high birth and station, kings, princes, and their households.

- The tragic actor of **Greek Tragedy,** put on a thick –soled and high – heeled boot, called **buskin** or **cothurnus,** to make him appear tall and majestic.

- It is unreasonable why **the old dramatists** felt that only the **lives of famous** and **powerful** seen as the fitting subjects for tragedy.

- So the subjects are the **fall of a king** or the **ruin of great family**

- Because the dramatist believed that ordinary subjects cannot be portrayed in a **sublime, poetic** and **powerful** manner.

BUSKIN

CHARACTERS IN LATER TRAGEDIES

- In later literature there were many **tragedies of lowly life** and many **comedies of high society**

- It imitates the life of **humble men** can **suffer** just as deeply as the great and misfortunes and it creates pity

- A new type of tragedy is born out of this transition and named as **Domestic Tragedy**

- Domestic tragedy attempts to use the **characters** and **incidents of ordinary life** as the **subject** of **serious drama**.

- Famous writers of Domestic tragedy in 18th century are John Masefield and John Galsworthy.

ATMOSPHERE OF TRAGEDY

❑The atmosphere of tragedy is **somber** and **serious**

❑Tragedy "**purges the emotions through pity and terror**" (in Aristotle's poetics)

❑The general atmosphere of tragedy is **gloomy** and the characters move inevitably towards the disaster.

❑Tragedy aims at giving **pleasure** to the audience through a human being's **sufferings** and **unhappy fate**.

❑The atmosphere is filled with a **noble character** caught in a **unfortunate circumstance**, **language** and **artistry** to match the issues of the story. So the audience will be **carried a level far above** the **troubles** of his **everyday life**.

❑It leaves the audience more **exalted** and **ennobled** rather than distressed.

❑**Verse*** used to be the medium for both tragedy and comedy.

❑*to provide seriousness of tragedy and for artistic purpose

TYPES OF TRAGEDY – CLASSICAL TRAGEDY

On the basis of its form (structure)

❑**Classical tragedy** is based on **Greek** conventions (rules & resolutions)

❑The earliest **definition of Greek tragedy** was handed down by **Aristotle**, in his *Poetics*

> "Tragedy, then, is **an imitation of an action that is serious**, complete, and of a certain magnitude… in the **form of action**, not of narrative; **through pity and fear** effecting the proper **purgation of these emotions**."

Aristotle lineated six constituent elements of tragedy

I. **Plot** – Soul of Tragedy, the arrangement of incidents

II. **Character** – carriers of the imitation art ensued by action

III. **Thought** – the thematic framework

IV. **Diction** – language embellished through dialogs

V. **Song** – considered as an ornament of language (Chorus)

VI. **Spectacle** – Stage Presentation

TYPES OF TRAGEDY – CLASSICAL TRAGEDY

On the basis of its form (structure)

o So out of **Aristotle's framework** one can understand that tragedy **aims** to **purify the feelings** and **raise** the **audience morally** and **spiritually**.

o The purpose of was to effect a **Catharsis** (purgation of emotions)on stage.

o **Catharsis**: It describes the '**purification**' or '**purgation**' of souls at the end of a tragic performance **through the pity** for the lost hero and the terror the horrifying events raised in stage.

o Aristotle in addition to **six constituent elements** of tragedy included the **Three Unities**

I. **Unity of Action** – the play should have one coherent, major plotline(sub-plot and episode not connected with main theme are not allowed)

II. **Unity of Time** – the play should not cover events longer than one day

III. **Unity of Place** – the play should occur in one place

TYPES OF TRAGEDY – CLASSICAL TRAGEDY

On the basis of its form (structure)

△ The **Chorus** is the noteworthy **element** in **Greek tragedy**

△ The duty of the chorus is to **report** what **happened off the stage** and to make **moral comments** from time to time.

△ It was sometimes considered to be the **integral part** of the **Greek tragedy**

△ They wore **heavy costumes**, **cothurnus** and **loosely hanging masks**

△ The chorus frequently indulged in **lengthy moral reflection** interrupting the progress of the plot.

TYPES OF TRAGEDY – ROMANTIC TRAGEDY

On the basis of its form (structure)

- ✓ Romantic tragedy is built on a different plan from Classical (Greek) tragedy
- ✓ They **do not follow the three unities** framed by Aristotle
- ✓ Expect for introductory passage **it does not employ chorus** and does not compel the chorus to be **didactic** or **moralistic**
- ✓ There was a **mixture of comic in tragedy** (on a slight manner without affecting the spirit of tragedy)
- ✓ It **allows sub-plot** and **change of action** to satisfy the plot
- ✓ In Short, it **is not written to set a pattern** but found its form **to suit writer's dramatic purpose**.
- ✓ William Shakespeare is inseparably associated with this type of tragedy

TYPES OF TRAGEDY

On the basis of its matter (theme)

❖**Domestic tragedy**: a play typically about middle-class or lower middle-class life, concerned with the domestic sphere, the private, personal, intimate matters within the family, between husband and wife.

> e.g. **Shakespeare: *Othello***

❖**Heroic tragedy**: Bombastic language and exotic settings to depict a noble heroic protagonist and their torment in choosing between love and patriotic duties. e.g. **John Dryden's *The Conquest of Granada***.

❖**Revenge tragedy:** (tragedy of blood)the plot is centered on the tragic hero's attempts at taking revenge on the murderer of a close relative; in these plays the hero tries to 'right a wrong'.

TYPES OF TRAGEDY

On the basis of its matter (theme)

❖**English revenge tragedy** follows of sensational, melodramatic action and savage, often exaggerated bloodshed in the center. They feature a ghost,   some delay, feigned or real madness of the hero, and often a play-within- the-play;

> e.g. **Thomas Kyd: The Spanish Tragedy; Shakespeare: Hamlet; Webster: The Duchess of Malfi.**

❖**She-tragedy**: 18th centuries for tragic plays focused on the sufferings of women by **Rowe**

❖**Horror tragedy:** scenes specializing in violence and cruelty by **John Webster** and **John Ford.**

QUICK POINTS ON TRAGEDY

Quick fact #2 :Thespis was the first actor in Greek drama and was often called the inventor of tragedy. He was from the (City) Dinosyia.

Quick fact #3 : Earlier drama artists wear masks to represent a character. In Latin such **mask** is called *persona.* That's why the list of characters in a play is known as the 'Dramatis Personae'.

- Father of **English DRAMA** William Shakespeare
- Father of Greek Tragedy **Aeschylus**
- Father of English **Tragedy** **Christopher Marlowe**
- Father of **Revenge** Tragedy **Thomas Kyd**
- Father of Modern Drama **Eugene O Neil**