

THE INFLUENCE OF DRAMA AND ITS REPERCUSSIONS ON THE VULNERABLE COMMUNITY

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ABSTRACT: *This study sought to discover the Influence of Drama and its Repercussions on the vulnerable communities. Drama represents an ideal method of work if Dramatists want to put the meaning for people into a sizeable context. Unlike in guided practice, people are involved in real communication while they activate language to communicate real meaning, rather than just practicing language and thus develop their communicative competence in a natural way, using body language, making pauses and interruptions, showing emotions, and creating relationships. Drama techniques have the singular merit of directly engaging People' feelings and, as a result, often making them aware of the need to be able to express them appropriately.*

KEYWORDS: Drama, Community, Language, Drama Techniques, Communication

INTRODUCTION

Drama is a visual form of literature; it uses all of the important elements of storytelling, drawing together plot, setting, and characters with a problem to solve. Dialogue is the dominant technique used by the author whose voice, unlike in novels or poetry, is unheard except in stage directions or script notes, something the audience will not experience directly. Dating to the time of the early Greeks, some 2500 years ago, drama has evolved from choral readings on barren platforms to full theatrical productions involving elaborate sets and fantastic costumes worn by casts of perhaps dozens of actors. In drama, the written word is separate from the spectacle of performance that an audience sees; the written word is the drama, whereas the presentation is the event called theatre. The written word is the source of expression of all genres of literature. In drama, however, this word is expressed aloud, it is enacted, and as such the art form transcends the words on the page and becomes something more. Although drama is often divided into tragedies, comedies and histories, these distinctions do not apply as rigorously as once required back when Aristotle analyzed drama as an art form or when Shakespeare created the world's most highly valued plays. What we can expect, however, is that all plays contain thought and seek to elucidate life experience. The mood or tone of a play will let the viewer know if the experiences are tragic or comic or even a combination of the two, often referred to as tragi-comedy. Ordinarily, in comedy, the characters progress from adversity to prosperity and in tragedy this movement is reversed; the characters move from prosperity to adversity. Whatever becomes of a character in drama, the audience is witnessing internal mental or psychological events that play out in a social setting and create external conflict. Contemporary issues are always significant. The structure of dramatic texts, unlike other forms of literature, is directly influenced by this collaborative production and collective reception. The early modern tragedy Hamlet(1601) by Shakespeare and the classical thenian tragedy Oedipus the King (c. 429 BC) by Sophocles are among the masterpieces of the art of drama. A modern example is Long Day's Journey into Night (1956) by Eugene O'Neill.

The two masks associated with drama represent the traditional generic division between comedy and tragedy.

They are symbols of the ancient Greek Muses, Thalia and Melpomene, the Muse of comedy represented by the laughing face, and the Muse of tragedy represented by the weeping face, respectively. Radio drama" has been used in both senses—originally transmitted in a live performance, it has also been used to describe the more high-brow and serious end of the dramatic output of radio. Drama is often combined with music and dance: the drama in opera is generally sung throughout; musicals generally include both spoken dialogue and songs; and some forms of drama have incidental music or musical accompaniment underscoring the dialogue (melodrama and Japanese Nō, for example). In certain periods of history (the ancient Roman and modern Romantic) some dramas have been written to be read rather than performed. In improvisation, the drama does not pre-exist the moment of performance; performers devise a dramatic script spontaneously before an audience.

DISCUSSION

The word drama comes from the Greek verb “dran” which means ‘to act’ or to perform. Many scholars trace the origin of drama to wordless actions like ritual dances and mimes performed by dancers, masked players or priests during traditional festivals or ceremonies. One account traces the origin to ritual. In the traditional society or in the primordial times, sometimes, the seasons did not come as expected. When this happened, men felt that they had offended the gods, so they devised means of appeasing these gods. That act of appeasing the gods is what we refer to as ritual. Drama is used for plays that are acted on stage or screen. These plays are different from musical performances because they must tell stories which are acted out by actors and actresses. You remember what we said earlier about imitation or re-enactment and impersonation. These actors and actresses must be playing roles by imitating other characters. It means, therefore, that they must assume other people’s personalities by bearing different names, ages, occupation, nationalities, etc. Plot in drama is no different than in any other narrative form. Plot consists of a sequence of events that begins with an expository phase in which the audience is introduced to the characters, setting, and any relevant background information which may contribute to the conflict. Tone or mood is established in this phase, letting the viewer in on the seriousness of the situation. Complications occur as the drama’s action progresses; it causes the rising action. Potentially, complication can shift what is expected or somehow change the direction in which it appears that the characters are heading. New characters can complicate the story as can events outside of the control of the characters. Crisis occurs when the various complications culminate in what seems to be a turning point in the story. Crisis leads to change which either improves or worsens the fortunes of the protagonist and is a function of the unity, the connectedness, of all other events. Resolution follows crisis and offers a commentary on the way the protagonist has dealt with his or her circumstances. Resolution advances the theme that transcends the specifics of the drama and can be applied to life in general. We see ourselves in the character’s struggles and learn our own lessons. Centuries ago, plays were written in an almost mathematical formula: the first act provided exposition, the second advanced complication, the third brought crisis, and the fourth and fifth contained the resolution. Playwrights no longer adhere to a preconceived formula and often write with a reader, as well as an audience, in mind. Drama as literature allows the reader to serve, in a sense, as the director of the play. The reader casts the parts and creates tone by interpretation of the linguistic elements of the writing. Possibly the

most interesting experience of drama is reading the play either before or after seeing it performed in a theatre; the experience is enriched by participation. Historians know the names of many ancient Greek dramatists, not least Thespis, who is credited with the innovation of an actor ("hypokrites") who speaks (rather than sings) and impersonates a character (rather than speaking in his own person), while interacting with the chorus and its leader ("coryphaeus"), who were a traditional part of the performance of non-dramatic poetry (dithyrambic, lyric and epic). Aeschylus' historical tragedy *The Persians* is the oldest surviving drama, although when it won first prize at the City Dionysia competition in 472 BC, he had been writing plays for more than 25 years.^[1] The competition ("agon") for tragedies may have begun as early as 534 BC; official records ("didaskaliai") begin from 501 BC, when the satyr play was introduced.^[2] Tragic dramatists were required to present a tetralogy of plays (though the individual works were not necessarily connected by story or theme), which usually consisted of three tragedies and one satyr play (though exceptions were made, as with Euripides' *Alcestis* in 438 BC). Comedy was officially recognized with a prize in the competition from 487 to 486 BC. Five comic dramatists competed at the City Dionysia (though during the Peloponnesian War this may have been reduced to three), each offering a single comedy. The early modern tragedy *Hamlet* (1601) by Shakespeare and the classical Athenian tragedy *Oedipus the King* (c. 429 BC) by Sophocles are among the masterpieces of the art of drama.^[3] Ancient Greek comedy is traditionally divided between "old comedy" (5th century BC), "middle comedy" (4th century BC) and "new comedy" (late 4th century to 2nd BC). Following the expansion of the Roman Republic (509–27 BC) into several Greek territories between 270–240 BC, Rome encountered Greek drama. From the later years of the republic and by means of the Roman Empire (27 BC–476 AD), theatre spread west across Europe, around the Mediterranean and reached England; Roman theatre was more varied, extensive and sophisticated than that of any culture before it. While Greek drama continued to be performed throughout the Roman period, the year 240 BC marks the beginning of regular Roman drama. From the beginning of the empire, however, interest in full-length drama declined in favour of a broader variety of theatrical entertainments. The first important works of Roman literature were the tragedies and comedies that Livius Andronicus wrote from 240 BC. Five years later, Gnaeus Naevius also began to write drama. No plays from either writer have survived. While both dramatists composed in both genres, Andronicus was most appreciated for his tragedies and Naevius for his comedies; their successors tended to specialise in one or the other, which led to a separation of the subsequent development of each type of drama. By the beginning of the 2nd century BC, drama was firmly established in Rome and a guild of writers (*collegium poetarum*) had been formed. The Roman comedies that have survived are all *fabula palliata* (comedies based on Greek subjects) and come from two dramatists: Titus Maccius Plautus (Plautus) and Publius Terentius Afer (Terence). A modern example is *Long Day's Journey into Night* (1956) by Eugene O'Neill.^[4] In re-working the Greek originals, the Roman comic dramatists abolished the role of the chorus in dividing the drama into episodes and introduced musical accompaniment to its dialogue (between one-third of the dialogue in the comedies of Plautus and two-thirds in those of Terence). The action of all scenes is set in the exterior location of a street and its complications often follow from eavesdropping. Plautus, the more popular of the two, wrote between 205 and 184 BC and twenty of his comedies survive, of which his farces are best known; he was admired for the wit of his dialogue and his use of a variety of poetic meters. All of the six comedies that Terence wrote between 166 and 160 BC have survived; the complexity of his plots, in which he often combined several Greek originals, was sometimes denounced, but his double-plots enabled a sophisticated presentation of contrasting human behaviour. No early Roman tragedy survives, though it was highly regarded in its day; historians know of three early tragedians—

Quintus Ennius, Marcus Pacuvius and Lucius Accius. From the time of the empire, the work of two tragedians survives—one is an unknown author, while the other is the Stoic philosopher Seneca. One of the great flowerings of drama in England occurred in the 16th and 17th centuries. Many of these plays were written in verse, particularly iambic pentameter. In addition to Shakespeare, such authors as Christopher Marlowe, Thomas Middleton, and Ben Jonson were prominent playwrights during this period. As in the medieval period, historical plays celebrated the lives of past kings, enhancing the image of the Tudor monarchy. Authors of this period drew some of their storylines from Greek mythology and Roman mythology or from the plays of eminent Roman playwrights such as Plautus and Terence. The pivotal and innovative contributions of the 19th-century Norwegian dramatist Henrik Ibsen and the 20th-century German theatre practitioner Bertolt Brecht dominate modern drama; each inspired a tradition of imitators, which include many of the greatest playwrights of the modern era. Between the 1st century AD and the 10th was a period of relative peace in the history of India during which hundreds of modern plays were written. With the Islamic conquests that began in the 10th and 11th centuries, theatre was discouraged or forbidden entirely.^[5] Later, in an attempt to re-assert indigenous values and ideas, village theatre was encouraged across the subcontinent, developing in a large number of regional languages from the 15th to the 19th centuries. Modern Indian theatre developed during the period of colonial rule under the British Empire, from the mid-19th century until the mid-20th. The Mahābhāṣya by Patañjali contains the earliest reference to what may have been the seeds of Sanskrit drama.^[6] Creative drama includes dramatic activities and games used primarily in educational settings with children. Its roots in the United States began in the early 1900s. Winifred Ward is considered to be the founder of creative drama in education, establishing the first academic use of drama in Evanston, Illinois.

CONCLUSION

Drama is that it is a literary work that is intended to be presented on a stage or—in contemporary times—in a film by actors to an audience and that has characters who are in some sort of conflict that involves some sort of action and a crisis with a resolution all occurring within a specified atmosphere. The conflict may be physical action, as in Shakespeare's *Henry the IV*, or mental action, as in John Osborne's *Look Back in Anger*, where they essentially debated philosophical and moral issues. A crisis arises that is in keeping with the kind of action presented and that must be resolved by the end of the drama. There are subcategories under the main category of drama: there are comedies, tragedies and tragicomedies, with further subdivisions such as farce and satire or comedies of manners and melodrama. It seems a little more difficult to identify the "nature of drama" as some would say its nature is identified by its definition. In other words, some may say the nature of drama is that it is a literary form presented by actors, as opposed to a form presented between the covers of a book, that presents action that leads to a crisis that is resolved (or not in absurdism). Perhaps, though a bit more detail can be identified that might elaborate upon the nature of drama. Drama is said to have originated from ritual. It is an important branch of literature and the most concrete of all art forms. It is devoid of the distant intimacy of the novel, the abstract message of fine arts, the incomplete message of music or the cryptic and esoteric language of poetry. It presents a story realistically through the actors to the audience. Drama is therefore used to entertain, inform and educate people. In most traditional societies, drama forms part of the communal rites. In Africa, reenactment of some feats like hunting, warfare, and other events, is usually part of bigger festivals. Some of these

events are presented in form of drama to entertain the audience. In Greece also, drama formed part of a bigger festival. Greek drama is acclaimed to be the earliest recorded form of drama (5th century B.C). It is said to have originated from the Dionysian religious rites, and also remained a communal rite during the classical period. The dramatists of this age gave insight into the philosophy and religious beliefs of the ancient Greece. These early Greek plays treated life's basic problems with utmost honesty and attacked social ills using legendary and mythological themes. This helped to ensure sanity and equilibrium in the society. The basic concept of drama is imitation. This is why we say that drama is an imitation of life. In dramatic imitation, we should not expect an exact reproduction of life because drama is limited by time and space. Besides it is very difficult even in real life for any imitation of human action to be exactly like the original.

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