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القسم والفرع: اللغة الانكليزية

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أستاذ المادة: أ.م. مجيد أسماعيل فياض

اسم المادة باللغة العربية

: مدخل الى المسرح

اسم المادة باللغة الانكليزية: An

Introduction to Drama

المحاضره الاولى

An Introduction to Prose

Prose: It is the ordinary language of men in speaking and writing. It is a literary form that has a greater irregularity, a variety of rhythm and aims at clarity.

Types of Prose:

- 1. Fiction:** type of prose that is invented or imagined, not factual.

Fiction is used to describe imaginative literature such as novel, short stories or plays.

Language is connotative. connotative means the words have secondary meanings....

The words suggest or imply rather than mean.

Language is metaphoric.

It conveys the tone and attitude of the writer.

It tries to influence the reader and persuade him.

The style can be objective (impersonal) and also can be subjective(personal).

- 2. Non- Fiction:** type of prose that aims at meaning exactly what is said.

The language is denotative or referential ... It states and expresses what it says

It is the language of simple, exact, and neutral description.

It is used in books of history, geography and science.

The style of writing is objective (impersonal)

المحاضرة الثانية

Fictional Prose can be divided into three major categories:

A: Narrative: Kind of prose that tells a story true or invented.

B; Dramatic: kind of prose that is found in drama.

It resembles ordinary conversation.

C: Satirical: kind of prose that tries to ridicule vice or folly.

It differs from comic which tries to cause laughter only.

Satirical prose has a moral purpose.

Non- Fictional Prose can be divide into four categories:

A: Informative ; Prose that is used to give information, such as school textbooks, books of history, encyclopedias, newspaper reports....etc. They do not use literary style and we usually do not see the personality of the writer in them.

B: Critical: Prose that is used to evaluate or explain literary works.

C: Argumentative: prose that is used to persuade the reader to believe something

D: Reflective or Contemplative: Prose that is an exercise in contemplation on any given subject. It shows the ability of the writer to think and describe and to order his ideas and draw on his experience.

المحاضرة الثالثة

The Essay: is a short prose composition or discussion on any subject which tries to please or persuade the reader to adopt a particular attitude towards that subject.

The Essay can be divided into two varieties:

- 1. The informal or Personal essay:** The personality of author plays the larger role in the essay.
 - 2. The formal essay:** the writer here is not interested in the need of his purpose.
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The Short story: It is a prose narrative ranges between one thousand and twelve thousand words.

Main Features of the short story

- 1. Concentration on few characters, often one single character.**
- 2. Lack of complicated plot.**
- 3. Quick denouement.**
- 4. Short, dense writing.**
- 5. Focus on a single incident.**

Differences between the novel and the short story

- 1. The novel is longer.**
- 2. The novel has a great deal of details.**
- 3. There are sub plots in the novel and they have vital relationship.**
- 4. The novel allows development of characters while there is usually no change in the character in short story because it concentrates on one incident.**
- 5. The novel permits description of setting. We see the influence of setting on characters and their actions while the short story does not give long description to the setting.**
- 6. The novel may make a lot of impressions on the reader while the short story makes a single impression.**

An Introduction to Drama

What is Drama?

Drama is an action... a performance acted on a stage

A show that reveals a conflict.

For our purpose, a broader and more universal understanding of the dramatic is needed. For a start, you should recognize the fact that drama involves some components which no informed examination can overlook. These components are ACTION, DIALOGUE and CONFLICT. Drama brings all these together to make a meaningful whole. We shall take a closer look at these aspects of drama in a moment. However, we must immediately admit that the ultimate experience of drama is the presentation on stage before an audience. This implies that it has a message to communicate and has some relevance to human experience. This is probably why the concept of MIMESIS or imitation is often emphasized in relation to drama.

To say that drama is MIMETIC implies that it is imitative of reality. The mimetic impulse of drama is one feature that makes it appeal to people. In other words, it is the quality that makes it relevant. Let us for a moment consider the components of drama that we earlier identified.

Action

This is what keeps the plot of a play moving. The play emerges from the enactment of actions before an audience. Acting generally generates other actions. Conflict evolves in the process until there is a climax under which the .plot is finally terminated through the resolution or denouncement

Character

Drama is impossible without people. People who are allotted roles in a play are called characters. Character is an important component of drama as is Dialogue.

DIALOGUE.

The verbal exchanges among characters in a play help to realise the intention of a playwright. Just as a novelist narrates his story, the playwright depends on the interaction of characters to expand his ideas.

Characters are made to speak in such a way that the situations desired by the writer will be created. Even though the writer often supplies relevant background information, the characters always play out the writer's intentions in their action and verbal exchanges - with the exception of MIME that does not use dialogue, most forms of drama depend largely on dialogue. At times, some characters also embark on an extensive revelation of their minds to the audience; such bursts are called soliloquies. It is normal that characters be assigned the language that is appropriate to their social status in the drama.

Conflict

Conflict is another aspect of drama you will need to recognize. It naturally grows out of interaction of the characters. It is a product of the contending forces in a drama. The conflicting actions and tendencies manifest when the play reaches the climax. The conflict is eventually resolved at the end and is known as **DENOUEMENT**.

Origins of Drama

It may interest you to know that there have been debates as to the origins of drama. You should not be surprised at this. It is customary for scholars to advance arguments and counter-arguments on matters of interest. Scholarly debates are meant to help us to properly understand issues by scrutinizing them and subjecting them to critical assessment. There are mainly three positions or theories that have been proposed to explain the origin of drama. Let us quickly add that there may not be only one explanation of drama in different parts of the world.

Ritual Origin Theory

The theory that insists on the ritual origin of drama is about the most influential. It suggests that the roots of drama may be traced to ritual observances. This ritual would normally involve a ceremony in which the priest played an important role at a designated location. The priest would also wear a special dress especially meant for the occasion. The role, dress and .utterances of the priest will have parallels in the theatre

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The Mimetic Impulse Theory

One other attempt at explaining the origin of drama suggests that we cannot divorce drama from the tendency to imitate actions and experiences, as a way of seeking to understand them better.

2- DRAMATIC ELEMENTS AND DEVICES

2.1 Elements of Drama

Dramatic Techniques 2.2

2.1 Elements of Drama

Dramatic literature, you will soon discover, is very rich. Your enjoyment of it will be determined by your ability to recognize some of its components. In this section of the unit, we shall endeavour to take a look at some of them. If a few of the concepts examined in the previous chapter are discussed once again, it is because they are so important that we must keep on referring to them.

Plot

The plot refers to the story that a play tells. Normally, the events are arranged sequentially. This does not happen all the time. Some of the plays distort the sequence of events. What you do is to reconstruct the play. The fact that the plot of a play is not sequential or chronological does not necessarily suggest that you will have any difficulty understanding it.

Setting

Setting generally refers to the location of a literary work. The setting is a reference to the placement of a work in both time and place. The locale or environment in which a play is set will determine a lot about it. The setting is often related to the focus or concern of the play.

Theme

Each play makes a statement about the social world. This may emerge from an exploration of the entire play. The theme is the central message of a play. It is however possible to have sub-themes along with major dramatists who seek to make statements that have universal validity in their works. Generally, plays that treat common human problems make statements that have timeless relevance and consequently have more appeal as they speak to people of all ages and at all places.

Characterization

In the last unit you learnt that a play cannot be successful without people. This is not all that you need to know. Characters do not just occur in a play.

Playwrights take care to create the right kind of characters to serve their purpose.

In the first place a playwright creates characters in line with his purpose; most of the time the characters are types. Typical characters are meant to represent certain categories of people in society. A character may represent people or members of the ruling elite, and another may represent the poor and the oppressed that are often at the mercy of the rich and powerful.

Dramatists always try to delineate characters, that is, establish the individual identities of characters, through the particular traits that the characters depict. In most cases, language is used. For instance, you must have observed that many of the uneducated characters that feature in plays on the television are often made to speak Pidgin English, while their bosses speak Standard English. Language thus becomes a yardstick.

Elements of Plot

1.Exposition, 2.Complication, 3.Climax, 4. Denouement / or Resolution and Conclusion

These four elements are related to the plot of a play. Exposition refers to the phase of the plot in which the characters are just being introduced. It is at this stage that a lot is revealed to us about the characters before they are seen in action. The exposition may give us some insight into the past of the characters if this is important for us to understand them.

The complication emerges when in the course of the play there is an obstacle on the way of the protagonist. The climax marks the height of the conflict in the play. At this point the stage is set for the major act that will lead to the resolution of the major problem in the play.

What follows the climax is the denouement which in French means the

."untying of a knot". It is also known as resolution or conclusion

2.1 Dramatic Techniques

This may be a convenient point to draw attention to some techniques that are commonly used in dramatic works. You will discover these techniques in the texts you are to study throughout the courses.

Suspense

Suspense is a technique by which the playwright keeps the reader/audience in anxious expectation of what will happen next. It is a good way of sustaining their interest in the play. It is a common strategy in drama.

Comic Relief

This is a moment of light or seemingly unserious action which is marked by laughter after some serious or tragic action. As the name suggests, it is intended

to create some atmosphere of relief in a play. The comic relief is often provided by clowns (characters that are meant to entertain others) in the plays of Shakespeare. They crack jokes or do some other funny things that will make the audience laugh and thereby get rid of the tension that might have been created earlier by a serious action or experience.

Flashback

The flashback technique enables the playwright to bring an experience in the past to the present to illuminate a problem or our understanding of a matter.

Foreshadowing

This is a technique which enables a playwright to an experience in the future. It creates anxiety and anticipation of the experience.

Dramatic Irony

This occurs when an event or situation is seen in a particular way by a character in a play whereas the audience and some other characters have a proper outlook on it. It creates anxiety when it intensifies a tragic experience.

Deus Ex Machina

This is a technique through which a supernatural force is brought in to facilitate some action or experience. This technique originally involved bringing a god to the stage to solve a problem.

Alienation Effect

This is a technique popularised by the German playwrights and theatre directors to inject some detachment into the way actors and the audience relate with their plays. This will prevent much emotional involvement and it may involve interaction between the actors and the audience.

المحاضرة الثامنة

Classical Tragedy: The Aristotelian Tradition

Aristotle's *Poetics* remains a good guide to the Greek tradition of

tragedy which is commonly referred to as classical drama. As earlier stated, his ideas must have been shaped by his exposure to tragedies that were staged in his own days. It is however apparent that his outlook on tragedy was largely shaped by Sophocles' *Oedipus Rex*, which also serves as his favourite example. Aristotle defined tragedy as:

A representation of an action that is worth serious attention, complete in itself, and some amplified; in a language enriched by a variety of artistic devices appropriate to the several parts of the play; presented in the form of action, not narration; by means of pity and fear bringing about the purgation of emotion? (cited in English: 473).

It is necessary to analyse the elements of Aristotelian theory of tragedy as noted as in the quotation, for a proper understanding. They help us to understand the classical principles of tragedy.

(a) The Tragedy Hero or Tragic Hero

The hero in classical tragedy was expected to be a man of noble birth. The nobility of the character is essential to make his fall tragic. This simply implies that the fall of an ordinary man was not considered remarkable enough to provoke dramatic interest. This explains why tragic heroes in most of these plays are either kings or other highly placed persons.

(b) Elevated Language

The language of tragedy, in the classical tradition, was also expected to be elevated. The ideal language for this form of drama was therefore seen as verse. It is reasonable to conclude that only elevated language would be suitable for the class of people that were the object of tragedy.

Language was certainly seen as a reflection of the status of character and the seriousness of the subject of tragic plays.

(c) The Three Unities

Time, place, action: The Aristotelian principles also recognised the need to ensure that the action of the play is shaped by what have come to be known as the three unities. One of the principles is that the action of the play should not extend beyond a day. The unity of place has to do with the concentration of the action to a locale. The unity of action implies that only one action should be seen on the stage at any time. In addition, there should be only

one plot. This equally extends to the purity of genre, implying that there should not be any digression. The plot must be so tight that it will not make any room for a comic relief.

(d) Hubris - The Hero's Tragedy Flaw or Tragic Flaw

One other feature of classical tragedy, as clarified by Aristotle, has to do with the weakness of the tragic hero. The tragic hero was expected to have a weakness in his character which will make his fall possible.

(e) Catharsis - Purgation of Emotion

The last element of classical tragedy has nothing to do with the play or the hero. It is directly related to the effect of the fall on the audience. The fall of the tragic hero is expected to elicit the purgation of emotion (what Aristotle called catharsis) due to the relief that the hero will cause.

Everyman by Anonymous

The play opens with a **messenger** calling for the audience's attention to this "moral play," which will demonstrate the transitory nature of human life. Next **God** appears, lamenting the unworthiness of humans, who no longer revere him and who sinfully indulge in greed and lust. Deciding to make people account for their sins, God orders **Death** to summon **Everyman** so that he can be judged by his "**reckoning**," a ledger of his good and ill deeds. However, when Death approaches Everyman on earth, Everyman is unwilling to die and unprepared for his reckoning. Clinging to the life he had, Everyman begs Death for more time. Death refuses, but he allows Everyman to seek a companion for his "pilgrimage," provided that he can find someone willing to accompany him to the afterlife.

A disconsolate Everyman seeks out his friend **Fellowship** for comfort and counsel, and Fellowship appears, promising his undying loyalty. However, when Fellowship learns that accompanying Everyman on the journey means that Fellowship, too, will die, he refuses to help his friend. Fellowship leaves, and Everyman seeks the help of his relatives **Kindred** and **Cousin** instead, thinking that blood will be thicker than water. However, while Kindred and Cousin promise to stand by him in "wealth and woe," they also forsake him, as they too are afraid of death. Alone, Everyman bemoans this abandonment by his friends and family and wonders whom he can turn to next for help. He decides to ask for the assistance of his friend **Goods**, whom he has long loved. Though Goods (like Fellowship, Kindred, and Cousin) promises to help Everyman, he immediately reneges on his promise after learning of Everyman's predicament. In addition to refusing to join Everyman, Goods also informs Everyman that he has been damaging Everyman's reckoning all along: because Everyman loved Goods so much

instead of loving God, Everyman will be condemned to hell.

Shocked by Goods' treachery, Everyman is in despair, as he is completely alone, with no one willing to help him. He decides to seek out **Good-Deeds**, though she is so weak from Everyman's sin and neglect that she cannot stand. Unlike his other friends, Good-Deeds is willing to help him, but she is too weak to do so. Though she cannot accompany him in person, she says that her sister **Knowledge** can help him to clear his reckoning. Knowledge guides Everyman to **Confession**, who teaches Everyman to repent. To atone for his sins, Everyman prays to God, begging for mercy, and he uses a scourge (a whip) for self-mortification.

As a result, Good-Deeds is healed and she finds Everyman in order to accompany him on his journey. Knowledge then bestows upon Everyman a "**garment of sorrow**," which allows Everyman to show contrition. She and Good-Deeds request the presence of Everyman's friends **Discretion**, **Strength**, **Beauty**, **Five-wits**, who all agree to help Everyman during his pilgrimage. At Knowledge's instruction, Everyman sees a priest for the holy sacrament and unction. While the rest of the group is waiting for Everyman's return, Five-wits makes a speech

about the superiority of priests, claiming that they are “above angels in degree.” Knowledge reminds him that not all priests are good, but Five-wits argues that one should nevertheless honor priesthood. At that point, Everyman returns, having undergone the remaining sacraments of last rites, and the group continues on their journey.

Approaching death, Everyman weakens and decides that it is time for him to make his reckoning. When he tries to climb into a grave and asks his companions to join him, Beauty, Strength, Discretion, and Five-wits all desert him, making him realize that “all earthly things is but vanity.” In contrast, Knowledge agrees to stay with him until the moment of his death, and Good-Deeds promises to make his case as he faces God’s judgment. Good-Deeds and Everyman’s soul pass over to the afterlife, and Knowledge, who is left on stage, remarks that she hears angels singing and that Good-Deeds will make sure that Everyman goes to heaven. An **angel** then appears, welcoming Everyman into heaven because of his “crystal-clear” reckoning. The play ends with an epilogue from a **doctor**, who tells the audience that they must make “amends” for their sins before they die and that they can only rely on good deeds to save them from hell.

Major Themes

1. Personification and Morality

Everyman, which belongs to the genre of the morality play, is meant to instruct readers in matters of morality and religion. A common form of medieval drama, morality plays often feature a protagonist who represents humankind as well as other characters who personify abstract ideas such as different virtues and vices. The interaction of such characters demonstrates the possibility of human triumph over sin, thus instructing the play's audience to lead more moral, godly lives. The moral lessons of *Everyman* are facilitated primarily by the author's use of allegory and personification, which allow the author to encapsulate complex ideas like death and friendship into simplistic characters, in turn allowing him to make sweeping and blunt moral arguments about the concepts the characters represent.

The most obvious example of this is the character of **Everyman** himself. The author uses the character as a symbolic representation of *every man*, thereby diminishing the diverse nature of humanity in favor of viewing all humanity as tainted by sin (since, according to Christian theology, all humans are innately sinful as a result of Adam's and Eve's fall from grace). The author presents Everyman as sinful by pointing out his greed, lust, and lack of Christian piety, effectively reducing all of humanity to one specific kind of person and ignoring the possibility of generosity, virtuousness, and piousness in his depiction of mankind. However, casting one character as the personification of all humanity enables the author to make much broader moral arguments than he would otherwise be able. The presentation of Everyman as a sinner doomed for damnation allows the author to make a convincing argument that all people should, like Everyman, behave in a certain way in order to avoid damnation. It's notable that Everyman must not only behave virtuously and generously towards others, but he must turn to the Catholic Church to earn redemption. The reward, according to the author, is not only escape from fiery pits of Hell but also the promise of eternal bliss in Heaven.

Other examples of the author's didactic use of personification include the portrayal of **Fellowship** (or friendship) as an enabler of Everyman's sins, **Goods** (or material wealth) as a stain on his soul that sabotages his relationship with God, and **Knowledge** (or the knowledge of the Catholic Church) as the key to salvation. By defining complex ideas like friendship, wealth, and knowledge in so narrow a manner, the author paints a picture that suits his moral worldview, in which Catholic teachings and behavior are cast as mankind's only deliverance from sin and damnation. In this way, *Everyman* not only takes a view of morality as something which can only be attained through the Catholic Church, but of people in general as innately sinful and dependent on the Church for their salvation.

2. Death

Although the character Death disappears after delivering his message to Everyman, death itself remains one of the play's primary themes. The Christian Bible teaches that one of the consequences of the fall from grace (that is, the expulsion of Adam and Eve from the Garden of Eden) is that God made humans mortal. Therefore, death is simply part of what it means to be human. As the character Death proclaims at the beginning of the play, death is a weapon, one that punishes "every man ... that liveth beastly / Out of God's laws." Indeed, Everyman's fear of death stems not only from his preference for the material world over Christian devotion but also from his certainty that he has lived "out of God's laws" and will therefore face eternal damnation after he dies. In other words, for those who lead ungodly lives, loss of life is a minor punishment—since death is just the gateway to eternal punishment.

This notion of death as a gateway is especially significant in light of the fact that Hell, in the author's Christian worldview, is not the only possible existence in the afterlife. Highlighting the "transitory" and temporary nature of life, Death acts as a messenger, delivering souls to both heaven and hell. In the world of the play, death is not the end of existence, but merely a divider between the temporary material world and the eternal afterlife. Whether people end up in heaven or hell is, according to the play, entirely up to each person. For the righteous, death isn't frightening at all, since it is the gateway to eternal happiness in heaven. Death is only to be feared by those who live in sin.

A person's relationship to death can therefore be seen as a litmus test for their relationship to God. Whereas in the beginning of the play, Everyman feared and despaired of death, at the end of the play, he readily climbs into his own grave. This remarkable transformation in his attitude toward death correlates with his relationships to sin and Christianity. Whereas in the beginning of the play Everyman sinfully privileged material goods and pleasures over good deeds and Christian devotion, by the end of the play, Everyman has, with the help of Confession, Good Deeds, and Knowledge, purged himself of sin, given his wealth away, and undergone the sacraments of last rites. Now a righteous man, Everyman not only does not fear death but embraces it, as it will bring him closer to God.

Everyman's willingness to die at the end of the play is portrayed as an act of piety, and throughout the play, the willingness to die for others is depicted as a rare virtue. Everyman's friends—Fellowship, Kindred, Cousin, Goods, Strength, Five Wits, Discretion, and Beauty—all refuse to join him on his pilgrimage. No one, except for Good Deeds and Everyman, is willing to die. However, one complication of the play's portrayal of Everyman's self-sacrifice as virtuous is the fact that his sacrifice is motivated by selfishness, by his desire to gain admission to Heaven. An important distinction between Good Deeds and Everyman is that while Good Deeds is willing to die for Everyman's sake, Everyman embraces death for his *own* sake. Since he has already been summoned by Death, Everyman has no choice in whether he lives or dies. Although he despairs of his own impending death, he displays no compunction when asking his friends to die and possibly go to Hell with him,

bemoaning their abandonment when they refuse without seeming to realize that he is asking for the ultimate sacrifice. By contrast, Good Deeds is ready and willing to die for Everyman. Portrayed as the ultimate good deed, Good Deeds's willingness to die for Everyman recalls Christ's sacrifice. Just as Christ's self-sacrifice gave mankind a path to salvation, Good Deeds's self-sacrifice gives Everyman a path to salvation. One might argue, then, that Everyman's ostensibly contradictory selfish self-sacrifice fits into an allegory of Christian salvation: in spite of our sins, humankind has been granted salvation (whether deserved or not) through a savior's virtuous death