

DRAMATIC ART

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to II B.A. English students**

Drama

- **A play has:**
 - **A plot**
 - **Characters**
 - **Dialogue**
 - **An atmosphere &**
 - **An outlook on life**

DRAMA & FICTION

- **Drama presents fiction or facts in a form that could be performed in public; not read in private.**
- **Its full qualities are only revealed in presentation on the stage.**
- **A play must deliver its whole message within a few hours.**
- **It has to exercise great economy in the handling of the plot and the delineation of character all superfluous detail must be omitted.**

- **The dramatist has to work with a number of collaborators, the audience, the actors, the producer, the scene-painter, the dressmaker, the musician, the electrician and many others.**
- **The dramatist does not address his audience directly, but he speaks through his characters.**

STRUCTURE OF THE PLAY

- **All drama sets forth a problem or conflict.**
- **In tragedy the theme is dark and serious.**
- **In comedy, it is light and gay.**
- **The structure is the same in both cases.**
- **A play requires an exposition, Complication or a Climax, a Denouement and a Solution (in a comedy) or Catastrophe (in a tragedy).**
- **The typical Elizabethan drama was divided into five acts, each comprising a number of scenes.**
- **The stage being simple, the stage contrivances but few, the scenes followed in quick succession.**

Types of drama

- The five act poetic drama went out of favour in course of time and for the modern dramatist three acts proved to be sufficient.
- If the play was a little too short, a one act piece was performed as a curtain-raiser.
- Changing social and economic conditions caused performances to be shorter.
- Shakespeare's longer plays have to be abridged for modern purposes.

REALISM AND ROMANCE

- **All art is directly or indirectly coloured by the artist's Personality and drama is a portrait, a version, and not a reproduction.**
- **A great play is the product of imagination working upon experience and observation, whatever be the theme.**
- **Principles of realism in drama is to hold, as it were the mirror, up to nature.**

- **Realism tends to fade with the conditions it represents.**
- **The romantic drama deals with what is common to all times in a style that will always be admired.**
- **Modern realistic drama has produced many works that achieved great and deserved success in their own day, yet they have seemed dull and outmoded**

TRAGEDY

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WHAT IS TRAGEDY?

- **A Play dealing with tragic events and having an unhappy ending, especially the one concerning the downfall of the main character.**
- **An event causing great suffering, destruction, and distress, such as a serious accident, crime, or natural catastrophe.**
- **Aristotle asserts that any tragedy can be divided into six constituent parts.**
- **They are: Plot, Character, Thought, Diction, Song and Spectacle.**

- **The Plot** is ‘the arrangement of the incidents’ and divided into five acts, and each Act is further divided into several scenes.
- **Characters** are men and women who act. The hero and the heroine are two important figures among the characters.
- **Thought** means what the characters think or feel during their career in the development of the plot. The thought is expressed through their speeches and dialogues.
- **Diction** is the medium of language or expression through which the characters reveal their thoughts and feelings. The diction should be ‘embellished with each kind of artistic element’.
- The **Song** is one of these embellishments.
- The decoration of the stage is the major part of the **Spectacle**. The Spectacle is theatrical effect presented on the stage.

POETICS

- Aristotle (384-322 B.C.) compares tragedy to such other metrical forms as comedy and epic.
- He determines that tragedy, like all poetry, is a kind of imitation (*mimesis*).
- It has a serious purpose and uses direct action rather than narrative to achieve its ends.
- He says that poetic *mimesis* is imitation of things as they could be, not as they are — for example, of universals and ideals.
- The aim of tragedy is to bring about a "catharsis" of the spectators — to arouse in them sensations of pity and fear, and to purge them of these emotions so that they leave the theater feeling cleansed and uplifted, with a heightened understanding of the ways of gods and men

HISTORY OF TRAGEDY

- From the earliest times dram has been divided into two kinds. Tragedy and comedy, the one dealing with the dark side of life, the other with its lighter side.
- Tragedy in the Greek drama dealt with the fate of characters of high birth and station. Kings, Princes, and their households. Comedy with people of much less importance.
- In later literature, there were many tragedies of lowly life and many comedies of high society.

- In eighteenth century saw the rise of a new type of tragedy, called the Domestic Tragedy, which attempted to use the characters and incidents of ordinary life as the subject of serious drama.
- The atmosphere of Tragedy is sombre and serious that of comedy mirthful and light.
- In pure tragedy and pro comedy there is no element of the one mingled with the other. In literature the two are frequently found intermingled. There are coming interludes in tragedies. The same note is not sustained throughout.

- **This type of plot suits the English temperament and is also more in accordance with the realities of life.**
- **Both comedy and tragedy aim at giving pleasure. This is obvious enough as regards comedy. Tragedy does afford pleasure, but of a lofty order.**
- **The language and artistry of the presentation rise to match the high passions and issues of the story, carries the audience to a level far above the petty interests and troubles of everyday life.**

Types of tragedy

- Tragedy can be classified in two ways with reference to its form or structure and theme.
- Tragedy has assumed only forms: classical and romantic. The main features of the classical type- three UNITIES and the employment of the device of the Chorus.
- The Unity of Action makes a double provision: the plot should either be purely tragic or purely comic and no sub-plot or episodes unconnected with the main theme.
- The incidents must all be logically connected.
- The Unity of Place stresses that the play must be confined to one place.

- **In Unity of Time, the play must limit itself to events that cover only a few hours, it must be confined to that particular duration only.**
- **The chorus is the other noteworthy element, which consisted of a body of actors, whose business was to report to the audience what happened off the stage and to make moral comments from time to time.**
- **The representation of violent physical actions were reported by the chorus.**
- **Its more important function, however was to send the audience away with a strengthened conviction of the might of the Gods.**

- **The Romantic tragedy is built on a different plan. It is not circumscribed by the Three Unities. It does not employ the chorus nor compelled to be didactic.**
- **Romantic tragedy is written not to a set pattern but in whatever form the writer finds best suited to his dramatic purpose.**
- **The Horror tragedy specializing in scenes of violence and cruelty.**
- **The Heroic tragedy dealing with the exploits of a sublime hero deriving its title from a central female figure and the Domestic tragedy aiming at the portrayal of middle class life.**

HUBRIS

- A tragic hero can have all kinds of flaws.
- But the most common is *hubris*, a Greek term meaning an excess of confidence, ambition, or defiance toward the gods.
- For example, Hitler is often depicted as being guilty of hubris (among other flaws, of course).
- The thing that brought him down in the end was that he thought he was indestructible – he thought he could fight a war against the Allies and then, right in the middle of it, turn around and pull a surprise attack on the Soviets.
- This turned out to be a fatal mistake, and Hitler lost the war because of it.

9 Elements of Shakespearean Tragedy

- **Tragic Hero** : A main character cursed by fate and possessed of a tragic flaw.
- **Struggle between: Good and Evil** : This struggle can take place as part of the plot or exist within the main character.
- **Hamartia** : The fatal character flaw of the tragic hero.
- **Tragic Waste** : The good being destroyed along with the bad at the resolution of the play. Often played out with the unnecessary loss of life, especially of "good guy" characters.

- **External Conflict** : This can be a problem facing the hero as a result of the plot or a "bad guy" character.
- **Internal Conflict** : The struggle the hero engages in with his/her fatal flaw.
- **Catharsis** : The release of the audience's emotions through empathy with the characters.
- **Supernatural Elements** : Magic, witchcraft, ghosts, etc.
- **Lack of Poetic Justice** : Things end poorly for everyone, including the "good guys."
- **Comic Relief** : One or more humorous characters who participate in scenes intended to lighten the mood.

Thank you all

COMEDY

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COMEDY AS A GENRE

- **Comedy is a literary genre and a type of dramatic work that is amusing and satirical in its tone, mostly having a cheerful ending.**
- **The motif of this dramatic work is triumph over unpleasant circumstances by creating comic effects, resulting in a happy or successful conclusion.**
- **Thus, the purpose of comedy is to amuse the audience.**
- **Comedy has multiple sub-genres depending upon the source of the humor, context in which an author delivers dialogues, and delivery methods, which include farce, satire, and burlesque.**

DEFINITIONS OF COMEDY

- Aristotle says that comedy is “an imitation of characters of lower type-not however, in the full sense of the word had the ludicrous being merely a subdivision of the ugly. It consists of some defect or ugliness which is not painful, not destructive”.
- K.R. Srinivasa Iyengar and Prema NandaKumar point out, “Logically, then, the antithetical terms are, serious against ludicrous, a complete action of certain magnitude against an imperfect action of every-day experience, characters placed on high though flawed by hamartia (a fatal flaw) against low characters with tell-tale foibles or oddities.”

Function of Comedy

- **Comedy tends to bring humor and induce laughter in plays, films, and theaters.**
- **The primary function of comedy is to amuse and entertain the audience, while it also portrays social institutions and persons as corrupt, and ridicules them through satirizing, parodying, and poking fun at their vices.**
- **By doing this, authors expose foibles and follies of individuals and society by using comic elements.**

TYPES OF COMEDY

THE CLASSICAL AND ROMANTIC COMEDY

- **This involves a theme of love leading to a happy conclusion. We find romantic comedy in Shakespearean plays and some Elizabethan contemporaries.**
- **These plays are concerned with idealized love affairs.**
- **It is a fact that true love never runs smoothly; however, love overcomes difficulties and ends in a happy union.**

Comedy of Humors

- Ben Johnson is the first dramatist who conceived and popularized this dramatic genre during the late sixteenth century.
- The term humor derives from the Latin word *humor*, which means “liquid.”
- It comes from a theory that the human body has four liquids, or humors, which include phelgm, blood, yellow bile, and black bile.
- It explains that, when human beings have a balance of these humors in their bodies, they remain healthy.

Comedy of Manners

- This form of dramatic genre deals with intrigues and relations of ladies and gentlemen living in a sophisticated society.
- This form relies upon high comedy, derived from sparkle and wit of dialogues, violations of social traditions, and good manners, by nonsense characters like jealous husbands, wives, and foppish dandies.
- We find its use in Restoration dramatists, particularly in the works of Wycherley and Congreve.

SENTIMENTAL COMEDY

- Sentimental drama contains both comedy and sentimental tragedy.
- It appears in literary circles due to reaction of the middle class against obscenity and indecency of Restoration Comedy of Manners.
- This form, which incorporates scenes with extreme emotions evoking excessive pity, gained popularity among the middle class audiences in the eighteenth century.

TRAGI-COMEDY

- This dramatic genre contains both tragic and comedic elements. It blends both elements to lighten the overall mood of the play.
- Often, tragicomedy is a serious play that ends happily.

- **FARCE**

- This is an exaggerated form of comedy, in which little attempt is made at the real and convincing presentation of life.
- It aims at provoking thoughtless but hearty laughter and to achieve this end it employs all such devices as physical buffoonery, rough wit and the creation of ridiculous situations and dialogue.
- It is a lively caricature and not a representation of things as they are. The element of satire is purely incidental in it.

TRAGICOMEDY

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What is Tragicomedy?

- This is a literary genre that blends aspects of both tragic and comic forms.
- Most often seen in dramatic literature, the term can describe either a tragic play which contains enough comic elements to lighten the overall mood or a serious play with a happy ending.
- Coined by the Roman dramatist Plautus in the 2nd century bc, the word denoted a play in which gods and men, masters and slaves reverse the roles traditionally assigned to them, gods and heroes acting in comic burlesque and slaves adopting tragic dignity.

- **During Renaissance, tragicomedy became a genre of play that mixed tragic elements into drama that was mainly comic.**
- **Central to this kind of tragicomedy were danger, reversal, and a happy ending.**
- **The characters in tragicomedy are exaggerated, and a happy ending after a series of unfortunate events.**
- **It is incorporated with jokes throughout the story, just to lighten the tone.**
- **Tragicomedy allows works of literature to explore depths and paradoxes of human experience unavailable to strict comedies and tragedies.**

Comedy & Tragedy

Characteristics of Comedy

- **Historically, comedic drama tends to end either with a marriage or a birth. Either way, there are typically some romantic or erotic aspects present.**
- **Much of the comedy from ancient Greece to Shakespeare is what is known as comedy of errors, which generally uses devices such as mistaken identity and slapstick for comic effect.**
- **Comedies are usually rich in puns and other forms of wordplay.**

Characteristics of Tragedy

- There is typically at least one death (real or metaphorical), and there are frequently tragedies in which one or more of the characters are dead by the end.
- Errors are a big part of tragedy as well, but the consequences are much more severe. Most tragic errors are a result of some human vice, such as pride, anger, or irreverence of divine authority (hubris).
- Many tragic consequences are not only irreversible but also applicable to future generations (i.e., via curses, failed treaties, or military campaigns, etc.).

PURPOSE OF TRAGICOMEDY

- The main purpose of tragicomedy is to describe the dual nature of reality, where both modes – comedy and tragedy - can coexist, perhaps simultaneously.
- Therefore, the interweaving of both aspects gives both a comic and tragic view of life.
- Tragic plays focus exclusively on protagonists, while comic plays are devoid of focus and concern.
- Therefore plays that fell between these two categories were developed. These types of plays present both modes of life through absurdity and seriousness.

GROWTH OF TRAGICOMEDY

- The principle of tragicomedy emerged in the works of Euripides and was intensified in the drama of the late Middle Ages and the Renaissance.
- The first tragicomedies were written in the late 16th and early 17th centuries.
- The genre combined humorous and serious episodes and noble and comic personages.
- Typical tragicomedies depicted idealized friendship and love borne through danger to safety and happiness.

- The genre was marked by pastoral motifs, intricate action and thrilling situations, prolonged uncertainty and unexpected surprises, and the predominance of chance.
- Characters as a rule did not remain static, although a single personality trait was often emphasized, reducing the character to a type, and events were generally not controlled by the heroes' actions.
- The tragicomic element was again intensified beginning in the late 19th century in plays by Ibsen, Strindberg, and Chekhov.
- In the mid-20th century, elements of tragicomedy were found in plays by J. Giraudoux, Herold Pinter, Samuel Beckett, and C. Zuckmayer.

Shakespearean tragicomedy

- **Application of the new method breaking some sort of tradition.**
- **Tragic incident, but the ending is happy.**
- **Peace, calm, serene and genial atmosphere.**
- **Exercise of noblest emotion.**
- **Feeling of human life.**
- **Reconciliation, atonement, forgiveness, beauty, love, mirth and grief of youth are emphasized.**
- **Manifestation of mature characters.**

- The blend of suffering, sorrows, humor, romance, forgiveness, and reunion in the play confirms its label as a tragicomedy.
- Tragic elements, comic elements, romantic elements, and a happy ending.
- In *Pericles*, Marina and her mother, both assumed to be dead, are found at the end alive and innocent.
- In *Cymbeline*, Imogen similarly comes alive again.
- In *The Winter's Tale*, the statue of Hermione proves in the end to be the living Hermione, long thought dead.
- In *The Tempest*, Alonso and his company is miraculously redeemed from drowning to find repentance and new virtues.

MODERN TRAGICOMEDY

- This is sometimes used synonymously with Absurdist drama, which suggest that laughter is the only response left to man when he is faced with the tragic emptiness and meaninglessness of existence.
- Examples of this modern type of tragicomedy are Samuel Beckett's *Endgame* (1958) and Harold Pinter's *The Dumb-Waiter* (1960).

DRAMATIC MONOLOGUE

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DRAMATIC MONOLOGUE

- **This has three common features:**
 - **A single person delivering a speech on one aspect of his life.**
 - **The audience may or may not be present.**
 - **Speaker reveals his temperament and character only through his speech.**
- **It means, a person, who is speaking to himself or someone else speaks to reveal specific intentions of his actions.**
- **However, it is a poetic form or a poem that presents the speech or conversation of a person in a dramatic manner.**

Purpose of Dramatic Monologue

- A monologue speaks at people, not *with* people.
- A monologue doesn't have to start or end of a play. On the contrary, it can start at all the time.
- It can be formal or informal, funny or serious; but it is almost always significant in both length and purpose.
- The expression of a character's thoughts can be witnessed by the audience to understand, what is going on inside that character's mind.
- As such, dramatic monologues provide the only way for the audience to witness a character's thoughts.

TYPES OF DRAMATIC MONOLOGUE

- There are three major types of dramatic monologues such as:
 - Romantic monologue
 - Philosophical and psychological monologue
 - Conversational monologue.
- It provides an opportunity for the poets to use powerful words spoken through their characters.
- So, the characters can express themselves or their ideas without an obstacle or hindrance.
- A dramatic monologue is also a convenient device to present different characters and their inner thoughts through verses.

KEY FEATURES OF DRAMATIC MONOLOGUE

- A speaker is a single person who is not a poet.
- The views of the speaker may contradict with those of the poet.
- The character addresses and interacts with one or more people, but we know of the others' presence and what they say or do only from clues in the poetic dialogues of the speaker.
- The primary focus of the poet is to tell the readers and audience, a story having a moral in a way that boosts the curiosity towards it, the speaker's temperament and character.
- The subject of the monologue is self-revelation.
- The rhyme scheme is not important in Dramatic Monologue.

DM & Robert Browning

- This form is chiefly associated with Robert Browning, who raised it to a highly sophisticated level in “My Last Duchess,” in the 19th century.
- It is actually much older, which are seen in many Old English poems and folk ballads, a tradition that Robert Burns imitated with broad satiric effect in “Holy Willie’s Prayer.”
- Browning’s contribution to the form is one of subtlety of characterization and complexity of the dramatic situation.
- The subject discussed is usually far less interesting than what is inadvertently revealed about the speaker himself.
- In “My Last Duchess,” in showing off a painting of his late wife, an Italian aristocrat reveals his cruelty to her.
- The form parallels the novelistic experiments with point of view in which the reader is left to assess the intelligence and reliability of the narrator.

EXAMPLES

- **“My Last Duchess”** by Robert Browning
 - It is from the famous monologue of a duke. He tells his audience, possibly the father of his new bride, about his last duchess who could not survive his severity.
 - It is a type of psychological monologue which tells the psychological state of mind of the speaker. Browning has exposed the duke’s cruel state of mind through this poem.
- **“The Love Song of J. Alfred Prufrock”** by T. S. Eliot
 - T. S. Eliot highlighted the thoughts of a modern young man who is madly in love but still hesitates from expressing it.
 - Therefore, he faces an existential dilemma. The poem highlights his psychological state of mind through this contemporary monologue.

- **“Dover Beach” By Matthew Arnold**
 - This is an autobiographical monologue of Matthew Arnold. He has highlighted his own situation and his reaction over the sorrow that he is experiencing.
 - This monologue expressed his thoughts about his bride when they were on honeymoon on the same beach. He recalls the past and writes about the sea again.
- **“Lady Lazarus” by Sylvia Plath**
 - This highlights her psychological state of mind about her act of committing suicide and subsequent failure.
 - She has likened this act to the Holocaust to create her own powerful monologue.

ONE ACT PLAY

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What is One act play?

- **One act plays are the plays that are confined in one act only.**
- **The scenes may be multiple and in variations.**
- **The write up of the plays are concise and written precisely.**
- **The aim of the play is intended towards producing one effect.**
- **The scenes are dominated by a single situation.**
- **It has a beginning, a middle and an end, like the dramas.**

HISTORICAL SURVEY

- **One-Act plays were written & staged throughout the 18th & 19th centuries as “The Curtain Raisers” or “The After Pieces”.**
- **They were chiefly farcical & served to amuse the audience before the commencement of the actual drama or were staged for their amusement just after it had come to an end.**
- **The famous one-act play “Monkey’s Paw”, based on the famous short story of the same title by W. W. Jacobs, was first staged as a ‘Curtain Raiser’ & it proved to be more entertaining than the main drama.**
- **It may be said to mark the beginning of the modern one-act play.**

- The origin of the one-act play may be traced to the very beginning of drama — in ancient Greece, *Cyclops*, a play on the forest God, by Euripides, is an early example.
- It was great Norwegian dramatist Ibsen, who made the drama, simple & real, & brought it nearer to everyday life.
- Before him, one-act plays were written in poetry, but he made prose the medium of his one-act plays.
- George Bernard Shaw & John Galsworthy are two of his greatest followers.
- The one-act play requires no elaborate setting & costumes, & so it comes in handy to be staged in amateur dramatic societies & clubs.

One-act plays by major dramatists

- (i) Anton Chekhov — A Marriage Proposal (1890)
- (ii) August Strindberg — Pariah (1889)
- Motherly Love (1892)
- The First Warning (1892)
- (iii) Thornton Wilder — The Long Christmas Dinner (1931)
- (iv) Eugene Ionesco — The Bald Soprano (1950)
- (v) Arthur Miller — A Memory of Two Mondays (1955)
- (vi) Samuel Beckett — Krapp's Last Tape (1958)
- (vii) Israel Horovitz — Line (1974)
- (viii) Edward Albee — The Goat, or Who is Sylvia? (2002)

Characteristics

- **One-act play is a play that has only one act, but may consist of one or more scenes.**
- **One-act plays are usually written in a concise manner.**
- **It deals with a single dominant situation, & aims at producing a single effect.**
- **It deals with only one theme developed through one situation to one climax in order to produce the maximum of effect.**
- **The story must revolve around, or focus on one event.**
- **The action of the play should move fairly quickly.**
- **The conflict should be clear to the audience.**
- **The characters should be limited to two to seven, with one clear main character.**

- **The one-act play is to the full-length play what the short story is to the novel.**
- **Percival Wilde defines the one-act play as “an orderly representation of life, arousing emotion in an audience”**
- **As the playing time of a one-act is about twenty to sixty minutes, the playwright has the challenge of creating an engaging plot, enticing characters, and resolution to the conflict in a relatively short amount of time.**
- **As stated previously, the plot, or action, of a one-act play revolves around one main incident. This action will follow the standard plot chart beginning with a “cut to the chase” exposition, followed by intriguing rising action.**

- **The conflict the main character encounters will enter the drama early on, and will be resolved by the end of the play. The climax, or turning point, will most likely occur near the end, followed by falling action and resolution.**
- **'The audience is curious; make your play interesting' is the crux of a One Act play.**

MELODRAMA & THE MASQUE IN DRAMA

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What is MELODRAMA?

- **Melodrama is a type of highly emotional narrative that was popular throughout the 19th and 20th century.**
- **It solely concerned with action and a direct appeal to the heart.**
- **Melodrama, according to critics, saw the steady decline of the British drama as a serious art form.**
- **Regardless of various factors that led to this decline, it gave way to other types of plays like: melodramas, farces, spectacles, and extravaganzas.**
- **Out of these, melodrama and farce were the only recognized genres, referred to as "legitimate" and monopolized by "Drury Lane" and "Covent Garden" theatres.**
- **The latter performed the first melodrama in England, A Tale of Mystery by Thomas Holcroft.**

- **It is a dramatic form, which uses exaggerated plot elements and characters in order to appeal to the emotions of the audience.**
- **The language, behaviour, stage effects or events can all be called melodramatic in themselves.**
- **Originally, melodrama referred to the specific form of theatre where orchestral music or song were used to accompany the action to add to the emotional and dramatic effect.**
- **Now-a-days, Melodrama also is a style of drama that has been applied on the movies and television, and radio formats.**

ORIGIN

- The term melodrama has come from Greek "Melos", meaning "song", and originally meant a spoken text with musical plays including opera.
- This genre evolved in Germany, the term "melodrama" was used to describe a text in opera, spoken accompanied by orchestra.
- Melodrama is an extremely over-dramatic style of acting.
- This is distinguished by emphasized displays of emotions and gestures mixed with a variety of stereotypical characters.
- Emotions and gestures in melodrama are generally quite simple and absolutely over the top.

FEATURES OF MELODRAMA

- The key features of Melodrama as a form are:
 - Pathos
 - Overwrought or heightened emotion
 - Moral polarization (good vs. evil)
 - Non-classical narrative structure (especially the use of extreme coincidence and *deus ex machina* to further plot elements) and
 - Sensationalism (emphasis on action, violence, and thrills).
 - Melodrama rejects naturalism as a form.

CHARACTERISTICS OF MELODRAMA

- Melodramas are moral tales that illustrate a battle between good and evil, where good would triumph and bring morality or justice in society.
- Rather than have realistic characters, the melodrama had what are known as stock characters, or characters based on set personalities or stereotypes.
- Typically, the melodrama includes:
- **A hero**, who is moral, handsome and manly. He acts on his intuition and is in-tune to nature. And, while he believes in justice, he does not always follow the less-important rules of society.

- **A heroine**, who is also moral in that she is innocent. She is also beautiful and courageous.
- **A villain**, who is evil. These characters are often dishonest, greedy, vengeful and corrupt.
- **A villain's accomplice**, who is usually rather idiotic and serves as comic relief.
- **A faithful servant**, who helps the hero uncover needed information on the villain. This character also serves a comic relief, but does not come off as idiotic.
- **A maidservant**, who is flirty, fun and loyal to the heroine.

THREE MAJOR PLOTS

- The melodrama has three major plot elements:
- **PROVOCATION** is whatever provokes the villain to do evil to the hero;
- **Pangs** are the pains that the hero, heroine and other good characters suffer through because of the villain's evil; and
- The **Penalty** is the last part of the play, where the villain gets the punishment that he or she deserves.

ROLE OF MUSIC

- The term melodrama also means “music drama”. The music does many things to a performance.
- It adds a great effect and is also used to increase the emotional response or to portray what kind of character is coming on or is already on stage.
- Music sets the scenes and helps the audience recognise the characters right from the beginning of the performance.
- Music is used to manipulate the audience’s response and to indicate characters stereotypes.
- Musical cues were used in the performance to show the audience what was about to happen next.

THE MASQUE IN DRAMA

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THE MASQUE

- **The Masque is a kind of dramatic entertainment popular in the age of Shakespeare.**
- **It was called a Masque or Masquerade because the actors wore masks or vizards on their faces.**
- **In the beginning, it was merely a series of dances which also illustrated some story, as if in dumb show, but gradually it came to be a play with a good deal of music, dancing and scenic display.**
- **Ben Johnson was its chief exponent, and the masques penned by him are still good entertainment.**

CHARACTERISTICS OF A MASQUE

- (1) The use of Allegorical and mythical subjects.
- (2) The characters are usually gods and goddesses of classical mythology, or personified qualities such as Delight, Grace, Love, Harmony, Revel, Sport, Laughter.
- (3) The number of characters is usually small and often equally divided between males and females.
- (4) The entertainment is much shorter than the regular drama.
- (5) The scenes are laid in some ideal region, such as the Hill of Knowledge, the House of Chivalry, the House of Oceanus, the Fountain of Light, or at least in some far off region, picturesque and romantic.
- (6) The rhymed verse is used.

- (7) The Masques were performed privately and the actors and actresses were amateurs.**
- (8) Their object was usually to celebrate marriages in high life. They were written for particular occasions. Hence they were characterised by music and dance used on a lavish scale.**
- (9) Most costly and elaborate scenery and costume were employed so that the Masques were characterised by the spectacle and scenic display.**
- (10) Within the masque proper there is usually a ridiculous masque or “anti-masque” performed partly by servants, partly by actors hired for the purpose, and generally separated from the actual masque by a change of scene.**

EXAMPLES OF MASQUE

- Milton's *Comus* is one of the finest masques in the English language.
- Its superb poetry has made it immortal.
- Another example is *Lady of May* by Philip Sidney
- *Love Restored* by Ben Johnson.
- Shakespeare's plays generally accepted as including masques are:
 - *Henry VIII*
 - *A Midsummer Night's Dream*
 - *Romeo and Juliet*
 - *The Tempest*

ASPECTS OF MASQUE or MASK?

- A festival or entertainment in which disguised participants offer gifts to their host and then join together for a ceremonial dance.
- A typical masque consisted of a band of costumed and masked persons of the same sex who, accompanied by torchbearers, arrived at a social gathering to dance and converse with the guests.
- The masque could be simply a procession of such persons introduced by a presenter, or it could be an elaborately staged show in which a brief lyrical drama heralded the appearance of masquers.

- **The masquers having descended from their pageant to perform figured dances, reveled with the guests until summoned back into their pageant by farewell speeches and song.**
- **The theme of the drama presented during a masque was usually mythological, allegorical, or symbolic and was designed to be complimentary to the noble or royal host of the social gathering.**
- **Most likely originating in primitive religious rites and folk ceremonies known as disguising, or mummary, masques evolved into elaborate court spectacles that entertained royalty throughout Europe.**

- **During the 16th century the European continental masque traveled to Tudor England, where it became a court entertainment played before the king.**
- **Gorgeous costumes, spectacular scenery with elaborate machinery to move it on and off the stage, and rich allegorical verse marked the English masque.**
- **During the reign of Elizabeth I the masque provided a vehicle for compliments paid to the queen at her palace and during her summer tours through England.**
- **Under James I and Charles I, masques were usually presented at court.**

- **Under the Stuarts the masque reached its zenith when Ben Jonson became court poet. He endowed the form with great literary as well as social force.**
- **In later years the masque developed into opera, and the antimasque became primarily a farce or pantomime. After Jonson's retirement, masques lost their literary value and became mainly vehicles for spectacle.**
- **The masque included various elements at different stages in its development performed by masqued performers, who are members of the nobility.**