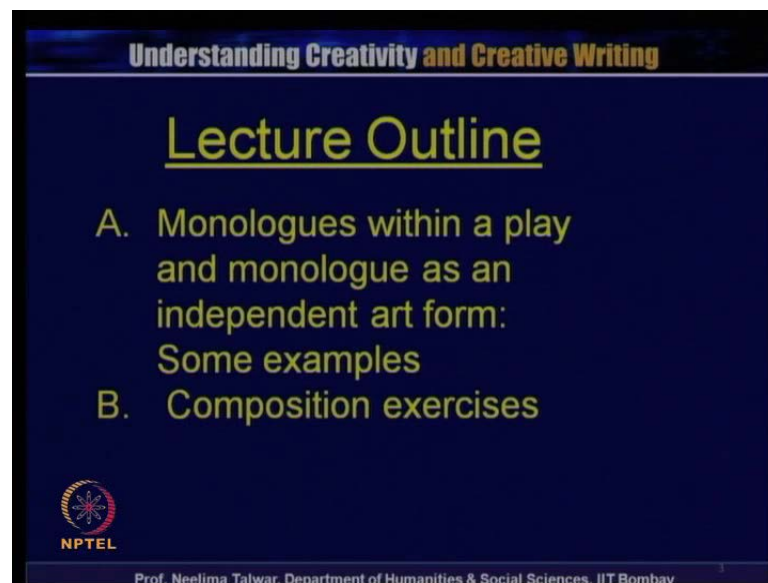


Understanding Creativity and Creative Writing
Prof. Neelima Talwar
Department of Humanities and Social Sciences
Indian Institute of Technology, Bombay

Lecture - 31
From The Perspective of Playwriting: Monologue

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This lecture is titled from the perspective of playwriting, and in this lecture our focus is on monologues. The lecture is divided into two parts, monologues within a play, and monologue as an independent art form. The reason we have focused on monologues for the purpose of playwriting specially in the early stages of your writing career is related to the fact that monologues allow greater degree of experimentation in terms of the notion of the cell and the other and also since it is a form where you know you are at the center of that creativity in terms of even autobiographical elements, that you can dramatize it allows for certain flexibility.

We therefore also in the second part have given composition exercises, the first part that deals with monologues within a play I think for this purpose we decided to do something quite demanding, we went back to Greek theatre and choose pieces in order to give a sense of Energize that is how garner describes the plot structure of Greek tragedy, and comedy, and because of the fast space plot structure and its links to the notion of Character we felt that it may be a good idea to look at these great plays from Greek

period. For the selection of the plays I am really thankful to Neha for working very hard on the choices that we have made.

There is certain amount of reservation that I do want to share with you about the monologues that have been listed in the monologue archives many of them actually have been chosen from dialogic situations the character is placed in a situation where another person is present and it is in the process of dialog that the character makes long speeches. So, this notion of monologue in that sense is somewhat stretched in that situation and that is why it is quite beneficial to look at monologue as an independent art form also.

So, we are keeping in mind this distinction, but at the same time monologues within a play also give you an some idea about the vitality of the sense of the self both of the character, and of how a writer negotiates it in the process of writing. So, therefore we hope that the choices that have been made by us will prove useful to you.

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Monologues

- ❖ A long unbroken speech by a dramatic character of a play
 1. The protagonist addresses another (absent) character (as per the bhana model) or the audience
 2. Soliloquy: a character relates his or her thoughts and feelings to him/her self and to the audience without addressing any other character

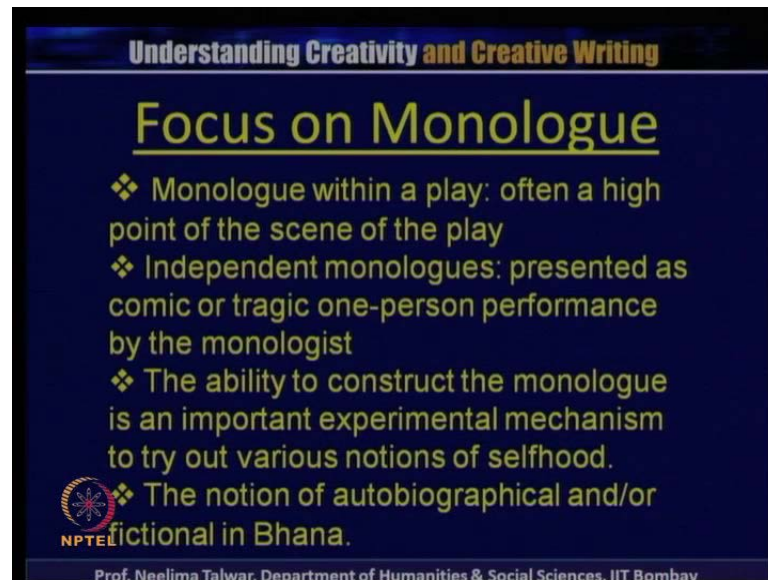
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Let us look at a definition of monologues; it is a long unbroken speech by a dramatic character of a play. The protagonist addresses another absent character, as per the bhang model or the audience. The bhang model continues to really you know excite us. And I think from time to time we you know for ground it. Then you have soliloquy in which a character relates his or her thoughts or feelings to the audience without addressing any other character. So, in the soliloquy the link is between the character, and the audience, but not another person present on stage another such device of shorter duration is the

aside. So, this is by far the kind of framework within which we are looking at the dramatic forms. we are not looking at you know poetry, we are not right now thinking of fiction either, this is purely within drama as an art form that this definition is useful for us.

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Now, monologue within a play is often a point a high point of the scene of the play. Independent monologues: presented as comic or tragic one-person performances by the monologist have a very very different orientation, and we will see what that different orientation is? Because that is a standalone artistic piece so, it has a sense of completeness that the kind of monologues that we have chosen from full flush place do not have. So, this is monologue as an independent art form has its own flavor, and its own sense of completeness.

We feel that the ability to construct the monologue is an important experimental mechanism to try out various notions of cell food as I stated earlier. and therefore, again this model of bhang where you can either you know write autobiographical stuff or you can write frictional stuff or a combination of the two it allows for great deal of writing experimentation and also the other idea which seems very useful to us is the fact that for theatre you have to think about the imagistic aspects, the physical aspects, the presentational aspects. So, that helps you know write and create in a manner which holds

the imagination of the audience. it is a kind of vividness to that writing. I think writing short stories also in the longer run this exercise is very helpful.

So, to begin with now we will start with examples from Greek theatre, as I said this has been a difficult exercise because there is so much to choose from and also it clutters the scene in some ways, because unless you remember what we have said about Aristotle and Aristotle's notion of tragedy and also go through comments on how important even in modern times he considered that notion of tragedy.

Because it gave a very strong sense of the destiny of the characters, unless you remember that and unless you remember the discussion of plot structure, and also this sense of an incentive moment that is a point where the play begins in relationship to some very crises written situation in the life of the character. Then there is further complication, then climax, then denouement, and resolution, that pattern that free tag also develops later on unless. You remember these things I think the monologues really will not hold your attention. So, I hope you would remember or go back to that discussion in order to enjoy this section.


We have chosen two examples of Sophocles, and the reason we decided to choose Sophocles is because as you remember Aristotle thought he was the greatest writer of tragedies, and also although Euripides dominated a little and play writing during Sophocles' early career.

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Discussion of Greek Plays: Background

- ❖ Aeschylus dominated Athenian playwriting during Sophocles' early career. After the death of Aeschylus in 456 BC Sophocles became the pre-eminent playwright in Athens.
- ❖ In addition to innovations in dramatic structure, Sophocles' work is also known for deeper development of characters.
- ❖ Aristotle used Oedipus the King as an example of the highest achievement in tragedy.

 **NPTEL** <http://en.wikipedia.org/wiki/Sophocles>

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So, after that Skilouise Sophocles become the preeminent play write in a sense. In addition to Enovation sin dramatic structure Sophocles' work is also known for deeper development of characters. Now that is also very important, because we have learnt from Gardner that right from the point of edgarallanpoe. So, for as the short story form is concerned, he broke away from Aristotelian notion of plot with a beginning middle and end. Primarily because it was character centric approach, but the fact is that the Greek plays and Sophocles' plays in particular have very complex sense of character.

Although plot is the dominant element because of various reasons related to the world view of that period itself, but at the same time there is complex character development in Sophocles. Aristotle use Oedipus the king as an example of the highest achievement in tragedy we have not chosen this Oedipus the king, but open of the other plays from the trilogy which is also described as the three the ban plays.

So, this particular play is Oedipus at Colon us and very quickly I would tell you a bit about, scene where the monologue unfolds Oedipus has been in exile he has punished himself, because of the nature of transgressions that occurred in his life he killed his father, and through sheer chance and a lack of knowledge he married his own mother, but he finds out his sin, he had in Oedipus the king blinded himself. In this play Oedipus has been in exile, but he has his loving daughters him all along.

And he reaches a city call colon us. And they are looking for a place which would give them shed and a sense of a respite, and this place that they really find themselves in is the grove of the furies. Lot of people who pass by and discover that there is just blind old man with young daughters; they sort of want to drive them away from this sacred grove. And they once they are learn who Oedipus's then they really want him to be out of the city also.

So, it is in this context this monologue figures this is seen one as one of the most moving a second part of the Oedipus cycle. Because in this case Oedipus give his own self view. Now in monologues one of the things that we are looking for is the sense of the self view of the character. And in this particular speech he begins to describe his own faith. There is no sense of here, that is the Greek sense of moral flow instead Oedipus projects himself as a victim of various accidence in his personal life. He is trying very hard to come to terms with his sad destiny, and this is what he has to say. A front of impudence

which thinks though now to defile my gray hairs or the in own who has spit fourth out of the mouth at me murders and marriages and accidents, which to my grief not a free will I suffered. such was the will of haven that had some cause for ruff it may be without house of old since, for myself I know you cannot find any reproach of wrong fullness in me, that could have done me to commit these wrongs against myself and mine for answer me.

If to my father by nor cal the revolution came that he should die by his sons hands, how can you just lead tax me with the fact? Who me the father yet then have be got, or mother had conceived me? Who has set had not begun to me? And if they are after proving as I proved hapless? I did lay hands upon my sire and slay him no wise knowing what I did? To whom I did it? How I ask can you with reason blame the unconscious deed.

So, this is the very pensive, very tempered, tone of Oedipus who at one time was a man of great power, and also great arrogance, this is the way he now begins to describe his faith hapless as he call him you know himself. So, this is one example from the Greek period. The other one is equally famous and important and many interpretations both in the field of literature, and in the field of psychoanalysis, philosophy, have been merged from these plays this.


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Greek Plays

- ❖ The story of Electra is referred to in Homer's *Odyssey* and Pinder's *Pythia*.
- ❖ Aeschylus's *The Oresteia*, (458 BC) written and performed before Sophocles's *Electra* (time unknown).
- ❖ Euripides also wrote a play titled *Electra* (410 BC roughly)

For the monologue, see: Monologue Archive
(www.monologuearchive.com)

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So, the second play is related to Electra, who was first mentioned in Homer's *Odyssey* and also many other playwrights have written plays on this very captivating character. Interesting to note that the Greek playwrights wrote about many powerful women protagonists also.

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Understanding Creativity and Creative Writing

Electra

❖ Set in the city of Argos, a few years after the Trojan War. The play is around Electra, and the vengeance she and her brother Orestes take on their mother Clytemnestra and step father Aegisthus for the murder of their father, Agamemnon (who had killed Clytemnestra's daughter Iphigenia as a sacrifice before going to war).



Electra at the Tomb of Agamemnon, Frederic Leighton c.1869

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This play is set in the city of Argos a few years after the Trojan War. The play is around Electra and the vengeance she and her brother, Orestes take on their mother Clytemnestra and step father Aegisthus for the murder of their father, Agamemnon who had killed Clytemnestra's daughter Iphigenia as a sacrifice before going to war.

So, there are all these very powerful almost violent cross currents within the family, but somehow Electra is gripped by the murder of her father rather than the reason is to why this act was committed by the mother. It makes for a very complex set of motivations and that is why when it is pointed out that Sophocles was really, you know, a great master at character development.

You can see that there are layers and layers within these characters, and their motivations that just do not come through only through external action. There is a lot of this internal turmoil that is buried within it and that is why it is not a great surprise that a lot of playwrights continue to go back to the Greek sources, in order to understand the depth of human consciousness.

So, then this is the play that we have chosen, Electra by Sophocles and I am going to read a very short part from this because when I was trying to figure out how best to present this material before you. I realized that the monologue that has been chosen by us is a very long one and the reason it cannot hold your attention. As much as I think Oedipus at Colonus dead is because first of all it is actually completely contextual. Because these internal plot patterns and internal happenings they are lot of them that are referred to in this monologue, and therefore I would have to tell you the plot structure of the full play.

So, I decided that I would only use repart of it, the tone is very strident Electra was a very passionate character and she is also out triaged by her father's murder. She cannot absolutely contain her fury. And therefore, with her brother after she had plotted this event they also decided for tactical reasons that he would go away come back in other guys in ordered to undertake the murder of the mother.

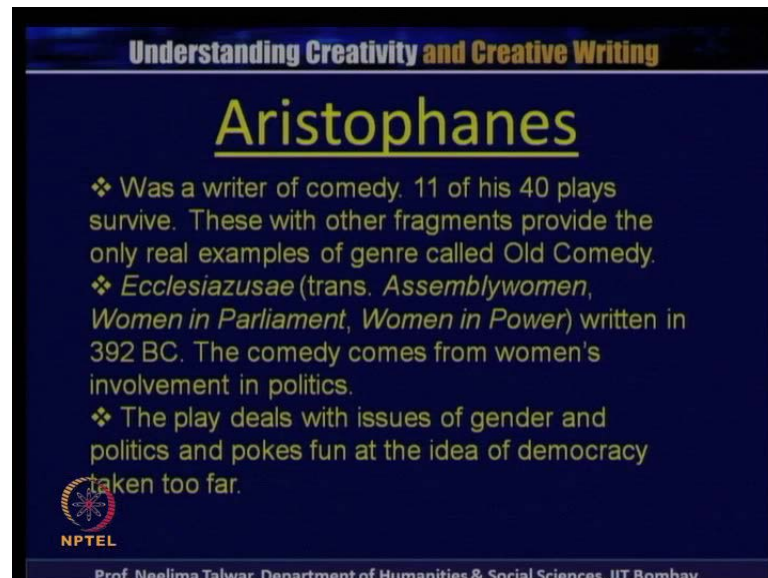
So, of course, meanwhile many things happen in she thinks that her brother is dead, and so, she is talking to cry so to miss her other sister and this is what she has to say here then the course I am resolved upon friends to standby us even must know that none of left, but us but the grave has taken and raff them. And we to remain alone I, while I heard my brother was alive and well had hopes that he would come one day to the requiting of his father's death, but since, he is no more to you I look not to refuse, with me your sister here to slave the author of that fathers murder we need have no secrets now for whether to what still surviving hope do you yet look and suffer patiently.

Who for the loss of your ancestral wealth have cost for grieving, and have cost for pain, and all the time that passes over you, growing so, older maiden an unwed and these delights no longer hope to gain anytime Adjusts is too prudent to suffer that your progeny or mind should see the light to his own clear undoing. So, this is what Electra has to say as I said just full of fury she is outraged, she can see that there is no future for them. And now that she thinks her brother is dead and indeed he was not dead, but you know now the two of them would have to carry on the affairs of the family.

So, this is another kind of monologue strident again very clearly an expression of the feelings of the character and in that sense very powerful and clear in terms of character portrayal, but this is the second one that, we thought would give you another kind of

flavor. It is hardly reflective it is strident and action oriented urging the sister to help murder the mother.

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The slide is titled "Understanding Creativity and Creative Writing" in a blue header. Below the header, the name "Aristophanes" is written in a large, bold, yellow font. The main content is a list of bullet points in yellow text on a dark blue background. The bullet points describe Aristophanes as a writer of comedy, mention that 11 of his 40 plays survive, and provide details about the play *Ecclesiazusae* (translated as *Assemblywomen* or *Women in Parliament*), written in 392 BC. The slide also includes the NPTEL logo and the name of the professor, Neelima Talwar, from IIT Bombay.

- ❖ Was a writer of comedy. 11 of his 40 plays survive. These with other fragments provide the only real examples of genre called Old Comedy.
- ❖ *Ecclesiazusae* (trans. *Assemblywomen*, *Women in Parliament*, *Women in Power*) written in 392 BC. The comedy comes from women's involvement in politics.
- ❖ The play deals with issues of gender and politics and pokes fun at the idea of democracy taken too far.

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So, that they can avenge their father's death a very ambivalent act indeed so, after this let us move to Greek comedy, Aristophanes was a writer of a comedy and 11 of his 40 plays survive when Neha first give me this except from his play tilted women in parliament I can hardly read the original title is so, difficult.

It is also been translated in variety of ways like women in power etcetera. I was really surprised because I was not familiar with Aristophanes, except for the frogs and so, this came as a tremendous surprise this was written in 392BC and the nation of committee is rather complex here, because on the one hand Aristophanes has actually used a powerful political theme and in fact in many of his plays he has used themes which were of great public significance, but at the same time, he places it in very observed comic situation.

So, there is a contrast between the serious natures of the subject matter and also the kind of liberties he takes with the way you know that subject is handled. So, it partly serious and partly a kind of subversion of certain ideas and therefore, it is really hard to believe that you know this was not taken as seriously as the Greek tragedy. He himself perceived his work as you know outpourings of a very important mind it he considered his work as significant as that of Sophocles and other writers of tragedy. In this particular play he

actually takes up the issues of gender and politics and also pokes one of the idea of democracy taken too far.

So, in the first part these some women are shown the women characters who actually want to wage, a political battle in order to take power away from the men. The reasons are given in the speech that we have chosen. You can see all these plays that we have mentioned on you tube, some very good versions are available and for women in power it is available in four parts. I saw that version yesterday night, and I think it is really very well done. You do not necessarily get to see the most outstanding performances on you tube necessarily, but certainly whatever is available is a very good quality. So, you can actually see these performances on you tube.

So, now let me read this part and again that is a monologue in terms of this definition of monologue as one sustain bit of speech, or statement, by a made by a character within a play this is Praxagora the women disguised as a man and this is what she says to her other friends and she is urging them to take action. So, they are trying to sort of consolidate their political position. So, this is what she has to say it is unbelievable because it is just seems. So, very relevant, but this is the speech now my country is as dear to me as it is to you and I grow I am grieve that all that is happening in it scarcely 1 in 10 of those who rule it is honest and all the others are bad. If you appoint fresh chiefs they will do still worst.

It is hard to correct your Pius humor you fear those who love you and throw yourself at the feet of those who betray you, there was a time where we had no assemblies, and then we all thought, agree us a dishonest man. Now there is established he who gets money thinks everything is as it should be and he who does not declares, all who sell their votes to be worthy of death. When we are discussing the aligns it seems as though it were all over with Ethane if it fell through.

No sooner was it made then we were vexed and angry and the orator who had caused its adoption was compelled to seek safety in flight. You vote yourselves salaries out of the public funds, and care only for your own personal interest. Hence, the state limps a long like hismious very few Hearken to me you will be saved. I assert that the direction of affairs must be handed over to the women for this they who have charge and look after our households. And then she sort of goes on to built the case for women and why they

should be in power and in this play later on women take power, and then instead of really bringing in an age of utopian justice we find that Aristophanes ridiculous the possibilities you know that is again you know from a very serious theme of great public value and significance.

He brings it down to a very comic observed interpretation of the rule of law and all kinds of desire rules are created by the women who take power and then you know you are left ambivalent about the combination of these ideas, basically I think you may have add point of view that you really need to rationally analyze, but I really not trying to study Aristophanes here, but to give you some flavor of even political monologues that unfolded in this period. This is a prose translation there is also worse translation. So, you can pick and Choose in order to decide which one you prefer. Well after this let us move on to a well-known example and we have already discussed it during the earlier module.

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Understanding Creativity and Creative Writing

Premodern Western Drama

Age of Shakespeare

Stage as a Metaphor

➤ From Shakespeare's *As You Like It*, II.7;
C1599, the following philosophical monologue
of Jacques

"All the world's a stage
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,"

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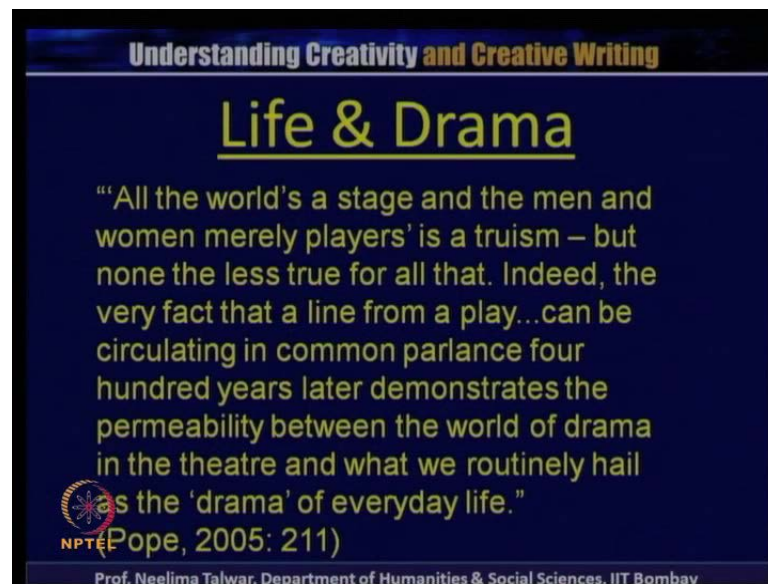
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And therefore, I am not sure if you really need to look at it in great detail. This is the monologue from a Shakespeare, in which Jacques you know makes this a philosophical statement, where stage is used as a metaphor all the worlds stage and all the men and women merely players they have their exists, and their entrances and one man that his time plays is many parts.

And we had also sort of discussed the fact that this particular statement all the worlds stage the metaphor here is sort of its power comes from the fact that to very different

things are compared. The world as an indeterminate and capacious idea is compared to, a determinate concrete specific idea of stage or theatre. So, this particular speech also you can look at in terms of its power and also its value to you. And also you can try, and recollect some of the statements that were placed before you related to the content of this monologue, where pope has pointed out that this particular statement seem like a truism.

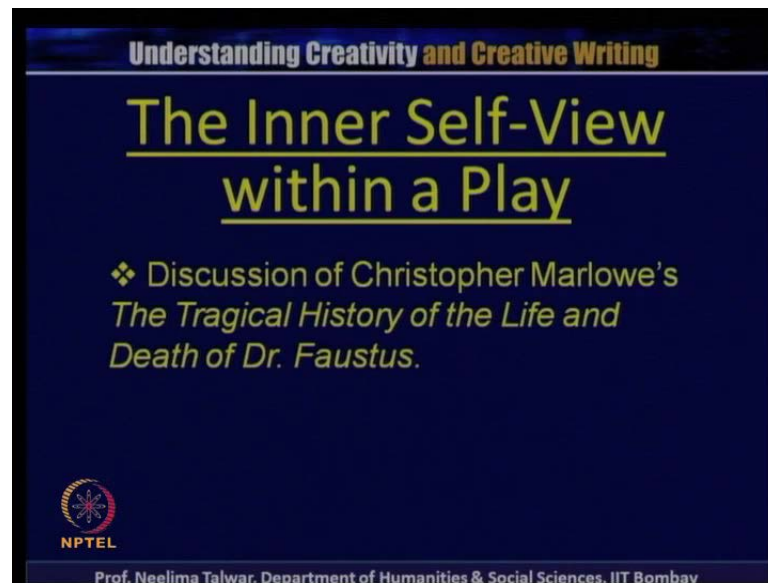
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But none the less its true and what it shows is the permeability between the world of drama in the theatre and what we routinely hail as the drama of everyday life. I think you can take this statement back to Greek theatre and think about it all over again and it will give you another you know valuable sense of what it can mean.

So, after you know placing the statement of pope. So, I will place before you another example of monologue that unfolds within a play and this is a very important play title the tragical history of the Life and Death of Dr. Faustus.

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I would like to point out that, renaissance onward the focus of monologues was on characters and their dramatic need that is a very big shift in perspective because in this particular play for example, some of the renaissance aspirations come through very unambiguously I will not be able to work out the total plot structure for you, but briefly if we are not familiar with the play it deals with Dr. Faustus who is a man in search of knowledge. He is committed to knowledge and as a scholar, he also is you know constantly in a state of conflict because this new knowledge especially of the sciences that he seeks these clash with the system, the Christian, world order and also with the sense of morality of that period.

And therefore, there is this constant conflict that is shown in the play. we are not going into the conflict right now, because finally, Dr. Faustus decides to sell his soul to the devil that is Mephistopheles in order to gain access to knowledge and it is seen as a tragedy, by Marlowe because the great mind desecrates color a man of great possibilities. He finally, actually dies a defeated man. So, this is the play, but what it does, what these plays do in general is to allow for, of course, multiple interpretations, and this play has been readied in variety of ways. You know for example, there is the modernist interpretation of Dr. Faustus, and there is also a play a Mamet wrote you know placing it in post-modernist situation.

So, the and there is also another very interesting piece by George gretzky on the same play, but right now for the purpose of the monologue, I would like to refer to just the first few lines because they make you realize, the deep roots of his longing, his ambition. So, when we talk about renaissance sense of aspirations its sort of seems like just an idea, but when you here Faustus talking to himself and articulating the possibility that he sees before him, you see how deep these roots were, and how intensely they were experience in the isolation of his study, where he worked on his research. This is Act 1 Sc 1 and it unfolds in the study of Dr. Faustus. And this is what he has to say as I said he is he is a scholar he was a great scholar and therefore, much of this also has a sense of cognitive possibilities in terms of the new forms of knowledge.

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Understanding Creativity and Creative Writing

Dr. Faustus: Renaissance Aspirations

Act 1 Sc.i

"Lines, circles, signs, letters and characters:
Ay, these are those that Faustus most desires.
O what a world of profit and delight,
Of power, of honour, of omnipotence,
Is promis'd to the studious artisan!"

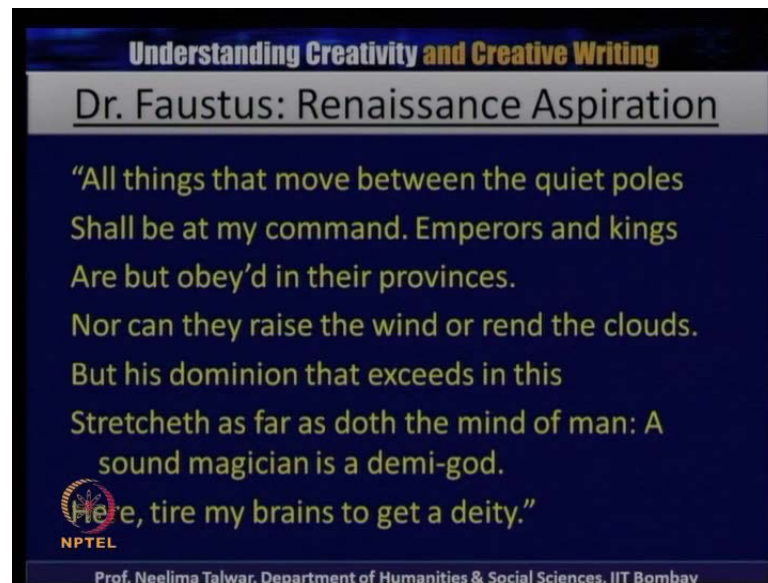
Annotation:
artisan: the word has a sense between *artificer* and *artist*. In
Francis Bacon: From Magic to Science (1968) Paulo Rossi
has shown the connection between engineering feats and
magical thinking in the sixteenth century.

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And what is would do? Lines, circles, signs letters, and characters: I these are those Faustus most desires. O what a world of profit in delight, of power, of honor, of omnipotence, is promise to the studious artisan.

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All things that move between the quiet poles shall be at my command. Emperors and kings are, but obeyed in their provinces. Nor can they raise the wind or rend the clouds. But his dominion that exceeds in this Stretches as far as doth the mind man: A sound magician is a demi-god. Here, tire my brain to get a deity. As I said this is intensely experience, intensely articulated, and his mind wants to stretch as far as human mind can go and he thinks these are limitless possibilities.

So, this is another monologue and this is a very powerful theme and a very powerful monologue so, again you can see the different examples that we have placed before you and you can see which ones you like and therefore, also it may trigger your own creativity I if I had time I would have actually read many examples of modern drama monologues within that, but do not have sufficient time for this purpose later on we may be able to dip into some of these examples.

I would have really like to read from Becket's waiting for Godot lucky speech and that is one of the most powerful monologues. And also a very demanding one because this is a very incoherent it is a very incoherent monologue most as incoherent as most of the time our own inner conversations are they are not exactly absolutely clearly edged out.

So, it has a very different kind of feel, but I think right now it may be necessary to go to full fleshed monologues that are monologues as an art form and with a kind of autonomy that you associate with an artistic piece. So, we thought that we would point out that for


such monologues that stand on their own in postmodern period for an recent years some of the qualities that have been singled out for successful monologue performance most of these are not meant for reading most of them a meant for performance and what has been pointed out time in again is the Vocal qualities of the performer very important.

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Understanding Creativity and Creative Writing

Presentation of the Self to Others

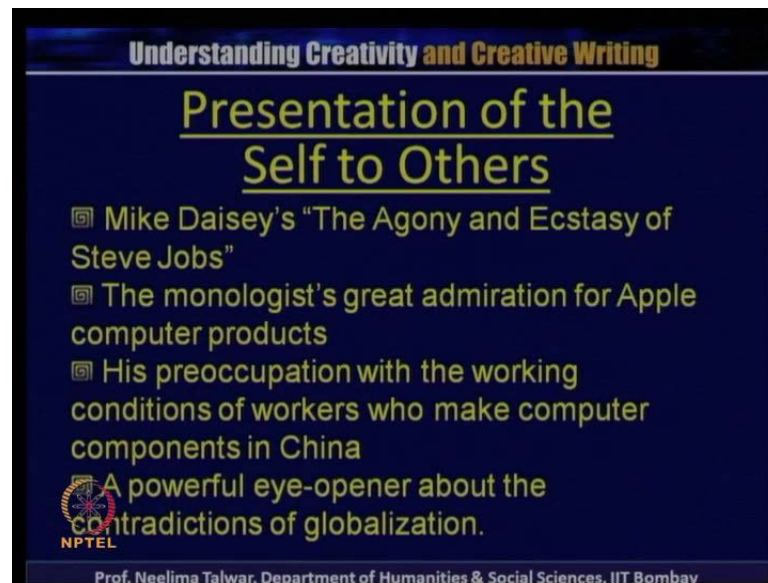
- ☐ Features of monologue in performance
 - I. Vocal qualities of the performer
 - II. Body and facial expression
 - III. Improvisation of the script plan
 - a) autobiographical scripts
 - b) issue based scripts or
 - c) a blend of the two

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Body and facial expression, and also the script is prepared by many of them, but it is improvised you know the performance is improvised around the basic skeletal idea. The script or the point of view can be autobiographical, or it can be issue based or blend of the tool. So, the example that we have chosen it contains both the elements this is a recent monologist mike Daisy who is peace the agony and ecstasy of Steve jobs actually got the attention of a lot of people who saw the performance or who saw it on you tube or who you know were able to invite him to their countries like he came to India. I think last year and he did workshop around his monologues.

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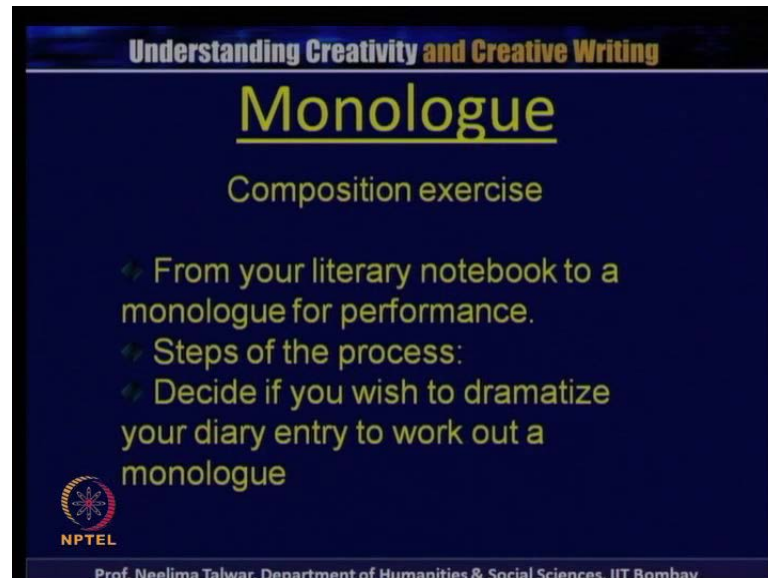
But it has got the attention of many and I think it may be quite useful to directly go to his own. I think blog because it shows some of the powerful contradictions painful contradictions of the age of globalization this particular piece revolves around his admiration for apple computer products, but also he is concerned about the working condition of the workers in china, who make the components for his computer, and in that sense the work is outsourced.

So, the labor loss in the US and the labor loss elsewhere and how finally, a product should be able to take care of the labor practice of whoever is working for them. So, that is it opens up some very serious issues of labor and labor loss all over the world and therefore, I think it may be good to see how he presents his own ideas you can see the full piece yourself, but this must have given you some sense of monologue as an independent kind of exercise, and artistic exercise and monologues within plays. Both these really will help you understand your own relationship to monologues or your own relationship to writing a longer piece, where each character has to be edged out in a distinctive way.

So, it helps you work on these characters you know separately. And as an exercise we recommended very strongly. Let me place these composition exercises before you what I would like you to do is to go back to your literary notebook, if you remember the first step you had taken that step was related to the maintenance of a notebook in which you

would also jot down from time to time in case you were deeply affected by an idea, or an emotion, or you observe something, new since, you wanted to hone your writing skills this was seen as an important first step.

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The slide is titled "Understanding Creativity and Creative Writing" at the top. Below that, the word "Monologue" is written in a large, yellow, serif font and underlined. Underneath the title, the text "Composition exercise" is written in a smaller, yellow, sans-serif font. The main content consists of three bullet points, each preceded by a yellow diamond symbol. The first bullet point says "From your literary notebook to a monologue for performance." The second bullet point says "Steps of the process:". The third bullet point says "Decide if you wish to dramatize your diary entry to work out a monologue". In the bottom left corner, there is a small circular logo with a red and blue design, and the text "NPTEL" below it. At the very bottom, a dark blue banner contains the text "Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay" in a small, white, sans-serif font.

Understanding Creativity and Creative Writing

Monologue

Composition exercise

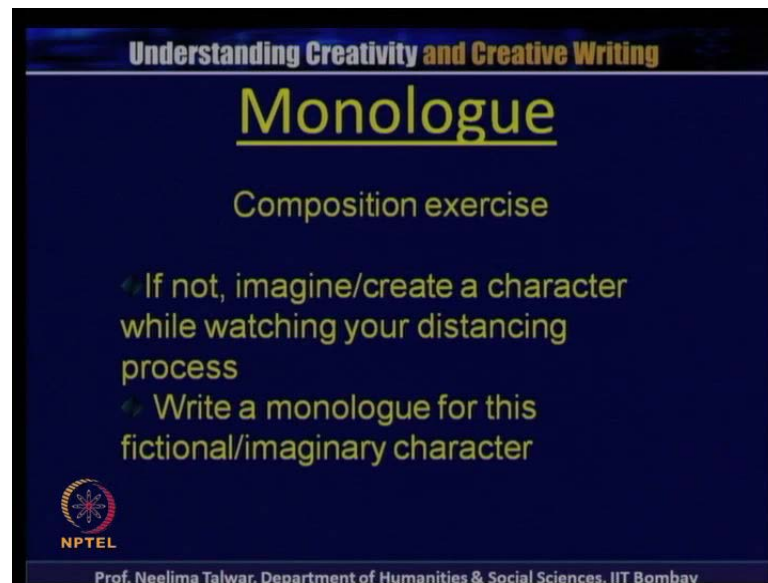
- ◆ From your literary notebook to a monologue for performance.
- ◆ Steps of the process:
- ◆ Decide if you wish to dramatize your diary entry to work out a monologue

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So, what you can do is to go back to this literary notebook to write a monologue for performance. So, the steps of the process perhaps we can mention are related to your decision, if you first of all want to dramatize anything from this dairy notation by way of working out a monologue. The second question would to sort of decide whether you want to retain the autobiographical flavor or you would like to imagine a character and if that is.

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The slide is titled "Understanding Creativity and Creative Writing" at the top. Below that, the word "Monologue" is written in a large, yellow, serif font and underlined. Underneath the title, the text "Composition exercise" is written in a smaller, yellow, sans-serif font. There are two bullet points, each preceded by a yellow diamond symbol. The first bullet point reads: "If not, imagine/create a character while watching your distancing process". The second bullet point reads: "Write a monologue for this fictional/imaginary character". In the bottom left corner, there is a small circular logo with a stylized 'N' and the text "NPTEL" below it. At the very bottom, a small line of text reads: "Prof. Neelima Talwar, Department of Humanities & Social Sciences, IIT Bombay".

Understanding Creativity and Creative Writing

Monologue

Composition exercise

- ◆ If not, imagine/create a character while watching your distancing process
- ◆ Write a monologue for this fictional/imaginary character

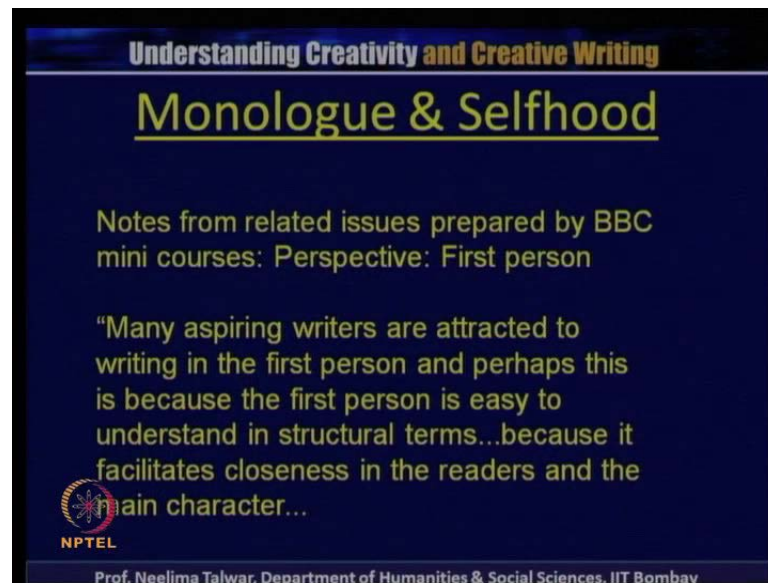
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So, I think what will happen is that you it would be beneficial to watch your own distancing process. That is even if your jottings are somewhat autobiographical and of course, they come for your own perceptual world, but if you are working out of character then what is your distancing process for this purpose again you can go back to Albert Camus the discussion of his dairies that we had undertaken otherwise you can just take a clean clear you know take on autobiographical or frictional piece that you want to work on.

The frictional peace of course, for this imaginary character would demand a lot more of this extending your sensibilities to see the world view of this creation of yours. There are couple of incise that the BBC mini courses on creative writing had offered regarding the use of monologue. And they have titled it perspective first person because this what they feel about, the use of monologue and also the pervasive sort of presents of this form for aspiring writers in early part of their carrier, because they usually like to use the first person point of view and monologue actually works very well if you do so.

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Understanding Creativity and Creative Writing

Monologue & Selfhood

Notes from related issues prepared by BBC
mini courses: Perspective: First person

"Many aspiring writers are attracted to writing in the first person and perhaps this is because the first person is easy to understand in structural terms...because it facilitates closeness in the readers and the main character..."

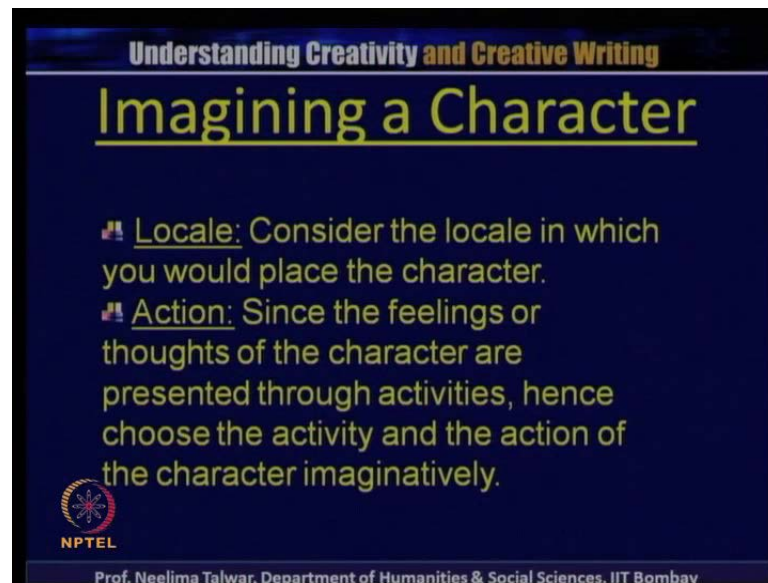
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Many aspiring writers are attracted to writing in the first person and perhaps this is because the first person is easy to understand in structural terms...because it facilitates its closeness in the readers and the main character... they go on to say however, the important thing to understand when selecting a point of view is that they have all got pros and cons.

So, we come to the subject of point of view. So, you know how do you work that out I think these decisions you will have to make and you know discuss it with the person who is teaching you this course or send us some of your queries, but some of the things that you would have to think about while writing this monologue is the local in which you would place a character the action.


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Understanding Creativity and Creative Writing

Imagining a Character

- 🏠 **Locale:** Consider the locale in which you would place the character.
- 🏠 **Action:** Since the feelings or thoughts of the character are presented through activities, hence choose the activity and the action of the character imaginatively.

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That is even if it is not action oriented, but since the feelings or thoughts of the characters are presented through activities hence chooses the activity and the action of the character imaginatively. Do not use it as in a routine fashion because routine is one of the biggest killers of creativity I think this is one of the statements that Comras had made I am just extra platting that, because you know if it is sort of Dedanses your propection sometimes. So, do not just that you choose as routinely representative of the world that you wish to create you have to think about why you are choosing a particular activity what is the significance of it even if you do not have the Aristotelian sense of magnitude, but you have to have a sense of why you are choosing that activity what is the motivation the reason behind the logic the creative logic behind it.

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Understanding Creativity and Creative Writing

Imagining a Character

- **Story & Plot:** Consider the manner in which the events would be constructed or implied in the monologue.
- **Theme:** The theme of a play is crucial in determining your convictions and its successful presentation. In both varieties of monologue - autobiographical or fictional - the belief in one's subject matter is of utmost importance.

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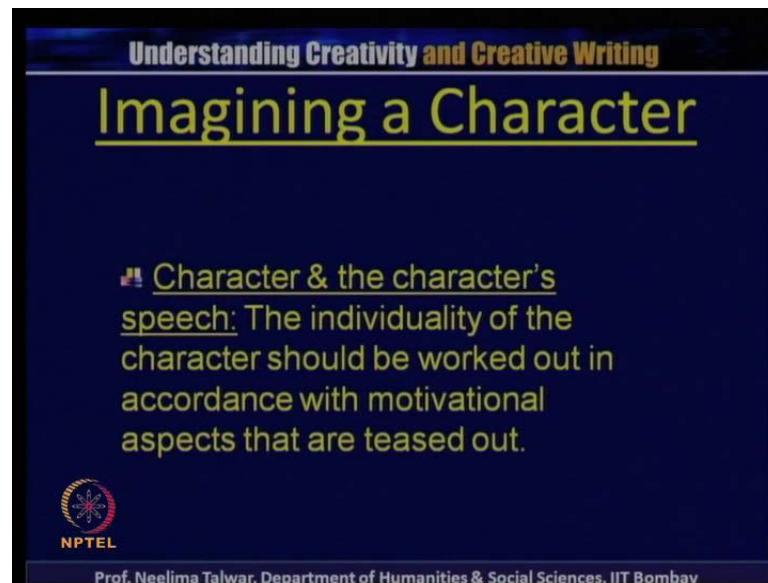
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Story and plot again consider the manner in which the events would be constructed or implied in the monologue. I think both are important, because when you place a character the character has a past, and it is the present that you capture. So, sense of the past or one anything that you think is necessary, in order to crystallize that emotion or that thought or that situation theme the theme of a play is crucial in determining your convictions and its successful presentation.

This is one of the most important thing about writing you have to have honesty and conviction if you do not have this conviction about the character it is very hard to write a piece that will grip the attention of your reader. Now you know that it is really not possible to have that relationship with every character, but I would say that you know think about this a little harder and see how strongly you feel about that character, why do you want to create that character, and I think these some bit of self-questioning will help you understand. you know all these aspects because they have to come together we are only separating out these ideas in order to clarify the initial steps, but they actually come together in a sort of cohesive hole.

So, I think the conviction is very important and in both varieties of monologue weather it is autobiographical or frictional, they believe in one subject matter is really of at most importance.

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Understanding Creativity and Creative Writing

Imagining a Character

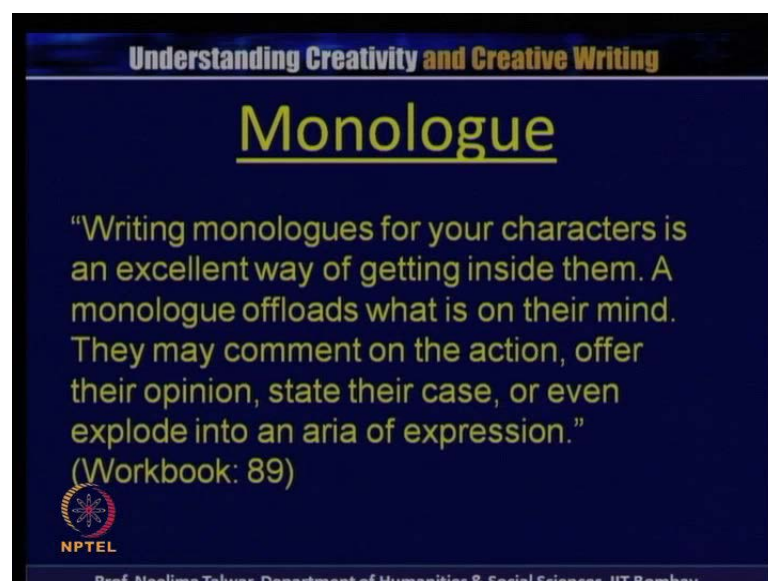
Character & the character's speech: The individuality of the character should be worked out in accordance with motivational aspects that are teased out.

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Character and the character's speech again the individuality of the character should be worked out in accordance with motivational aspects that are teased out. Some of the recent writers whose monologues you may want to read, I found them difficult, but fascinating is the American playwright or play write mametdavidmamet and the reason of course, I had difficulty with it with those monologues is related to the fact that they are so, steeped in the local flavor that if you are not familiar with some of the some of those local elements of the characters life or a social ethos it become somewhat difficult to understand, but you know you can think of other examples.

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Understanding Creativity and Creative Writing

Monologue

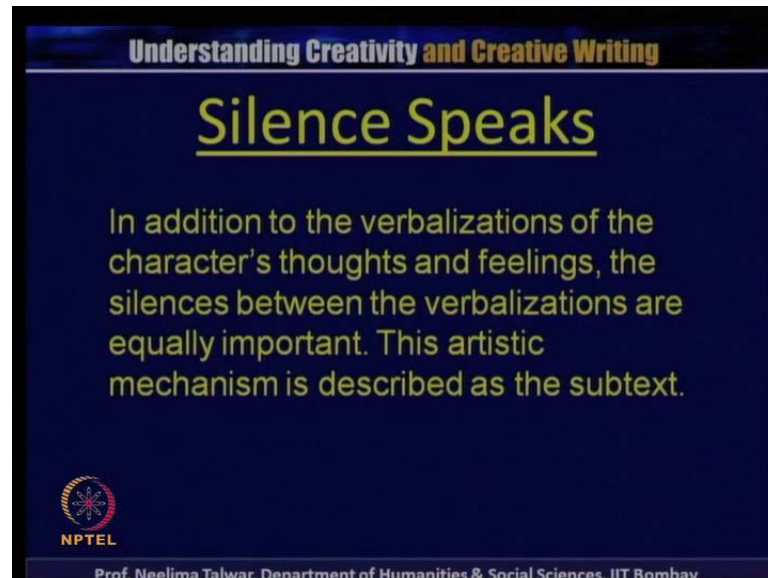
"Writing monologues for your characters is an excellent way of getting inside them. A monologue offloads what is on their mind. They may comment on the action, offer their opinion, state their case, or even explode into an aria of expression."
(Workbook: 89)

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Writing monologues for your character work book has pointed out is an excellent way of getting inside them a monologue offload what is on their mind. They may comment on the action, offer their opinion, state their case, or even explode in an aria of expression.

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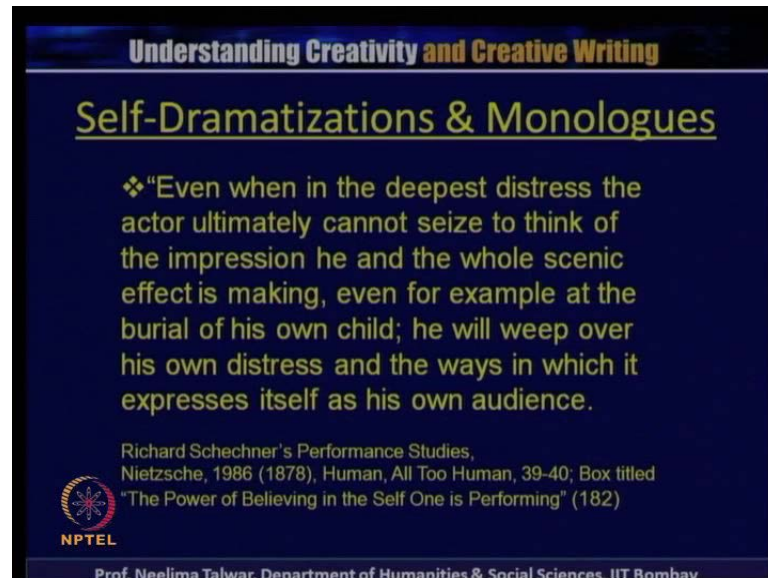


And I think he must have been thinking about a lucky speech in waiting for Go dot that is my Suspicion. In addition to the verbalizations of the character's thoughts and feelings, the silences between the verbalizations are equally important. We have talked about the eloquence of silence on stage. So, do you think about the silences between sentences and this artistic mechanism is described as the subtext. So, think of the subtext also you do not have to artificially construct everything as I said if you have conviction about your character and you try to match your view of that character with the writing process you will find your way around this whole process of discovery.

Writing is a process of discovery I monologue will help you discover your own sense of the self your own sense of the writing self and the sense of the self of the character that you want to create. And I think that is where we would like to conclude this section, and I would like to concluded by this statement about the selfhood issue, and self-dramatization, because it really provoked a lot of thought and discussion. When we read at the first time this is by niche and it was coated by Richard Chechnya in the box title the power of believing in the self-one is performing.

So, powerful is this sense of the self at when you presented for a monologue on stage I think you can remember this self-dramatization element from niche statement and I will read as a concluding remark.

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The slide has a dark blue background with yellow and white text. At the top, a banner reads 'Understanding Creativity and Creative Writing'. Below it, the title 'Self-Dramatizations & Monologues' is underlined in yellow. A quote in yellow text is preceded by a diamond symbol. At the bottom left is the NPTEL logo, and at the bottom right is the citation text. The footer at the very bottom identifies the professor and department.

Understanding Creativity and Creative Writing

Self-Dramatizations & Monologues

❖ "Even when in the deepest distress the actor ultimately cannot cease to think of the impression he and the whole scenic effect is making, even for example at the burial of his own child; he will weep over his own distress and the ways in which it expresses itself as his own audience."

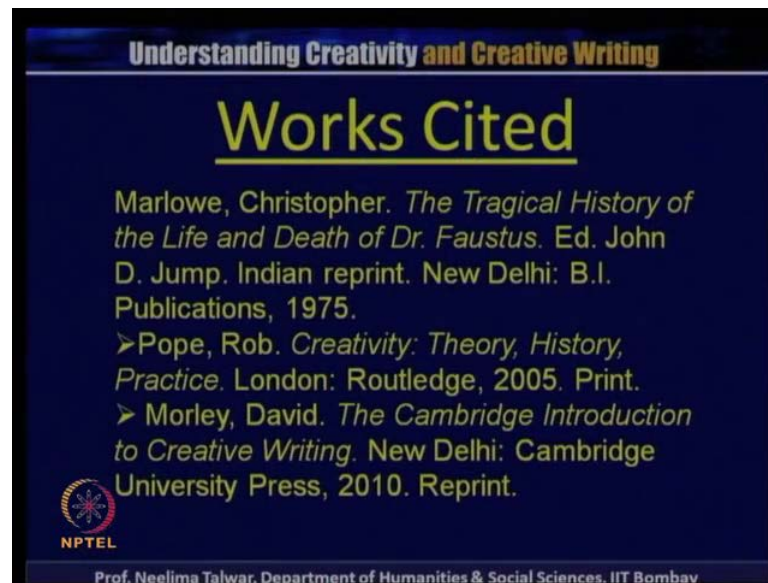
Richard Schechner's Performance Studies,
Nietzsche, 1986 (1878), Human, All Too Human, 39-40; Box titled
"The Power of Believing in the Self One is Performing" (182)

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Even when in the deepest distress the actor ultimately cannot cease to think of the impression he and the whole scenic effect is making, even for example at the burial of his own child he will weep over his own distress and the ways in which it expresses itself as his own audience. I think this remark applies not only to the actor, but also to the writer, think about it and move on with your writing try out this possibilities.

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Here is the Works Cited list for you, and we hope you will in addition dip into the YouTube resources that are fortunately available. So, very easily to all of us and enjoy your writing work.

Thank you.