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**BA FIRST YEAR
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ENGLISH OPT

**UNDERSTANDING
DRAMA IN ENGLISH
PAPER IV**

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UNIT I

ELEMENTS OF DRAMA

1. Plot (mythos)

In English language plot is considered as a piece of land. As a verb it becomes to make a plan. The term plot in drama means a series of events and situations. The plot is a pattern of events. Every plot must have a beginning middle and the end. In old Greek dramas there was a group of singers called chorus.

Aristotle divided plots into two types

Simple Plot

The simple plot is a single story moving in a single direction without any violent or sudden change.

Complex Plot

The complex plot has a main plot and one or more subordinate plots .it is complex in nature.

Aristotle proposed three unities for better plot construction.

Unity of Time

Drama should contain only 2 actions which can be completed within 24 hours. In other words, the dramatist should include those actions which can be completed within short period.

Unity of Place

Aristotle proposed that there should be no change of place even if the scene changes.

Unity of Action

Drama should be complete and very closed arrange the structure of actions leading to a proper end. Double role of one event will disturb the entire drama.

2. Characters (Ethos)

Characters are the persons that represent dramatic work. the readers /viewers analyse the emotional qualities, moral, philosophical views and actions and speeches of the characters.

The main character in the drama is called a protagonist.

Flat Characters

That character is built around a single Idea or quality. This is very simple to understand.

These characters do not change from the beginning to the end of the drama.

Round Characters

Round character is complex in nature, action and motivation. These characters changes as per the situation.

3. Thought

According to Aristotle the drama must have two purposes moral teaching and entertainment. What is the central theme of the drama.

4. Melody or music

Basically, melody is song or music used to decorate the drama. chorus is a group of singers which is used in old Greek dramas specially tragedies.

5. Spectacle

Everything that is seen or heard on the stage is known as spectacle. It is effect of the drama. 6.

6. Performance

Performance is the most important part of the drama.

In other words, it is the soul of the drama. the performance of actors can make or break the play.

Types of Drama.

Tragedy:

Longman's Dictionary of Contemporary English defines, "Tragedy is a serious play that ends sadly, especially with the main character's death and is often intended to teach a moral lesson". Aristotle says, "A tragedy, then, is the imitation of an action that is serious and also, as having magnitude, complete in itself: in language embellished with each kind of artistic ornament, each kind brought in separately in the parts of the work; in a dramatic, not in a narrative form; with incidents arousing pity and fear, wherewith to accomplish its catharsis of such emotions."

In other words, a tragedy is simply a sad or unlucky event. It deals with the dark side of life. It arouses pity, fear and awe in us. In tragedy the characters face unfortunate, painful happenings which take them towards an unhappy fate. Tragedy, in the Greek drama, deals with the fate of characters of high birth and station, kings, princes, and their households.

Shakespeare, John Webster, John Dryden, Nicholas Rowe etc., were some of the major writers of tragedy. The Elizabethan age is considered as the golden period for tragedy – Shakespeare wrote extraordinary tragedies; his four tragedies *Hamlet*, *Macbeth*, *Othello* and *King Lear* which are among the great tragedies of the world. Tragedy has come a long way but it still hasn't lost its lustre.

Comedy:

In ordinary English, the word 'comic' means anything that is funny or laughable. When we speak of a comedy, we generally mean a play which has a pleasant atmosphere and a happy ending. It is always amusing and entertaining and sometimes satirical. It evokes laughter in us. Sometimes, the fortune may be unkind to the characters, but all comes right in the end.

According to Greek conception, Comedy is a satire play or burlesque. It is presented after the three serious plays in a dramatic festival. It deals with light side of life. It deals with people of less importance. It is a representation of character of a lower type, worse than the average. In ancient Greek drama, the comic actor wore a light shoe to show his lower degree.

In later literature, there are many comedies dealing with high society. It aims at giving pleasure. The purpose of comedy is to refine the conduct. It corrects the social failings. The atmosphere is mirthful and light comedy. It moves us to laughter. The story, in comedy, is

usually allowed to convey its own moral. Sometimes it is conveyed by one of the characters. Verse is used to be the medium for both Tragedy and Comedy. Gradually, Comedy confined itself to prose. In recent times, it comes very close to the forms of ordinary conversational speech.

There are several types of comedies, Romantic comedy, comedy of manners, comedy of Humour, the masque etc.

Farce:

Farce is an exaggerated form of comedy. The main purpose of 'Farce' is to provoke laughter. It does not observe life realistically. It does not attempt any serious criticism of life. It ridicules man's faults and weaknesses. It employs all the resources of absurd characters, situations, and dialogue. It is a lively caricature. It is not a representation of things as they are. It has a minimal literary value. It belongs to the realm of nonsense. The characters are free from every day cares and restraints. The lines and situations are often suggestive and sometimes obscene. The themes of the farce are deceptions and impersonations.

Shakespeare's 'Midsummer Night's Dream' and 'Merry Wives of Windsor' are the best examples of farce. Duke of Buckingham's 'The Rehearsal' is another fine example of it.

Melodrama:

A melodrama is a debased form of tragedy. It is a play of a crudely sensational type. It relies for its effect on physical action, purely theatrical language and behavior and naïve statement. Its characters are mere puppets in extravagant story of crime, revenge or retribution, the evils of drink or gambling, lost wills, missing heirs and so forth. In it, villainy is foiled and virtue is triumphant in the end. Melodramas were chiefly notable for their wonderful scenic devices in the representation of railway accidents, shipwrecks, fires, floods, earthquakes, and other calamities.

Melodrama came into prominence in the eighteenth century and was amazingly popular. 'The Duchess of Malfi' by John Webster is the best example of the melodrama. The melodramatic elements are also found in Thomas Kyd's the Spanish Tragedy.

Masque:

It is called masque because the actors wear masks or vizards on their faces. Oxford Dictionary defines, "Masque is an amateur histrionic or musical entertainment with metrical dialogue".

The Masque attained a high degree of perfection in the reign of James I. Its main features are summarized as follows:

1. The characters are deities of classical mythology, nymphs and personified abstractions like Love, Harmony etc.
2. The number of characters is restricted to six.
3. The scenes are laid in ideal regions, such as Olympus, Arcadia, the Fortunate Isles.
4. Dances of various kinds are introduced at appropriate places.
5. The scenery and costumes are very elaborate.

6. Frequently a comic interlude is introduced, called the Anti-Masque. It forms a humorous counterpart to the main plot.

One Act Play:

The One Act Play is a minor literary form. It has a long history. Its history can be traced far back to the early Mystery and Miracle plays. It is a popular literary form in the modern age.

A one act play is an orderly representation of life. It arouses emotions in the audience. It is characterized by superior unity and economy. It is performed in a comparatively short period of time. A one-act play may have one or two scenes. The number of characters is also limited to two, three or four in this type of play. The origin of one-act plays goes back to ancient Greece where they were performed as interludes between two tragedies. One-act plays gained popularity in the late 20th century. Tennessee William's *The Chalky White Substance* (1991,) Edward Elbee's *The Gout* (2002) are some of the famous one-act plays.

Opera:

Opera is a musical drama. The Oxford dictionary explains the word opera as a composition in which poetry, dance and music are combined to create dramatic effect on stage. The dialogues are 'sung' complimented by instruments and music on the stage. It is an inseparable part of the western classical musical tradition which is believed to have originated in 16th century. Opera reached its peak in 19th century. The Beijing opera, the Hong Kong opera are some of the world's famous operas.

The Problem Play:

A problem play is a type of drama popularised by Henrik Ibsen. In a problem play the dramatist puts forward a situation through the protagonist in the form of a social problem. A character which usually is a mouthpiece of the dramatist is introduced to propagate the dramatist's ideas, opinions and solutions to the problem. Ibsen's *A Doll's House* (1879) discussed the position of middle class women in the 19th century. George Bernard Shaw's play *Mrs. Warren's Profession* (1893) raised the issue of prostitution. The problem play has a sub type, known as the discussion play.

Absurd play:

The absurd playwrights believed that the human condition is essentially absurd and therefore it should be represented as such in literature. This movement of absurdist began in France after World War II as a rebellion against the traditional forms. The massacre of humans led to the belief that human existence has no meaning or purpose. Logical constitution and argument gave way to irrational and illogical speech and its ultimate conclusion. Absurd play attacks the comfortable beliefs of religion or political orthodoxy and shook the society / audience. Samuel Beckett, Jean Genet, Badal Sarkar are some of the writers of the theatre of the Absurd.

UNIT II

BRIEF HISTORY OF ENGLISH DRAMA

Medieval Drama

Mystery Plays originated in the Middle Age. The miracle and mystery plays were performed on the stories borrowed from Bible. These plays were based on the lives of the Gods, Goddesses and Saints. Morality plays had characters like Good, Evil etc. These dramas were staged mainly during the twelve days of Christmas. The dramatic also performed the function of creating religious awareness and religious propagation among the people.

With an increase in the popularity of drama, crowds started to come to see drama to the church. As the number of people increased, the venue of performances shifted from the church to the corridors of the church and finally to the streets. Gradually the writers and actors also shifted from the clergies to the common men who later were termed as dramatists. The language also shifted from Latin to English. They started to be performed at the fairs. Soon merchant guilds were formed which led to the development of drama. Soon they started to be staged at pageants. However, the performances were crude and amateur.

Morality plays mark the next stage of growth of drama in England. Morality plays were also didactic in nature but the characters were personified. This was followed by the Norman period where dramas become the vehicle of religious writing. The second half of the 14th century saw the rise of secular drama with Anglo-Norman, French, and Welsh with native English literature being written and celebrated. The 15th century saw the rise of popular literature than the artful literature which was largely addressed to the upper classes. These dramas later were developed elaborately into the modern dramas which we get to see during the Elizabethan period.

Mystery plays were based of both the Old and New Testament miracles. Another popular topic was Christ and his crucifixion and resurrection. In the beginning, Mystery plays were under the control of church. The performances were given by the clergymen and the members of the church.

Elizabethan and Jacobean Drama

This period is considered as the golden period of English drama. It includes four periods like Elizabethan period the Jacobean period, the Caroline period and the Commonwealth period. The late 16th and early 17th century is considered as Elizabethan period. **William Shakespeare**, **Christopher Marlowe**, and **Ben Jonson** were the main dramatists.

William Shakespeare is the greatest dramatist of English literature. He wrote 38 plays 154 sonnets and two long poems in his literary career. He is popular for his best tragedies like **Macbeth**, **Othello**, **Hamlet** and **King Lear**

Christopher Marlowe is the second-best dramatist of this Elizabeth age. His famous plays are **The Jew of Malta**, **Doctor Faustus**, **Edward II** and **Tamerlane the Great**.

Ben Johnson

He is best known for his comedies and satirical plays. His famous plays are **Every Man In His Humour** and **Everyman Out Of His Humour**.

Neo-classical Drama:

The 18th century is known as the neo-classical period. A new genre appears in this period – the novel. Novel, as a literary form, developed from essays. The socio-political and economic scenario was rapidly changing during this time as there was a huge inflow of revenue from the British colonies. This gave rise to a middle class which was growing rich with every passing day. This middle class started learning to read and write which further made essays and periodicals popular. Coffee houses became the centres of gatherings, celebrating the neo-learned and the neo-rich class. However, the rise of the novel resulted in the fall of drama. There were only a few dramatists who could make their mark during this period, namely Oliver Goldsmith (*She Stoops to Conquer*) and Sheridan (*The School for Scandal* (1777), *The Rivals* (1775), *The Duenna* (Opera), *The Critic* (1779)). As there were no valuable additions made to drama, the old plays were revived. The old plays were given happy endings – even Shakespearean tragedies like *King Lear* were given happy endings wherein King Lear and Cordelia meet and Goneril and Regan were punished. John Dryden was another poet, dramatist who made considerable contribution to the genre. He wrote his famous comedy *She Stoops to Conquer*. Richard Steele, who wrote periodical essays also wrote three dramas - *The Lying Lover*, *The Tender Husband* and *The Conscious Lovers*.

Romantic Drama:

The last decade of the 18th century and first four decades of the 19th century are known as the Romantic Period. Poetry was the most popular and celebrated genre in this period. Novel also had established itself and gained popularity among the readers during these times. These factors added to the downfall of drama which had already begun in the neo-classical age. To add to this, operas and gothic plays started gaining popularity among the audience which kicked the drama proper into the darkest corners. Though there have been a few dramas that were penned during this period, yet the benchmark set by the Elizabethan dramatists were difficult to reach. The dramas written during this period were mainly tragedies. William Wordsworth could be considered as the pioneer of the Romantic Drama when his *Borderers* got published in 1811. Soon Coleridge also joined him with his *Remorse* (1813) and *Zapolya*. Lord Byron also joined the bandwagon with his *Manfred* and *Cain*. John Keats also wrote *Otho the Great* which was an immediate flop. The only dramatist to make a concrete and long-lasting contribution to the genre was **P. B. Shelley** (1792-1822). Percy Bysshe Shelley was born on 4th August, 1792 at Horsham in the United Kingdom. He was married to Mary Shelley, the writer of *Frankenstein*. Though Shelley is known for his immortal poems like *Ode to the West Wind*, *Ozymandias*, etc., he has also written dramas like *The Cenci* (1819). It was a drama written in verse. *Prometheus Unbound* (1820) is the most famous drama written by Shelley, which is the only star in the sky of Romantic Drama. He wrote another play *Hellas* (1821), which was a lyrical drama. Shelley died a premature death at the age of 29 in 1822.

Modern and Postmodern Drama

Modern drama started with the plays of *Ibsen*. Modern drama presented the common man as a hero. It gives more value and importance to the real life of ordinary person. The effect of two world created social and psychological problems in the society. The image of angry young man came for the first time.

Invention of radio and television made tremendous changes in drama presentation. **John Osborne** and **Harold Pinter** the greatest dramatist of this age.

UNIT III

ROMEO AND JULIET

William Shakespeare

CHARACTERS

Romeo - The son and heir of Montague and Lady Montague. A young man of about sixteen, Romeo is handsome, intelligent, and sensitive. Though impulsive and immature, his idealism and passion make him an extremely likable character. He lives in the middle of a violent feud between his family and the Capulets, but he is not at all interested in violence. His only interest is love. At the beginning of the play he is madly in love with a woman named Rosaline, but the instant he lays eyes on Juliet, he falls in love with her and forgets Rosaline. Thus, Shakespeare gives us every reason to question how real Romeo's new love is, but Romeo goes to extremes to prove the seriousness of his feelings. He secretly marries Juliet, the daughter of his father's worst enemy; he happily takes abuse from Tybalt; and he would rather die than live without his beloved. Romeo is also an affectionate and devoted friend to his relative Benvolio, Mercutio, and Friar Lawrence. Mercutio - A kinsman to the Prince and close friend of Romeo's.

Juliet - The daughter of Capulet and Lady Capulet. A beautiful thirteen-year-old girl, Juliet begins the play as a naïve child who has thought little about love and marriage, but she grows up quickly upon falling in love with Romeo, the son of her family's great enemy. Because she is a girl in an aristocratic family, she has none of the freedom Romeo has to roam around the city, climb over walls in the middle of the night, or get into swordfights. Nevertheless, she shows amazing courage in trusting her entire life and future to Romeo, even refusing to believe the worst reports about him after he gets involved in a fight with her cousin. Juliet's closest friend and confidant is her nurse, though she's willing to shut the Nurse out of her life the moment the Nurse turns against Romeo.

Friar Lawrence - A Franciscan friar, friend to both Romeo and Juliet. Kind, civic-minded, a proponent of moderation, and always ready with a plan, Friar Lawrence secretly marries the impassioned lovers in hopes that the union might eventually bring peace to Verona. As well as being a Catholic holy man, Friar Lawrence is also an expert in the use of seemingly mystical potions and herbs.

Mercutio - A kinsman to the Prince, and Romeo's close friend. One of the most extraordinary characters in all of Shakespeare's plays, Mercutio overflows with imagination, wit, and, at times, a strange, biting satire and brooding fervour. Mercutio loves wordplay, especially sexual double entendres. He can be quite hot-headed, and hates people who are affected, pretentious, or obsessed with the latest fashions. He finds Romeo's romanticized ideas about love tiresome, and tries to convince Romeo to view love as a simple matter of sexual appetite.

The Nurse - Juliet's nurse, the woman who breast-fed Juliet when she was a baby and has cared for Juliet her entire life. A vulgar, long-winded, and sentimental character, the Nurse provides comic relief with her frequently inappropriate remarks and speeches. But, until a disagreement near the play's end, the Nurse is Juliet's faithful confidante and loyal intermediary in Juliet's affair with Romeo. She provides a contrast with Juliet, given that her view of love is earthy and sexual, whereas Juliet is idealistic and intense. The Nurse believes in love and wants Juliet to have a nice-looking husband, but the idea that Juliet would want to sacrifice herself for love is incomprehensible to her.

Tybalt - A Capulet, Juliet's cousin on her mother's side. Vain, fashionable, supremely aware of courtesy and the lack of it, he becomes aggressive, violent, and quick to draw his sword when he feels his pride has been injured. Once drawn, his sword is something to be feared. He loathes Montagues.

Capulet - The patriarch of the Capulet family, father of Juliet, husband of Lady Capulet, and enemy, for unexplained reasons, of Montague. He truly loves his daughter, though he is not well acquainted with Juliet's thoughts or feelings, and seems to think that what is best for her is a "good" match with Paris. Often prudent, he commands respect and propriety, but he is liable to fly into a rage when either is lacking.

Lady Capulet - Juliet's mother, Capulet's wife. A woman who herself married young (by her own estimation she gave birth to Juliet at close to the age of fourteen), she is eager to see her daughter marry Paris. She is an ineffectual mother, relying on the Nurse for moral and pragmatic support.

Montague - Romeo's father, the patriarch of the Montague clan and bitter enemy of Capulet. At the beginning of the play, he is chiefly concerned about Romeo's melancholy.

Lady Montague - Romeo's mother, Montague's wife. She dies of grief after Romeo is exiled from Verona.

Paris - A kinsman of the Prince, and the suitor of Juliet most preferred by Capulet. Once Capulet has promised him he can marry Juliet, he behaves very presumptuous toward her, acting as if they are already married.

Benvolio - Montague's nephew, Romeo's cousin and thoughtful friend, he makes a genuine effort to defuse violent scenes in public places, though Mercutio accuses him of having a nasty temper in private. He spends most of the play trying to help Romeo get his mind off Rosaline, even after Romeo has fallen in love with Juliet.

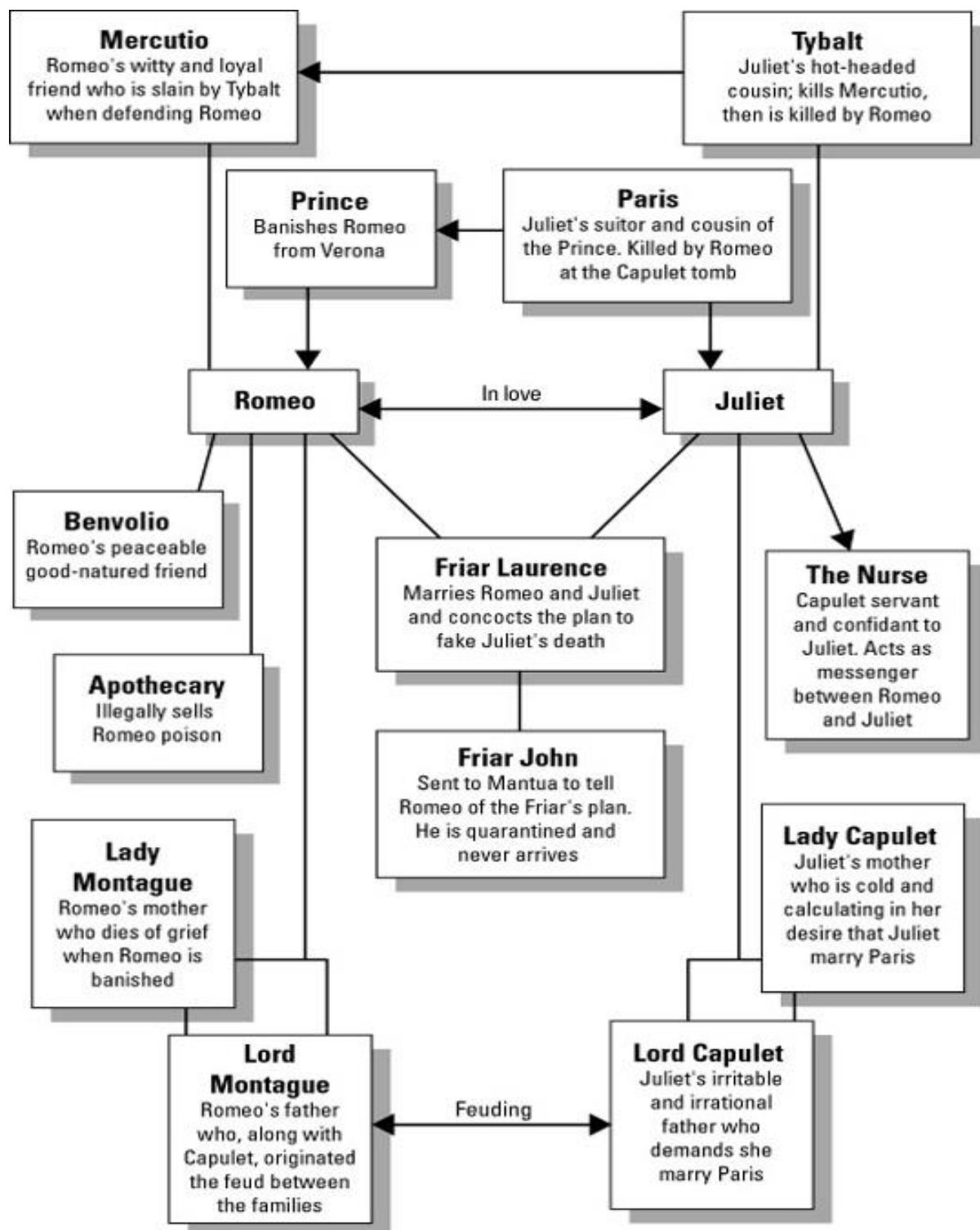
Prince Escalus - The Prince of Verona. A kinsman of Mercutio and Paris. As the seat of political power in Verona, he is concerned about maintaining the public peace at all costs.

Friar John - A Franciscan friar charged by Friar Lawrence with taking the news of Juliet's false death to Romeo in Mantua. Friar John is held up in a quarantined house, and the message never reaches Romeo.

Balthasar - Romeo's dedicated servant, who brings Romeo the news of Juliet's death, unaware that her death is a ruse.

Sampson & Gregory - Two servants of the house of Capulet, who, like their master, hate the Montagues. At the outset of the play, they successfully provoke some Montague men into a fight.

Abram - Montague's servant, who fights with Sampson and Gregory in the first scene of the play.



Romeo and Juliet as a Love-tragedy:

Romeo and Juliet is a play written by Shakespeare. It is a tragic love story of Romeo and Juliet. They are the sworn enemies but fall in love. Due to their families' ongoing conflict, they cannot be together. They kill themselves because they wanted to live with each other, which is not possible. *Romeo and Juliet* is a Shakespearean tragedy.

The play opens with a prologue. It highlights to the audience the conflict between the two families: the Montagues and the Capulets. It is described to be an 'ancient grudge'. The families' servants have an argument. The argument quickly turns into something more violent and draws the families into the conflict. Romeo's cousin, Benvolio, and Juliet's cousin, the fiery Tybalt, get involved in the fray. The heads of the families, Capulet and Montague, also get involved. They are quickly stopped when Prince arrives and puts a stop to the brawling. He declares that anybody fighting on the streets of Verona will be killed. He hopes to put a stop to the fighting and have peace in his city once again.

Mercutio, Romeo's best friend, decides it would be a good idea to attend a Capulet party. Romeo, Mercutio and Benvolio (Romeo's cousin) all go and have a good time. Whilst dancing, Romeo meets Juliet and is struck by her beauty. He speaks with her and they kiss, declaring their love for one another. As he leaves, Romeo asks Juliet's nurse for Juliet's name. The nurse tells him and he is shocked to discover they are sworn enemies and that she is the daughter of Capulet. Juliet feels the same way about Romeo when she discovers his real identity. Romeo sneaks into the Capulet mansion where he meets Juliet and they decide to get married. The next day, Friar Laurence marries Romeo and Juliet in secret. He secretly hopes that it will end the conflict.

Romeo meets with Mercutio and Benvolio to tell them about his marriage to Juliet. However, he is soon stopped when he sees Tybalt Capulet there arguing with Mercutio. Tybalt challenges Romeo to fight, but Romeo declines, saying that he loves Tybalt like family. Tybalt is confused and angry at his response and repeats his demand. When Romeo declines again, Mercutio loses his temper and cannot believe Romeo will not fight like a man. He takes Romeo's place and Tybalt and Mercutio fight. Romeo tries to stop the fighting. Tybalt, trying to injure Romeo, accidentally stabs Mercutio. Mercutio dies a slow, painful death. He curses the Montague and Capulet houses, blaming them for his death.

Romeo, angered by Mercutio's death, goes searching for Tybalt. They find each other and fight. The fight ends when Romeo kills Tybalt. Realising what he has done, he flees. The Prince arrives on the scene and declares that Romeo must be banished and must leave Verona immediately. Juliet finds out the news of her cousin's death and Romeo's banishment. She cannot cope with the sadness. She is heartbroken and confused.

Before Romeo leaves Verona forever, he and Juliet spend the night together. Romeo leaves in the morning and they are both heartbroken.

Capulet decides Juliet should marry Paris, as this will make her feel better following her cousin's death. He relays this news to his daughter and she is furious. Juliet defies her father and tells him she won't marry Paris and she will not be at the church as arranged. He is horrified with her response and tells her she must be married to Paris or else he will disown her forever. Juliet flees to Friar Laurence where she tells him this news. Friar Laurence and Juliet come up with a plan where she will fake her own death.

Juliet drinks a sleeping potion the night before her marriage to Paris. In the morning, she does not wake. She is pronounced dead. They take her to the Capulet tomb where she will wait for Romeo. Friar Laurence writes a letter to Romeo informing him of their plan, however, the letter doesn't get delivered to Romeo and he is told that Juliet is dead.

Distraught, Romeo buys some deadly poison and heads to the Capulet vault. On seeing Juliet, he drinks the poison so he can be with her in heaven. Juliet finally awakens to see Romeo there with her - however, she quickly realises he has drunk poison. She kisses his lips to try and taste the poison herself, but it doesn't work. So, instead, she kills herself with Romeo's dagger.

Realising that their two children have died because of their conflict, Capulet and Montague are mortified and declare they will honour their children's names for ever more. They vow never to argue again.

Thus, love is the dominant and important theme in Shakespeare's famous love story *Romeo and Juliet*. The play focuses on romantic love. In *Romeo and Juliet*, love is a violent, ecstatic, overpowering force that supersedes all other values, loyalties, and emotions. At the end, the lovers embrace the death for their permanent union.

Plot Summary

Romeo and Juliet is a play about the conflict between the main characters' love, with its transformative power, and the darkness, hatred, and selfishness represented by their families' feud. The two teenaged lovers, Romeo and Juliet, fall in love the first time they see each other, but their families' feud requires they remain enemies. Over the course of the play the lovers' powerful desires directly clash with their families' equally powerful hatred of each other. Initially, we may expect that the lovers will prove the unifying force that unites the families. Were the play a comedy, the families would see the light of reason and resolve their feud, Romeo and Juliet would have a public wedding, and everyone would live happily ever after. But the Montague-Capulet feud is too powerful for the lovers to overcome. The world of the play is an imperfect place, where freedom from everything except pure love is an unrealistic goal. Ultimately, the characters love does resolve the feud, but at the price of their lives.

Romeo and Juliet begin the play trapped by their social roles. Romeo is a young man who is expected to chase women, but he has chosen Rosaline, who has sworn to remain a virgin. The way Romeo speaks about Rosaline suggests he is playing a role rather than feeling true, overpowering emotion. He expresses his frustration in clichés that make his cousin Benvolio laugh at him. Romeo is also expected to be excited by the feud with the Capulets, but Romeo finds the feud as miserable as his love: "O brawling love, O loving hate". When we meet Juliet, she is in her bedroom, physically trapped between her Nurse and her mother. As a young woman her role is to obediently wait for her parents to marry her to someone. When her mother announces that Paris will be Juliet's future husband, Juliet's response is obedient, but unenthusiastic: "I'll look to like, if looking liking move." These early scenes reveal Romeo and Juliet's characters, and introduce the themes of love, sex, and marriage that dominate the remainder of the play.

The incident which sets the plot in motion is Romeo's decision to attend the Capulets' party. This decision is Romeo's first attempt to free himself from the role that confines him. Benvolio

has advised him to get over Rosaline by checking out other women. By going to the Capulets' home, Romeo is also temporarily ignoring his social role as a Montague who must feud with the Capulets. Unfortunately, Tybalt sees Romeo's presence as an "intrusion" and swears revenge: "this intrusion shall, / Now seeming sweet, convert to bitt' rest gall". Tybalt's anger raises the stakes for Romeo's presence at the party, and foreshadows their eventual duel. In the very next line after Tybalt's exit, Romeo and Juliet meet. Now Romeo has equally high stakes for staying at the party as for leaving. If he stays he risks Tybalt's further wrath, but if he leaves, he won't get to spend more time with Juliet. He risks his life for love, establishing the high stakes of the lovers' relationship. When Romeo and Juliet talk, they reinforce the extraordinariness of their new love by using the religious language of "pilgrims," "saints," and "prayers," suggesting their love will escape earthly limitations.

After the party, Romeo returns to find Juliet. Their love gives both lovers a sense of freedom. Romeo feels like he is flying with "love's light wings". Juliet feels that her love is "as boundless as the sea". She believes that love can liberate them both from their families: "be but sworn my love / And I'll no longer be a Capulet". In the next scene we meet Friar Lawrence, who reminds us that however good something seems, it can never be entirely untainted by evil: "Virtue itself turns vice, being misapplied". By the end of the scene, however, even Friar Lawrence is swept up in the lovers' excitement. He believes their love can end the Montague-Capulet feud, and he agrees to marry them. The next few scenes are more like a Shakespearean comedy than a tragedy. Mercutio and the Nurse make bawdy jokes. Romeo and Juliet come up with a cunning plan to get married under their parents' noses. It seems as if the feud between their families really might end. At the end of Act Two, the lovers marry.

No sooner are the lovers happily married than the play shifts from comedy to tragedy. Tybalt still seeks revenge for Romeo's decision to attend the Capulets' ball. Romeo, believing himself freed from the feud by his secret marriage to Juliet, refuses to fight Tybalt. But Romeo's freedom is an illusion. Tybalt provokes Mercutio and Mercutio challenges him. They fight, and Mercutio dies. Now Romeo's duty to his new in-laws, the Capulets, comes in conflict with his duty to avenge his friend's death. Romeo kills Tybalt. Although he was provoked into the murder, and would have been killed had he not killed first, he is no longer an innocent, blameless character. It now seems unlikely that Romeo and Juliet will be able to live happily together. Romeo is banished from Verona. Before he leaves, he and Juliet spend their first—and last—night together. The scene is bittersweet and moving because they know they will soon be parted, and the audience understands this may be the last moment the lovers see each other alive. At dawn, both Romeo and Juliet try to believe that morning hasn't come, since the new day brings nothing but grief: "lighter and lighter, more dark and dark our woes".

In the final scenes, Romeo and Juliet are more trapped than ever. Neither character can go back to who they were before they met, but the possibility of them being together is very slim. The situation feels impossible, and reality intrudes on all sides. For Romeo, reality takes the form of his banishment to Mantua. For Juliet, reality is her impending marriage to Paris. The two lovers' separate fates close in on them. In a desperate attempt to escape her marriage to Paris, Juliet fakes her own death, using a sleeping potion given to her by Friar Lawrence. Reality intrudes once more in an outbreak of plague in Mantua, which prevents Romeo from getting the news that Juliet's only asleep. Romeo rushes to Juliet's tomb, where he finds Paris. Romeo,

surrendering to the circumstances that have trapped him in his tragic role, kills Paris, then enters Juliet's tomb and kills himself moments before she wakes. When Juliet finds Romeo dead, she stabs herself with his dagger. By killing themselves, the lovers accept that they are trapped by their fate. At the same time, they escape from the world that has kept them apart.

UNIT IV
The Playboy of the Western World
J.M. Synge

Major Characters:

Christopher Mahon: Christopher Mahon is the hero of the play. The title of the play *The Playboy of the Western World* is given after his character.

Margaret Flaherty: Margaret Flaherty (Pegeen Mike), is the wild, sharp-tongued daughter of publican Flaherty.

Widow Quin: Widow Quin is a tricky young woman of about thirty.

Michael James Flaherty: Michael James Flaherty is a fat, cheerful innkeeper and the drunkard father of Pegeen Mike.

Old Mahon: Old Mahon, a crusty, hard-bitten old unlawful resident is Christopher's father. He is the most peculiar type of character in the play.

Shawn Keogh: Shawn Keogh, a weak young man, Pegeen's intended husband.

Introduction:

Synge was a famous Irish dramatist. He wrote so many dramas set in Ireland. His dramas present Irish rural, coastal characters with their traditions. The playboy of the Western World is the most famous drama by Synge.

Themes:

1. The Nature of Heroism:

The hero of *The Playboy of the Western World*, Christy Mahon. He becomes a hero among the villagers of Mayo. He becomes popular because he has murdered his father. Christy certainly doesn't see himself as a hero. He arrives at the pub out of fear. He thinks that he is being found out by the law. However, he begins receiving attention from Michael and his friends. He thinks that he has done something heroic. The villagers see the murder as heroic deeds. It indicates that they view any act of defiance against an authority figure as brave instead of cruel. In their eyes, Christy didn't murder someone. Rather he saved himself from a life of tedium. The villagers are unable to do for themselves. Pegeen and the others are so readily willing to accept and praise Christy as a hero. It shows how desperately the village wants a savior figure.

Christy and Shawn are opposite to each other. Shawn refuses to play the role of Pegeen's protector. Pegeen is impressed by Christy's story. She considers him as a hero in her life. After some time Pegeen and the villagers learn Christy's father is not actually dead. Christy attacks Old Mahon again. This time the villagers didn't like the act. They think that Christy's story is not original. Christy leaves the Mayo village. Pegeen misses him out. It shows that she is still under his impression. She needs Christy as a protector. In her eyes, Christy is a strong hero.

2. Patricide:

Patricide means killing one's father. It is an awful sin in ancient Greek. In the present play, the subject of patricide is presented as comic irony. Christy attempts to commit murder of his father twice. He is ready to kill him a third time. He attempted to kill his father the first time because

his father tried to force him to marry a rich widow. He hits him a second time to win back Pegeen's admiration.

3. Rebellion: The play comprises an ironic mixture of revolt and conformity to social conventions. All of the characters, save Shawn, praise a rebellious spirit. Pegeen often revolts against convention when she stands up to her father and any other man or woman who arrives into the pub. She is not frightened to ignore Church doctrine and disdains Shawn for his devotion to it. The village lionizes Christopher for his fatal act because of the nature of that act. By assassinating his father, Christopher was striking a blow against the dictatorship of the older generation and of the traditions of the past. As a result, the community praises his courage as expressed by Jimmy who notes, "bravery's a treasure in a lonesome place, and a lad would kill his father, I'm thinking, could face a foxy devil with a pitch pike on the flags of hell." Paradoxically, though, when they face the fact of the act as Christopher goes after his father with a club outside of the pub, they announce him barbaric and roundly denounce him. The issues of conventionality and rebellion were at the forefront of Irish politics when the play

Act wise Summary of the play

It's a drama all about a young man and his adventures. धाडस Christopher Mahon (Christy) is an attractive man of 20 years old. He is the hero of the drama. Suddenly he becomes famous as he murders his cruel father, old Mahon. Actually Christy is a timid भिन्ना or coward and very obedient आज्ञाधारक and submissive to his father. Christy's love affair with Pegeen, a daughter of a bar owner, Michael Flaherty.

The drama is divided into 3 acts. The play starts in a pub of Michael Flaherty. The pub is located in Count Mayo area of Ireland. The play represents Irish lifestyle and ideology in a typical Irish dialect. बोली

Act I

Michael Flaherty fixes his daughter's marriage with Shawn Keogh. Shawn enters into the pub to meet Pegeen. He flirts with Pegeen in the absence of her father. He forces her to give him company on that evening. Pegeen doesn't like it. She asked him to have the company of Widow Quin, a senior lady. Meanwhile Michael returns to the pub. He informs all that he has seen a face and heard human voice from the ditch. खड्डा

Scared घाबरलेला Christy Mahon comes into the pub. He wants to warm up by the fire. He confesses that he murdered his cruel father. He is running away to save himself from the police. His story is shocking and amazing for the people. His act to finish his cruel father with spade is adventurous and uncommon. Some people get influenced by his narration. Michael appoints Christy at the pub to safeguard his daughter Pegeen.

Pegeen is impressed by adventurous act of Christy. She starts liking Christy and disliking for Shawn. Meanwhile Widow Quin plans to win the heart of Christy. She informs Christy about the proposed marriage between Pegeen and Shawn. Christy becomes nervous to know it. However Pegeen clarifies that she is not interested to marry a coward like Shawn.

Act II

Within a short time, Christy becomes the playboy of the town. All young girls get excited to see this hero. They try to flirt with him in their own ways. Widow Quin arranges a sports tournament at the beach.

At breakfast, Christy tells his self-story and his fight with against his own father in details. He want to impress the audience about never happened incident. न घडलेली घटना

Shawn then offers to send Christy to America to get him out of the picture. He refuses नकार देणे and when he exits, Shawn promises money पैसा to the widow if she can somehow come between Christy and Pegeen. The widow agrees, saying she will get Christy to marry her and not Pegeen. Christy reenters, he sees through the window what seems to be the spirit of his father 'Old Mahon with bandages around his head. Christy hides लपणे and Old Mahon asks the widow if she has seen anyone matching the description of his son. She sends him to the docks, बंदरावर claiming to have seen him preparing to get aboard परदेशी a boat. Christy requests Widow Quin not to open the secret. The widow is confident that the truth will eventually be known, and Pegeen will leave Christy, who will then turn to the widow.

Act III

Philly and Jimmy entering the pub where Old Mahon arrives and asks the men about his son. When Widow Quin arrives, she tells them that Old Mahon is just a madman seeking attention. As Christy approaches the pub, a winning hero from the sports competition. The widow convinces Old Mahon that he is seeing things because of his injured head, which leads him to exit to have himself committed to an asylum वेड्यांचा दवाखाना. Upon returning, Christy proposes to Pegeen and she accepts. Michael and Shawn enter, and Michael insists भर देणे that Pegeen should marry Shawn who should fight Christy for her hand. Shawn refuses, prompting Michael to accept Christy as his daughter's match. Old Mahon returns and tells Pegeen the truth about Christy. Surrounding crowd encourages and ultimately Christy kills his father for real, assuming that Pegeen will take him back, but she does not. Michael with Pegeen and Philly's help ties up बांधणे Christy. More fighting takes place. Old Mahon crawls back खडत येणे in and frees Christy. Mahon is not concerned with any of the others and orders his son to leave with him. Shawn assumes that Pegeen will now marry him, but she sends him away. परतवून लावणे

Unit V

SAINT JOAN

G.B.Shaw

Outline of the Play:

Shaw's play *Saint Joan* is considered as one of the finest plays. The play can be categorized as a history play, religious play as well as a high tragedy. It is based on the life and trial of Joan of Arc. Joan, was canonized in 1920. Shaw wrote the play *Saint Joan* which was published in 1924. The play is based on the records of her trial.

The play *Saint Joan* is a chronical play in six scenes and an epilogue. Shaw in his Preface to *Saint Joan* makes it clear that it is a 'high tragedy'. The tragedy takes place because of innocent and pious people. Shaw has presented a saint as a protagonist or heroine of the play. Shaw has depicted St. Joan as heroic woman. She is a country girl of seventeen, unladylike and uncommon. She has been presented as an inborn courageous. she is a bold and valiant. She sacrificed her life for the sake of religion. Shaw used Joan as a bridge between ancient and modern world.

Shaw depicts Saint Joan as a super(wo)man. The entire action of the play revolves round her life and career. Joan belonged to a peasant family of Domremy, in Lorraine, France. She is devoted to God and Church

Joan is innocent, youthful and confident. Her innocence works as the sixth sense. She thinks that she is the messenger of God on the earth. She is devoted to God and Church. She has visions and voices to direct her. She can see ideas in the form of audible voice. She was imaginative and ideas visited her in the form of 'vision' or 'voices'. She believed in action. She is supposed to be a liar initially because of the voices. She thinks that she will achieve her goal of better religion. She expects cooperation from church officials. The church is related to God. She thinks that church will support God's will by helping her.

Joan is a strong-willed person. She deals with the matters in a straight way. On the contrary, Sir Robert de Baudricourt has no will of his own. He believes in practical things. He declares Joan as a mad person and denies her help.

Joan travelled through enemy territory and reached at Dauphin. She was tested there by King Charles VII. Joan ably faces the test and reveals her intentions to win back Orleans for him. The Dauphin was not interested. Her speech impressed him and he gave her permission to control the army and carry out her mission.

Dunois thinks that Joan loves war and the Archbishop thinks that she loves religion. The fact is that she neither loves religion nor war. She loves her mission which is assigned to her by the 'voices'. The Joan army has won back Orleans and some other towns. The English considered her victory as a matter of witchcraft and sorcery.

The Dauphin is crowned Charles VII at Reims Cathedral. Joan became unpopular in the court because she has exposed many people in the court as incompetent. She desired to go her home at Paris. She realized that she was alone on the earth. She faced the trial. Stogumber

wanted that she should be executed. After a long discussion, she was delivered to the English. She was burnt there for her heresy.

Twenty-five years after her execution, a retrial has cleared her of her heresy. Brother Martin brings the news to Charles VII. Charles then has a dream in which Joan appears to him. She begins conversing cheerfully with Charles and with her old enemies. An emissary from the present day (the 1920s) brings news that the Catholic Church is to canonise her.

Joan is the original teenage rebel. This rebel has a cause. She thinks that God has given her a mission. She must make Charles the King of a united France. In the end, she was put to death by the Cauchon and the Inquisitor. They condemn her to death for what they see, her pride.

Characters:

Saint Joan: Joan of Arc, often referred to as The Maid Joan is, of course, the central character of the play. Based upon the historical character, Shaw presents her as a simple country girl who is uneducated but not unintelligent. For the public, Joan, according to Shaw's Preface, offers her brilliant ideas in terms of voices from heaven which speak to her. Early in the play, she establishes her superiority in terms of military tactics and strategy, always knowing where to place the cannons तोफा and other artillery.

Until her capture, she proves that her military strategy is flawless. Throughout the play, in all sorts of situations, Joan's basic honesty and her innocence shine through all of the hypocrisy of the others, her refusal to yield to the authority of the Church have caused Shaw and others to refer to her as the first Protestant to be martyred by the Catholic Church.

Bertrand de Poulengy (Polly): One of Joan's first converts धर्मांतरित, he helps Joan in getting an audience with Robert de Baudricourt, and he later rides with her in the Battle of Orleans.

The Archbishop of Rheims: The churchman who, at first, sees Joan as a pious पवित्र and innocent girl, one who is in close service with God. As Joan proves to be constantly right, however, and, later, when Joan is responsible for crowning the Dauphin king, the archbishop becomes disheartened with The Maid and, ultimately, sides against her.

Monseigneur de la Trémouille: The Lord Chamberlain in the court of the Dauphin and also the "commander-in-chief" of the French forces. He has been accustomed to bullying छळ करणारा the Dauphin, and, therefore, he deeply resents Joan when she is given command of the French forces.

Gilles de Rais (Bluebeard) A captain in the army and a devoted follower of The Maid even though he is not a religious person.

The Dauphin Later to be crowned Charles VII in the Rheims cathedral चर्च, the Dauphin is portrayed as weak and unconcerned about matters of the court or of the country. He is forced by The Maid to become more manly and to assume an authority that he does not want.

Dunois (The Bastard) the young, popular, and efficient leader of the French forces who recognizes Joan's military genius but in the final battle is not convinced that she should be saved. The Earl of Warwick the English earl in charge of the English forces and Joan's most bitter and avid secular opponent. He sees Joan's simple opinions that the people should give their allegiance directly to the king as being a threat to the loyalty that the feudal lords demand from their serfs. He demands Joan's death as a way of retaining the status quo of the feudal system.

John de Stogumber The Earl of Warwick's chaplain. At first, he is seen as a vicious and ferocious accuser of Joan's. He sees her in the most simplistic terms as a witch who should be burned without delay. He does not understand either the most complicated or the most subtle arguments concerning Joan's threat to the Church and to the aristocracy. However, the most dramatic change of the entire drama occurs in the person of de Stogumber; after he has witnessed the burning of The Maid, he becomes a weak, broken man who spends the rest of his life trying to do good deeds for others in order to alleviate his guilt for his vicious attacks against The Maid.

Peter Cauchon The academic theologian who represents the "considered wisdom of the Church." For him, Joan represents a direct threat to the historical power invested in the Church, and he is proud that he has never asserted his own individuality and has always yielded to the opinion of the Church. For Joan to assert her own private conscience, to rely upon her own judgments, and to commune directly with God without the intervention of the Church is, to Cauchon, heresy in its highest form.

Physically, the Inquisitor should look like a kindly and sweet elderly gentleman. However, he represents the institutions of the Church in their most iron-clad disciplines. He believes strongly in the rightness of these institutions and in the collected wisdom of the Church. The individual conscience must be subjected to the authority of the Church, not just in this particular instance but throughout all time. His long rambling speech on heresy shows him to be a defender of these institutions and one who rejects any type of individualism.

Richard De Beauchamp: A gentlemanly squire from Joan's district, Lorraine; he is the first person of position or rank to back The Maid's plans.

Through him, Joan is able to obtain her first armor and her first chance to show her military skills.

Unit VI

CHITRA

Rabindranath Tagore

Story in outline

Rabindranath Tagore's Chitra is a drama on the theme of true love. This play is a work of supreme art. Tagore's conception of human love finds a beautiful expression in Chitra. It tells beautifully the story of the love between Arjuna, a great warrior and Chitragadha, the beautiful daughter of Chitravahana, the King of Manipur.

Chitra is one-act play. The play was first published in English in 1913. The play revolves round the character of Chitra. She is a female warrior. She tries to attract Arjuna.

Chitra is Tagore's interpretation of an episode from the Mahabharata. Chitra is the only child of the King of Manipur, Chitravahana. She was brought up like a boy. She is proud of her prowess and 'manliness'. She falls in love with Arjuna. When she meets Arjuna, she comes to know that she is a woman. Arjuna spurns (rejects) her. Chitra's heart is broken after Arjuna's rejection. She realizes the 'vain pride of her manlike strength'. She prays to the gods for 'a brief day of perfect beauty'. She wanted to ensnare (trap) Arjuna. Arjuna is a warrior hero for her.

Chitra wanted to win his heart. On the other hand, Arjuna was not interested in her. He did not find in her anything that could entice him. He had taken a vow of celibacy for twelve years. He could not violate it. Chitra doesn't know how to win the hearts. She prayed Madana and Vasanta to grant her a boon of perfect beauty for a day. Her prayer was granted not for a day, but for one whole year.

It is now Arjuna's turn. The triumph of the body over the soul takes place. Arjuna fails a pray to the perfect beauty. Her beauty is an illusion. On the contrary, Arjuna forgets his vow of celibacy. He is smitten with love for Chitra. The union of Chitra and Arjuna on the physical plane takes place. The union turns into disappointment. Chitra knows that her beauty is borrowed. It would slip away from her. She thinks, 'My body had become my own rival'.

Arjuna thinks that his days of exile are weaved into an immortal wreath. Chitra tells him that their love is not for 'home'. Joy turns into pain when the door by which it should depart shut against it.

When the time arrives for the lovers to separate, they have no regret for what life has given them. Chitra reveals her true identity to Arjuna. She reminded him of her first meeting. She is the same Chitra. She narrated briefly the whole affair that took place later on. She is no goddess to be worshiped. On hearing what she says to Arjuna, he is really moved. His last comment is, "Beloved, my life is full".

The play ends with Chitra finally admitting to Arjuna that she is the princess Chitra. She describes how she begged for beauty to the two gods in order to win his love. She admits that she is not a perfect beauty, but that if he would accept her then she would remain with him forever. Chitra also admits that she is pregnant with his son. Arjuna meets this news with joy and states that his life is truly full.

Rabindranath Tagore's Chitra is a drama on the theme of true love. This play is a work of supreme art. Tagore's conception of human love finds a beautiful expression in Chitra. It tells beautifully the story of the love between Arjuna, a great warrior and Chitragadha, the beautiful daughter of Chitravahana, the King of Manipur.