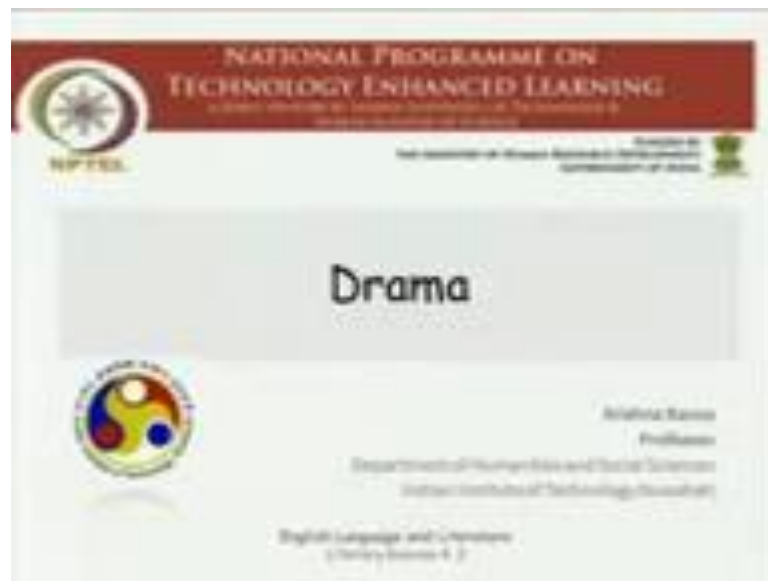


English Language and Literature
Prof. Krishna Barua
Department of Humanities and Social Sciences
Indian Institute of Technology, Gawahati

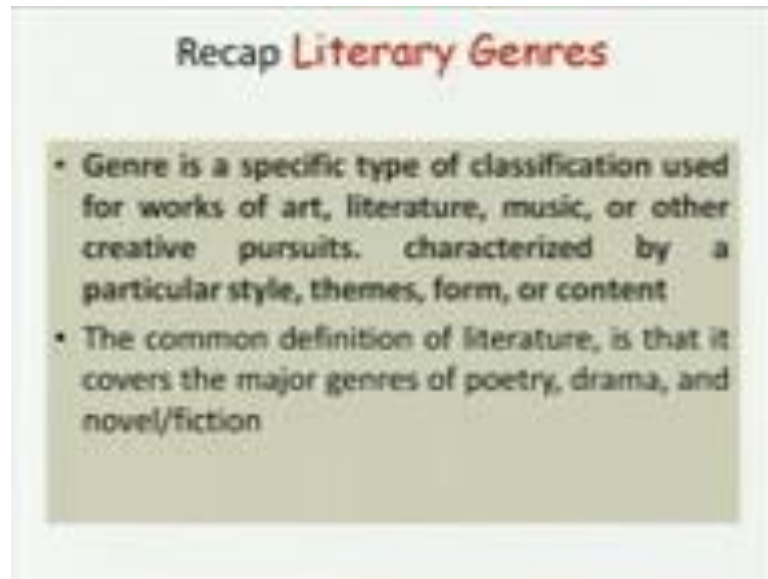
Module - 4
Literary Genres
Lecture - 22
Drama

(Refer Slide Time: 00:09)



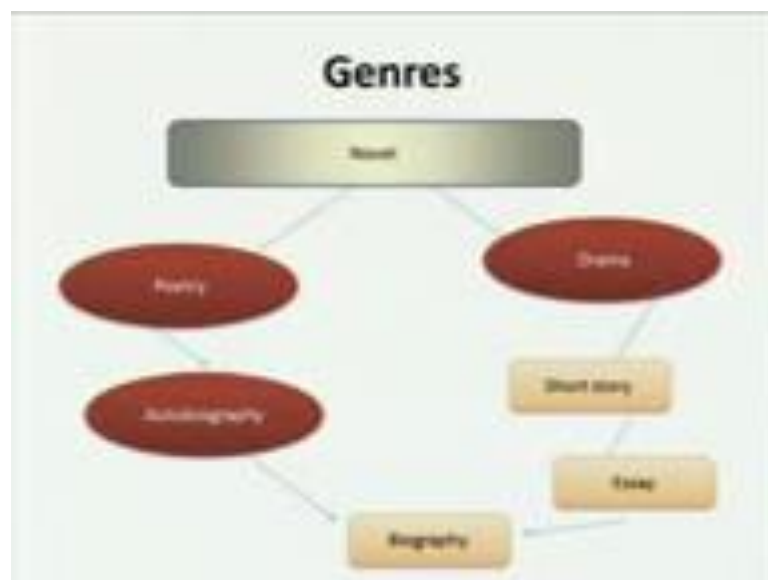
Hello and welcome back, we are in the national program on technology enhanced learning NPTEL, which is under a joint venture of the Indian Institute of Technology and Indian Institute of Science. We are into the main of English literature and language. And today, we are going to present the 4th module literary genres and lecture 3. I am Krishna Barua, I teach English at Indian Institute of Technology Guwahati.

(Refer Slide Time: 00:55)



Let us go into the review of what we have done, in the 1st 2 lectures. Literary goner as we have seen as such is a specific type of classification, for works of art, literature, music or other creative pursuits characterized by a particular style technique form etcetera. We have also seen that this common definition is that I covers major genres of poetry, drama and novels and fiction etcetera.

(Refer Slide Time: 01:24)

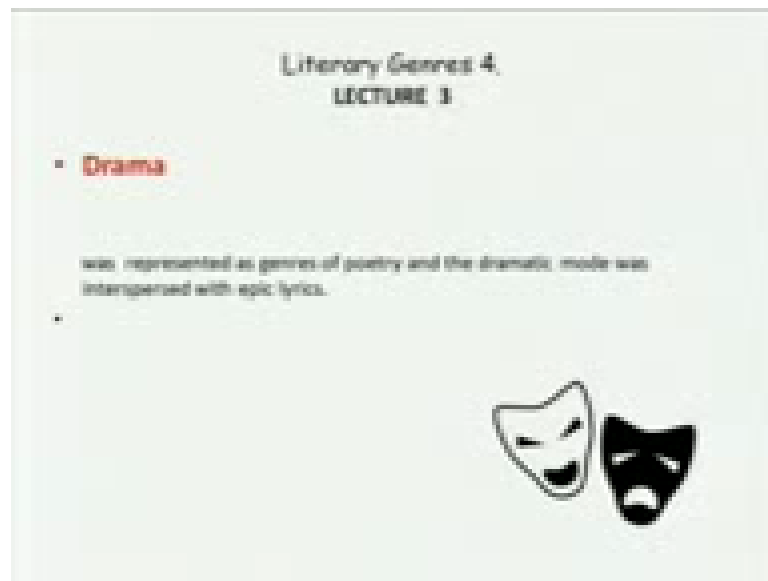


So, this genres, as we have done, we have already done novel, and poetry and today we are going to do drama in lecture 1, if you remember we had define a the novel the

structural, aspects, the technical aspects, the evolution of novel, as such and design and representation in all its story telling method.

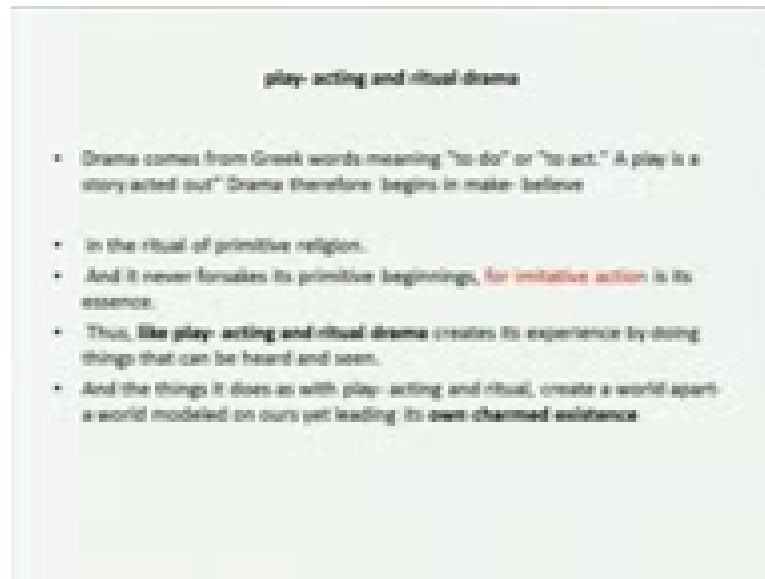
In lecture 2 specially poetry which was something very illustrative, we could see that poetic devices which were employed how is rhythm being managed, what are the arrangement of the words, what kinds of comparisons we used figures of switch we used for the ornamentation of style.

(Refer Slide Time: 02:14)



So, today we are going to the most dynamic of all this genres. And that is drama. And originally as we have seen, from the time of the Greeks from the Aristotle and Plato this was identified with poetry drama was a part of poetic form and the dramatic mode was a intersect with epic lyrics.

(Refer Slide Time: 02:43)



Somewhere, we see that the play acting and ritual drama had, a large part in determining what was drama about. If we look into the etymological meaning of the word drama it means to do, or to act. So, the play is a story which, is acted out it is performed drama there for begin in make believe and is just something, which is in acted on the stage this is difference between drama and the other genres that, we have been doing this is almost connected with the visual art. And then as it began with the ritual of primitive religion it never 1st seek in any period of time is primitive beginnings.

For imitative action is its essence just now, I told you that; it is mostly for the way that drama imitated life, and because it was a representational form of literature there for there was a lot of techniques involved in the visual culture. Thus, like play acting and ritual drama. Let us note, it creates its experience by doing things that can heard and seen.

So, there for which is not there in novel and which was not there in some sense, it was there in poetry about sound and when you read out poem, but here what you can see and what you can hear, these are things which are sensory detail, which are very important in the appreciation of drama. And the things which like play acting and ritual, what does it do it creates another imaginary world a world modeled on ours yet leading its own charmed existence you can say that, it is something which is almost based on another alternate existence.

So, let us see the earliest recorded system of genre in western tradition, we have already seen in novel, we have seen in poetry could be traced back to Plato and Aristotle. Plato has: 3 imitational genres, imitation based on the emetic theory, mimesis is imitation right. First to get dramatic dialogue, remind you it calls a dramatic dialogue then pure narrative and epic, which is a mixture of dialogue and narrative.

Now, the poetics is in part Aristotle, when Aristotle wrote the poetics, it was a response to Plato's idea of these genres in his republic. He wanted show that poetry is not just mere representation of mere appearance right.

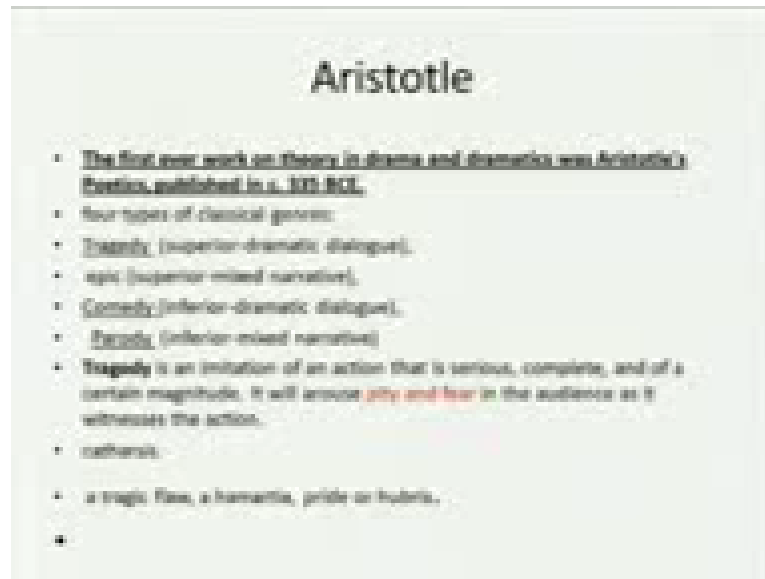
(Refer Slide Time: 05:38)



So, if we go back to dramatic theory as such we can go back in the west in the Aristotle poetics about 300 bce and Bharata Muni Natyashastra in India, Indian dramatic theory which is about 200 bce well. Let us look now even though we have done that last time, how he had given his ideas on representation the 1st ever work on theory in drama, it has been said because, it he worked on Platos theory on the genres and he gives therefore, more emphasis on the dramatic modes and it was published around 335 bce 4 types of classical genres.

So, he makes it into 4 category: 1st the highest form of genres, literary genres he calls it tragedy which is as... So, superior of a high quality and that is dramatic dialogue. The 2nd is epic superior make narrative like.

(Refer Slide Time: 06:46)



We have the epic poems of Milton or we can have Homers, comedy is lower down the line. And it is inferior dramatic dialogue then parody is inferior mixed narrative. Now, there is very interesting actually, when Aristotle let down in his poetic, what drama should be, what would be basically, the rules of which governs drama specially that of tragedy. And he did of an analysis of suffices edipersack.

He has said the tragedy is an limitation of action, please see that imitation, of a action which is serious complete and of a certain magnitude, the meaning of magnitude, the length, the time, the rhythm, the movement is very important it will arouse pity and fear in the audience as it witnesses the action. And which should give, it is like a purgation of your of your mind. So, consciousness is being developed right.

Therefore the owners is on the audience right and will go more into it later, the meaning of the audience and the writer and the drama related responses and which will bring in a catharsis of emotion, which is almost like a purgation of all your emotion and which will lead to the different sort of higher consciousness. He also defined the tragic hero, he is otherwise an ordinary man of course, he belongs to a high state not an ordinary man in the true sense of the term, but he has extra ordinary, you can say his feelings because he suffers, because of a tragic flaw which is called a hamartia, which may be pride or who breezed or whatever, and which lead or make or unmake his fortune.

So, these rules will lead out by Aristotle in his poetics well. Now, let us look into the essential quality of this in act men of how it is being performed.

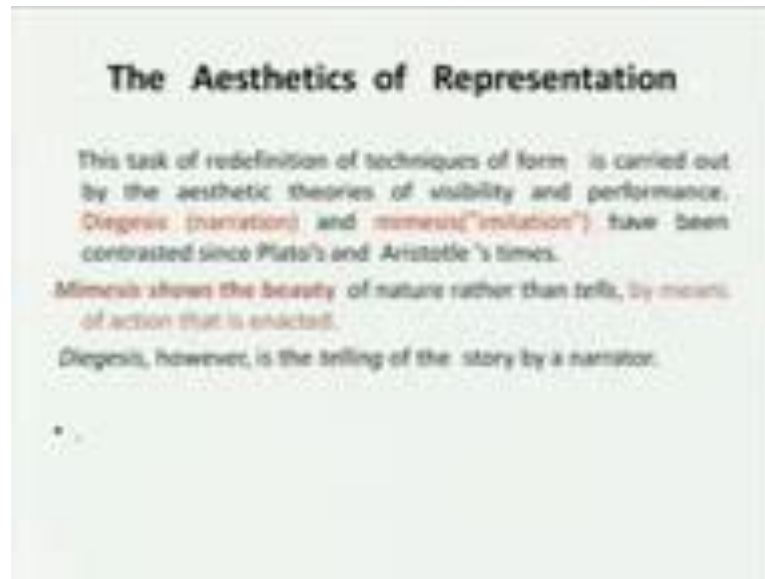
(Refer Slide Time: 09:09)



We have the reason to word in performance all the words have impact right. So, we have to go into performance theory or from the perspective of the how you are saying the drama right. And dramas are not to be even though we can read a drama, hamlet can be read as well as performed, but at the same time we know that, it is the visual contact which is the most important aspect in drama. So, when we looked into all this great classics. Sophocles, Antigone, William Shakespeare, Hamlet, Ibsen's a dolls house Arthur miller's, death of a salesman Edward abeles.

The zoo story Pinter, the dumb waiter even the chinese author Gao Xingjian's, dialogue and rebuttal, what do we find in common do we find that they are concerned with the same modes of representation or are they involving their own manner of writing a drama or are they correctors the plot the theme differs from 1 another right. So, this takes us back, to the core of the way of understanding drama right.

(Refer Slide Time: 10:31)



So, this task of redefinition of techniques of form is carried out by the aesthetic theories of visibility and performance. As students of engineering stream; I think you are always concern with design, and form, and structure specially in the literary genres as we have gone through all not all whatever, we have done of the literary genres till now. We have seen that the rules and the systematic methodology of how it is represented, how it is represented is equally important as in a scientific teeters.

So, let us look, in to it the mimetic theory right, which is a imitation and a degasses theory, which is narration. So, is there is link between narration and imitation this has been constricts as Plato and arrested stem, when you look, when you go and see a drama, you go and see a film all right. There is difference between drama and film, is sum thing where, is there is no direct contact you go audience, it is been enacted there is no face to face response, but in a drama there is face to face response, with the audience.

Therefore, you have understand which I have told you allayer that what is important in the appreciation in the drama is the collective conscious, which gloss out a 12 mailer I thing he called it in face all to in a my suns the organic form of understanding drama there is a organic structure where it is a collective hold which is ultimately makes it. So, beautiful right an everyone looks Ana she is gouts to see Adrama then what happened then this collative response is a much more was will just reading the play in the count of you room right you will. So, what we have just told you. So, now, mimesis shows the beauty of nature rather than tells by why the dieresis; however, is the telling of the story

by a narrator will. So, all you doing this module we see that drama as literary genre is an art form that is meant to be performed it is at once literary art as well as representational art.

So, goes in to the margin of the visual catcher we have to imagine life on the stage. So, each restitutes imagine is not only the script writer all the dramatic auto play right, but person who see is it is a recreation of the flow of human life before on live in odious in a specific place. So, this a specific place the setting the theatre hall or how it is been in active is equally its hold ground it is drama if you defined it is friction acted how traded the narrated on the stage experience collectively a collect pure of fort of design stage craft cumulative of fords of author director actor technician designer writther pops lights you say in don you have it music and dance of integral parts of drama now specially in modern drama in have. So, many technological advances in a presentation of drama you fine that it is extension of the wishal of art as a representation. So, well if you go in to the 6 elements of drama what as the 6 elements of the aristotle had play dot.

They no escape aristotle go in to western tradition right and it is almost the base of what he has say about what poetics about he give distich elements of though some times of theme and idea which is different plot mind you as the theme in idea right which is post of what happened in the plot some time theme clearly stated in the title some time is occur as alike in motive is same thing as reputation which is hold as the understand the moral behind it 2nd in the action the plot this is very interesting all right because plot ultimately is how your structharing the play right whether dividing 1st track in to 3 and 4 sees 4 in to 5 sees or only 1 sheens and hoe the 2nd acts goes how it will do in to third act right this will be following try and of development almost as a are stated as that there was try a development in the plot 1st.

You opening beginning and you intrudes the characters or the theme, and then after that you are developing of the action than it s goes into arises scale ultimately the reversal old a, we deaf develop in to the denouement order n right now 3rd is a characters right. So, in drama you can a do eve with characters. Of course, they had been different oblong modifications and re-modifications in a modern drama put in to the background some where the language the scribe the theme where we tock about scanseal drama, but here if you talk about the classical drama are we looking to a grammar on shakespeare take for example, hamlet will fine, they character how we develop from there is growth of state

of in oceans state from lighten mail. So, the corrected can be round can be reflect as we has done in the no bel language which is very important the dialog data presented how long what are the data character discos direction and another respected aristotle said was music right with adds to he made that does not mean we need a background music audio a music is a simply implicated on the stage is also toke about the redum in the dialog.

Right even in do not we character them self and the most important expect errs to tedmind you datas be 300 bc right that he said about spectacle spectacle is what if you come to really a g g a neat grates drama geometric presentation you know that stage cast what is the stagea sapcas hungry the special valiant play creative of the biggest cup what is a stay about a aspects of sedentary costume special f x in a production division and immense up to be created for not only the text important or couch a really pause the drama to move to have impact this order port and this order element which was let out by aristotle right there for the structure dramatic text. If we look in to it gustav freytags analysis of ancient greek and shakspearean drama was very interesting he as divided in to 5 part or arts there for as we as 1st is a exposition order in sensationand is a fine the novel done all they could do that a rising action, then goes to the turning point it as a triangleall the turning point denning comes back.

Doubt funding action older reversal of the action, and then the resolution what you ever come a come to a conclusion which is called do the nova mint in a comedy and cats trope in tragedy as a visual age for gustav freytag's analysis and dramatic stretcher the stage and experiment also non as a float and also molten. So, freytags had also out line this as the pyramid which is quickly cause it got brought monotint is drawing like this where it goes from expedition by rising action climax funding action did not make them good to see a drama please see to it that does it follow this float pyramid to not right then be you will be able to get free shipping drama quite well when whenever that maybe a plot what are total headset and order good dynastic have insisted upon is the sold upgraded plot the soul of tragedy, because action is paramount to the significance of a drama tragedy, because not comedy they have emphasized.

Here from the time of a from the Greeks the tragedy is the highest form of the drama, and comedy is some play, it falls in the lower shelf of a presentation a plot must have a beginning a middle and end as a non-storytelling, it must also be new bus and insignificant have determinate structure and it should mentioned unity of team. And

purpose this unity of team sub plots or the plots which are there should have a story which has somehow, it should have a like motive, it should be parallel to the main theme it should not be a discarded element and outside element which has no collection with the plot. Now this brings me to another topic another area of drama which we do not have in the other genres that we have done the difference between drama and theatre the place where drama is in acted this equally important the theatre right.

So, what are the basic elements of the theatre specific place of the performance is also named by the word theatre as this also has a Greek meaning which is said place for viewing in this place for viewing even the place with his physical presence, it has the outside element coming in which is the script and the text how it has to be in acted then the scenario then the process in which it will be in acted. Then the audience which I have told you from the beginning you as audience are more important than the actors who are in acting the part right we have the box office hits such do not we right and we know that if the audience receives a play audience understands a play, then it becomes a best hit right and many have credit to a Elizabethan audience right it give value even the not the very elite even the lowest class of people could understand Shakespeare, and it was because of the popularity of a shake spears print among all the all classes of people that Shakespeare skill is Shakespeare right, there for the audience is what is the main dynamic for and theatre is a living dynamic breeding art form it can destroy the play right.

It can destroy the drummer, it can even make it well the basic categories of drama on the other hand can be generally divided into the genres coming from the Aristotle definition of genres we can now divide it into tragedy comedy melodrama tragicomedy musical the operas right. Of course, the music is in every part of this genres right, but in the musical it is where people sings if the music is the prominent element and in the opera to music is the prominent element in the in actment of the team well. So, let us go into the evolution of the theatre right 1, we are talking about the structuring of the place right. We will have to see how in what place was the drama was in acted as we have said earlier that it did begin with the primitive rapture it did begin with play acting may with children acting apart may be little, little bits of imitations, but the technical terminology actually came into a...

It really came into form when the Greeks invented 2 kinds, if drama while they were honoring, they were in acting performance during ceremonies to honor the Greek god dionysus originally it was a chorus there was not a drama as in the true sense of the term, but this was like a group of 50 men or women not women and boys who danced and chanted lines in unison. So, it was a big group a chorus and this was called a goat song or tragos which is the basis for the word tragedy ultimately the tragedy came to be there and to be formed and said to be the invention of Thespis who brought from the chorus a different aside of dialogues and became the 1st actor that's why we have the word thespian when we talked about acting a mature actor right. So, who were the great classic greeks in dramatic writing aschylus sophocles euripides and aristophanes who wrote comedies who were the most talented of the Greek playwrights and their plays were performed every time in the year and they were perform as part of their religious and agricultural festival. So, we see how from the chorus the dialogue has been brought in it includes into the chorus or from the chorus it comes into dialogues in actment that is how we find that the tragedy is where we performed well when we looked into the theatre of the Greeks right

This is the Greek theatre to place into large hill side mp theatre open mp theatre, this was called a mp theatre the players included the chorus and their leaders, and the lines were more chanted then spoken you just see the structure of the mp theatre right, like the Greek theater the Romans to used a facade stage right though here the façade is much more elaborate yet the architecture of the classical façade stage still makes for the drama and dramatic performance quite different from modern proscenium or thrust stage when you have the proscenium or the thrust stages where you can see the drama from the front view for one thing unlike the Greeks the Romans typically built their theatre on flat sites.

The Greek of course, has it on the hill side. So, that everyone could have a view on that on all sides combining the sitting areas and the acting areas into a single structure. So, the roman structure is much more modern. Than the Greeks we have the visual here of a roman mp theatre 3rd century bce colosseum most of you may know about that famous play ride of that time plautus specially in comedy he brought out the stock characters the meaning of typical types in life, and cynacus oedipus 1st century ad some of the roman.

Playwrights who had greatly influence european theatre. So, in the england of the 15 if we come back to the england of the 15 and 16th century, we are just talking of the

structure of the theatre and not talking of the drama as such. So, the stages on which they growing body of play-makers were performed evolved from the use of the enclosed courtyards of inns to stage performances from the search it had gone to inns or stage performances from there these apron stages were surrounded by galleries and were therefore open stages even in Shakespeare time, when we look into the architecture of the block theatre you will find that it is somewhere open the stage is open to all the audience the ground links are used to be on the ground, and the rest some of those who had a privilege to take up the upper seat indeed they were. So, open that members of the audience of the audience not only sat in the galleries surrounding the stage on 3 sides and in the ground space around the elevated stage, but on the stage itself. So, there have been instances, where the ground links used too. So, this is a the drawing of the swan alright 1 of the theatre during the Shakespeare's time Elizabethans time right, I just telling you how this mp theatre the concept of the proscenium and the thrust theatre has given place to this type of the play house by during the restoration you will find that the stage becomes different the stage is the stage that we are used too . So, let us look into the origin drama is said as in Greece roam.

But it has also in religious practice richard plays a great part in dramatic performance, and we have to take into account what are the different cultural indicators in the way that the dramatic performance is been in acted it was. In fact, creation of a search many have said the richards have been such prominent indicator in the development of drama that most of the dramatic performances have originated in the places of worship. Now the Romans may have introduced drama to England, but it was the folk tailed it may have been also something which is in acted in the folk skills and the retailing of the old favors when people used to tell one thing from the other and the actors travelling from 1 place to another the mode became popular in the poetry section when we did that we mentioned the bedells of franc did not we, and when we mentioned that then he used to in fact the part whenever the life of sand or some story has been told.

So, the actors becomes a travelling minister right he is a singer he is a performer all in 1 and more. So, it was after the norman conquest that the vernacular plays following the french pattern were produced before that it was more less imitation of what the European influences were see. So, the 1st stage in the development of the English drama is discerned in such scriptural performances right inside church premises by the churchmen not rest standing that the influence of the folk or of the favors we find that literary

speaking the drama began in the search from the liturgical origin drama came its earliest species what were they were the mysteries and the miracles the 2 types of scriptural plays. If you go into the history of drama in England right, then well find that these were the mystery and the miracle plays which performed at religious festivals, but English drama before there for 16th century is a mainly academic and historical interest, why?

So, we will have to see that there are occasional plays which posses charm and liveliness ultimate origins if all drama are concern or the anthropologist rather than of the literary historian this is a point to make up, because drama and religious ritual; seem to have been bounded up with each other in the earlier of all civilization folk celebrations ritual miming of such elemental themes as death and resurrection seasonal festivals with appropriate symbolic actions these lies in the background of all drama well.

When did the transition then takes place the transition took place in the mid 15th century right after the mystery and the miracle a new type of drama emerged called morality play here the subject became more allegorical, and it became more abstract good was represented as a form or evil or the devil was a represented as an abstraction, and that is how the morality comes into beam the transitional from the scriptural figure of the former plays to the abstraction of the later where we find the Coventry cycles, which was connected from place to place in the evolution of the British drama there for what do we see this transition from the mystery to the morality forms the 3rd stage right of all the moral plays of medieval England, there for everyman is the most celebrated and recognized 1 is everymen, and where we see the progress of everymen from the state of ignorance to that of resumption to or to incitement well.

o, it was the influence of the continent that the renaissance came to English theatre, now let us come to the most colorful period in the English drama in England, the English drama like other literary branches had the enlivening influence from Italy to register significant strides right from the mid level history, and moray place. Therefore we have seen there was a sweeping advancement to regular. Now we are the topic of drama has enlarge the rebase has given in access to broader themes more enlarge vision of the world tragedy is history please the main source of inspiration, of course the English tragedy was the seneca latin dramatist of the age of nero the 1st English tragedy during

This time was gorbuduc written by thomas mouton, and therefore we now understand the Greek influence the roman influence and the Italian face and the other hand terence and

plautus were the great Italian. Masters to inspire the earliest English comedies this roman influence continuous the 1st comedy there for produced was ralph roister doister and gamer gurtons needle.

Yes, now we came to the 16 late 16 century and early 17 century who is the center side this was the age where we have done in our goner on poetry that this was the elizabethan age was the age where next of the singing bird, it can be also said to be the nest of dramatics it was in this world that william shakespeare affect in to it has been said to the world of shakespeare because the whole has been identified by the dramas of shakespeare and acted in his plays in the late 16th and early 17th centuries elizabethan and jacobean theatre produced a number of notable playwrights the university which include in christopher marlows thomas kyd john lyly be jonson, but shakespeare towers above them who does not knows about shakespeare plays his tragedy is king learathelow hamlet his comedies his romances his historical plays julius seizer, we have his late romances like temple he experimented with every form of drama every theme of drama he can be said to be the master of all dramatis.

We have seen from hamlet suppose to be the master piece on dramatic presentation it has all the elements which we have discussed in drama whether its setting in character in design in spectacle everythingelse from othello here.

Then from the time of the elizabethan we come to the 17th century right. So, there was a laps in this period English theatre were kept closed by the puritams for the religious and ideological reasons when the London theater opened again with the restoration right. So, of the monarchy they flourished under the personal interest and support of charles well even. So, the introduction 1 important aspect was during the restoration in the 17th century it was the for the 1st time women acted on the stage 1st professional actresses now here we found.

The new genres of the drama after restoration where the heroic play restoration comedy which was polished very artificial form of dramatic presentation based on which on sexual explicitness and we have notable heroic tragedy of this period like dragons all fold up and we have entourages the man of modes why is the country why William Congrees very widely comedy the way of the world . So, here the genres have taken the different form all together comedy, and we find here that it has experimented not only with the character, but also with style technique and also with the way that you presented

right. So, theatre in England if we see in the 18th century was dominated by David Garrick was a very well known actor he was manager as well his performances had a tremendous impact on the art of acting from which ultimately grew movements such as realism, and naturalism from an actor acting a part he could bring out a movement in a change in the geometric presentation now theatre in England during the 18th century was dominated by David Garrick his performances had a tremendous impact on the art of acting from which ultimately grew movements such as realism and naturalism plays now dealt with ordinary people as characters, such as in *She Stoops to Conquer* by Oliver Goldsmith, and *The School for Scandal* by Richard Sheridan the growing desire for freedom both in Europe and North America it was also in the 18th century that commercial theatre began to make its appearance in the colonies of North America during the 19th century the industrial revolution changed the way people lived and worked and it changed the face of theatre as well playwrights such as Henrik Ibsen, George Bernard Shaw and Anton Chekhov Oscar Wilde he found this who tinkered who are the scalars even in the way they wanted to present a drama to the part of the public.

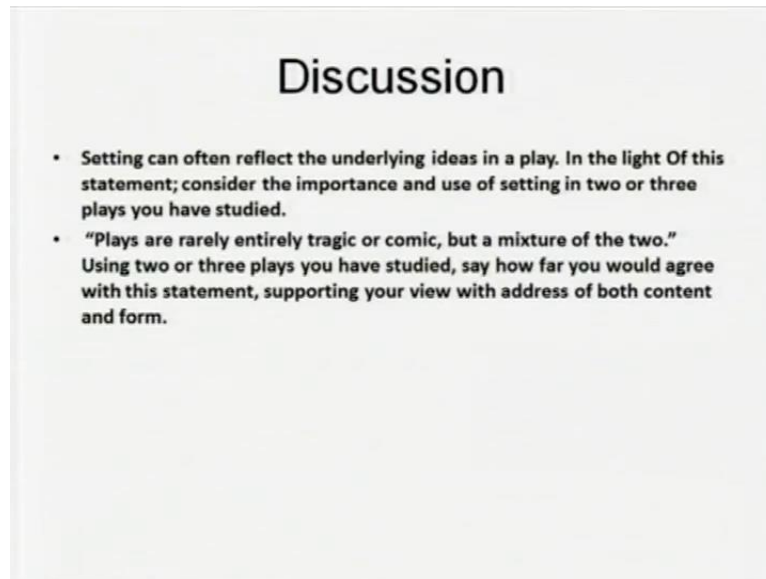
So, in the 20th century with the 2 hours in a history we find that stay mind that the seams mind sat was different and day for daily movement as realism naturalism symbolism impressionism as it followed the parallel movement in the visual arts in the painting and sculpture and surrealism all this also reflected way of geomantic particularly in the early 20th century we have drama serious drama also advanced in the works of Eugene O'Neill in his trilogy *Mourning Becomes Electra* and in *The Iceman Cometh* the modern classics Arthur Miller *The Crucible* and *Death of a Salesman* and all my sun crossable and Tennessee Williams whose *Glass Menagerie*.

But credited to hold palma hold form targeted stench the history of thither a century there for what is the show is one of the increasing collection commercialization of the art, yes we are mailer on the accompanying by technological innovations the introduction of serious critical review expansion up the subject matter portrayed to include ordinary people ordinary reviews and an emphasis on more natural forms of acting. This is waiting for pompadour life had made it back absent plate which topped about the 2 parsons astrozan. And now bloody imam day wait an wait right and this is emptiness of plot makes audience wind effendi his going to happened and land mark in upset drama right.

We have of another a seen here of auto minus all suns hold the stage cup important of the stage croup direction to catch been given in the play will auto plies in almost most up to plays of the drama, and it has to very minutely Guinean presented and it became a correct it by self-abbey cup self by in the plot yes. So, I hope by now you understand what you drama about right and next time you go to see play and you see the, we the play you respond to play you looking good organic structure of the play you being a part organic structure right because the audience is the most important participant of the gamete perfumers and you doing. Then I hope you will be able to understand the way drama stay in active well suppose I ask you question what is different type of drama well able to at the answer right going back from Aristotle how he at been innovated and how it has been reform how it has been changed, you cannot just put it into categories up comedy tragedy, and at different get the comedy see the same type benthic comedy also just on the tragicomedy senators tragedy also vied is also comic right. So, he we have different types of drama yes, but at same type experiments going quick.

There is approach which yet still interdisciplinary areas all enactment on the stage of enactment much we create its own each election behaves un speech is it in on the stage character must be created solely through action behavior and speech compare the skill with which dramatists create our impression of the characters in the play. If you take Shakespeare a humbled right and you see that way hamlet emote on the stage, because of the character and because of the language you fine in Shakespeare's play the saluki which is man lock was an important part of the play where he used to really like what was going to happen to him the stages his temperament what this did call mind that is what is the undergoing right yeah taking now can often reflect underline.

(Refer Slide Time: 44:11)



Discussion

- **Setting can often reflect the underlying ideas in a play. In the light Of this statement; consider the importance and use of setting in two or three plays you have studied.**
- **“Plays are rarely entirely tragic or comic, but a mixture of the two.” Using two or three plays you have studied, say how far you would agree with this statement, supporting your view with address of both content and form.**

I get on a play just now a reefed to you art a miles back stage how it hole action text place in the backyard of the whole in like on the statement continued important use of setting into what you place of study in to whatever place of studies. Suppose you can take example ambled its starts you try light hours all right when there is different between the light on the light and darkness, and early atmosphere setting rarely entirely there is... So, much loneliness and loan less itself in indicates the theme of play the plays are rarely entirely tragic or comic, but a mixture of using 3 or 2 plays, you have studied say how far would agree with this statement supporting your view with address of both content and from go you can event go into rally play drama not a film right.

And as told you a film something play you do not face to face response yeah those are also the way that you can see drama dramas are a films, but a same time it is a scriptwriter ho stages text from to the film, but you have do not when you see up a drama in as life in audients well same of is this discussion you can take party opening scenes up at lets 2 plays you just see how it opens as how in case as doctor said that it should be a proper in attitude that is no when it should and it should not be extended. So, that the interest is not decreased dramatic construction there must be variation of pace and rhythm monotony of any kind being certain to induce boredom, some of key sours texts in this lecture in history of grammar elements of literature.

Thank you.

