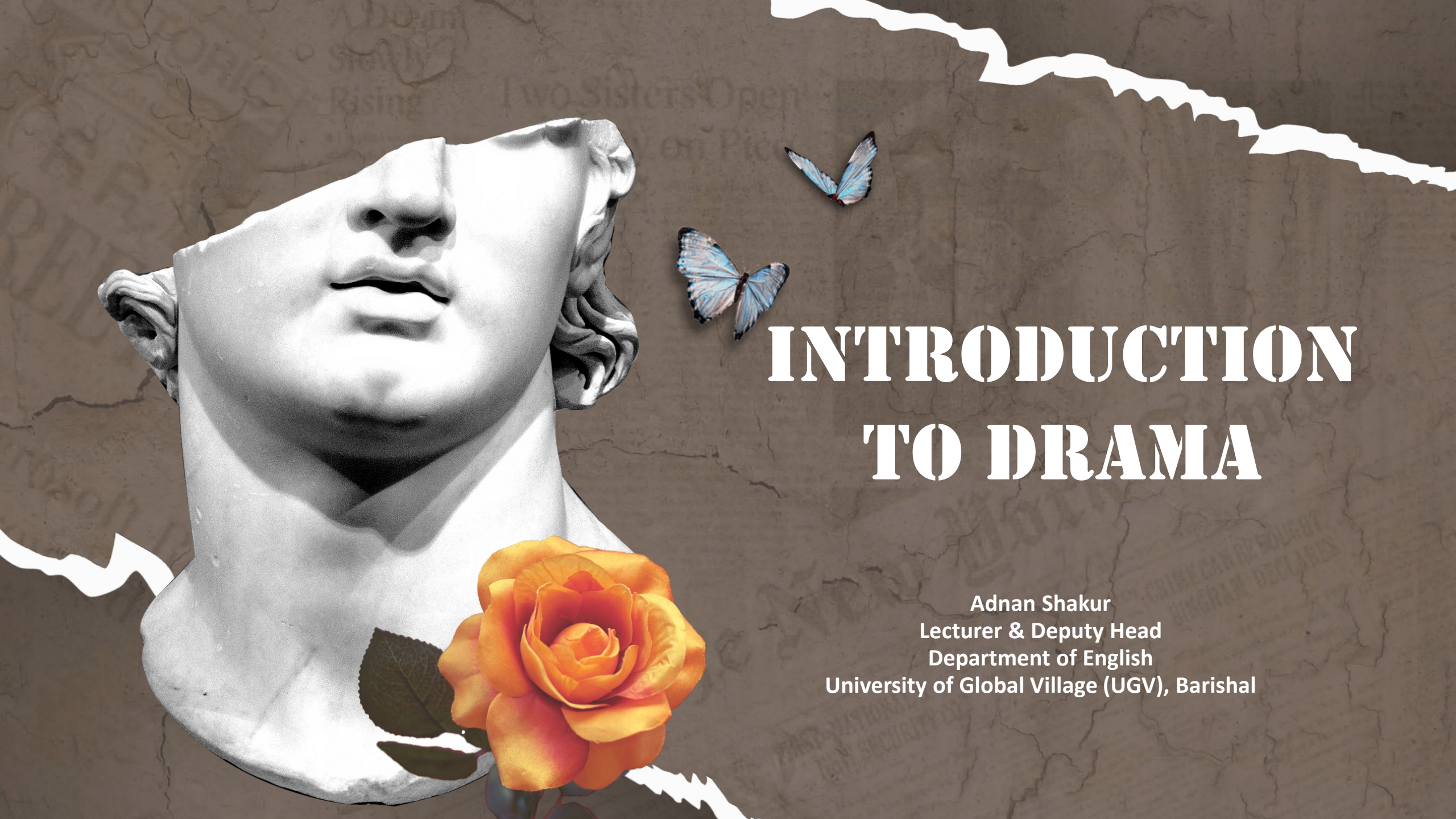
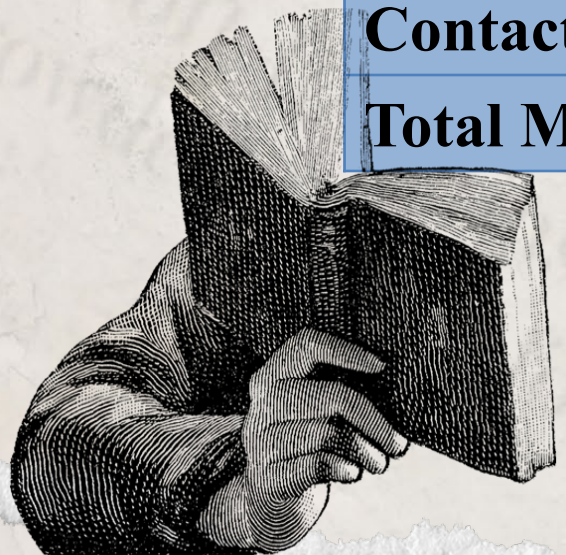


INTRODUCTION TO DRAMA

Adnan Shakur
Lecturer & Deputy Head
Department of English
University of Global Village (UGV), Barishal

Teaching Frameworks: Course Outlines and Resources for OBE

Course Code	ENG 0232-2214
Course Title	Introduction to Drama
Course Type	Core Course
Course Teacher	Adnan Shakur
Credit Value	3
Contact Hours	51
Total Marks	150



Course Learning Outcomes:

Upon successful completion of this course, students will be able to:

CLO 1	Remember, identify and recall key elements, terms, and historical developments in the evolution of drama from Greek antiquity to the Renaissance.
CLO 2	Understand the significance of various dramatic works, including their themes, characters, and plots, within their historical and cultural contexts.
CLO 3	Apply dramatic terminology and concepts in discussing and writing about specific plays and their elements.
CLO 4	Analyze, break down and examine the structural components of drama, such as setting, plot, and character development, and understand their interplay in creating dramatic meaning.
CLO 5	Critically evaluate the philosophical and societal issues presented in dramatic works, and evaluate how these plays reflect and challenge cultural and ideological norms.
CLO 6	Create original interpretations and analyses of dramatic texts, incorporating critical perspectives and theoretical approaches to produce insightful written and oral presentations.

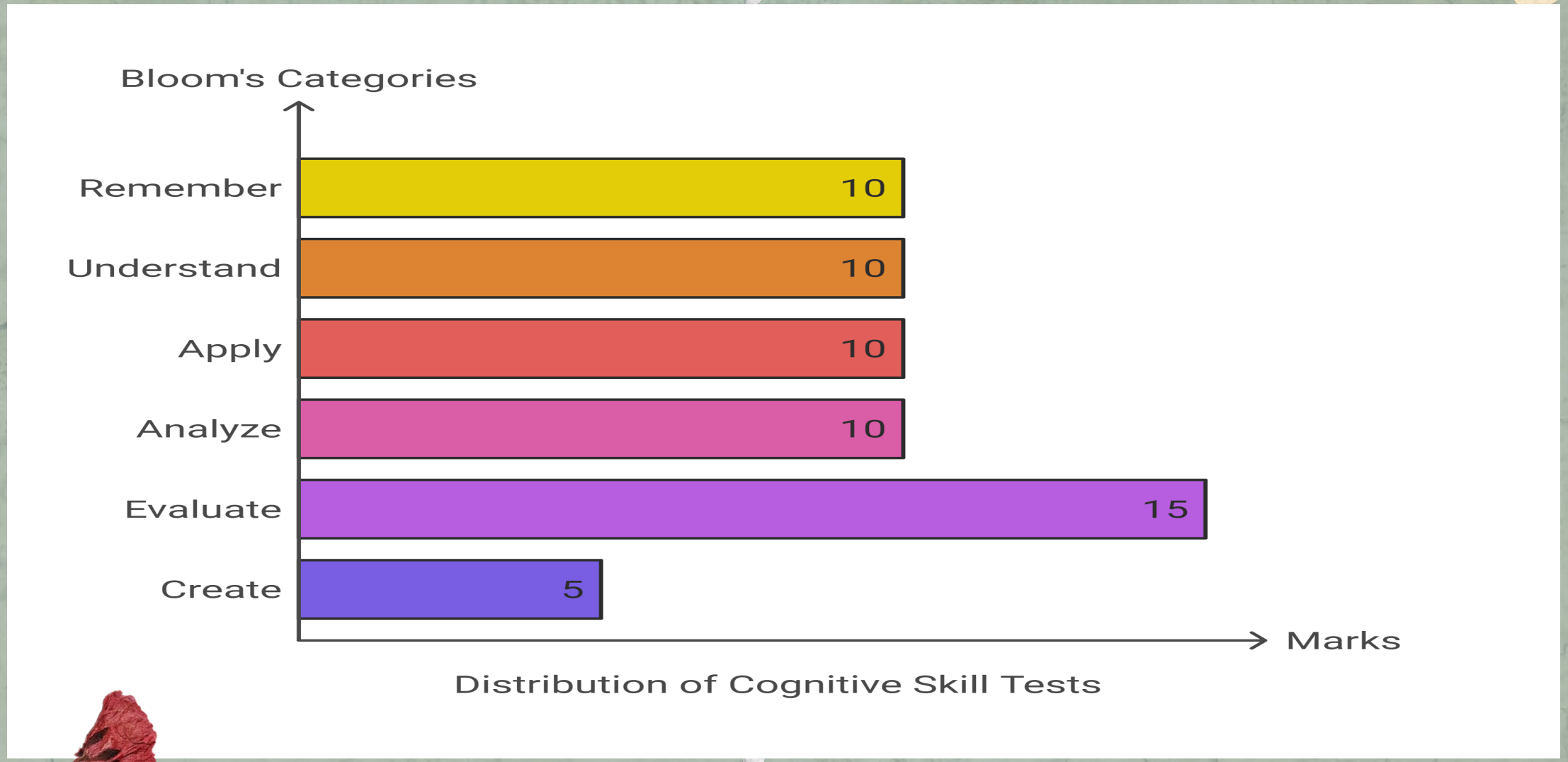
Assessment Pattern

Total Marks Per Credit 50 Marks	
3 Credits Course	150 Marks
2 Credits Course	100 Marks
CIE	60%
SEE	40%

CIE- Continuous Internal Evaluation (90 Marks-60%)

Bloom's Category Marks (out of 45)	Tests (45)	Assignments (15)	Quizzes (10)	External Participation in Curricular/Co-Curricular Activities (20)
Remember	10		05	Attendance: 10 Viva-Voce: 10
Understand	10	05	05	
Apply	05	10		
Analyze	10			
Evaluate	05			
Create	05			

SEE- Semester End Examination (60 Marks-40%)



Course plan specifying content, teaching-learning and assessment strategy mapped with CLOs

Week	Topic	Teaching-Learning Strategy	Assessment Strategy	Corresponding CLOs
1	**Introduction to Drama** • Definition • Elements of Drama • Types of Drama • Origin & Brief history of Drama • Greek Drama • Roman Drama • Theater • Medieval Drama • Renaissance Drama • Dramatic Terms	• Class lecture using digital equipment • Note-taking by the learners (If necessary) • Prescribed books and study materials will be followed by the learners.	• Class Attendance • Class performance • Assignment-1 • Summative Assessment	CLO1

Week	Topic	Teaching-Learning Strategy	Assessment Strategy	Corresponding CLOs
2	**Oedipus Rex** • Introduction • Sophocles • Plot • Setting • Characters • Themes	• Class lecture using digital equipment • Note-taking by the learners (If necessary) • Prescribed books and study materials will be followed by the learners.	• Class Attendance • Class performance • Summative Assessment	CLO 1 CLO 2
3	**Oedipus Rex** • Tragedy according to Aristotle's *Poetics* • Structure of Tragedy • Elements of Tragedy • Hamartia • Hubris • Catharsis • Textual References	• Class lecture using digital equipment • Note-taking by the learners (If necessary) • Interactive discussion • Prescribed books and study materials will be followed by the learners.	• Class Attendance • Class performance • Summative Assessment	CLO 1 CL0 2 CLO 3 CLO 4

Week	Topic	Teaching-Learning Strategy	Assessment Strategy	Corresponding CLOs
4	**Oedipus Rex** Textual Reading & Explanation	• Textual reading • Interactive discussion • Note-taking by the learners (If necessary) • Prescribed books and study materials will be followed by the learners.	• Class Attendance • Class Performance • Summative Assessment	CLO 2 CLO 3 CLO 4 CLO 5 CLO 6
5	**Dr. Faustus** • Introduction • Christopher Marlowe • Mythological Allusion • Setting • Plot • Characters • Themes	• Class lecture using digital equipment • Note-taking by the learners (If necessary) • Prescribed books and study materials will be followed by the learners.	• Class Attendance • Quiz-1 • Summative Assessment	CLO 1 CLO 2

Week	Topic	Teaching-Learning Strategy	Assessment Strategy	Corresponding CLOs
6	**Dr. Faustus** • Medieval Philosophy of Life • Renaissance Philosophy of Life • Conflict between Renaissance & Medieval doctrines in *Dr. Faustus* • Textual References	• Class lecture using digital equipment • Interactive discussion • Note-taking by the learners (If necessary) • Prescribed books and study materials will be followed by the learners.	• Class Attendance • Summative Assessment	CLO 2 CLO 3 CLO 4 CLO 5
7	**Dr. Faustus** Textual Reading & Explanation	• Class lecture using digital equipment & illustration on board • Interactive discussion • Note-taking by the learners (If necessary) • Prescribed books and study materials will be followed by the learners.	• Class Attendance • Class performance • Summative Assessment	CLO 2 CLO 3 CLO 4 CLO 5 CLO 6

Week	Topic	Teaching-Learning Strategy	Assessment Strategy	Corresponding CLOs
8	**Arms & the Man** • Introduction • George Bernard Shaw • Setting • Plot • Characters • Themes	• Class lecture using digital equipment & illustration on board • Note-taking by the learners (If necessary) • Prescribed books and study materials will be followed by the learners.	• Class Attendance • Class performance • Summative Assessment	CLO 1 CLO 2
9	**Arms & the Man** • Realism vs Idealism • Textual references	• Class lecture using digital equipment & illustration on board • Interactive discussion • Note-taking by the learners (If necessary) • Prescribed books and study materials will be followed by the learners	• Class Attendance • Class performance • Summative Assessment	CLO 2 CLO 3 CLO 4 CLO 5

Week	Topic	Teaching-Learning Strategy	Assessment Strategy	Corresponding CLOs
10	**Arms & the Man** Textual reading & Explanation	• Class lecture using digital equipment • Interactive discussion • Note-taking by the learners (If necessary) • Prescribed books and study materials will be followed by the learners.	• Class Attendance • Class performance • Summative Assessment	CLO 2 CLO 3 CLO 4 CLO 5 CLO 6
11	**A Doll's House** • Introduction • Henrick Ibsen • Victorian Era • Theater • Settings • Plot • Characters • Themes	• Class lecture using digital equipment • Note-taking by the learners (If necessary) • Prescribed books and study materials will be followed by the learners	• Class Attendance • Class performance • Summative Assessment	CLO 1 CLO 2

Week	Topic	Teaching-Learning Strategy	Assessment Strategy	Corresponding CLOs
12	**A Doll's House** • Marriage • Material Comfort of women • Opinions and Desires of women • Self-worth & Respect • The treatment of women in her and her in-laws' homes. • Textual References	• Class lecture using digital equipment & illustration on board • Interactive discussion • Note-taking by the learners (If necessary) • Prescribed books and study materials will be followed by the learners	• Class Attendance • Quiz- 2 • Summative Assessment	CLO 2 CLO 3 CLO 4 CLO 5
13	**A Doll's House** • Sacrificial role of women • Textual References • Textual Reading & Explanation	• Class lecture using digital equipment & illustration on board • Interactive discussion • Note-taking by the learners (If necessary) • Prescribed books and study materials will be followed by the learners	• Class Attendance • Class performance • SEE	CLO 2 CLO 3 CLO 4 CLO 5

Week	Topic	Teaching-Learning Strategy	Assessment Strategy	Corresponding CLOs
14	**The Spanish Tragedy** • Introduction • Thomas Kyd • Settings • Plot • Characters • Themes	• Class lecture using digital equipment & illustration on board • Note-taking by the learners (If necessary) • Prescribed books and study materials will be followed by the learners	• Class Attendance • Class performance • Summative Assessment	CLO 1 CLO 2
15	**Senecan Tragedy** • Seneca • Tragedy • Senecan Tragedy **Revenge Tragedy** • Revenge Tragedy • Characteristics of revenge tragedy	• Class lecture using digital equipment & illustration on board • Note-taking by the learners (If necessary) • Prescribed books and study materials will be followed by the learners • QnA	• Class Attendance • Class performance • Quiz-3 • Summative Assessment	CLO 1 CLO 2

Week	Topic	Teaching-Learning Strategy	Assessment Strategy	Corresponding CLOs
16	**The Spanish Tragedy** • Senecan Elements in *The Spanish Tragedy* • Textual references	• Class lecture using digital equipment & illustration on board • Interactive discussion • Note-taking by the learners (If necessary) • Prescribed books and study materials will be followed by the learners	• Class Attendance • Class performance • Summative Assessment	CLO 2 CLO 3 CLO 4 CLO 5
17	**The Spanish Tragedy** Textual reading & Explanation	• Class lecture using digital equipment & illustration on board • Interactive discussion • Note-taking by the learners (If necessary) • Prescribed books and study materials will be followed by the learners	• Class Attendance • Assignment/Presentation-2 • Summative Assessment	CLO 2 CLO 3 CLO 4 CLO 5 CLO 6

Week	Topic	Teaching-Learning Strategy	Assessment Strategy	Corresponding CLOs
18	Wrap-up Class	• QnA* • Interactive Discussion	Reflective Journal	CLO 6

*Question and Answer

Suggested Readings:

Aristotle. (350 BCE). *Poetics*. (Trans. S. H. Butcher).
Haque, S. A. (2005). *Introduction to drama*. Dhaka: Bangla Academy.
Ibsen, H. (1879). *A doll's house*. Copenhagen: Gyldendal.
Jacobus, L. A. (Ed.). (2008). *The Bedford introduction to drama (6th ed.)*. Bedford/St. Martin's.
Kyd, T. (1592). *The Spanish tragedy*. London: Edward Allde.
Marlowe, C. (1604). *Doctor Faustus*. London: Thomas Bushell.
Rahman, M. M. (2020). *ABC of English literature*. Bangladesh Open University.
Shaw, G. B. (1894). *Arms and the man*. London: Grant Richards.
Sophocles. (429 BCE). *Oedipus Rex*. (Trans. E. H. Plumptre).

Office hours:
9:00am-5:00pm B3; Room 201

Please send all questions to:
adnanshakur2@gmail.com

History of Drama

Adnan Shakur
Lecturer & Deputy Head
Department of English
University of Global Village (UGV), Barishal

What Is Drama?

A **drama** is a story act on the stage for a live audience.

What Is Drama?

- **Origins of Drama**
  - The word *drama* comes from the Greek verb *dran,* which means "to do."
    - The earliest known plays . . .
      - were written around the fifth century B.C.
      - produced for festivals to honor Dionysus, the god of wine and fertility

The Dionysian Festival

The Greek festival honoring the god Dionysus was the most important arts festival in the ancient world. Combining theater, music, dance and community, the six-day Spring event in Athens was attended by people from all over Greece. The opening of the festival featured a procession to the Theater of Dionysus bearing a wooden statue of the god. As the first day progressed, choruses of men and boys representing the ten political tribes of Athens held dithyrambic competitions. The day concluded with the sacrifice of a bull and a communal feast.

The most respected playwrights would present their works over the next three days: each would present three tragedies and one satyr play (works that could be, but often weren't interrelated). In 487 BCE, an additional day of competition was added, with five playwrights presenting one comedy each.

The judges, one from each of the tribes, voted on the best performance in each competition, with prizes awarded to producers, directors, and/or playwrights of the winning productions. In 534 BCE, the festival's first award was given to the actor and playwright Thespis. His prize? A goat (the word "tragedy" translates literally as "goat-song").

The award for best actor in a tragedy wasn't introduced until 449 BCE; the award for best actor in a comedy was first given between 328 and 312 BCE. On the final day of the festival, judges announced the winners and awarded prizes—an ivy wreath for first place.

The festival was also an opportunity for a meeting of the Athenian legislative body. As part of the meeting, Athenian citizens evaluated the festival, the performances, and began planning next year's event.

Elements of Drama

- Playwright-the author of a play
- Actors-the people who perform
- Acts-the units of action
- Scenes-parts of the acts

Elements of Drama

Plot

- The interest generated by the plot varies for different kinds of plays.
- *Open conflict plays*: rely on the suspense of a struggle in which the hero, through perhaps fight a against all odds, is not doomed.
-
- *Dramatic thesis*: foreshadowing, in the form of ominous hints or symbolic incidents, conditions the audience to expect certain logical developments.
-
- *Coincidence*: sudden reversal of fortune plays depict climatic ironies or misunderstandings.
- *Dramatic irony*: the fulfillment of a plan, action, or expectation in a surprising way, often opposite of what was intended.

Dramatic Structure

Like the plot of a story, the plot of a play involves characters who face a problem or **conflict.**

Dramatic Structure

Conflict is a struggle or clash between opposing characters or forces. A conflict may develop . . .

- between characters who want different things or the same thing
- between a character and his or her circumstances
- within a character who is torn by competing desires

Dialogue

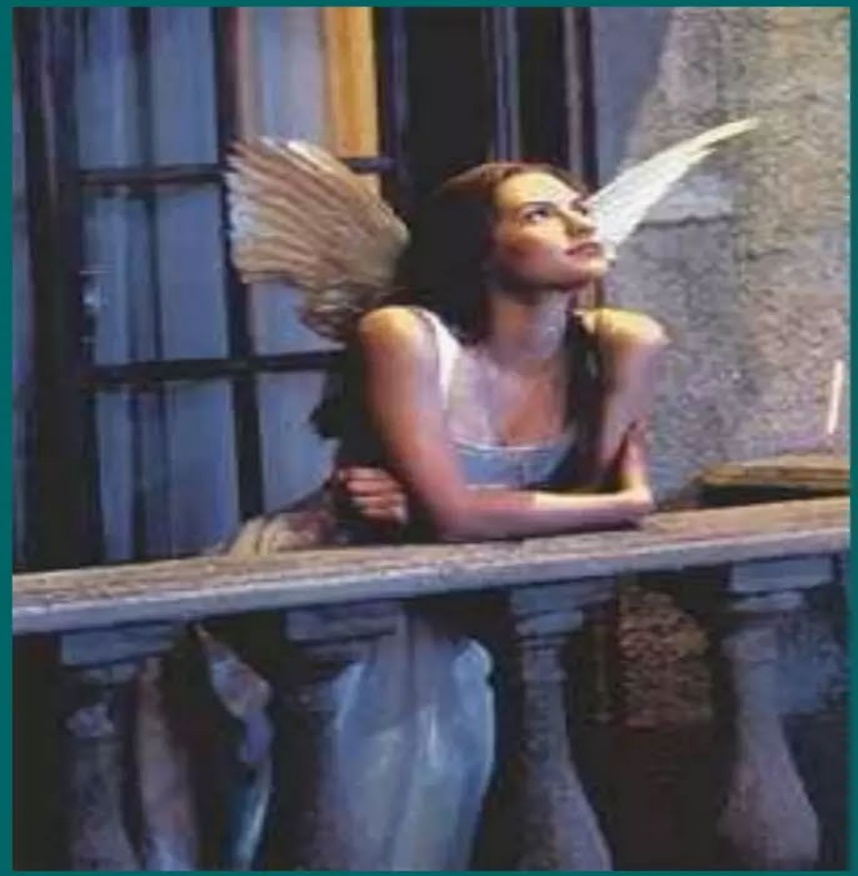
- A conversation between characters in a literary work.

Function of Dialogue

- Dialogue brings characters to life by revealing their personalities and by showing what they are thinking and feeling as they react to other characters.

Soliloquies

- A long speech delivered by a character who is alone onstage.
- See Romeo's soliloquy in Act II, scene 2 (pg. 609).



Function of Soliloquies

- A soliloquy typically reveals the private thoughts and emotions of the character.

Tragedy

A **tragedy** is a play that ends unhappily.

- Most classic Greek tragedies deal with serious, universal themes such as

right and wrong

justice and injustice

life and death

- Tragedies pit human limitations against the larger forces of destiny.

Tragedy

The protagonist of most classical tragedies is a **tragic hero.** This hero

- is noble and in many ways admirable
- has a tragic flaw, a personal failing that leads to a tragic end

Comedy

A **comedy** is a play that ends happily. The plot usually centers on a romantic conflict.

boy meets girl → boy loses girl → boy wins girl

Comedy

The main characters in a comedy could be anyone:

nobility

townspeople

servants

Comedy

- Comic complications always occur before the conflict is resolved.

- In most cases, the play ends with a wedding.

Modern Comedy

- **Modern Comedies**
  - In modern comedies, the genders in this romantic plot pattern sometimes are reversed.

Modern Drama

A modern play

- may be tragedy, comedy, or a mixture of the two
- usually focuses on personal issues
- usually is about ordinary people

Modern Drama

Modern playwrights often experiment with unconventional plot structures.

long flashbacks

music

visual projections of a character's private thoughts

Performance of a Play

When you read a play, remember that it is meant to be performed for an audience.

Stage Directions

Playwright describes setting and characters' actions and manner.

[Wyona is sitting on the couch. She sees Paul and jumps to her feet.]

Wyona. [Angrily.] What do you want?

Performance

- Theater artists bring the playwright's vision to life on the stage.
- The audience responds to the play and shares the experience.

Performance of a Play

- **Theater artists** include
  - Actors
  - Directors
  - Lighting technicians
  - Stage crew

Setting the Stage

Stages can have many different sizes and layouts.

"Thrust" stage

- The stage extends into the viewing area.
- The audience surrounds the stage on three sides.

Setting the Stage

"In the round" stage is surrounded by an audience on all sides.

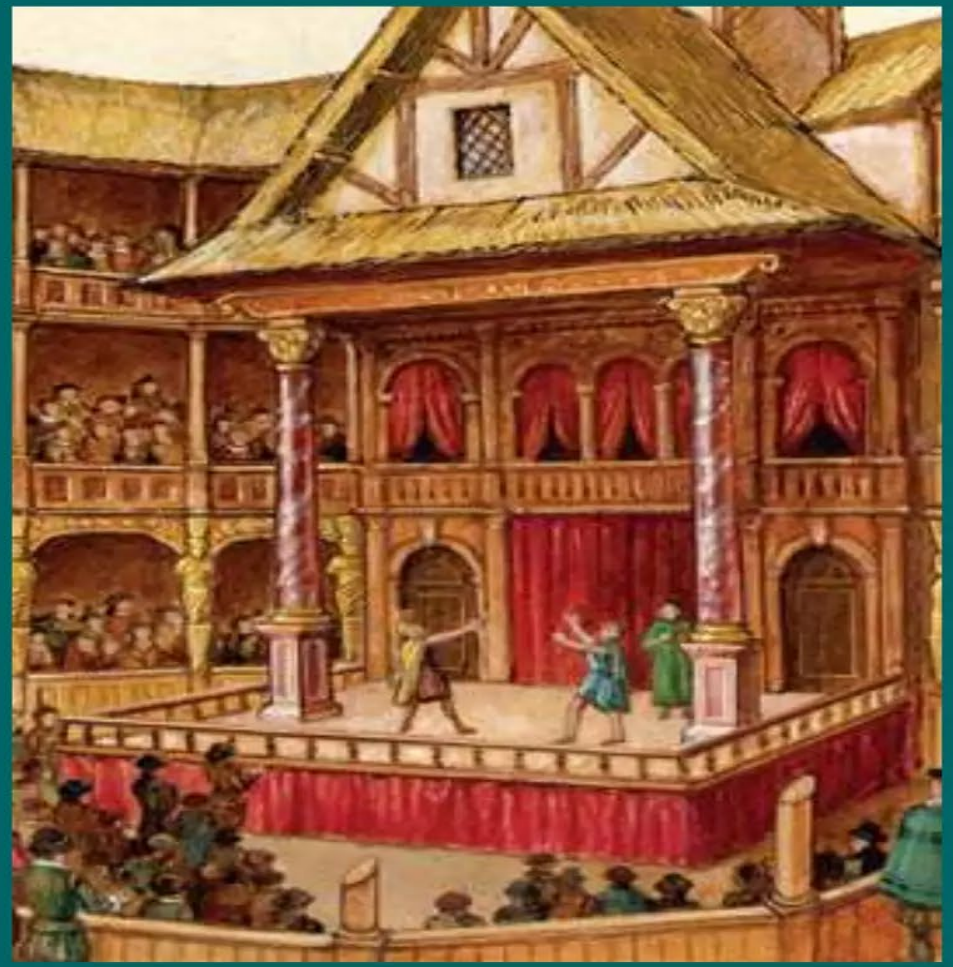
Setting the Stage

Proscenium stage

- The playing area extends behind an opening called a "proscenium arch."
- The audience sits on one side looking into the action.

Setting the Stage

Stages in Shakespeare's time were thrust stages.



Setting the Stage

Scene design transforms a bare stage into the world of the play. Scene design consists of

- sets
- lighting
- costumes
- props

Setting the Stage

A stage's **set** might be

realistic and detailed

abstract and minimal

Setting the Stage

A **lighting** director skillfully uses light to change the mood and appearance of the set.

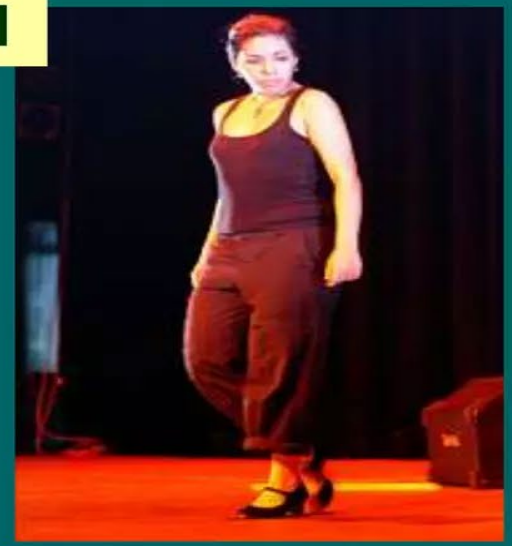
Setting the Stage

The costume director works with the director to design the actors' **costumes.**

- Like sets, costumes can be

detailed

minimal



Setting the Stage

Props (short for *properties*) are items that the characters carry or handle onstage.




- The person in charge of props must make sure that the right props are available to the actors at the right moments.

The Characters

The characters' speech may take any of the following forms.

Dialogue: conversations of characters onstage
Monologue: long speech given by one character to others
Soliloquy: speech by a character alone onstage to himself or herself or to the audience
Asides: remarks made to the audience or to one character; the other characters onstage do not hear an aside

The Audience

Finally, a play needs an audience to

experience the performance

understand the story

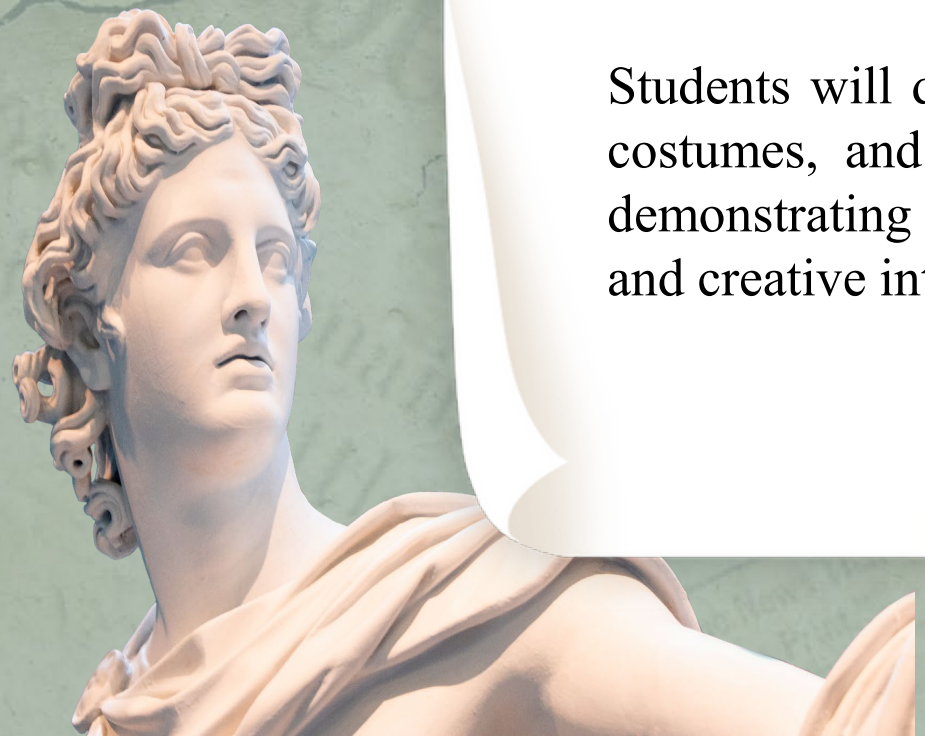
respond to the characters

The End

Assignment
Exploring the Elements of Stagecraft

Objective

Students will design and conceptualize the set, lighting, costumes, and props for the play *Threads of Destiny*, demonstrating their understanding of theatrical stagecraft and creative interpretation of the script.



PLOT

Title: Threads of Destiny

Act 1: The Tailor's Shop

(The stage is set with a small, cluttered tailor shop. Spools of thread, scraps of fabric, and a sewing machine occupy center stage. Rafiq, an elderly tailor with a thoughtful demeanor, sits at the sewing machine. The shop's bell jingles as Ayesha enters.)

Ayesha: (nervously) Excuse me, are you Rafiq, the tailor?

Rafiq: (without looking up) Depends on who's asking. If it's about payment, come next week.

Ayesha: (smiles) No, I'm not here for that. I need something repaired. (holds out a torn piece of fabric) Can you fix this?

Rafiq: (finally looks up, takes the fabric, and examines it closely) Hm. Intricate work. Where did you get this?

Ayesha: It belonged to my grandmother. I want it restored into a dress. Can you do it?

Rafiq: (pauses, lost in thought) This pattern... it's familiar.

Ayesha: (curious) Familiar? How?

Rafiq: (shakes his head) Never mind. I'll see what I can do. Come back in a week.

(Ayesha nods and exits. Rafiq sits down, the fabric in his hands. He stares at it as the lights dim and a soft melody play, signaling a flashback.)

Act 2: The Past Unfolds

(The stage transitions to a vibrant marketplace. Noor, a young woman with a fiery spirit, argues playfully with a younger Rafiq.)

Noor: (holding up a fabric) You call yourself a tailor, and you can’t see the beauty in this color?

Young Rafiq: (grinning) It’s not the color; it’s the person wearing it. And you make any fabric look good.

Noor: (laughing) Flattery won’t get you a discount.

(The light dims, and the scene shifts to a quiet evening. Noor and Rafiq sit together, talking about their dreams.)

Noor: Someday, I want to see a world where people can be who they are, without fear.

Young Rafiq: (gently) And I’ll sew that world together, one stitch at a time.

(A sudden sound of unrest fills the air. People run across the stage, and Noor is pulled away from Rafiq. The lights fade to black.)

Act 3: Ayesha’s Discovery

(Back in the tailor shop, Ayesha returns. Rafiq hands her the completed dress.)

Ayesha: (admiring it) It’s beautiful. Thank you.

Rafiq: (hesitates) There’s something else. (pulls out a small letter stitched into the hem) This was hidden in the fabric.

Ayesha: (takes the letter, opens it, and reads aloud) “Rafiq, if you’re reading this, know that I never stopped loving you. Even if we’re apart, our love will live on in the threads of time.” (pauses, emotional) It’s from Noor, isn’t it?

Rafiq: (nods, voice trembling) She wrote it, but I never received it. Until now.

Ayesha: (softly) Noor was my grandmother. She always told me stories of a brave tailor who loved her but never mentioned your name.

Rafiq: (smiling faintly) She was protecting you. And perhaps me.

(A moment of silence passes as they both reflect. Ayesha steps forward.)

Ayesha: Rafiq, you kept her memory alive. That’s more than most people ever get.

Rafiq: (looking at her with hope) And now, through you, her dreams can live on.

Act 4: Renewal

(The shop bustles with activity as Rafiq takes on new customers. Ayesha visits frequently, often helping him. The final scene shows them working together, laughter filling the air.)

Rafiq: (to Ayesha) Life is like sewing. Every stitch matters, and every tear can be mended.

Ayesha: (smiling) As long as we have the thread.

(The lights fade as the sound of the sewing machine and gentle music fill the theater. The curtain falls.)

Themes: Love, resilience, and the intergenerational threads that bind us.

Instructions:

Set Design:

- Sketch a detailed layout of the tailor shop, the marketplace, and other key settings.
- Explain how the design reflects the mood and themes of the play.

Lighting:

- Create a lighting plan for each act.
- Describe how lighting transitions (e.g., dimming, color changes) enhance the storytelling.

Costumes:

- Design costumes for the characters (Rafiq, Noor, Young Rafiq, Ayesha).
- Justify your choices based on the characters' personalities and the time period.

Props:

- List and describe essential props (e.g., the sewing machine, fabric, letter).
- Include sketches or photos of similar items if possible.

Submission:

- Compile your designs and explanations into a presentation or report.
- Include visuals (sketches, photos, or digital illustrations) to support your ideas.
- Be prepared to present your concepts in class.

Assessment Criteria:

- Creativity and originality.
- Relevance to the script's themes and setting.
- Clarity and detail in explanations.
- Visual appeal of the submitted work.

Introduction to Drama

Adnan Shakur
Lecturer & Deputy Head
Department of English
University of Global Village (UGV), Barishal

What is drama?

- Drama is a type of literature telling a story, which is intended to be performed to an audience on the stage.
- Generally, while *drama* is the printed text of a play, the word ***theatre*** often refers to the actual production of the text on the stage. Theatre thus involves action taking place on the stage, the lighting, the scenery, the accompanying music, the costumes, the atmosphere, and so on.

Elements of drama

- **Plot**: The events in a play.
- **Setting**: The time and place of a literary work.
- **Characters**: People or creatures in a play.
- **Dialogue**: Conversation in a play.
- **Theme**: The central thought of a play; the idea or ideas with which a play deals.
- **Scenery**: The various elements that are used to create a particular visual setting for a play.

Types of drama

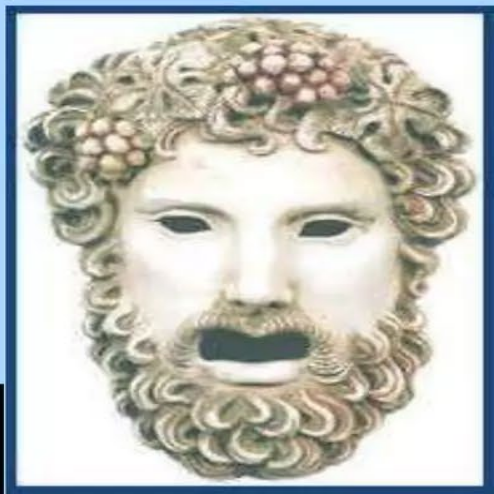
- **Tragedy**: In the Greek sense, a play that ends with the death of at least one of the main characters. In modern usage, it refers to a play that doesn't have a happy ending.
- **Comedy**: In the Greek sense, it is a play that doesn't end in death. In modern usage, it refers to a play that ends happily or that is humorous.
- **Tragicomedy**: a play in which serious and comic elements are mixed.

Origins and a Brief History of Drama

Drama is generally thought to have started in Greece between 600 and 200 BC, although some critics trace it to Egyptian religious rites of coronation.

Greek Drama:

In Greece, dramatic performances were associated with religious festivals. The Greeks produced different types of drama, mainly *tragedy* and *comedy*. Famous Greek tragedians include Aeschylus, Sophocles, and Euripides. The best writer of comedy was Aristophanes.



Greek theatre mask

Roman Drama:

The Romans inherited the drama traditions from the Greeks. The expansion of the Roman Empire helped spread drama to many places in Europe and the Mediterranean world. Seneca is the most important Roman tragedian.

A Roman Theatre

Medieval Drama:

The Middle Ages stat with the fall of the Roman Empire. Most of Classical learning was lost in medieval times. The Middle Ages were dominated by religion and the study of theological matters. The Christian doctrine and Christian values were the measure of everything. During the Middle Ages, drama was looked down upon as evil and a means of corruption. However, faced with the need to spread the word of God to the illiterate masses, the Church came to devise some form of dramatic performance to help in teaching Christian beliefs and biblical stories.

The Renaissance:

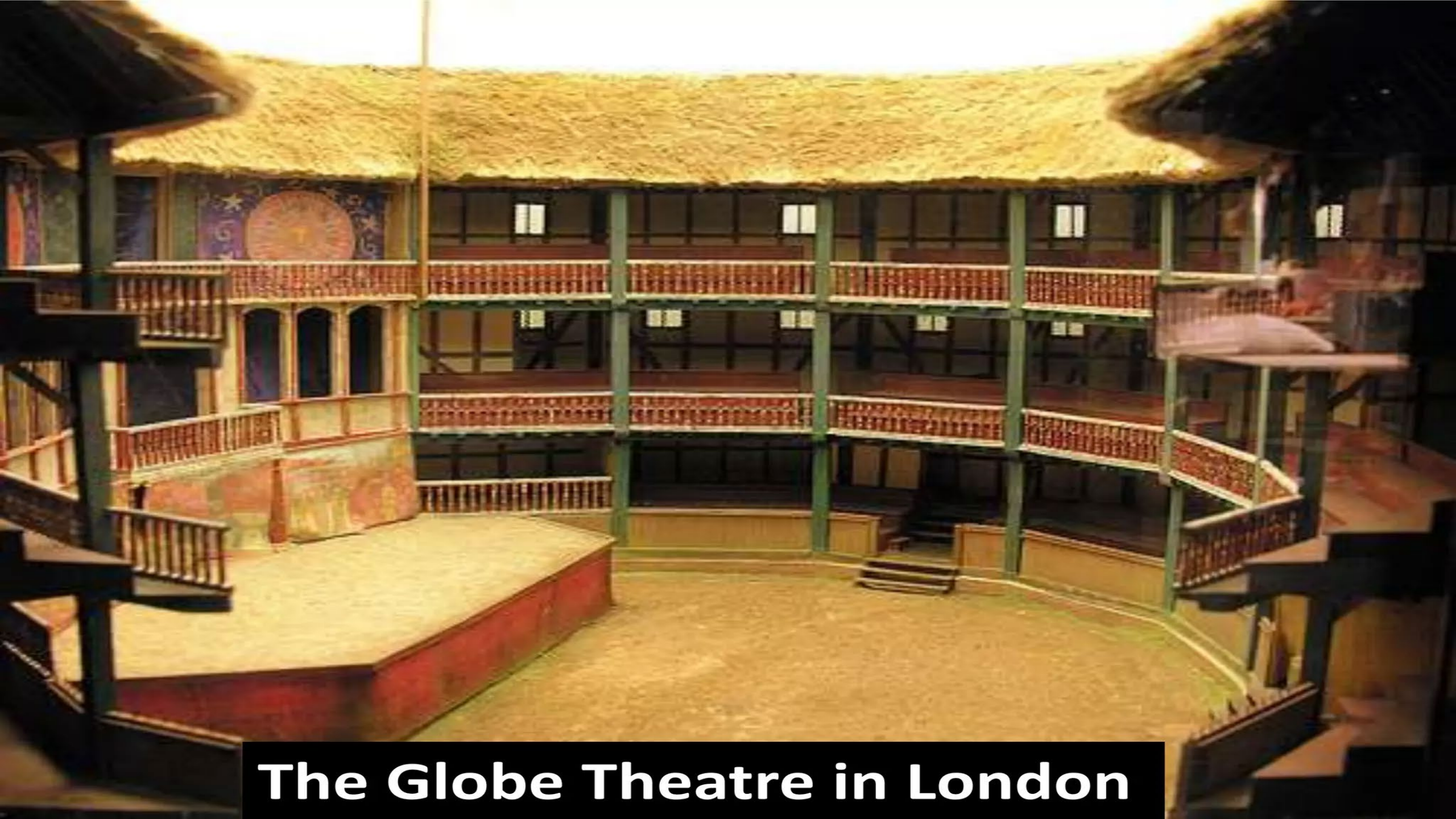
The Renaissance is the period that followed the Middle Ages. It started in Italy in the fourteenth century and spread to other parts of Europe. The word *Renaissance* is a French word which means ***rebirth.*** The Renaissance period witnessed a new interest in learning and discovery of the natural world. The works of the Greek and Roman writers were rediscovered. The invention of the printing press helped make the production of books easier and cheaper, hence, available to more people.

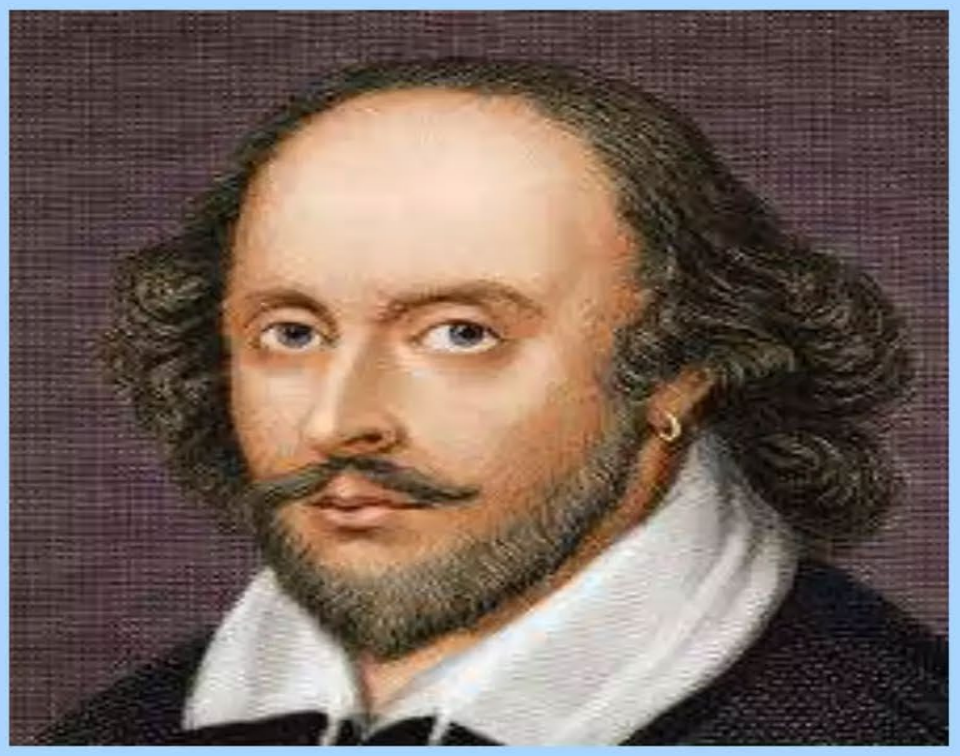
- **Humanism**: The humanist movement stressed the role of man and reason in understanding the world and rejected the predominance of religious thinking.

Renaissance Drama

During the Renaissance, the works of Greek and Roman dramatists were rediscovered and imitated. Plays were no longer restricted to religious themes. This happened first in Italy and spread then to other parts of Europe.

In **England**, drama flourished during the reign of **Queen Elizabeth I** (1558-1603), who was a patron of literature and the arts. Theatres were built in London and people attended plays in large numbers. The most important dramatists were William Shakespeare and Christopher Marlowe.


The Globe Theatre in London



William Shakespeare

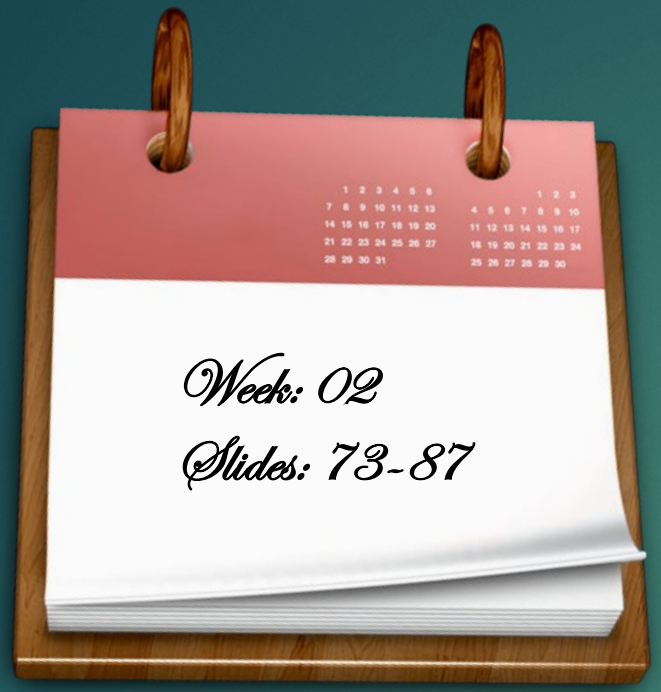
Christopher Marlowe

Dramatic Terms

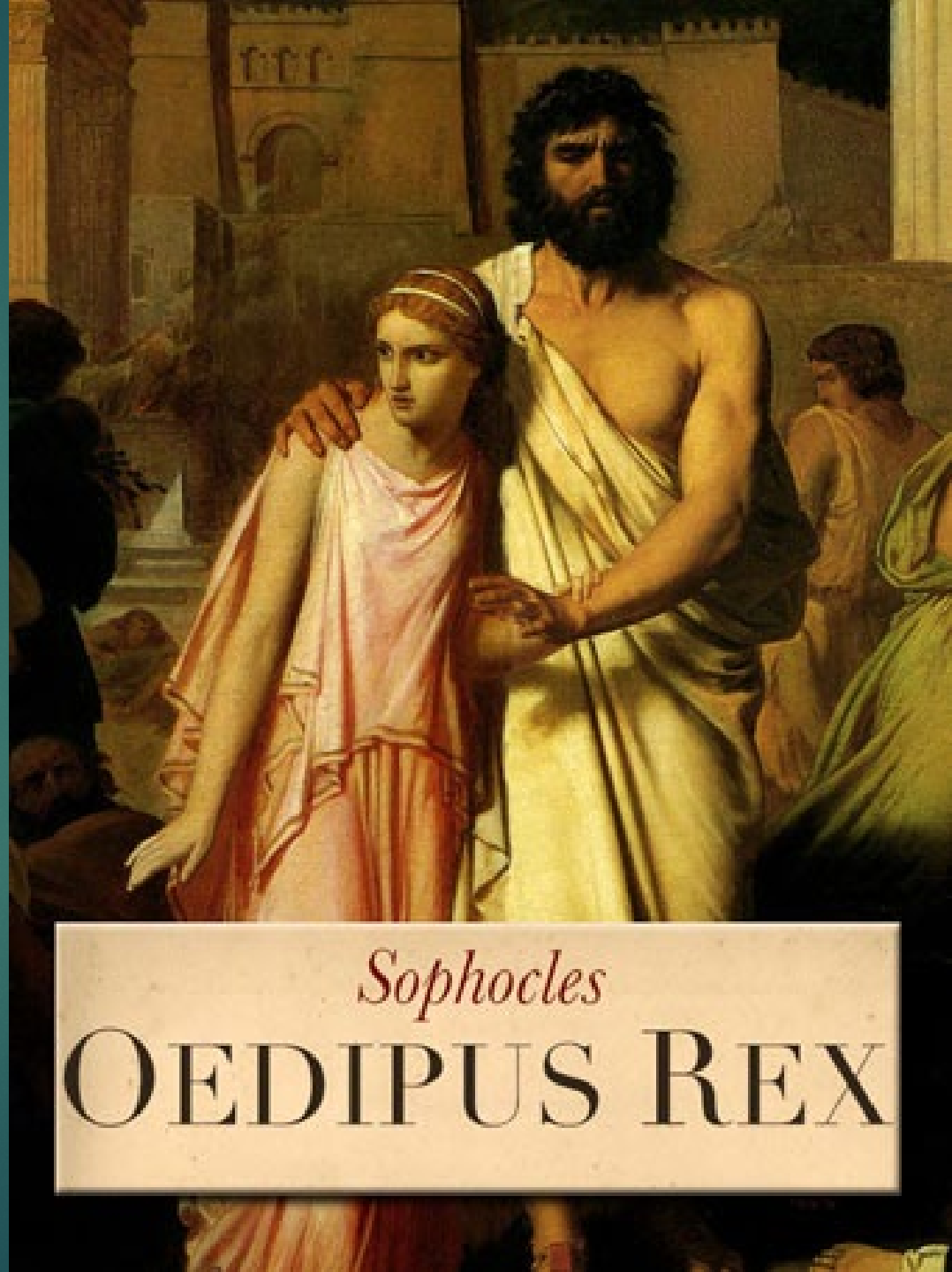
- **Playwright:** The writer of plays (dramatist)
- **Stage directions**: Instructions written in the script of a play, describing the setting and indicating actions and movements of the actors.
- **Soliloquy (**Monologue): A speech in a play in which a character, usually alone on the stage, talks to himself or herself so that the audience knows their thoughts.
- **Protagonist**: The main character in a play.
- **Antagonist**: The character opposing the main character.
- **Tragic hero:** A character of high repute, who, because of a tragic flaw and fate, suffers a fall from glory into suffering.
- **Tragic flaw:** A weakness or limitation of character, resulting in the fall of the tragic hero.

- **Dramatis Personae**: "People of Drama" in Latin; a list of the characters in a play, usually found on the first page of the script.
- **Blank Verse**: Unrhymed iambic pentameter verse. It is the preeminent dramatic verse English (as in the plays of Christopher Marlowe and William Shakespeare).
- **Chorus**: The course in Greek drama is a group of actors who speak or sing together, commenting on the action.

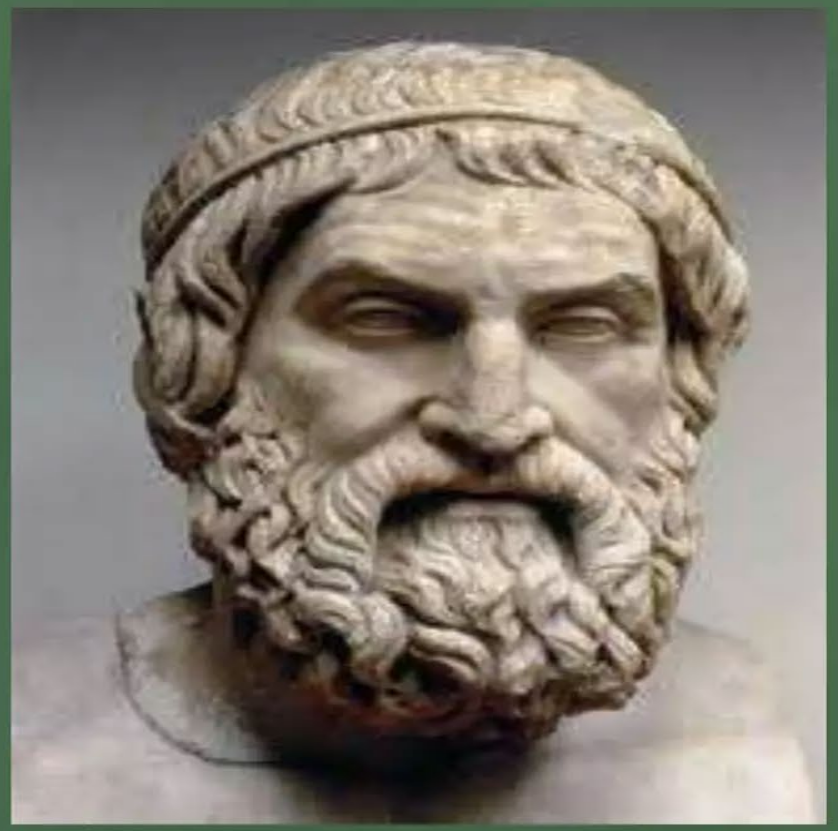
  In Elizabethan drama, the course consisted of one actor who recites the prologue and epilogue to a play and sometimes comments on the action (As in *Doctor Faustus*).



Adnan Shakur
Lecturer & Deputy Head
Department of English
University of Global Village (UGV), Barishal



Writer's Introduction:



Sophocles

- Sophocles is one of three ancient Greek tragedians whose plays have survived.
- He wrote approximately 123 plays but only 7 of them survived and Oedipus Rex is one of them.
- Sophocles (496- 406 BCE) was born at a village named Colonus near Athens city.
- One of the world's greatest tragedies (tragedy is a form of drama).
- The most famous tragedies of Sophocles feature Oedipus and Antigone: they are generally known as the Theban plays.

Characters & Roles:

- **Oedipus Rex** – The ruler of Thebes city, son and husband of Jocasta
- **Creon** – Oedipus' brother in law and Jocasta's brother
- **Jocasta** – Oedipus's wife and mother
- **Laius** – Oedipus' father and Jocasta's first husband
- **Delphi** – An oracle that predicts future
- **Tiresias** – An old person who predicts fate and can see future
- **Polybus** – Oedipus's surrogate father in Corinth city
- **Merope** – Oedipus' surrogate mother in Corinth, and current ruler of Corinth
- **Shepherds** – Slaves of king Laius and Merope

Summary:

Thebes City

- Laius was married to Jocasta and were the rulers of Thebes.
- They were very happy because they were about to have a son.
- King Laius went to the Oracle of Delphi to get a prediction of his future.
- The oracle said that Laius will be killed by his son and will marry his own mother.
- Laius ordered Jocasta to kill the new born baby boy.
- Jocasta can’t bear to do this so she orders a slave to do so

Summary:

Corinth City

- Instead, the servant takes baby Oedipus to a mountain.
- A Corinth shepherd rescues the baby and names him Oedipus.
- The shepherd carries the baby with him where he is adopted by King Polybus,
- Oedipus hears a rumor that he is not their biological son.
- He asks the Delphic Oracle who are his parents really are.
- Oedipus leaves Corinth in the belief that he will never harm them.

Summary:

- On the road to Thebes, he meets Laius, his true father.
- Unaware of each, they quarrel over a conflict between them.
- Oedipus throws him down from the chariot and kills him.
- Oedipus saves the people of Thebes from a monster, marries Jocasta and becomes the new king of Thebes.
- A plague is ruining the land, It is a result of King Laius' death being unsolved.
- Oedipus vows to find the murderer, asks the blind prophet Tiresias for help.

Summary:

- Tiresias tells the king that Oedipus himself is the murderer and he will become blind and poor.
- Jocasta asks Oedipus not to believe on Tiresias, she and Laius received an oracle which never came true.
- Laius would be killed by his own son, Laius was killed by a stranger at a crossroad.
- A man arrives from Corinth with the message that Oedipus's father has died.
- Oedipus now believes that one half of the oracle’s prophecy false.

Summary:

- However, he still fears that he may somehow commit incest with his mother.
- The messenger tells him not to worry, because Merope was not his real mother.
- Everything is at last revealed, and Oedipus curses himself and fate.
- When Jocasta finds out this, she runs to the bedroom and hangs herself there.
- Oedipus takes her down, and plunges Jocasta's long gold pins into his eyes.
- The blind Oedipus leaves the city and Creon becomes the new ruler.

Character Analysis:

Protagonist

- Oedipus is the protagonist of Oedipus Rex.
- He is renowned for his intelligence and his ability to solve riddles.
- He saved the city of Thebes and was made its king.
- Oedipus is stubbornly blind to the truth about himself.
- He left Corinth city so that he couldn't harm his parents.
- Oedipus was kind hearted, at the time of plague he wanted to save people from dying.

Character Analysis:

Antagonist

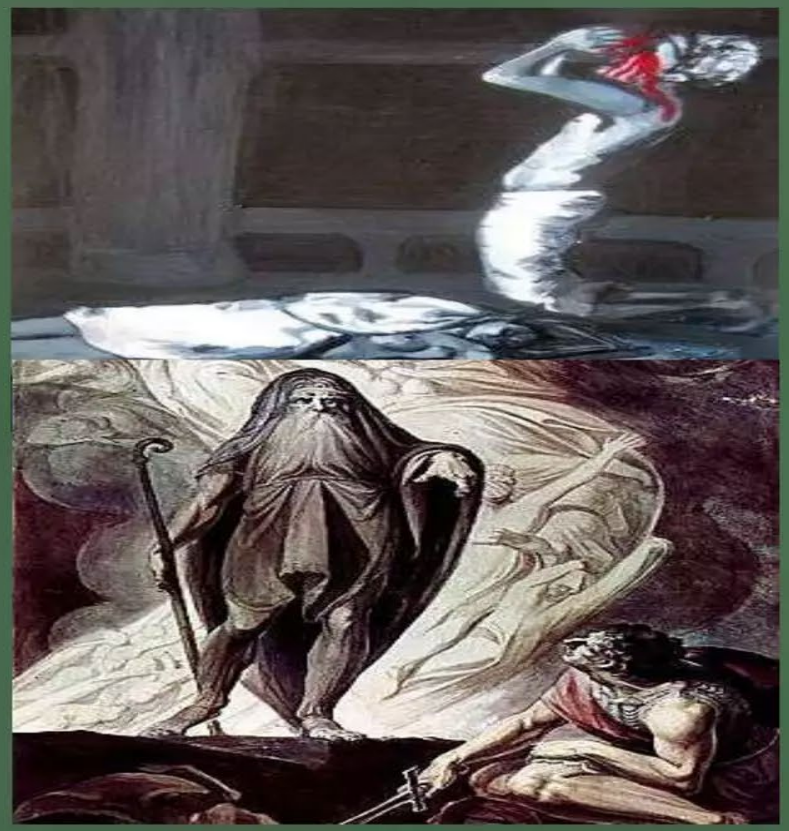
- Oedipus' chief antagonist is Jocasta.
- She is the one character who consistently tries to stop Oedipus from solving Laius' murder.
- Also he gives the baby Oedipus to a salve and orders him to kill the baby.
- Fate is not a character but we can say that fate is also antagonist in Oedipus Rex.
- Because the protagonist Oedipus lives under the prophecy of his fate given to him by the oracle.

Character Analysis:

Flat Character

- Tiresias, shepherds and the messenger are the flat characters in Oedipus Rex.
- Tiresias tells the Oedipus that he is the murderer of King Laius.
- Shepherds also play an important role since, instead of killing the baby, Jocasta's salve gives the baby to the slave of Polybus.
- Messenger from the Corinth city informs the Oedipus about the death of Polybus.
- The messenger also tells Oedipus that Polybus and Merope aren't his real parents.

Character Analysis:



Dynamic Character

- Tiresias and Apollo (Lord of sun) are the dynamic characters in Oedipus Rex.
- At first Tiresias refuges to tell the truth to Oedipus that he is the murderer of King Laius.
- When Creon is sent to Apollo, he also refuses to tell the truth.
- Jocasta is also a dynamic character, at first he orders the salve to kill baby Oedipus, later she prevents Oedipus from finding the truth, and at the end she commits suicide.

Character Analysis:

Foil Character

- Sphinx (monster) is the foil character in Oedipus Rex.
- Sphinx asks everyone to solve his riddle, whoever is unable to solve it sphinx kill him.
- Oedipus was an expert in solving riddles, he solved sphinx riddle and saved people of Thebes.
- This showed Oedipus' bravery and his intelligence, because of it sphinx died and Oedipus became the king of Thebes.

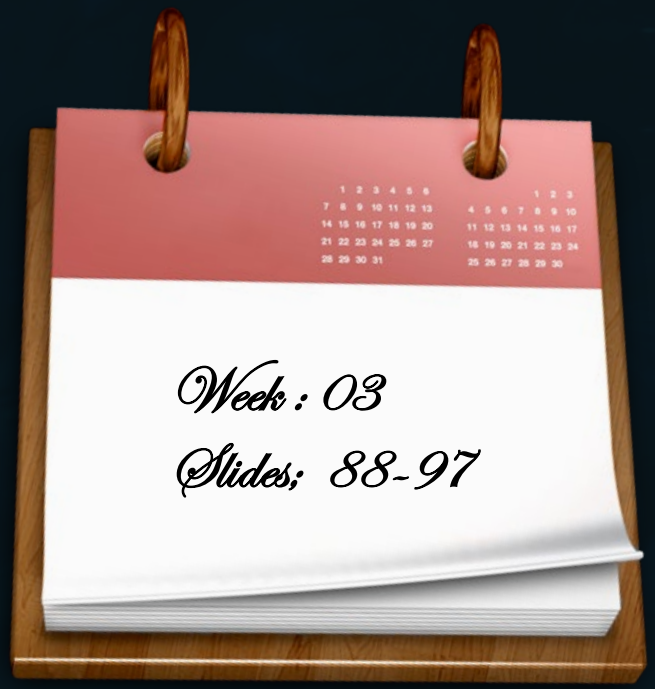
Character Analysis:

Round Character

- Creon (brother in law of Oedipus) is the round character in Oedipus Rex.
- He follows the order of Oedipus and tries to find the truth behind the murder of Laius.
- He goes to Apollo to know about the truth, later he brings Tiresias too.
- Oedipus thinks that Creon wants to takeover his kingdom, Creon denied it and said nothing.
- At the end when Oedipus leaves the city, Creon becomes the new ruler of Thebes.


Presenters*
Class*
Any Questions?

Oedipus Rex: A Journey into Tragedy



Defining Tragedy

General Definition

Tragedy is the unexpected catastrophe that befalls a person of exceptional qualities.

Aristotle's Perspective

“Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions.”

Oedipus Rex: A Tragic Hero

1 Serious Action

The play revolves around Oedipus's tragic predicament—destined to commit patricide and incest.

2 Complete Plot

The play has a clear beginning, middle, and end, adhering to the three unities of action, place, and time.

3 Intermediate Hero

Oedipus was a good man who fell from glory due to his flaws, not vices.

Adnan Shakur

The Tragic Flaw: Hamartia

Hot-tempered

Oedipus's hot temper led him to kill King Laius, unaware of his identity.

Hasty in Judgement

He quickly accused Teiresias and Creon of conspiracy, leading to further conflict.

Hubris

Excessive pride in his intellect and past triumphs blinded him to the truth.

The Curse of Oedipus

> Now my curse on the murderer. Whoever he is, a long man unknown in his crime or one among many, let that man drag out his life in agony, step by painful step . . .

This curse, unknowingly directed at himself, highlights the irony of his tragic fate.

The Weight of the Curse

Oedipus's curse was a significant declaration in ancient Greece. It signifies the gravity of his actions, leading to his downfall.

Pity and Fear: The Core of Tragedy

"King Oedipus" evokes pity for Oedipus's suffering and fear that such a fate could befall anyone.

Catharsis: The Purging of Emotions

Through the experience of pity and fear, the audience undergoes catharsis, a purging of these emotions, ultimately leading to a sense of release and understanding.

Timeless Truths

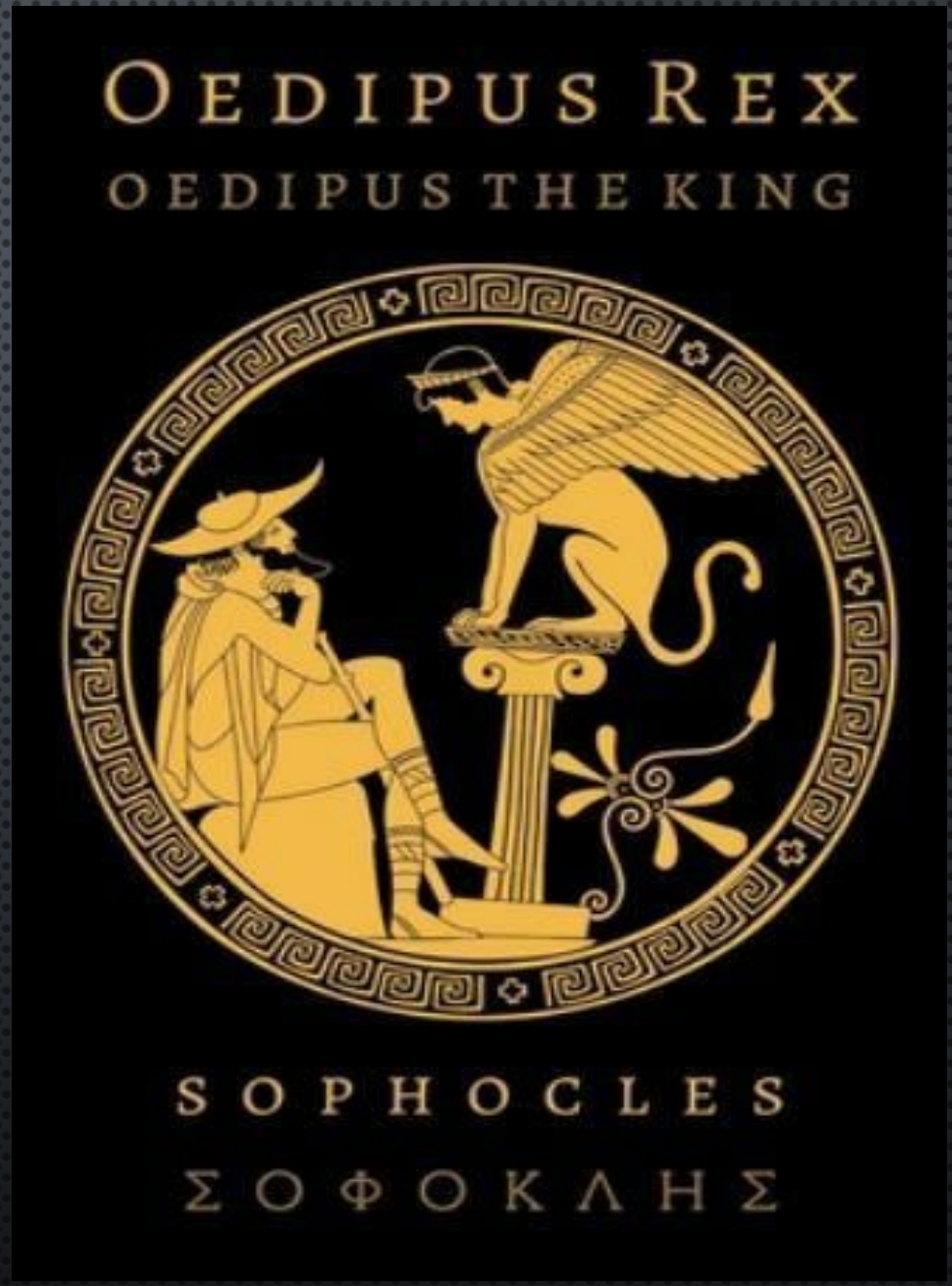
Oedipus's tragic journey reveals universal truths about human nature, the fallibility of even the wisest, and the power of fate.

Conclusion

"King Oedipus" stands as a testament to the enduring power of classical tragedy, leaving a lasting impact on the world of literature and theater.

Key Quotes Explained

Adnan Shakur
Lecturer & Deputy Head
Department of English
University of Global Village (UGV), Barishal



Monster! thy silence would incense a flint.

This is a powerful line from Sophocles' timeless tragedy *Oedipus Rex*, capturing the fury and desperation of a king on the verge of unraveling. Spoken by Oedipus in a moment of frustration, this line marks the beginning of his intense clash with the blind prophet Teiresias. As Oedipus frantically seeks the truth behind King Laius's murder, Teiresias's refusal to speak ignites a whirlwind of accusations and suspicion, reflecting the king's deepening paranoia.

The context of this line lies in Oedipus's growing belief that Teiresias and Creon are conspiring against him to seize his throne. Teiresias, knowing the painful truth that Oedipus himself is the murderer, initially withholds this information, hoping to spare the king from his tragic fate. However, Oedipus misinterprets this silence as treachery and deceit, leading him to lash out bitterly. His accusation that Teiresias's silence could provoke even lifeless stone (flint) reveals the depth of his frustration and inability to see through his own clouded judgment.

In analyzing this exchange, Oedipus's choice to call Teiresias a "monster" reflects his emotional turmoil and lack of insight into the reality of the situation. His impulsive rage and misdirected blame emphasize his tragic flaw—his quickness to anger and refusal to accept anything that contradicts his perception of the world. The reference to flint further highlights the intensity of Oedipus's frustration, suggesting that even an unfeeling object would be moved to fury in the face of Teiresias's silence. This line serves as a pivotal moment in the play, foreshadowing Oedipus's tragic downfall as he continues to alienate those around him and push further from the truth.

Now my curse on the murderer. Whoever he is, a long man unknown in his crime or one among many, let that man drag out his life in agony, step by painful step….

The quote is taken from *Oedipus Rex* by Sophocles. This line is spoken by Oedipus as he vows to find the murderer of King Laius, unaware that he is actually cursing himself. Oedipus, in his role as king, is determined to rid Thebes of the plague that has been brought upon the city due to this unsolved murder, and in doing so, he places a powerful curse on the culprit, demanding that the guilty party suffer a life filled with unbearable pain.

The context of this line occurs early in the play, when Oedipus is addressing the citizens of Thebes and declaring his intent to find and punish Laius's murderer. Oedipus is portrayed as a ruler committed to justice, ready to do whatever it takes to save his people. However, his determination is tragically ironic, as the audience knows that Oedipus himself is the murderer he seeks. His curse foreshadows the horrific fate he will suffer, dragging out his life in agony, just as he envisions for the unknown killer. This curse is a pivotal moment in the play, setting in motion the unfolding of Oedipus's tragic downfall.

In analyzing this passage, the dramatic irony is central to its power. Oedipus, blind to the truth of his own guilt, unknowingly seals his fate with his own words. His curse reflects his sense of justice but also his tragic hubris—the belief that he is beyond the reach of such a fate. Oedipus's choice of words, wishing the murderer a life of "agony" and suffering "step by painful step," echoes the torturous path he will eventually follow as he uncovers the truth about his identity. The curse encapsulates the play's theme of fate and the inescapability of destiny, as Oedipus's attempt to control his future only leads him closer to fulfilling the prophecy he sought to avoid. This line is a masterful example of Sophocles' use of irony and foreshadowing to heighten the tragic impact of the play.

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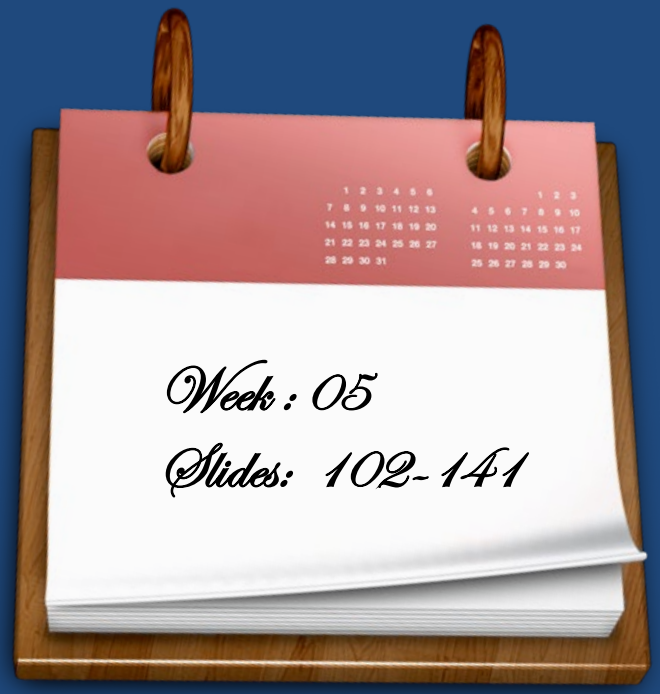
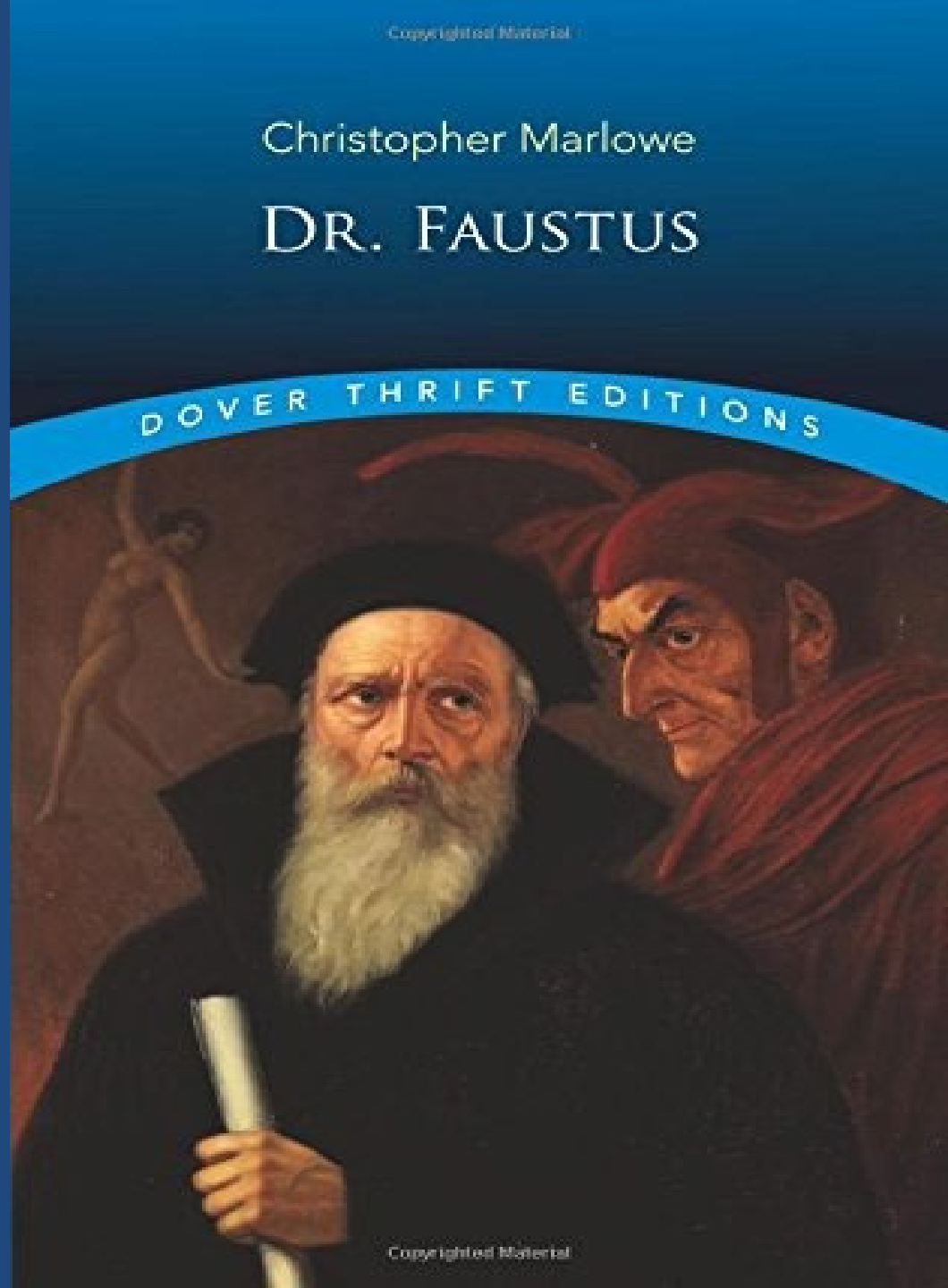
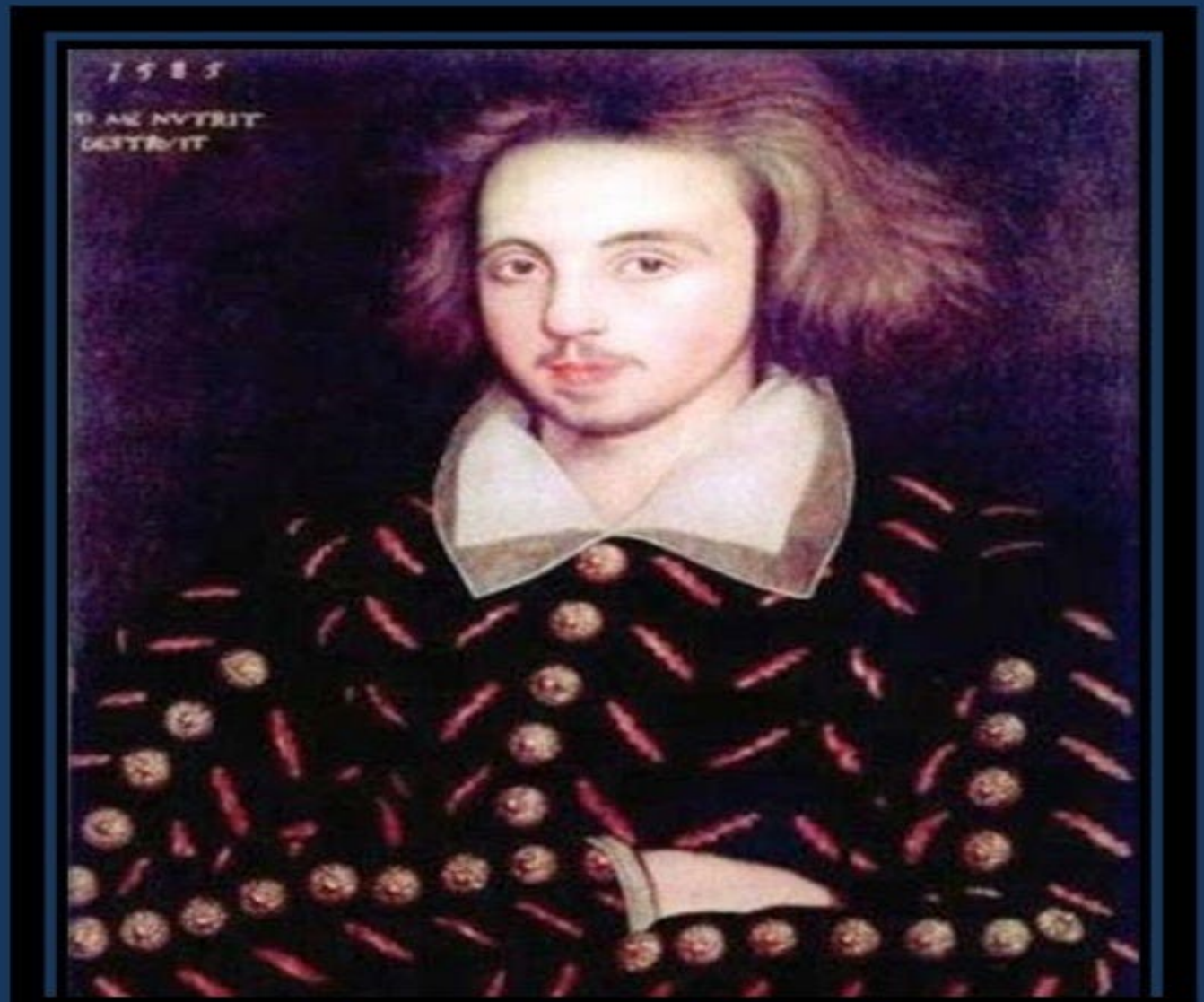
OEDIPUS REX

Sophocles



Adnan Shakur
Lecturer & Deputy Head
Department of English
University of Global Village (UGV), Barishal



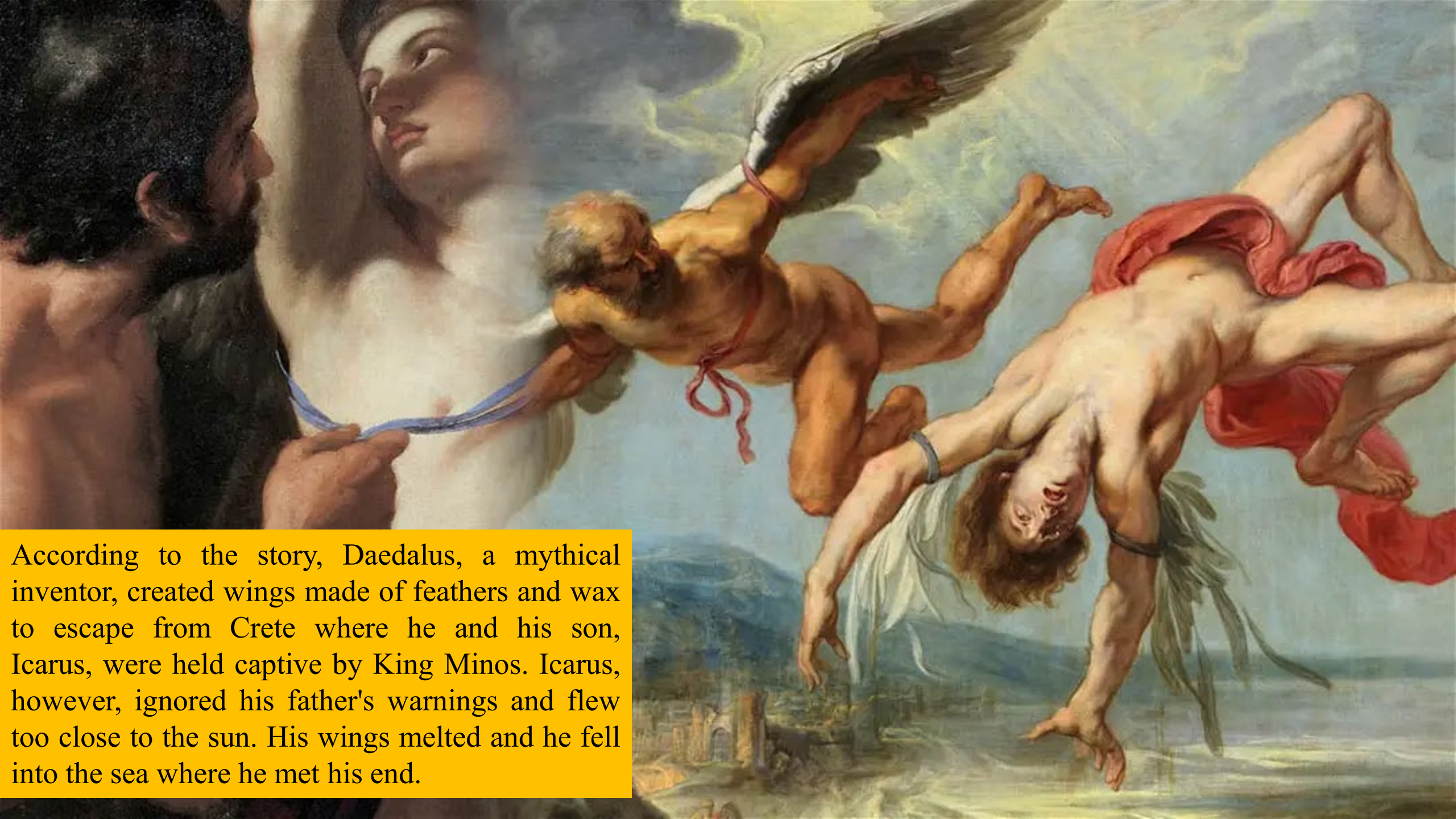


Christopher Marlowe
(1564 –1593)

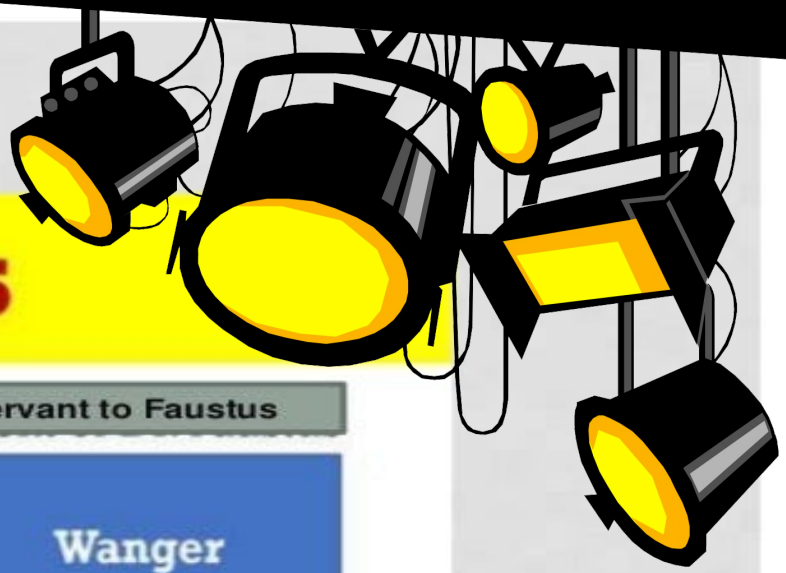
SUMMARIES

The Prologue

In the prologue, the chorus presents the play. He declares that this play is not about the traditional themes of war or love. It is not about kings or princes, either. It presents the life and downfall of an ordinary man, a scholar: Doctor Faustus. He was born into an ordinary family in Germany and studied at the University of Wittenberg, where he studied philosophy and divinity. He becomes proud of his achievements and eager to gain more knowledge and power. Like ***Icarus***, who, because of his pride, had flown too high in the sky, had melted his wax wings, and subsequently had fallen to his death.



According to the story, Daedalus, a mythical inventor, created wings made of feathers and wax to escape from Crete where he and his son, Icarus, were held captive by King Minos. Icarus, however, ignored his father's warnings and flew too close to the sun. His wings melted and he fell into the sea where he met his end.



Main Characters

Two magicians

Valdes and Cornelius

A German Scholar

Dr. Faustus

Servant to Faustus

Wanger

Bad Angel

Good Angel

Mephastophilis

Master of the devils

Lucifer

ACT I

ACT I, SCENE I

Dr. Faustus is in his study, thinking of what field of learning he would teach. He rejects logic, medicine, law and divinity for different reasons. He believes that the "heavenly" art of necromancy, or black magic, can make him in command of emperors and kings. Faustus asks his servant **Wagner** to fetch fellow magicians **Valdes** and **Cornelius**. A **Good Angel** appears to him, trying to persuade him to quit magic and focus on the word of God. But the **Bad Angel** tempts him to go forward, reminding him of the power and riches that magic can bring him. Faustus imagines how he can use magic to gain knowledge and power. He asks his fellow magicians to teach him all they know.

ACT I, SCENE II

Two scholars enter and ask Faustus' servant, Wagner, about his master. Wagner informs them that Faustus is dining with Valdes and Cornelius. The scholars decide to ask their friend to give up his new goal.

ACT I, SCENE III

Faustus tries his magical power for the first time to conjure the devil. **Mephistophiles** appears to him in a very ugly shape. Faustus tells him to go and return as a friar. Next, Faustus asks Mephostophilis about the nature of **Lucifer**, and the devil explains that Lucifer was an angel who rebelled against God and was punished because of his pride. When Faustus asks about **hell**, Mephistophilis answers that hell is wherever people are away from God. Mephostophilis urges Faustus to reconsider his vow to give himself to Lucifer, yet Faustus does not relent. Instead, he sends him back to Lucifer with the proposal that he will exchange his soul for twenty-four years of unlimited power. After Mephistophilis leaves, Faustus dreams of all the glorious deeds he will perform with his new power.

ACT I, SCENE IV

In this comic scene, Wagner and the clown **Robin** parody Faustus' bargain with the devil. The clown is poor, and Wagner jokes that he would probably sell his soul to the devil for a shoulder of mutton. Wagner threatens to tear Robin into pieces if the clown does not agree to serve him for seven years. When Robin refuses, Wagner conjures two devils, and Robin reconsiders the arrangement, as long as Wagner promises to teach him how to conjure.

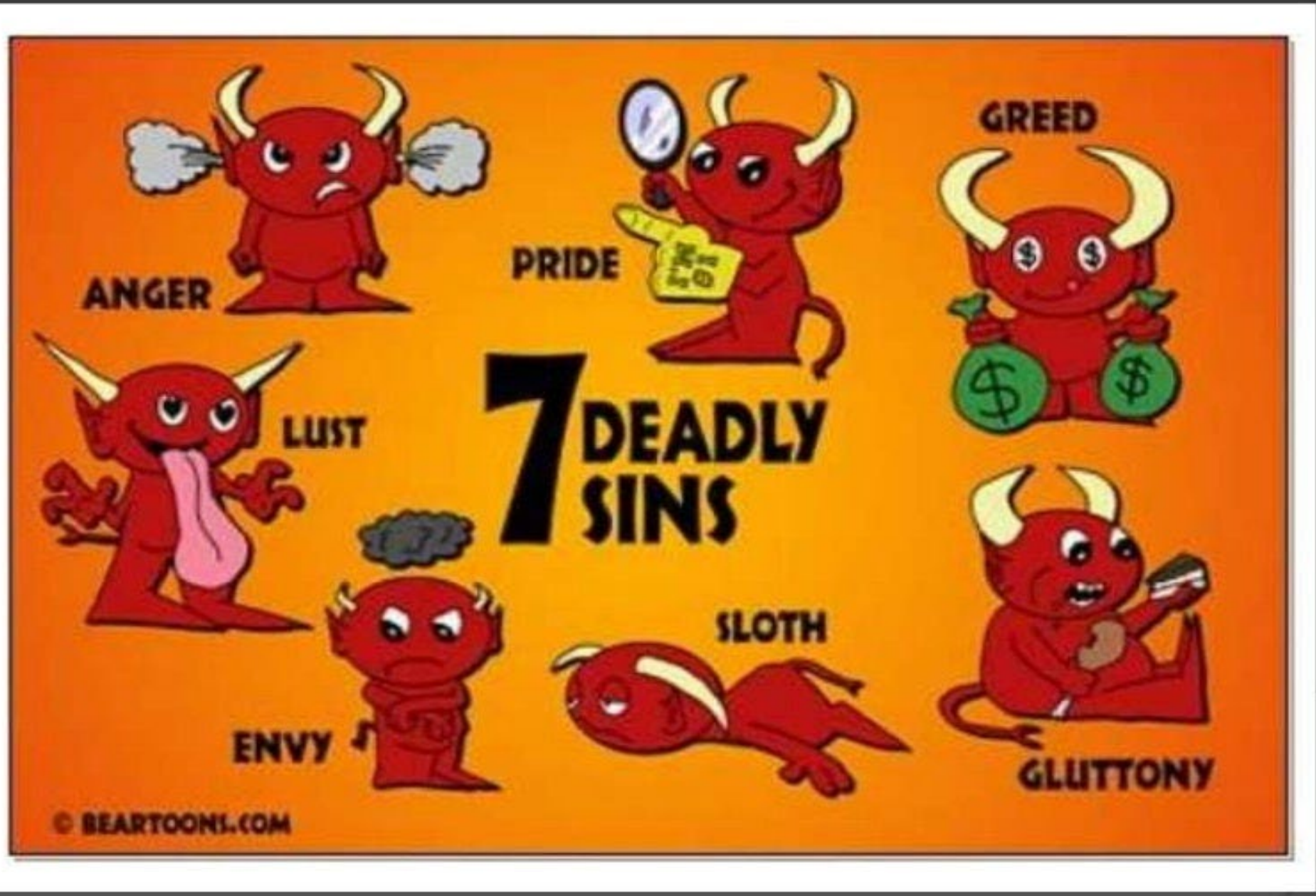
ACT II

ACT II, SCENE I

Faustus is again hesitant about the decision to sell his soul. He cannot repent because he thinks that God does not love him. The Good and Bad Angels appear again. The Good Angle tries to make him return to God, and the Bad Angle reminds him of wealth. Faustus calls Mephostophilis to ask him about Lucifer's reply to his offer. Mephistopholis tells him that Lucifer wants him to write a bond and sign it with his blood. Faustus asks Mephastophilis why Lucifer wants his soul, and Mephastophilis tells him that Lucifer likes to enlarge his kingdom and make people suffer like him. When Faustus tries to write, his blood congeals, making writing impossible. He wonders if this is a sign that tells him not to sell his soul. Another sign appears on his arm that reads "***Homo fuge***," Latin for "O man, run." Faustus ignores both signs and finishes the bond. Faustus then asks Mephastophilis about hell, and he replies that hell is everywhere wherever people are away from God. Faustus says that he thinks hell is a myth. Faustus tells Mephastophilis that he wants a wife, but Mephastophilis tells him that marriage is a silly thing and that he can bring him women without marriage. Faustus then demands books about magic, the planets and the heavens, and about plants and animals.

ACT II, SCENE II

Once again, Faustus thinks of repentance. The Good Angle and the Bad Angle reappear. The Good Angle reminds Faustus that it is never late to repent. But Faustus is in despair and thinks of killing himself. He asks Mephostophilis about the universe, and the devil answers his questions. He then asks him about who created the world but Mephostophilis refuses to answer and leaves angrily. Faustus turns to God for mercy. Lucifer, Belzebub, and Mephosophilis appear and tell Faustus to stop thinking of God because this is against the agreement. Lucifer presents a show of the **Seven Deadly Sins** to entertain him. The seven deadly sins — ***pride***, ***greed***, ***wrath***, ***envy***, ***gluttony***, ***sloth***, and ***lechery*** — appear and talk about themselves. Faustus is delighted.


ANGER
PRIDE
GREED
LUST
7 DEADLY SINS
ENVY
SLOTH
GLUTTONY
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Chorus

The chorus explains what Faustus has done – visiting Mount Olympus and that he will now go on to the Pope's palace in Rome.

ACT III

Act III, Scene I

In Rome, Faustus and Mephastophilis disguise themselves as cardinals and come before **the pope**. The pope appears with **Bruno**, the cardinal who wanted to become pope and is now the pope's prisoner. The pope gives Bruno to them, telling them to carry him off to prison; but they give him a horse and let him escape to Germany.

ACT III, SCENE II

Later, the pope confronts the two real cardinals. When they deny, the pope sends them to prison. Faustus and Mephastophilis, both invisible, watch and laugh. When the pope and his attendants sit down to dinner, Faustus and Mephastophilis make themselves invisible and snatch dishes and food from the table. The churchmen think that there is a ghost in the room. Faustus then boxes the pope's ear, and the pope and all his attendants run away. Mephastophilis and Faustus beat a group of friars and flee.

ACT IV

ACT IV, SCENE I

Faustus arrives at the court of **the German Emperor**, **Charles V**, to make a show of his powers in front of the emperor. **Benvolio**, a gentleman, is reluctant to attend the show.

ACT IV, SCENE II

Emperor Charles V of Germany receives Faustus and asks him to make a demonstration of his magical powers. Faustus summons the spirits of **Alexander the Great** and his lover. Benvolio expresses doubt about Faustus and is punished with a pair of horns on his head. Faustus agrees to remove the horns from the knight's head. Benvolio vows revenge. Faustus ends the scene alone on stage, thinking about how much time he has been left before he must surrender his soul.

ACT IV, SCENE III

Benvolio, Martino, Frederick, and soldiers attack Dr. Faustus on his way out of town, cutting off the doctor's head. As they joke about what to do with his beard, eyes, and various body parts, Faustus rises and tells them to keep his head – he'll make another. Conjuring Mephostophilis and other devils, Faustus orders them to take the courtiers to hell. When the soldiers attempt to defend the courtiers, they, too, are driven out.

ACT IV, SCENE IV

Benvolio, Martino, and Frederick reappear bloodied, muddied, and horned. They decide to live in a castle near the woods, saying they would "rather die with grief than live with shame."

ACT IV, SCENE V

Dr. Faustus sells a horse to **a horse trader** and warns him not to ride the horse into water. The horse-courser returns wet and attempts to awake Faustus to give him his money back. Unable to awake the doctor, the trader pulls Faustus' leg off his body, Faustus cries, but then laughs and replaces the leg.

Faustus reflects on his impending death with despair. When Wagner enters and advises Dr. Faustus that the **Duke of Vanholt** wishes an audience with him, Faustus sets out.

ACT IV, SCENE VI

Robin, Dick, the Horse trader, and a Carter tell different stories about Faustus. The Carter tells them how Dr. Faustus tricked him by eating all his hay. The horse trader tells his Faustus tale as well, including how he tore off Faustus' leg. Robin plans to seek Faustus, but only after drinking with the others.

ACT IV, SCENE VII

The Duke and Duchess of Vanholt thank Faustus for his conjuring, particularly the enchanted castle in the air. Faustus next offers the pregnant duchess whatever she desires, to which she replies a dish of ripe grapes. Faustus produces them, using his knowledge of the hemispheres to explain how summer grapes can be acquired in the winter. When the Horse trader, Carter, Dick, and the Hostess arrive at the court and begin to complain about Faustus's treatment, Doctor Faustus charms them into silence.

ACT V

ACT V, SCENE I

Doctor Faustus is dining with two scholars who discuss who was the most beautiful woman in history and agree it was **Helen of Troy**. They ask Doctor Faustus to see her. Faustus makes Mephostophilis conjure her. After the scholars leave, **an old man** appears and urges Faustus to repent. Faustus asks to be alone to contemplate his sins. When he voices his dilemma, Mephostophilis once again threatens to tear Faustus' flesh. Faustus curses the old man and asks to see Helen of Troy again. When she appears, the Doctor reflects on "the face that launched a thousand ships," and pledges that Helen shall be his lover.

ACT V, SCENE II

Lucifer, Belzebub and Mephostophilis gather to witness Faustus' last night. Faustus and Wagner enter, discussing Faustus' will. Faustus confesses to his fellow scholars his pact with Satan. The scholars beg him to turn to God, but Faustus finds himself unable to do so. He is left alone with only one hour to live, during which he fearfully anticipates the arrival of Satan to take his soul. Mephostophilis reminds Faustus to think only upon hell, and Faustus blames him for the loss of "eternal happiness." Mephostophilis willingly takes the blame, but reminds Faustus that "fools that will laugh on earth, most weep in hell." The Good and Bad angels visit a final time, the Good Angel reprimanding Faustus for not listening. The Bad angel remains to witness with Faustus the "perpetual torture-house" of hell. The clock strikes eleven, and Faustus spends his final hour lamenting his choice, cursing his parents, but finally accepting that only he and Lucifer are to blame.

ACT V, SCENE III

The three scholars talk about the "dreadful night's" shrieks and cries and then discover Faustus's torn body. They promise to give him a Christian burial.

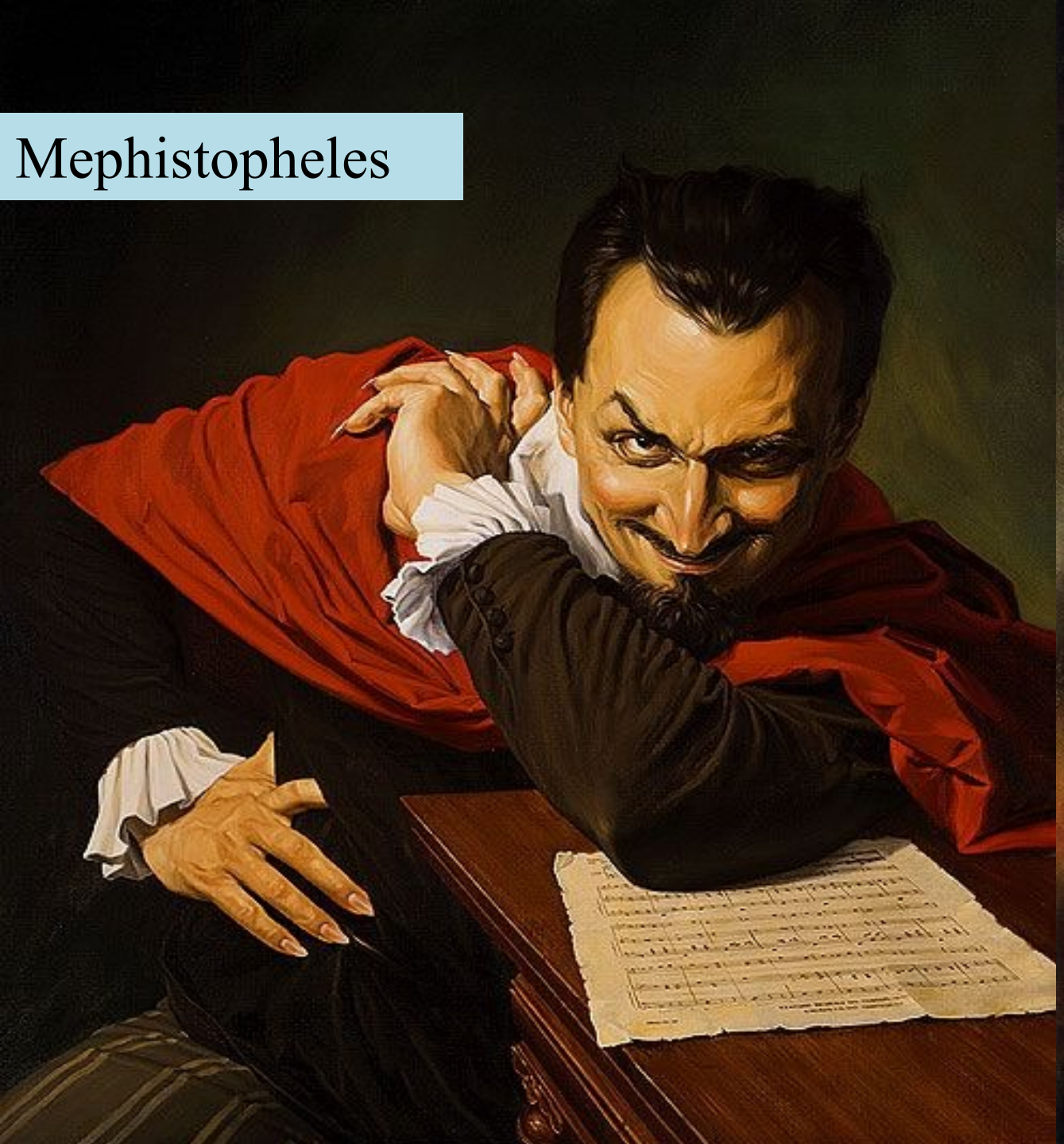
EPILOGUE

The Chorus asks the audience to think of the lesson of the Faustus' story: Man should not exceed his limits.

MAJOR CHARACTERS


Lucifer

Mephistopheles



Doctor Faustus

Faustus is the **protagonist** of the play. He is a **proud, ambitious**, and **self-confident** man; and in the prologue, the chorus compares him to *Icarus*. Like Icarus, Faustus is excessively proud and tries to exceed the human limitations.

He **represents the spirit of the Renaissance**, with its rejection of the medieval religious viewpoint and its strong belief in the power of man and in his ability to understand the world and to change it. Faustus has a great desire for knowledge and power. He wants to know about the nature of the universe, about the far places of the world. He is also a typical Renaissance man in his admiration for such Classical figures as Alexander the Great and Helen of Troy.

Faustus intentionally **blinds himself to the implications of his pact with Lucifer**. He ignores the injunctions of the scholars, the Good Angel, and the Old Man. He also ignores the signs that appear to him as he was signing the contract. However, Faustus is **beset with doubts** and keeps vacillating between repentance and his insistence on the pact with the devil. His eventual fall means that man cannot ignore his limitations or ignore religion. Faustus can be a symbol of the Western civilization in its search for power and knowledge at the expense spiritual loss.

Mephostophilis

He is the loyal servant and representative of Lucifer. He successfully tempts Faustus toward damnation. He becomes Faustus' servant and constant companion for twenty-four years, as part of the pact with the Lucifer.

Mephostophilis has a personality. He expresses the pains and sufferings of hell. He knows the source of his misery: He has tasted the vision of God and now he is deprived of it. He is aware of the great loss and deplores his fate. Upon Faustus' insistence to know about the nature of hell, Mephistophilis says that it is not a place, but a state of being. Anywhere where God is not, is hell.

Paradoxically, although he tries all his best to win Faustus' soul forever, he still reminds him that hell is real, and that he is a cautionary example: He is in hell and knows its torments. But Faustus does not heed this example of pride and punishment.

THEMES

RENAIASSANCE AND MEDIEVAL VALUES

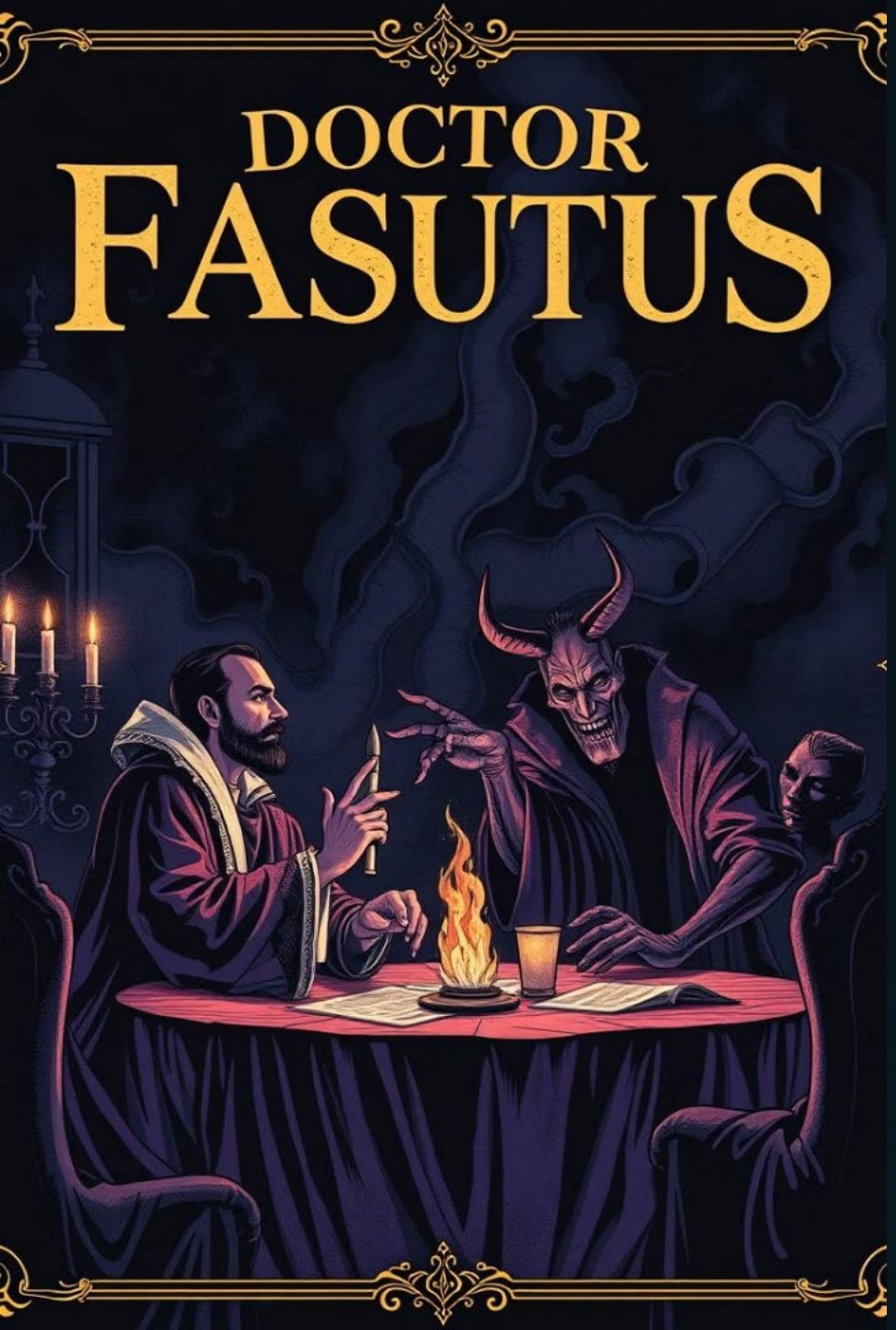
The medieval world placed religion at the center and ignored man and the natural world. During the Renaissance there was a new emphasis on the individual, on classical learning, and on scientific inquiry into the nature of the world. During the Middle Ages, theology was the main subject of study. In the Renaissance, though, secular matters were at the center.

Faustus rejects the medieval ways of thinking and accepts no limits in his quest for power and knowledge. But Faustus pays the price of his antireligious sentiments. Faustus is a typical example of the fate modern Western civilization, in selling the human soul to the devil in exchange of unlimited power and knowledge.

PRIDE

Pride is one of the Seven Deadly Sins. According to the medieval view of the universe, Man was placed in his position by God and should remain content with his station in life. Any attempt or ambition to go beyond his assigned place was considered a great sin of pride.

Lucifer's fall was the result of his pride when he tried to revolt against God, and Icarus was another example of pride. Similarly, Faustus' first great sin is pride. He is not content with the limitations on human knowledge and seeks unlimited power. His punishment is the result of his unlawful ambitions, as the chorus shows in both the prologue and epilogue.



Medieval-Renaissance Conflict in "Doctor Faustus"

In this presentation, we'll explore the timeless conflict between medieval and Renaissance ideals as depicted in Christopher Marlowe's *Doctor Faustus*. Through the lens of this classic play, we'll examine the tensions and paradoxes of a changing world and a protagonist caught in its crossfire.

Adnan Shakur

Dawkins' Insight: A Renaissance Man's Medieval Price

Scholar R. M. Dawkins aptly observed that *Doctor Faustus* tells "the story of a Renaissance man who had to pay the medieval the medieval price for being one." This quote encapsulates the play's central theme: the conflict between medieval and and Renaissance ideals and how Faustus is caught in the grip of the changing times.

Adnan Shakur

Faustus' Desire for Forbidden Knowledge

Medieval Worldview

The medieval world placed God at the center of existence, existence, shunting aside man and the natural world. Any Any attempt to go beyond this ordained place was considered considered a grave sin of pride.

Faustus's Rebellion

Faustus, a renowned German scholar, grows dissatisfied with his studies of medicine, law, logic, and theology. He craves a career that matches his ambition and a subject that challenges his intellect, leading him to the dangerous practice of necromancy.

Adnan Shakur

The Pact with Mephistophilis

Faustus makes a pact with Mephistophilis to sell his soul to Lucifer in exchange for twenty-four years of absolute power. He ignores power. He ignores the ominous warnings and signs the contract in blood, despite the appearance of both a Good Angel and a Bad Angel and a Bad Angel, each urging him to follow their advice.

Faustus's Descent into Despair

Faustus begins to repent of his bargain as the Good Angel's voice continues continues to urge him to turn back. To distract him, Mephistophilis and Mephistophilis and Lucifer appear, parading the seven deadly sins before before Faustus. Despite the pleas of the Good Angel, Faustus remains remains trapped by his own pride and ambition.

Faustus's Rise and Fall: A Renaissance Hero?

1 A Renaissance Ideal

Faustus rebels against the limitations of medieval knowledge and the restrictions placed upon humanity. He seeks to transcend human boundaries and achieve greater heights.

2 A Medieval Punishment

Faustus's actions are viewed viewed as a transgression transgression against the the natural laws of the universe. He is ultimately ultimately punished for his his pride and ambition, reinforcing the medieval belief that supernatural powers are reserved for the the gods.

The Icarus Metaphor: A Tale of Self-Destructive Ambition

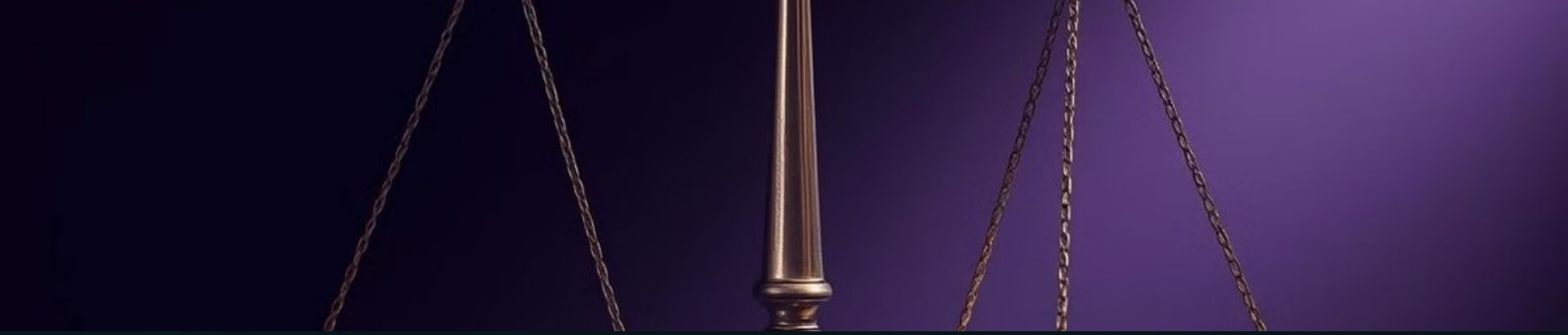
In the play's prologue, Marlowe draws a parallel between Faustus and the and the mythical Icarus, who flew too close to the sun and melted his his wings. This image serves as a cautionary tale against self-destructive destructive ambition and the pursuit of knowledge beyond one's limitations.

Faustus's Tragic End: A Morality Play?

The play's ending emphasizes the medieval perspective: Faustus's punishment is an act of justice for his transgressions against the natural natural laws of the universe. The chorus admonishes the audience to learn to learn from Faustus's damnation and not attempt to go beyond the the restrictions placed on humanity.

The Ambiguity of Marlowe's View

Marlowe, who lived during the transition from the Middle Ages to the the Renaissance, presents a nuanced perspective on the clash between between these two eras. He seems both to condemn Faustus's ambition ambition and to acknowledge the allure of the Renaissance spirit's pursuit spirit's pursuit of knowledge and power.

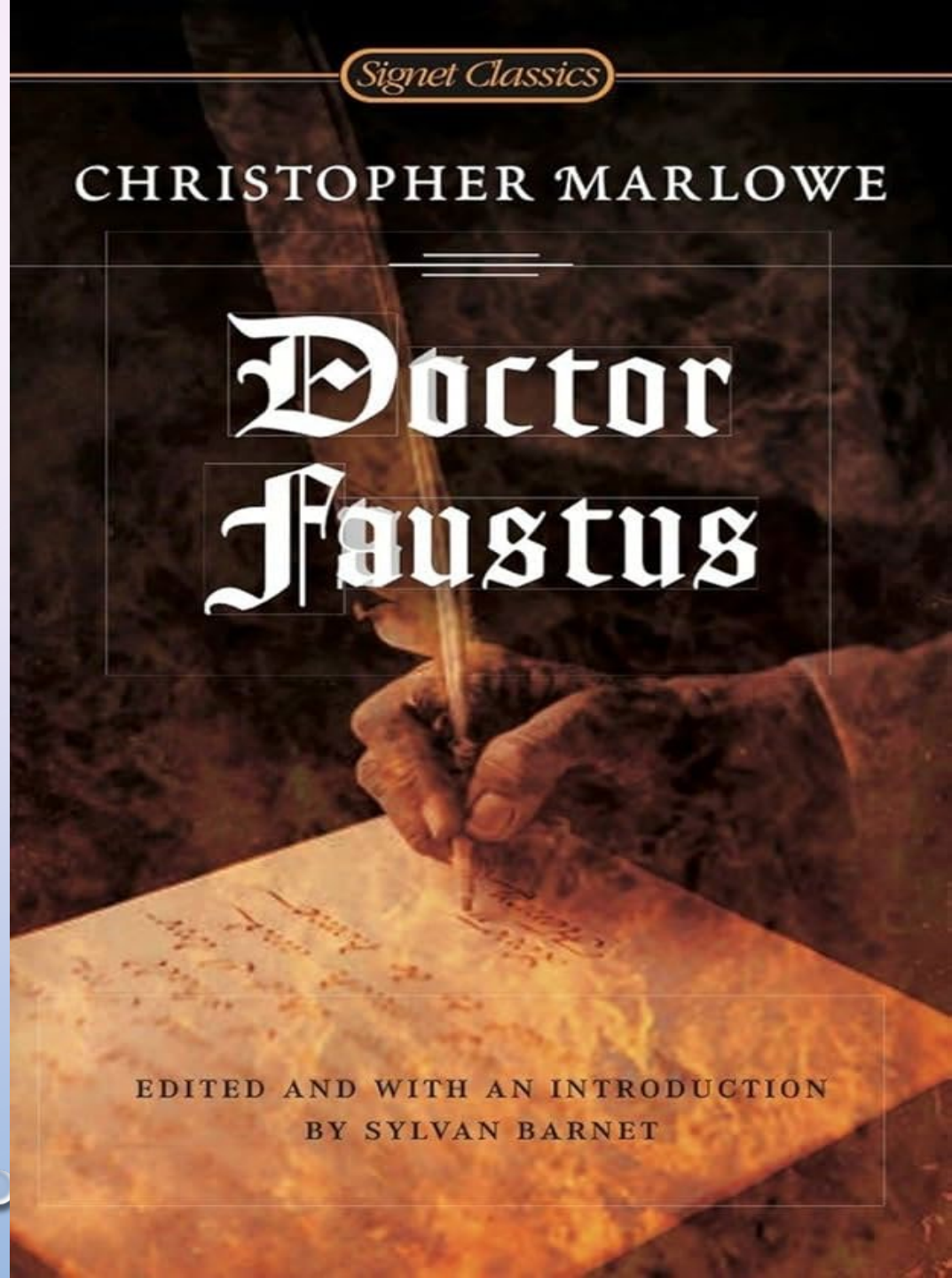


A Timeless Debate: The Faustian Bargain

Marlowe's *Doctor Faustus* remains relevant today, offering a compelling commentary on the enduring struggle between tradition and innovation, faith and reason. The play's exploration of the Faustian bargain—the price of knowledge and power—continues to resonate with audiences across time and cultures.

Key Quotes Explained

Adnan Shakur
Lecturer & Deputy Head
Department of English
University of Global Village (UGV), Barishal



Was this the face that launched a thousand ships,
And burnt the topless towers of Ilium?
Sweet Helen, make me immortal with a kiss:
Her lips sucks forth my soul, see where it flies!
Come Helen, come, give me my soul again.
Here will I dwell, for heaven be in these lips,
And all is dross that is not Helena!
(12.81–87)

These lines come from a speech that Faustus makes as he nears the end of his life and begins to realize the terrible nature of the bargain he has made. Despite his sense of foreboding, Faustus enjoys his powers, as the delight he takes in conjuring up Helen makes clear. While the speech marks a return to the eloquence that he shows early in the play, Faustus continues to display the same blind spots and wishful thinking that characterize his behavior throughout the drama. At the beginning of the play, he dismisses religious transcendence in favor of magic; now, after squandering his powers in petty, self-indulgent behavior, he looks for transcendence in a woman, one who may be an illusion and not even real flesh and blood. He seeks heavenly grace in Helen's lips, which can, at best, offer only earthly pleasure. "[M]ake me immortal with a kiss," he cries, even as he continues to keep his back turned to his only hope for escaping damnation—namely, repentance.

> My heart is hardened, I cannot repent. Scarce can I name salvation, faith, or heaven, Swords, poison, halters, and envenomed steel Are laid before me to dispatch myself. And long ere this I should have done the deed Had not sweet pleasure conquered deep despair . . . I am resolved, Faustus shall not repent!

In Christopher Marlowe's *Doctor Faustus*, the lines showcase the tragic transformation of Faustus as he succumbs entirely to the dark forces of Lucifer's control. At this point in the play, Faustus's earlier wavering between redemption and damnation gives way to a hardened resolution to reject repentance, sealing his tragic fate.

Faustus's declaration, *"My heart is hardened,"* alludes to a Biblical concept often seen in *Exodus*, where Pharaoh's heart is "hardened" by God, signifying an inability or unwillingness to repent despite opportunities for redemption. Faustus's internal conflict—his desire for salvation and simultaneous despair—reveals how he perceives his damnation as inevitable. This belief is not just a result of his pact with Mephistopheles but also a reflection of his pride, despair, and guilt, which paralyze his ability to seek mercy.

The symbols of *"swords, poison, halters, and envenomed steel"* illustrate Faustus's thoughts of self-destruction as an escape from his spiritual torment. However, his acknowledgment that *"sweet pleasure conquered deep despair"* underscores his hedonistic pursuits and the fleeting nature of the power and pleasure he obtained through his pact. Rather than allowing his despair to lead him to seek redemption, Faustus's final statement—*"Faustus shall not repent!"*—demonstrates his surrender to Lucifer's dominion.

This moment marks Faustus's tragic shift from contemplation of salvation to complete resolution and submission to damnation. His inability to repent reflects not only his enslavement to the demonic forces but also his deep-rooted existential despair. Marlowe highlights the Renaissance conflict between human ambition and divine grace, portraying Faustus as a tragic figure torn between intellectual pride and spiritual redemption, ultimately choosing self-destruction.

> My God, my God! Look not so fierce on me! Adders and serpents, let me breathe awhile! Ugly Hell, gape not! Come not Lucifer! I'll burn my books! —O Mephostophilis!

Faustus’s final desperate pleas toward the end of the text bring Faustus’s character full circle. Here, he tries to return to divinity, calling out to God to forgive him. At the beginning of the play, Faustus throws his divinity away to seek dark magic, but in these final lines, Faustus is begging to go back to God. The play uses Faustus’s character to teach a moral lesson, favoring redemption and warning against sin.

At the beginning of the play, Faustus’s ambition leads him to forsake divinity, mocking the limitations of traditional theology and embracing necromancy as a means to gain ultimate power and knowledge. His defiance of God is bold and resolute, driven by pride and hubris. However, this final moment reveals the fragility of human arrogance when faced with the consequences of sin. Faustus’s earlier disdain for repentance gives way to desperation, as he finally recognizes the irreversibility of his choices.

The imagery of *adders and serpents* and *Hell gaping* symbolizes his imminent descent into eternal torment, intensifying the terror of his fate. His plea—*"I’ll burn my books!"*—is both literal and symbolic, representing his rejection of the knowledge and pursuits that led to his damnation. Yet, it is tragically too late for redemption. Faustus’s inability to repent earlier in the play, despite numerous opportunities and warnings from the Good Angel and others, underscores his fatal flaw: his refusal to embrace humility and seek God’s mercy when it was still within his reach.

Through Faustus's downfall, the play delivers a profound moral lesson. It serves as a cautionary tale about the dangers of overreaching ambition and the consequences of rejecting divine authority. Faustus’s tragedy warns against the allure of sin and emphasizes the importance of repentance and redemption, portraying these virtues as the only path to salvation. This moral underpinning aligns with the Christian worldview of Marlowe’s time, where the ultimate redemption of the soul was seen as paramount, and the rejection of God’s grace was considered the gravest error.

Thus, Faustus's final pleas not only bring his character full circle but also reinforce the didactic nature of the play, leaving the audience with a powerful reflection on the consequences of human frailty and the hope of divine mercy for those who seek it in time.

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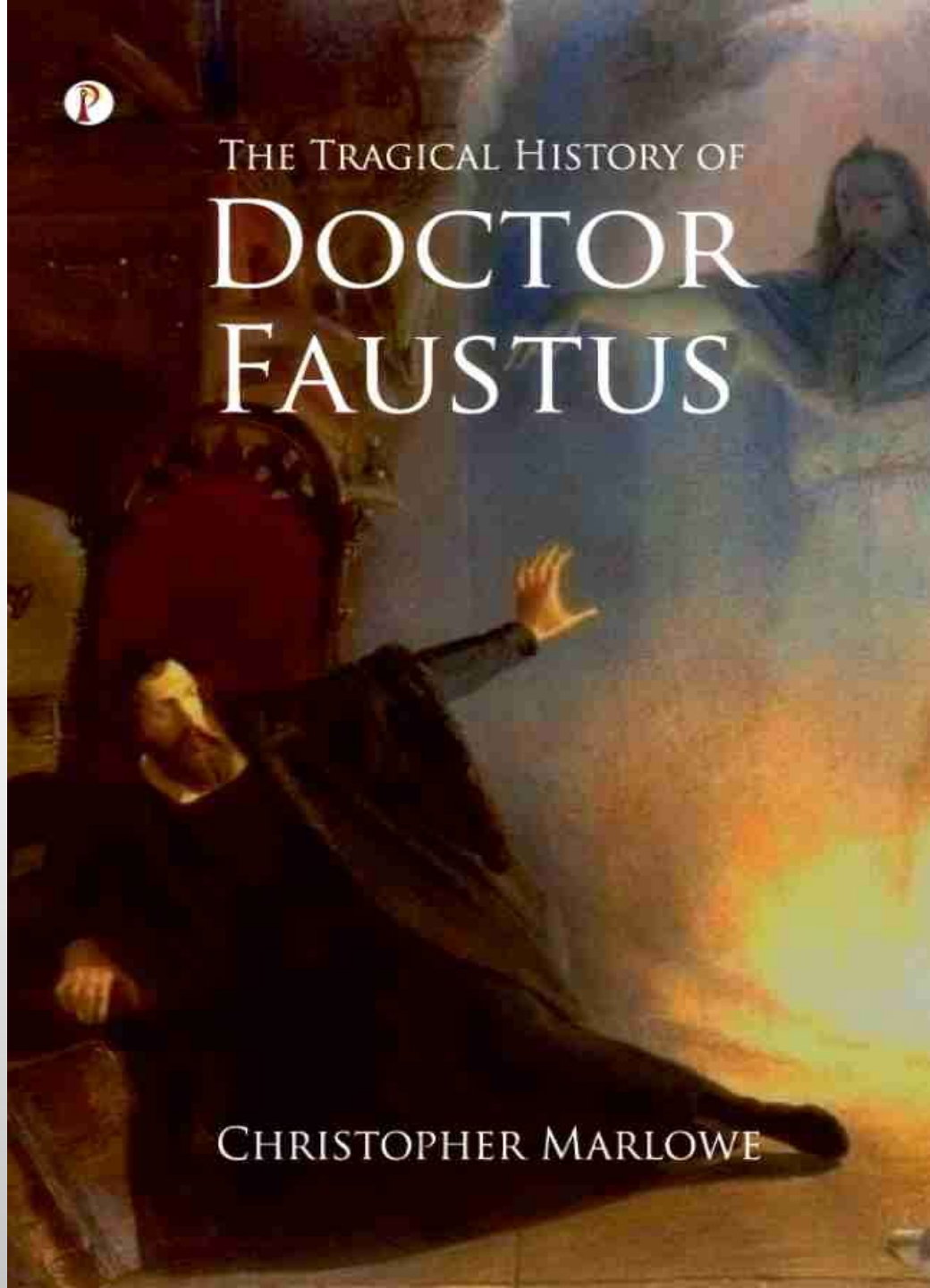


Arms and the Man: A Look into Shaw's Anti-Romantic Comedy

Adnan Shakur

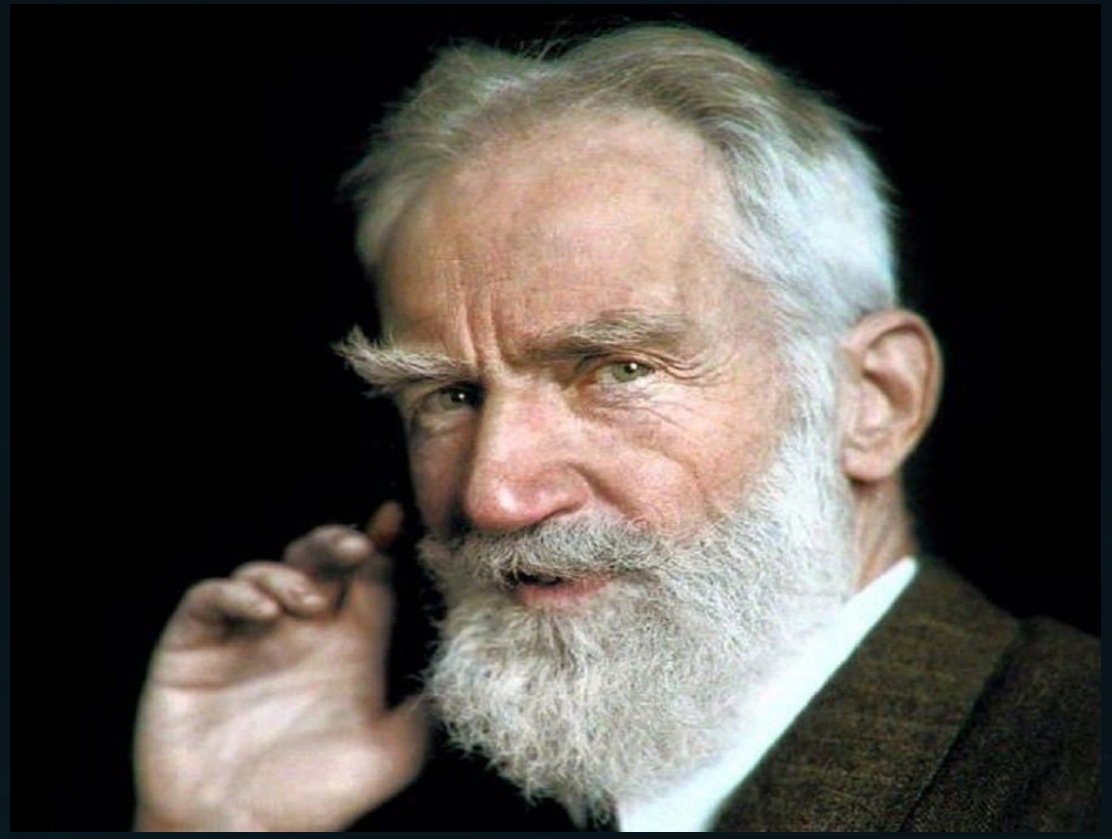
Introducing George Bernard Shaw

Early Life

George Bernard Shaw was born in Dublin, Ireland, on July 26, 1856. He became a music critic in 1888 and later a drama critic for the Saturday Review.

Career Highlights

Shaw was a prolific playwright, receiving an Academy Award for Best Screenplay Screenplay in 1938 for the film adaptation of his play "Pygmalion".



Adnan Shakur

Shaw's Worldview

Social Activism

A vegetarian, teetotaler, and fervent socialist, Shaw championed championed women's rights and and the plight of the poor.

Critique of War

Shaw was a vocal critic of World World War I, and he received the the Nobel Prize in Literature for his for his writing.

Exploring Themes

Romanticism of War

Shaw satirizes the romanticized notions of war, showing the reality of conflict as a gritty and often senseless act.

Romanticism of Love

Love, in Shaw's eyes, is not based on based on idealized notions but on on genuine connection and understanding.

Class Discrimination

Shaw emphasizes the importance of importance of equality for all people, people, regardless of their social social standing.

Idealism vs. Realism

The play highlights the clash between idealistic beliefs and the the harsh realities of life.

The Characters

Captain Bluntschli

A realistic Swiss soldier who serves in the in the Serbian army. He is known as the the "Chocolate Cream Soldier."

Raina Petkoff

A romantic idealist who is engaged to to Sergius Saranoff.

Sergius Saranoff

A handsome, romantic hero who is a a Bulgarian officer. He is engaged to Raina Raina but flirts with Louka.

The Petkoff Family

Includes Raina's mother, Catherin, her her father, Major Petkoff, and the servant servant Nicola.

Plot Overview - Act 1

1

A Serbian Officer Arrives

A Serbian officer, Captain Bluntschli, enters Raina's room by climbing up the water pipe to her balcony.

2

Raina Saves the Officer

Raina saves the officer and hides him from her family. The officer, who is officer, who is known as the "Chocolate Cream Soldier," leaves.

3

A Surprising Discovery

Raina and her mother find a chocolate bar and a box of cigarettes in the cigarettes in the officer's belongings, revealing a different side to to soldiering.

Plot Overview - Act 2

1

Peace Treaty Discontent

Catherin is upset that the Serbians have agreed to a peace treaty.

2

Sergius' Arrival

Sergius Saranoff arrives at the Petkoff's home, joining in the conversation about the war.

3

Raina and Sergius' Time Alone

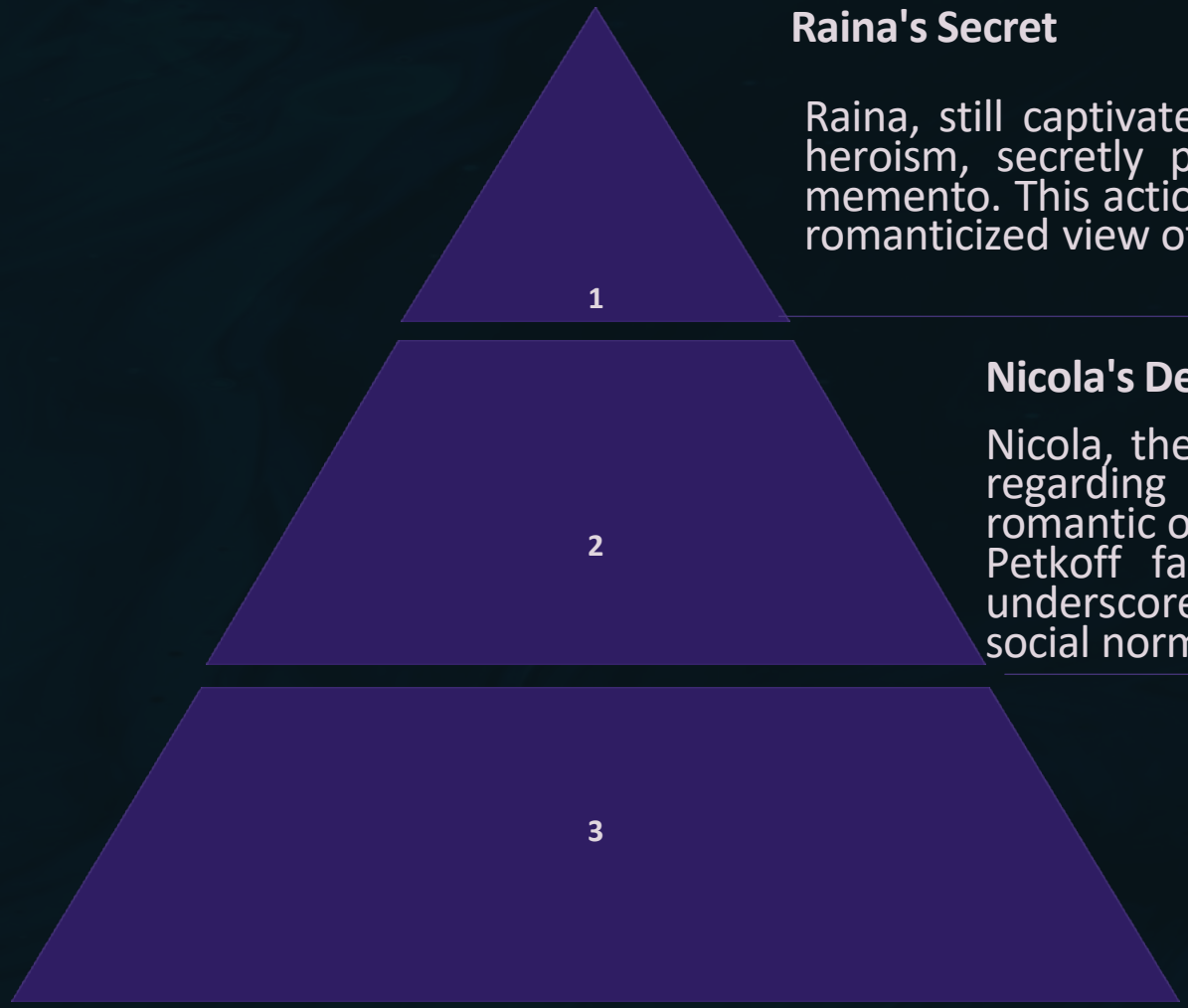
Raina and Sergius have some time alone together, and Sergius flirts with Louka, a Louka, a servant girl in the Petkoff household.

4

Bluntschli's Return

Captain Bluntschli returns to the Petkoff's home to return a lost item, and the women women attempt to hide him from Sergius.

Plot Overview - Act 3



Raina's Secret

Raina, still captivated by Bluntschli's unexpected visit and his unconventional heroism, secretly places a photograph of herself in his coat pocket as a memento. This action reveals a shift in her feelings, a departure from her initial romanticized view of Sergius.

Nicola's Decision

Nicola, the Petkoff's loyal servant, faces a crucial decision regarding regarding his own affections. He firmly rejects Louka's romantic romantic overtures, highlighting his commitment to the Petkoff family Petkoff family and his traditional sense of duty. This rejection underscores the play's exploration of class differences and social social norms.

Bluntschli's Confession

Captain Bluntschli, the pragmatic and realistic Swiss soldier, soldier, finally reveals his true feelings for Raina. His confession isn't a grand romantic gesture but rather a a honest and direct expression of affection, highlighting the highlighting the contrast between his personality and and Sergius's more theatrical approach. This confession confession underscores Shaw's subversion of conventional conventional romantic ideals.

Act 3 culminates in a series of revelations, challenging Raina's idealized notion of love and war. Raina's secret act of placing her photo reveals placing her photo reveals her hidden feelings, Nicola's rejection of Louka reinforces the societal expectations of the time, and Bluntschli's and Bluntschli's direct confession provides the play's central resolution, departing from typical romantic conventions.

Adnan Shakur

Shaw's Purpose

Satire of Romantic Ideals

Shaw satirizes the romanticized romanticized notions of love, war, war, and social status, offering a a humorous, realistic perspective. perspective.

Critique of the Wealthy Wealthy Elite

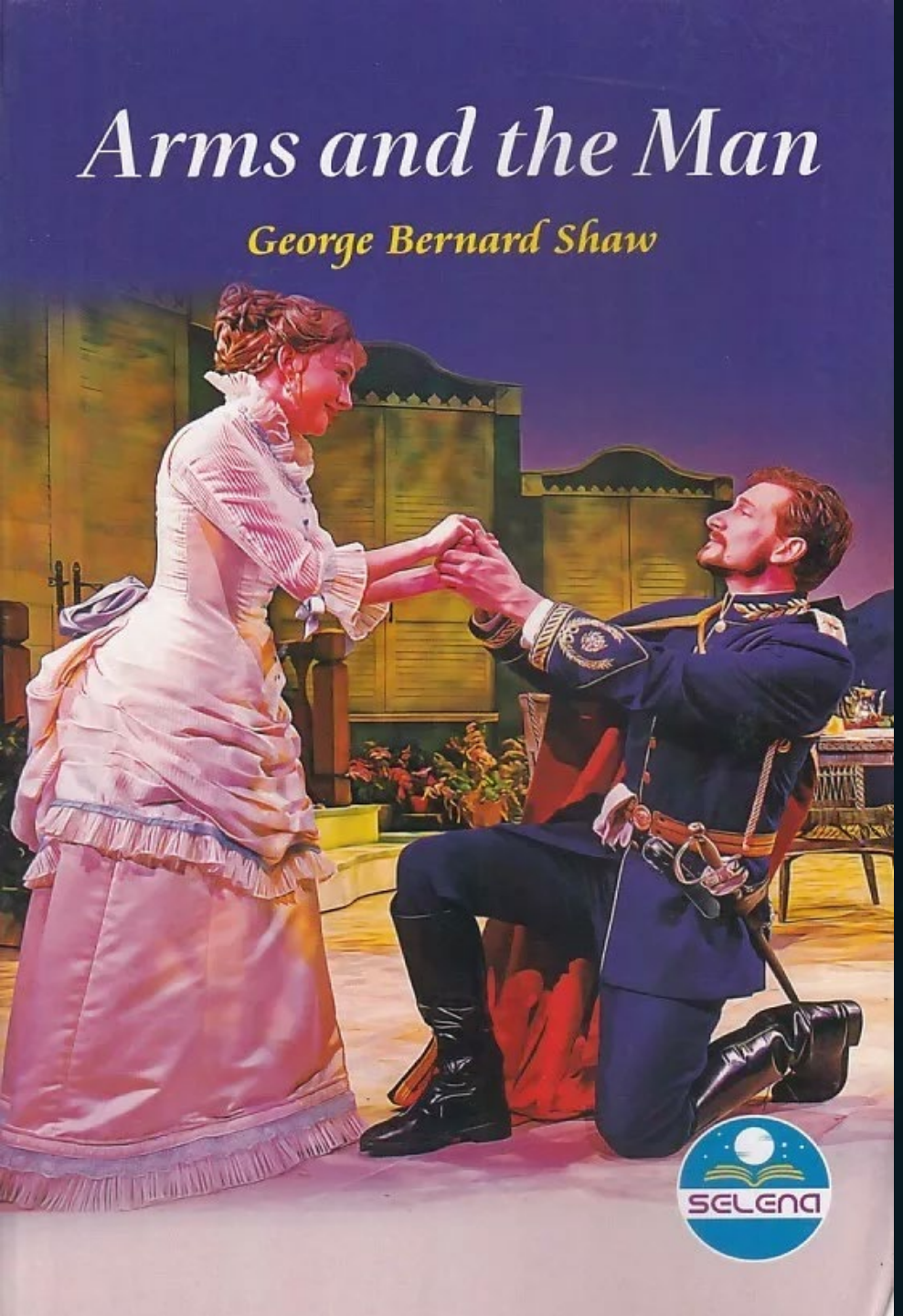
The play criticizes the self-glorification and societal attitudes attitudes of the wealthy.

Advocacy for Equality

Shaw highlights the importance of equality regardless of social standing.

The Enduring Impact

"Arms and the Man" remains a relevant and entertaining play, offering a timeless critique of societal norms and reminding us to look beyond look beyond appearances and embrace genuine connection.



Arms and the Man: Realism vs. Idealism

This presentation will delve into G. B. Shaw's "Arms and the Man," analyzing its themes of realism and idealism, and exploring the contrasting characters and their relationships.

Adnan Shakur

A Setting of Conflict

Historical Context

The play takes place during the Serbo-Bulgarian War of 1885, a conflict between two neighboring Balkan countries.

Mercenary Soldier

The story revolves around Captain Bluntschli, a Swiss mercenary soldier in the Serbian army.

Clashing Ideals

1

Raina's Idealism

Raina, the play's heroine, is a young Bulgarian woman engaged to Sergius, a war hero she idolizes.

2

Bluntschli's Realism

Bluntschli's practical views on war and soldiering shock Raina's romantic ideals.

A Shocking Encounter

> “Nine soldiers out of ten are born fools.”
>
> “Soldiering... is the coward’s art of attacking mercilessly when you are strong... and keeping out of harm’s way when you are weak.”

Realism in Literature

1

Realism

A literary style that presents things and people as they are in real life.

2

Opposed to Idealism

It contrasts with romanticism, which often portrays life in a more idealized way.

3

Reflection of Society

Realist writers strive to depict contemporary life and society realistically.

Adnan Shakur

G. B. Shaw: A Voice of Realism

Shaw's Style

Shaw depicted his society honestly, earning him criticism initially.

Influence of Ibsen

He was inspired by Henrik Ibsen, a pioneer of modern realistic drama.

Romantic Ideals vs. Reality

A Complex Relationship

1 Raina and Sergius

2 Bluntschli and Raina

3 Louka and Nicola

The Power of Realism

Shaw's Satire

He satirizes romantic notions of war and love, exposing the flaws of societal ideals.

Realism Triumphs

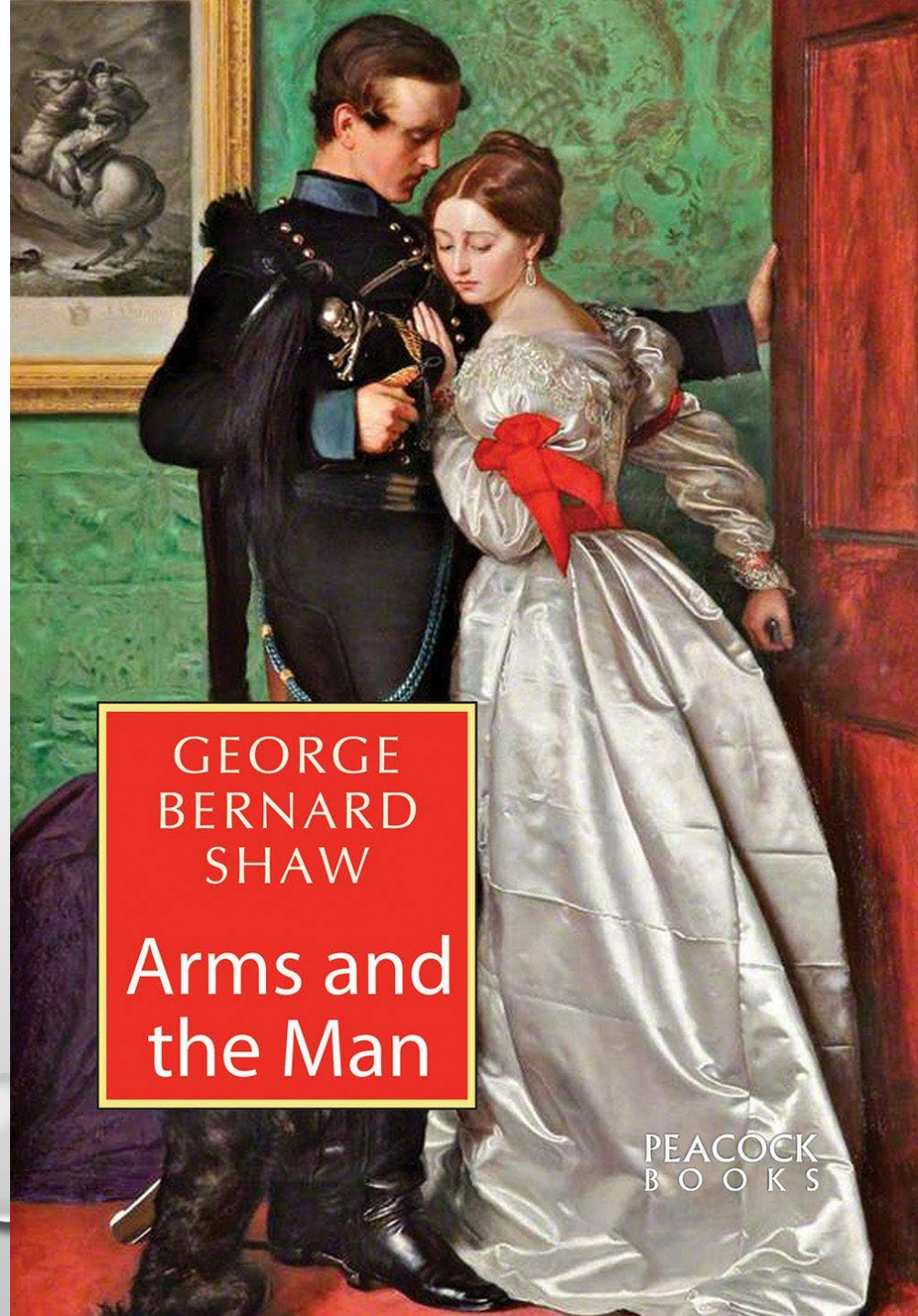
The play concludes with the idea of realism prevailing over idealism.

Takeaways and Conclusion

“Arms and the Man” is a witty and thought-provoking play that explores the complexities of human nature and the power of realism. Through its contrasting characters, Shaw challenges traditional romantic notions and invites us to see the world with a more realistic perspective.

Key Quotes Explained

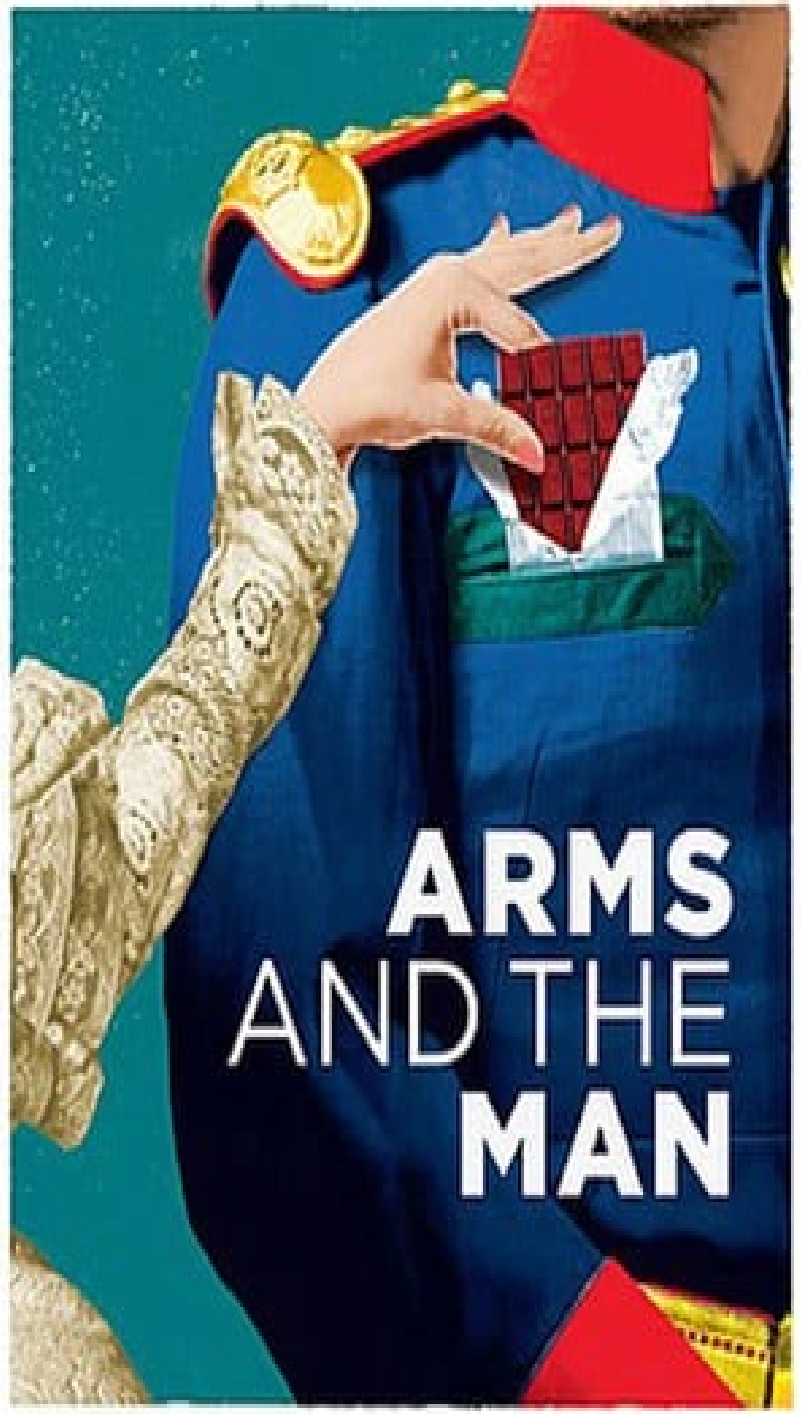
Adnan Shakur
Lecturer & Deputy Head
Department of English
University of Global Village (UGV), Barishal



I’ve no ammunition. What use are cartridges in battle? I always carry chocolate instead.

Captain Bluntschli, Act I pg. 11

Captain Bluntschli upends many of Raina’s and the audience’s assumptions about war. Instead of focusing on the ability to harm enemy soldiers, the Swiss mercenary focuses on the ability to survive, knowing that starvation is a very real and painful possibility in extended battles. The audience is later informed that, due to a logistical error, the cartridges Bluntschli was issued were of the wrong size. In this light, Bluntschli’s choice to carry chocolate rations is even more logical. The Captain’s decision reveals that he is unconcerned with traditional notions of bravery or machismo, embracing efficiency and pragmatism instead of romantic ideals. Raina misunderstands the meaning of Bluntschli’s choice, assuming the chocolate is a luxurious sweet and not the gritty, brittle field rations it actually is.



You have the soul of a servant, Nicola.

Louka, Act II pg. 23

Louka spits the following insult at her fiancé Nicola during an argument about adhering to class expectations. Though Louka means to wound with her comment, Nicola is not wounded by it. He pragmatically understands and accepts his position in society. The older servant's thorough pragmatism proves his strongest trait and eventually wins him a job managing one of Bluntschli's hotels. The comment reveals Louka's discomfort with her station. She chafes against the restraints put on her life and is indignant when treated as an inferior. The strength of the effects of class on local society can be seen in Louka's experience: she is prevented from expressing herself, reading, and calling her employers by their first names. Ultimately, Sergius make her his equal by agreeing to marry her.

I’m a professional soldier! I fight when I have to and am very glad to get out of it when I haven’t to. You’re only an amateur: you think fighting’s an amusement.

Captain Bluntschli, Act III pg. 63

After being challenged to a duel, Captain Bluntschli brusquely explains the difference between his own professional attitude and Sergius’ romantic attitude towards fighting. In proposing a duel Sergius believes he can win or demonstrate honor. Bluntschli approaches the duel from a practical standpoint, calculating how best to keep both participants unharmed. Fighting holds no romance for the captain; it is a business and a brutal one at that. Though Sergius interprets his reluctance as a sign of moral weakness, Bluntschli is not cowardly, unwilling or unable to fight. He only knows the destruction fighting can cause all too well. On the other hand, Sergius has faced far fewer battles and fights and is still largely ignorant of the meaning and consequences of violence.

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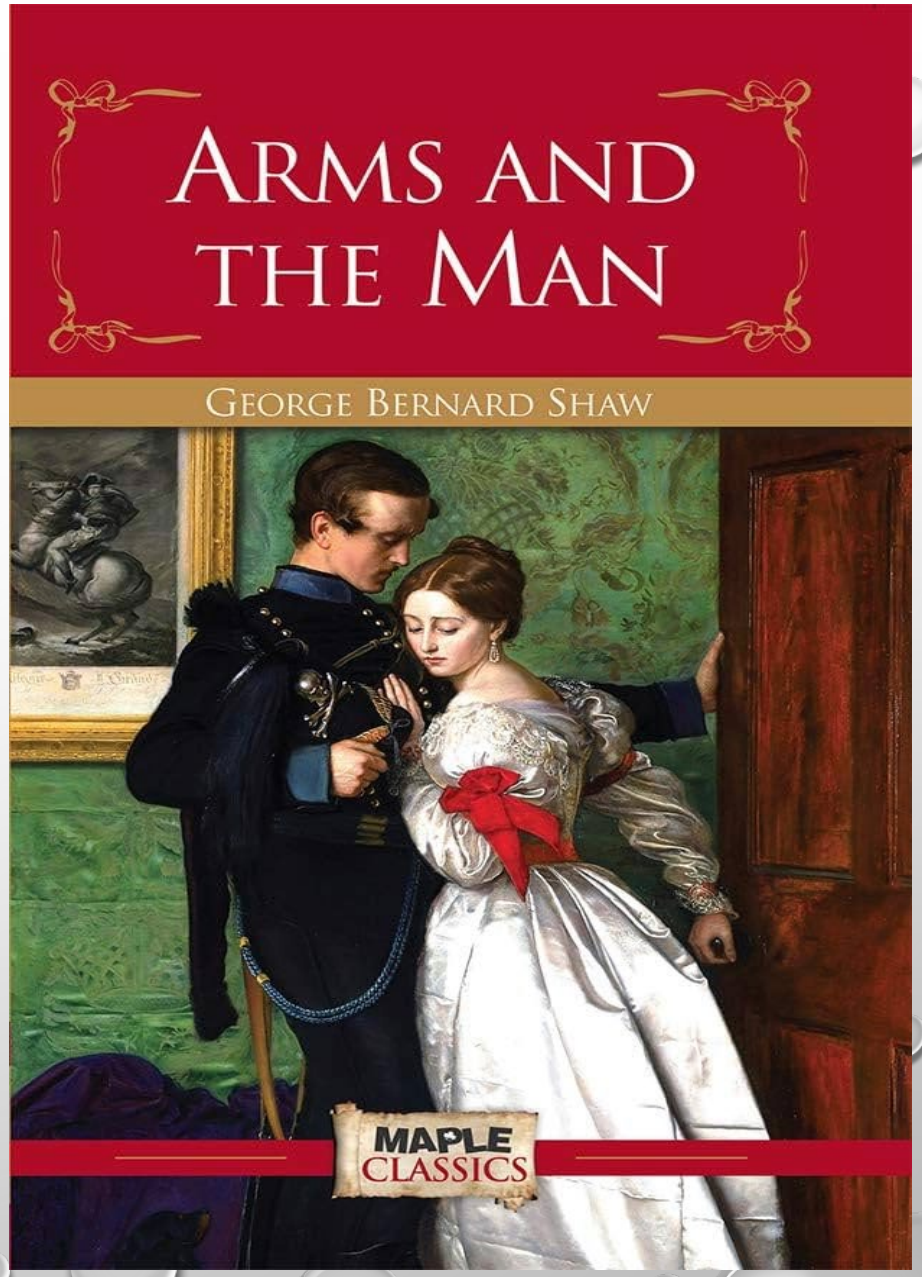
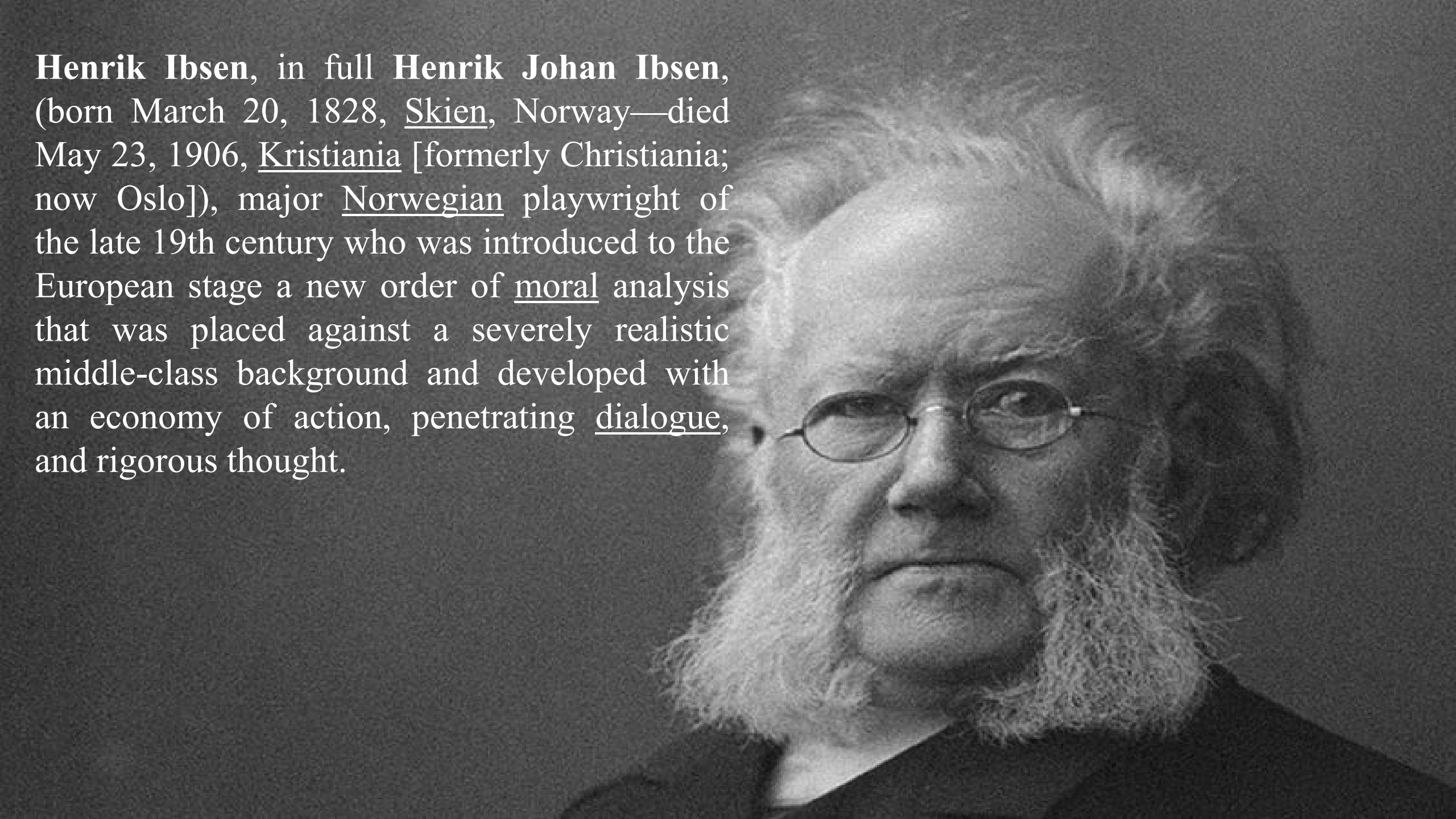


A Doll's House

Henrik Ibsen

Week: 11

Slides: 182- 190



Henrik Ibsen, in full **Henrik Johan Ibsen**, (born March 20, 1828, Skien, Norway—died May 23, 1906, Kristiania [formerly Christiania; now Oslo]), major Norwegian playwright of the late 19th century who was introduced to the European stage a new order of moral analysis that was placed against a severely realistic middle-class background and developed with an economy of action, penetrating dialogue, and rigorous thought.

Act One: The Helmer Household

Act Two: The Truth Comes Out

Act Three: The Door Slams Shut

Nora Helmer

Torvald Helmer

Mrs. Linde

Act One: The Helmer Household

The play opens with Nora Helmer returning home from a shopping trip. She is greeted by her husband, Torvald, who affectionately calls her pet names such as “my little lark” and “my little squirrel”. It quickly becomes apparent that Nora is not just a doting wife but also a childlike figure who enjoys playing games and being pampered.

We are also introduced to Mrs. Linde, an old friend of Nora’s who has fallen on hard times. Mrs. Linde reveals that she has come to the city in search of work and asks Nora to help her find a job at Torvald’s bank. Nora agrees to help and promises to speak to her husband on Mrs. Linde’s behalf.

Act Two: The Truth Comes Out

In Act Two, we see Nora's secret start to unravel. Krogstad, a disgruntled employee at Torvald's bank, threatens to expose Nora's forgery of her father's signature on a loan document. Nora is terrified of the consequences and begs Torvald to intervene and save her from disgrace. However, Torvald's reaction is not what she expected – he is more concerned about his own reputation than protecting his wife.

As the truth about Nora's past actions comes to light, we see her begin to question her entire existence. She realizes that she has been living her life for others and has never truly been independent or free. This realization sets the stage for the dramatic conclusion of the play.

Act Three: The Door Slams Shut

In the final act of A Doll's House, Nora makes the bold decision to leave her husband and children in order to find herself and discover what it means to be truly independent. This decision is not an easy one, as Nora has been conditioned her entire life to be a dutiful wife and mother. However, she realizes that staying with Torvald would mean sacrificing her own happiness and freedom.

The play ends with Nora slamming the door behind her as she leaves the house, symbolizing the end of her old life and the beginning of a new journey. The audience is left to ponder the implications of Nora's actions and what they say about the role of women in society.

Nora Helmer

Nora Helmer is the protagonist of A Doll's House and is portrayed as a complex and multifaceted character. On the surface, she appears to be a happy, carefree wife and mother who enjoys playing games and being pampered by her husband. However, as the play progresses, we see that Nora is struggling with feelings of oppression and a lack of autonomy.

Nora's decision to leave her family at the end of the play is a radical one, and it is clear that she has undergone a significant transformation throughout the course of the story. Her character serves as a powerful commentary on the societal expectations placed on women in the 19th century and the need for women to have agency and independence.

Torvald Helmer

Torvald Helmer is Nora's husband and the primary male character in A Doll's House. He is portrayed as a traditional, patriarchal figure who values his reputation above all else. Torvald is initially presented as a loving and caring husband, but as the play progresses, we see his true colors emerge.

Torvald's inability to understand or empathize with Nora's situation is a major theme of the play. His lack of concern for her well-being and his focus on preserving his own image ultimately lead to the breakdown of their marriage. Torvald serves as a representation of the societal norms and expectations that were placed on men during the time period in which the play is set.

Mrs. Linde

Mrs. Linde is a friend of Nora's from their school days. She is presented as a practical and level-headed woman who has faced her fair share of hardships. Mrs. Linde has come to the city in search of work and is hoping to find a job at Torvald's bank.

Mrs. Linde serves as a contrast to Nora's character, as she is more grounded and realistic. Her presence in the play highlights the struggles that women faced during this time period, particularly those who were not fortunate enough to have financial security or social status.

The Sacrificial Role of Women in A Doll's House

Nora's Material Sacrifices

Secret Loan

Nora secretly takes a loan to save her husband's life, sacrificing her financial independence and privacy. She is forced to conceal this from Torvald, who believes that a wife shouldn't borrow money without her husband's consent.

Financial Strain

To repay the loan, Nora works tirelessly, often late into the night, sacrificing her comfort and free time. She even dreams of inheriting money from a rich benefactor to ease her financial burdens.

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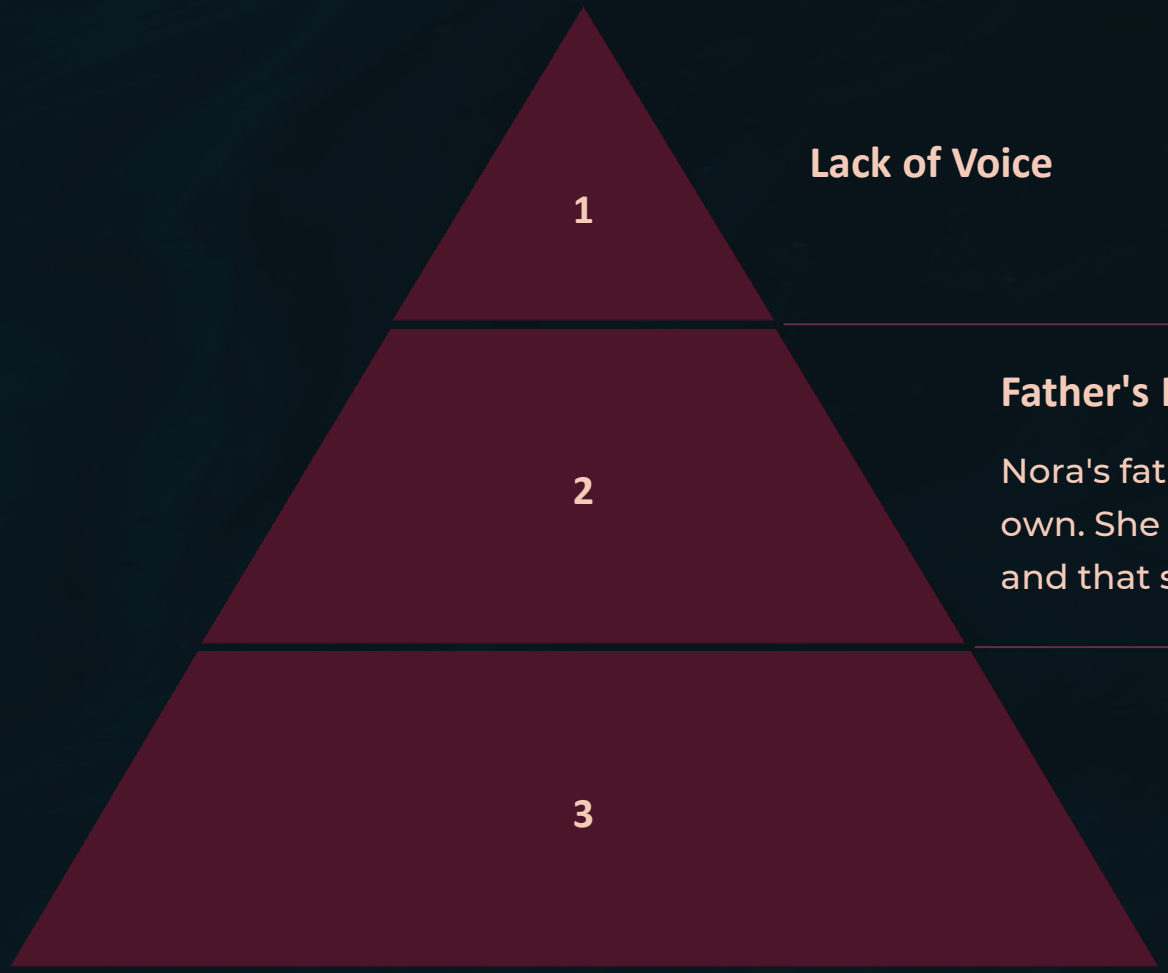
Nora's Suppression of Desires and Opinions



Lack of Voice

Father's Influence

Nora's father instilled his opinions in her, leading her to suppress her own. She feels that Torvald treats her as a plaything, similar to her dolls, and that she has been prevented from developing her own identity.

Torvald's Control

Torvald dictates their lifestyle and Nora feels forced to follow his preferences, sacrificing her own desires and opinions. She resents being treated as a child and feels unfulfilled.

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Nora's Sacrifice of Self-Worth and Respect

Illicit Loan

To save Torvald's life, Nora forges her father's signature on a bond to secure a loan, sacrificing her honor and integrity. This act highlights her dedication to her husband's well-being, even at the expense of her own principles.

Legal Restrictions

Nora is frustrated by the legal system, which prevents her from taking action to save her father or her husband. She challenges the law's rigidness and seeks to assert her own moral compass.

Nora's Sacrifice of Home and Family

1

Repressive Environment

2

Self-Fulfillment

Nora feels trapped in Torvald's home, longing for freedom and self-discovery. She recognizes the need for personal growth and realizes that her current environment hinders her development.

3

Departure and Education

Nora chooses to leave her family behind, a significant sacrifice, to pursue her own education and understand herself better. This act is a declaration of independence and a quest for personal truth.

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Mrs. Linde's Sacrifices

1

Past Sacrifices

Mrs. Linde sacrificed her happiness and reputation to care for her family, including her sick mother and younger brother. She prioritizes her duty to them over her own personal desires.

2

Present Struggles

Despite her past sacrifices, Mrs. Linde finds herself facing financial difficulties and is forced to make difficult decisions about her future. Her story highlights the enduring consequences of prioritizing family over self.

Adnan Shakur

Contrasting Sacrifices

Nora

Nora's sacrifices are driven by love and a desire to protect her husband, but they ultimately lead to her disillusionment and a quest for personal freedom. She prioritizes her own growth and autonomy.

Mrs. Linde

Mrs. Linde's sacrifices stem from a sense of duty and loyalty to her family. While her actions demonstrate love and selflessness, they also limit her own opportunities for personal fulfillment.

Adnan Shakur

A Doll's House: A Look at the Role of Women

Challenging Norms

The play challenges societal expectations for women in Victorian society, highlighting the limitations and injustices they face. Nora's departure symbolizes a rebellion against traditional gender roles and a yearning for self-determination.

Sacrifices and Consequences

The sacrifices women make, whether driven by love, duty, or societal pressure, often have lasting consequences for their own lives and aspirations. The play encourages a deeper understanding of women's struggles and the importance of personal fulfillment.

Key Takeaways and Further Discussion

Self-Awareness

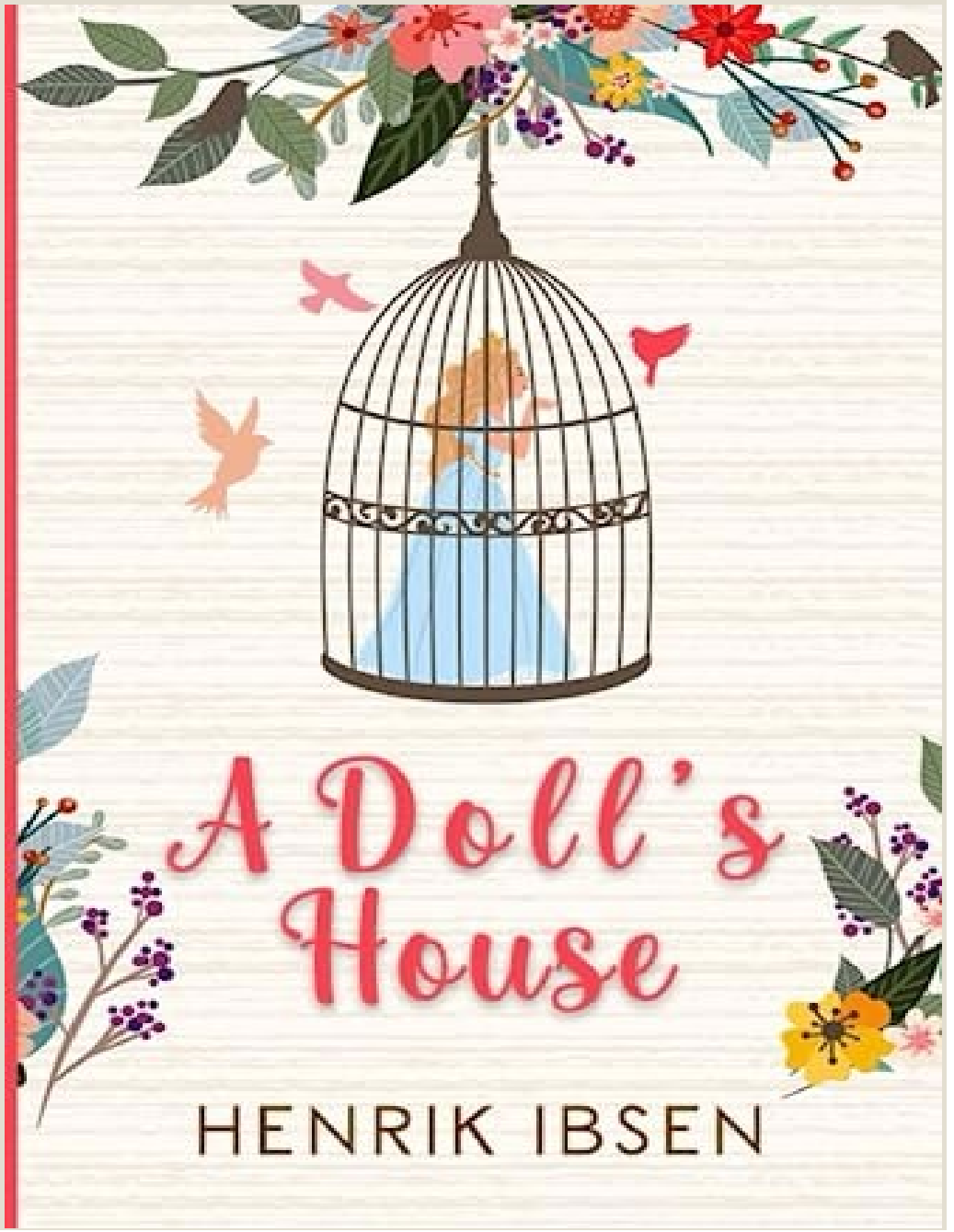
The play underscores the importance of self-awareness and the need for women to understand their own desires and values in a society that often silences their voices.

Equality

Nora's actions challenge the patriarchal structures of Victorian society, highlighting the need for equality and fairness in marital relationships.

Key Quotes Explained

Adnan Shakur
Lecturer & Deputy Head
Department of English
University of Global Village (UGV), Barishal



I have existed merely to perform tricks for you, Torvald

The quoted line comes from Henrik Ibsen's play *A Doll's House*, a pivotal work in modern drama that explores themes of gender roles, individuality, and societal expectations. Nora, the protagonist, utters this line in the climactic third act as she confronts her husband, Torvald, about the reality of their relationship. Nora, after years of playing the obedient wife and mother, realizes that she has been treated not as an equal partner, but as a plaything—a "doll" who exists solely to entertain and please others, particularly her father and her husband.

The context behind this line stems from Nora's gradual awakening throughout the play. Raised by her father, who imposed his opinions and values on her, Nora learned to conceal her true thoughts to maintain harmony in their relationship. To him, she was a "doll-child" who had no agency of her own. She finds herself in a similar situation with her husband, Torvald, who controls every aspect of her life, from her opinions to trivial matters like her diet—symbolized by the macaroons he forbids her from eating. Nora has internalized this treatment, sacrificing her own desires and independence to maintain the facade of the perfect wife. She has conformed to the role society has prescribed for women, and it is only as the play progresses that she begins to see the extent of her subjugation.

In analyzing this line, Nora's declaration to Torvald highlights her deep frustration with her subservient position. She feels like an object or a puppet, performing tricks to amuse and appease the men in her life, rather than living for herself. This moment represents a turning point for Nora, as she begins to reject the notion that her sole purpose is to fulfill the expectations of others. Her metaphorical use of "perform tricks" conveys the superficiality and lack of authenticity in her life. By recognizing this, Nora is preparing to reclaim her autonomy, eventually deciding to leave her husband and children in a shocking decision that defies traditional gender norms. This quote underscores the broader theme of female liberation and the need for self-identity that Ibsen explores in *A Doll's House*.

It's a thing hundreds of thousands of women have done.

This excerpt is taken from Henrik Ibsen's *A Doll's House*, where Torvald Helmer, upon discovering that his wife, Nora, has committed forgery to secure a loan for his medical treatment, says, "No man would sacrifice his honour for the one he loves." To this, Nora poignantly replies, "It's a thing hundreds of thousands of women have done." This exchange captures a critical moment in the play, revealing the stark differences in how Nora and Torvald view love, sacrifice, and societal expectations.

Torvald's comment arises after he learns that Nora, out of desperation to save his life, took out a loan by forging her father's signature. Rather than recognizing the love behind her action, Torvald is consumed by the idea of his honor being tarnished by her deception. His statement reflects his rigid, patriarchal values that prioritize a man's reputation and public image above all else. Nora's response, on the other hand, serves as a powerful critique of these gendered double standards. She points out that while men may not sacrifice their honor, women have historically been forced to do so for the sake of their families, sacrificing their desires, freedoms, and sometimes even their dignity for love.

In analyzing this moment, the contrast between Torvald and Nora's perspectives illuminates the deep inequalities present in their marriage and in society as a whole. Torvald's inability to understand Nora's sacrifices shows his superficial understanding of love, as his concern for honor trumps his affection for her. Nora's retort is a moment of awakening, as she begins to see the unjust expectations placed on women and the emotional labor they are forced to bear in silence. This dialogue serves as a key turning point in *A Doll's House*, leading to Nora's eventual decision to break free from her role as a "doll" and reclaim her independence, thus rejecting the societal norms that have confined her.

I must try and educate myself. You are not the man to help me in that. I must do it myself. And that is why I am going to leave you now

These powerful lines come from the climactic final act of Henrik Ibsen's groundbreaking play *A Doll's House*. Nora, the protagonist, makes this declaration as she prepares to leave her husband, Torvald, and the life she has known in pursuit of self-discovery and personal fulfillment. After years of being treated as a "doll" in her own home, Nora recognizes that true education—both intellectual and emotional—can only come from within herself, a realization that propels her toward one of the most iconic exits in modern theatre.

The context of this line occurs toward the end of the play when Nora confronts Torvald after realizing that their marriage has been built on illusion. For eight years, she has played the role of the dutiful wife and mother, following societal expectations without ever questioning her identity or purpose. Nora reveals that she and Torvald have never truly understood each other, nor have they had serious conversations. She admits that she has never been genuinely happy in their marriage, but rather has only pretended to be "merry" to maintain appearances. Their home, she says, has been akin to a "playroom," where she has been a doll performing for Torvald. Even when Torvald promises to change, Nora realizes that true fulfillment requires more than superficial adjustments—it requires her to break free from the constraints of her marriage.

In analyzing this passage, Nora's decision to leave and educate herself represents her desire for intellectual and emotional freedom. She acknowledges that Torvald cannot help her in this journey because he has always treated her as an inferior, incapable of making decisions for herself. By stating that her most sacred duties are to herself, Nora rejects the traditional roles of wife and mother that have defined her existence. She questions the validity of societal norms, religion, and even the law, recognizing that she has been trapped by rules that do not align with her own sense of self. Nora's decision to leave her family is a radical act of self-liberation, challenging the conventional expectations placed on women during the time. Her departure signifies her refusal to live in ignorance or submission any longer, marking a key moment in feminist literature and a statement about the importance of individual freedom over societal duty.

Ultimately, this line underscores Nora's transformation from a submissive housewife into an empowered individual who is determined to shape her own identity and destiny, free from the control of others. It is her bold assertion of self-worth, autonomy, and the need for personal growth beyond the limitations imposed by her marriage and society.

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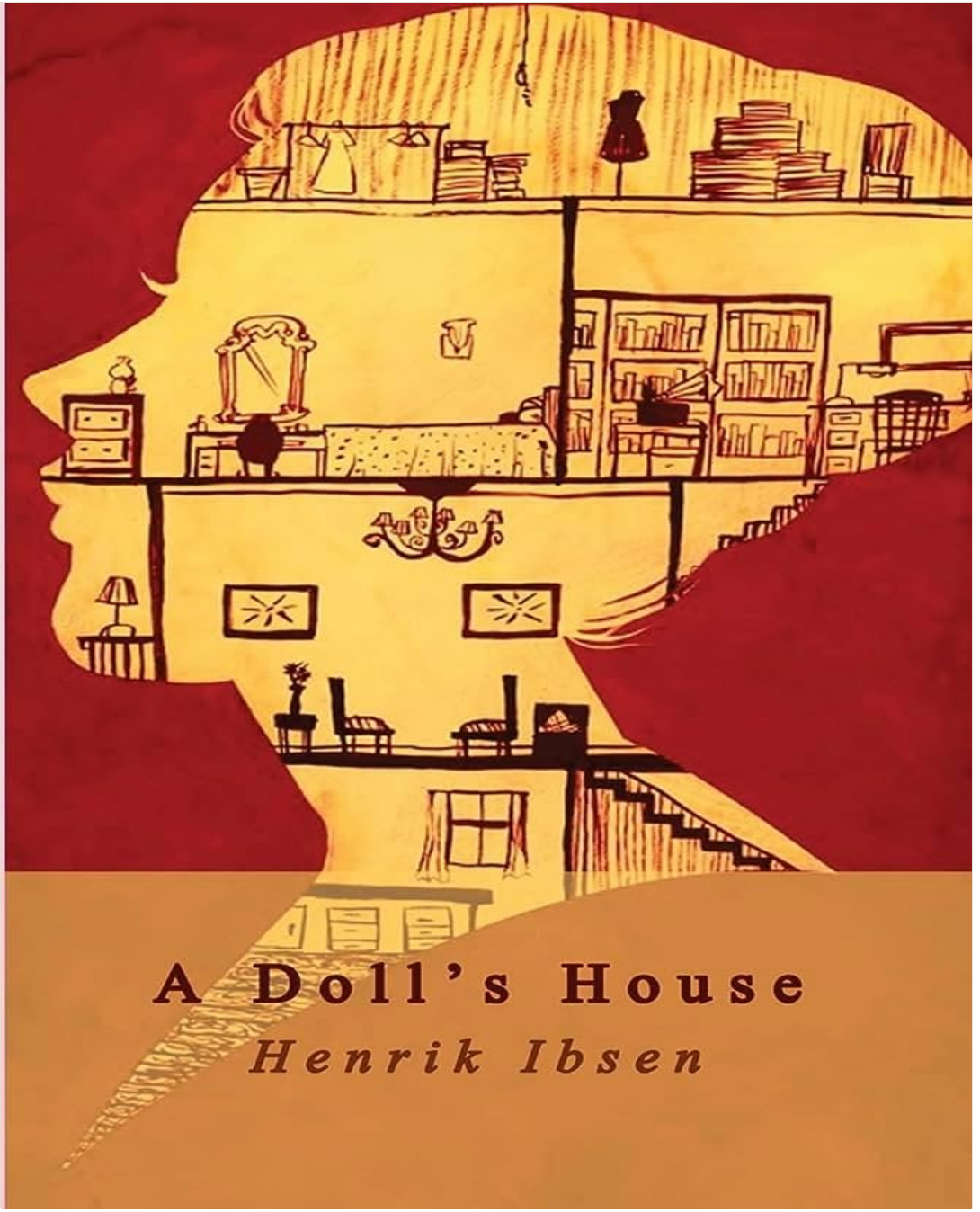

The Spanish Tragedy: A Journey of Revenge and Passion

Introduction

A Masterpiece of Revenge Tragedy

The Spanish Tragedy is a pivotal play in the development of Elizabethan theater. It revolutionized the genre of revenge tragedy tragedy with its complex characters and tragic themes.

Thomas Kyd's Legacy

Kyd, a prominent Elizabethan playwright, is credited with introducing introducing a new style of tragedy marked by its heightened sense of sense of violence and dramatic irony.

Adnan Shakur

Thomas Kyd: Life and Works

1 Early Life and Education

Kyd was born in London in the 1550s 1550s and educated at the Merchant Merchant Taylors' School, where he he developed a passion for literature.

2 Early Success and "The Spanish Tragedy"

His first play, The Spanish Tragedy, Tragedy, was a phenomenal success, success, establishing him as a leading playwright in Elizabethan Elizabethan theater.

3 Later Works and Controversies

He wrote other plays, but his later years were marked by controversies, including including accusations of blasphemy and sedition, which ultimately led to his his imprisonment.

Historical and Literary Context

The Elizabethan Era

Kyd wrote during the Elizabethan era, a period period of cultural and artistic flourishing in flourishing in England. The theater was thriving, and plays were a popular form of of entertainment.

The Revenge Tragedy Genre

The Spanish Tragedy belongs to the revenge tragedy genre, popular in Elizabethan times. These plays explored themes of vengeance, justice, and the consequences of unchecked emotions.

Influence of Seneca

Kyd was influenced by the Roman playwright playwright Seneca, whose tragedies focused focused on revenge and violence. The Spanish Spanish Tragedy reflects this influence in its in its plot and characters.

Adnan Shakur

Settings of the Play

The Spanish Court

The play takes place in the Spanish court, where the King and Queen rule, rule, and the noble class is embroiled in embroiled in intrigue and power struggles.

The Forest of Arden

The forest becomes a setting for the the play's darkest moments, filled with with violence, ghosts, and a sense of of eerie isolation.

Plot Overview

1

Horatio's Death

Horatio, a young nobleman, is killed by Balthazar, a Spanish soldier. This soldier. This act of violence sets in motion a chain of revenge.

2

Hieronimo's Quest

Hieronimo, Horatio's father, vows to avenge his son's death. He becomes becomes obsessed with this quest for justice, and his thirst for vengeance consumes him.

3

The Spanish Tragedy

Hieronimo's relentless pursuit of revenge leads to a series of tragedies, tragedies, culminating in a bloody climax that sees the downfall of many downfall of many characters.

Major Characters

1

Hieronimo

Horatio's father, who is consumed by a thirst for revenge. His relentless pursuit of pursuit of justice leads to tragic consequences.

2

Bel-Imperia

Horatio's beloved, who is torn between her love for Horatio and her loyalty to her family. Her actions have a significant impact on the course of the play.

3

Balthazar

The Spanish soldier who kills Horatio, sparking the revenge plot. His actions have far-have far-reaching consequences, leading to a bloody chain of events.

4

The Ghost of Andrea

Andrea, a friend of Horatio, appears as a ghost to reveal the truth about Balthazar's Balthazar's actions and guide Hieronimo towards revenge.

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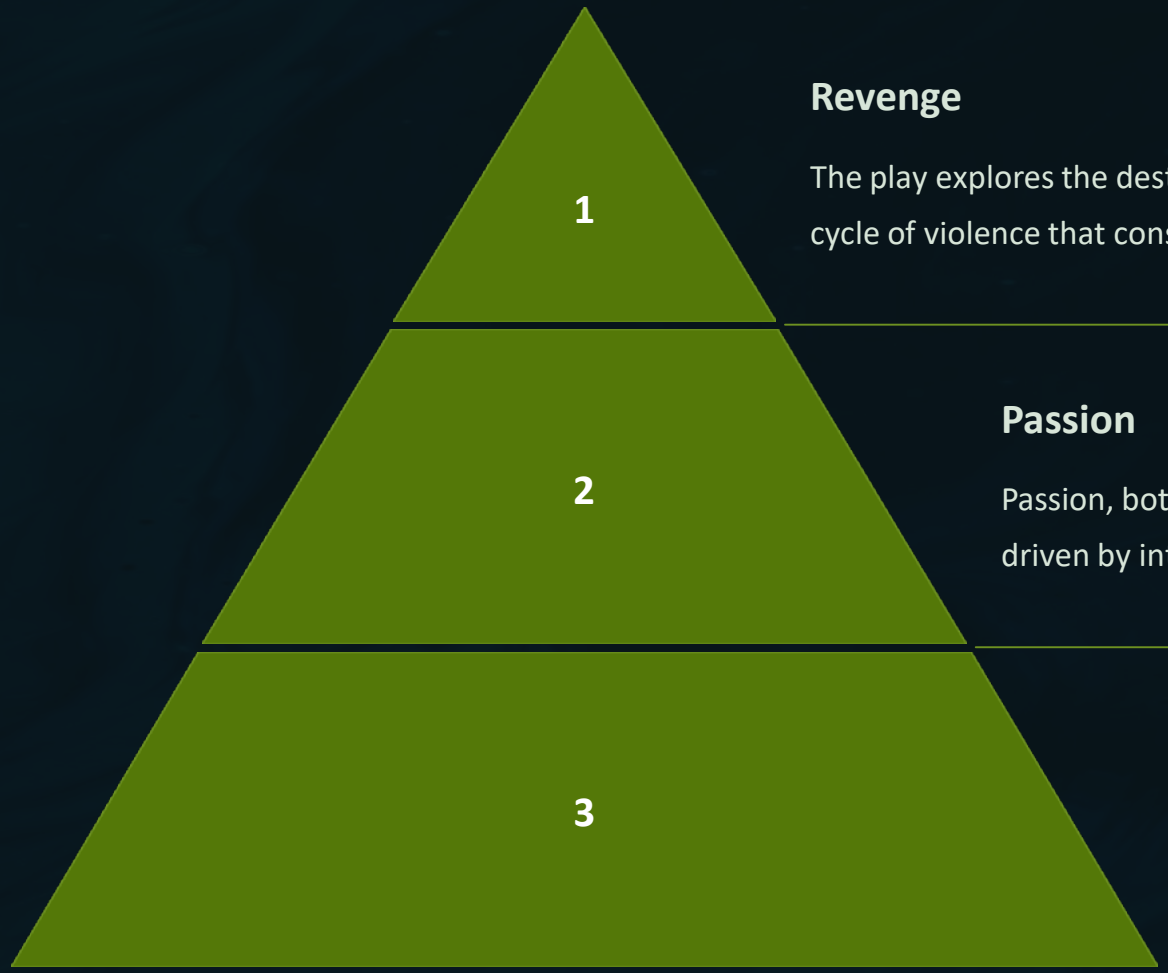
Themes of Revenge and Passion



Revenge

The play explores the destructive nature of revenge. Hieronimo's relentless pursuit of justice leads to a cycle of violence that consumes everyone.

Passion

Passion, both love and hatred, plays a significant role in the play. Characters are driven by driven by intense emotions that lead to tragic consequences.

Justice

The play questions the nature of justice and the role of vengeance in in achieving it. The characters struggle to find true justice in a world of of violence and treachery.

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Dramatic Techniques and Innovations

1

Dramatic Irony

The play employs dramatic irony throughout, where the audience is aware of information that the characters on stage are characters on stage are not. This creates suspense and tension.

2

Violence and Gore

The play is known for its graphic violence and depictions of gore. This was a common feature of common feature of revenge tragedies and added a sense of realism to the stage.

3

Meta-theatrical Elements

The Spanish Tragedy breaks the fourth wall, with characters commenting on the play itself. This meta-theatrical element adds a adds a layer of complexity to the narrative.

Legacy and Influence

1

Shakespearean Inspiration

The Spanish Tragedy is thought to have have influenced Shakespeare's own own works, including Hamlet and Titus Titus Andronicus, with its focus on revenge and violence.

2

Continuing Legacy

The play continues to be performed performed and studied today, offering offering insights into the complexities complexities of human nature and the the dangers of unchecked revenge. revenge.

Conclusion

Through the characters of Nora, Mrs. Linde, and Anne, "A Doll's House" shines a light on the sacrifices women made in the Victorian era, prompting us to reflect on the historical context and contemporary implications. The play urges us to consider the importance of women's voices, individual agency, and the pursuit of self-fulfillment in a society that seeks to define and confine their roles.

Seneca and Revenge Tragedy

This presentation delves into the world of Senecan tragedy and its enduring influence on Western drama. We'll explore the key features of Seneca's plays, examine the origins and evolution of the revenge tragedy genre, and discuss how Seneca's works shaped playwrights like Shakespeare and Kyd.

Adnan Shakur

Who Was Seneca?

Lucius Annaeus Seneca

A Roman philosopher, statesman, and playwright who lived from lived from 4 BCE to 65 CE.

Key Contributions

- Wrote 10 tragedies, adapting Greek myths
- Themes: Stoicism, fate, revenge, human suffering, and moral and moral dilemmas

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Features of Senecan Tragedy

Five-Act Structure

Precise organization, emphasizing dramatic arc and and development.

Long, Reflective Monologues

Characters explore morality and human conflict through soliloquies.

Themes

Revenge, fate, ambition, insanity, and human suffering.

Supernatural Elements

Ghosts, omens, and divine intervention drive the narrative.

What is a Revenge Tragedy?

Quest for Justice

Protagonist seeks to right a wrong, often driven by personal vengeance.

Moral Ambiguity

Revenge often leads to unintended consequences and moral dilemmas.

Delay in Action

Protagonist's hesitation or internal conflict fuels dramatic tension.

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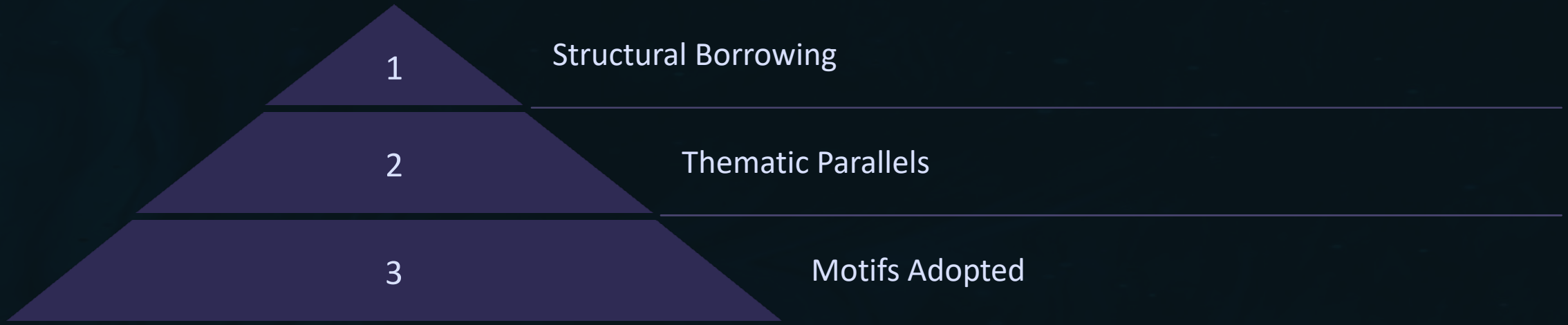
Senecan vs. Revenge Tragedy

Aspect	Senecan Tragedy	Revenge Tragedy
Origin	Roman (1st century CE)	Elizabethan/Jacobean (16th–17th century)
Violence	Narrated, off-stage stage	Explicit, on-stage
Themes	Stoicism, revenge, fate, insanity	Revenge, justice, corruption

Influence of Seneca on Revenge Tragedy



Seneca's tragedies provided a foundation for the revenge tragedy genre, influencing its structure, themes, and motifs.

Adnan Shakur

Key Takeaways

1

Philosophical Themes

2

Dramatic Innovations

3

Enduring Legacy

Seneca's works introduced themes of philosophical reflection, insanity, and suicide, influenci the development of revenge tragedy and shaping Western drama.

Discussion and Questions

1

Stoicism and Emotions

How does Seneca's use of Stoicism clash with the intense intense emotions portrayed in his tragedies?

2

Dramatic Tension

How do motifs like insanity and play within the play enhance enhance dramatic tension in revenge tragedies?

Further Exploration

1

Seneca's Plays

Read Seneca's tragedies to gain a deeper understanding of his style and themes.

2

Revenge Tragedy

Explore the works of Shakespeare, Kyd, and other dramatists who wrote revenge revenge tragedies.

3

Theatrical History

Learn about the history of theater and the evolution of dramatic conventions.

Adnan Shakur

Thank You

This presentation has explored the impact of Seneca's tragedies on the development of the revenge tragedy genre. I hope you've found it insightful and engaging.

Senecan Elements in "The Spanish Tragedy"

Adnan Shakur

Senecan Tragedy: A Brief Introduction

Seneca's Legacy

Lucius Annaneus Seneca, a Roman philosopher and playwright, laid the foundation for the revenge tragedy genre that blossomed in the Elizabethan era. His plays, characterized by themes of vengeance, violence, and moral conflict, provided a framework for later playwrights.

Key Features

Senecan tragedies typically feature a focus on revenge, driven by driven by the murder of a loved one. Common elements include include ghosts, insanity, suicide, a play within a play, and often a often a bloody climax. Examples of Senecan tragedies include include "Thyestes" and "Medea," by Seneca himself.

Adnan Shakur

Senecan Elements in "The Spanish Tragedy"

1 Murder and Revenge

Kyd's play vividly portrays the cycle cycle of murder and vengeance. vengeance. The death of Don Andrea, a Spanish nobleman, sets sets off a chain of events that culminates in a brutal climax. His His son, Hieronimo, driven by a a desire for justice, seeks retribution for the murder.

2 The Ghost of Don Andrea

The presence of a ghost, a common feature of Senecan tragedy, is evident in the appearance of Don Andrea's spirit, spirit, seeking revenge. This supernatural element adds a layer layer of mystery and heightens the the drama.

3 Hieronimo's Quest for Revenge

The play emphasizes the theme of theme of revenge through the actions of Hieronimo, who pursues pursues justice for his son's murder. His relentless pursuit of of vengeance becomes the driving driving force of the plot.

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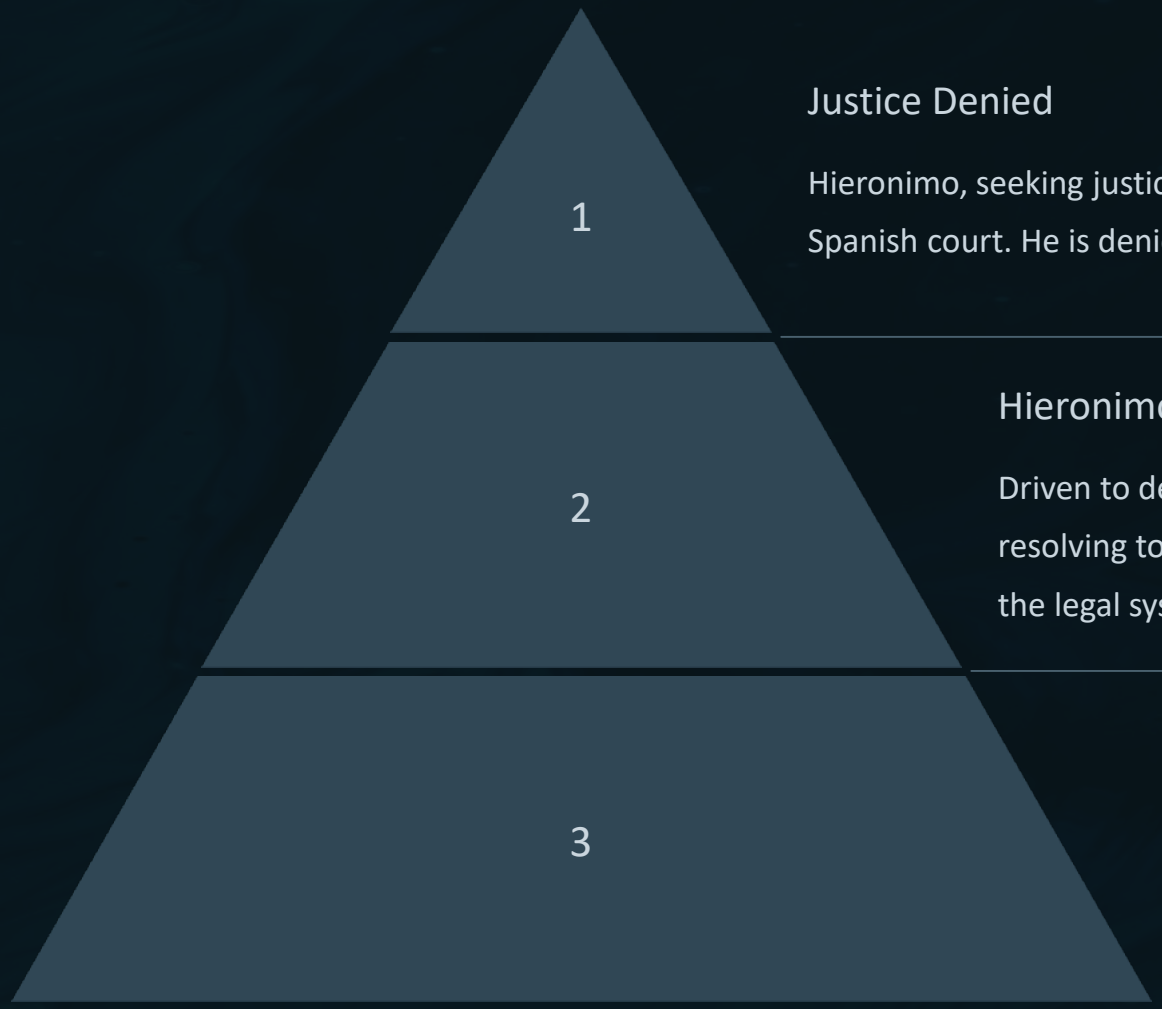
The Role of Revenge in the Play



Justice Denied

Hieronimo, seeking justice for his son's murder, is thwarted by the corruption of the Spanish court. He Spanish court. He is denied the opportunity to avenge his son through legal means.

Hieronimo's Decision

Driven to desperation, Hieronimo takes matters into his own hands, resolving to avenge resolving to avenge his son's death by any means necessary. He abandons the legal the legal system and embraces revenge.

Consequences of Revenge

Hieronimo's actions escalate the cycle of violence, leading to further further bloodshed and tragedy. The play highlights the destructive nature destructive nature of revenge and its inability to bring true justice. justice.

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Other Senecan Elements in the Play

Insanity

Hieronimo's descent into madness, a madness, a common element of Senecan tragedy, adds depth to the the play. His grief over the loss of his his son and his pursuit of revenge revenge drive him to a state of emotional turmoil.

Suicide

The play features several instances of suicide, including those of Isabella, Bel-Imperia, and Hieronimo. This element, frequently found in Senecan tragedy, underscores the tragic consequences of the play's events.

A Play Within a Play

One of the most striking elements of elements of "The Spanish Tragedy" is Tragedy" is the inclusion of a play within a play. Hieronimo and Bel-Imperia, seeking to enact revenge, revenge, stage a play called "Solomon "Solomon and Perseda," which serves serves as a tool for their deadly plan. plan.

Adnan Shakur

The Play's Conclusion: A Senecan Ending Ending

1

The Murder of Lorenzo and Balthazar

During the performance of "Solomon and Perseda," Hieronimo and Bel-Imperia seize their opportunity, killing Lorenzo and Balthazar, the murderers of Don Andrea and Horatio, in front of the king.

2

Bel-Imperia's Suicide

Following the murders, Bel-Imperia, consumed by grief and vengeance, takes her takes her own life. The play's ending, mirroring the bloody climaxes of Senecan Senecan tragedy, is marked by a wave of suicides and violence.

3

Hieronimo's Final Act

Hieronimo, determined to prevent further suffering and to ensure that the truth of the truth of the murders is revealed, bites out his own tongue before he is is tortured. This gruesome act seals his fate and highlights the play's tragic theme. tragic theme.

Adnan Shakur

Kyd's Use of the Senecan Style

A Play of Revenge

Thomas Kyd's "The Spanish Tragedy" exemplifies the Senecan style, drawing heavily on its themes of vengeance, vengeance, violence, and moral complexity. It showcases the impact of Senecan drama on the Elizabethan theatrical Elizabethan theatrical landscape.

Influence on Later Plays

Kyd's play served as a blueprint for subsequent Elizabethan revenge tragedies, including Shakespeare's "Hamlet." The play's Senecan elements became hallmarks of the genre.

Historical Context

Kyd's play reflects the political and religious tensions of Elizabethan England. The play's depiction of the Spanish court the Spanish court and the portrayal of Catholic Spain as a villainous force suggest the anxieties of the time.
time.

Key Takeaways: Senecan Elements in Action

1

Violence and Revenge

The play's emphasis on revenge, violence, and bloodshed, echoes the themes of Senecan tragedy. These elements contribute to the play's dramatic impact.

2

Supernatural and Moral Conflict

The inclusion of a ghost and the play's focus on the internal struggle between revenge and justice highlight the influence of the influence of Senecan tragedy.

3

A Play Within a Play

The play within a play, a hallmark of Senecan tragedy, adds a layer of complexity to the plot and heightens the dramatic the dramatic tension. It allows for a theatrical commentary on the play's themes of revenge and justice.

Adnan Shakur

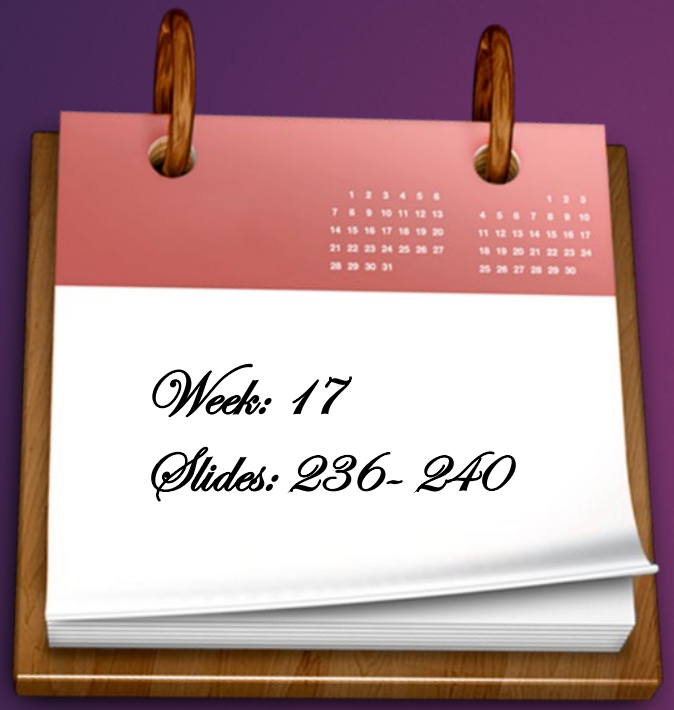
The Enduring Legacy of "The Spanish Tragedy"

Kyd's "The Spanish Tragedy" continues to be relevant today, not only as a historical masterpiece but also as a testament to the enduring power of Senecan tragedy. The play's exploration of revenge, justice, and the human condition remains relevant for audiences of all time periods.

Conclusion

In conclusion, "The Spanish Tragedy" is a powerful and influential play that embodies the principles of Senecan tragedy. Kyd's masterful tragedy. Kyd's masterful use of revenge, violence, and moral conflict, combined with the play's enduring relevance, makes it a classic of makes it a classic of the Elizabethan era. The play's legacy, its impact on later playwrights, and its ongoing fascination for audiences for audiences make it a timeless work of art.

Key Quotes Explained



Adnan Shakur
Lecturer & Deputy Head
Department of English
University of Global Village (UGV), Barishal

THOMAS KYD

THE SPANISH TRAGEDY

“But how can love find harbor in my breast
Till I revenge the death of my beloved?
Yes, second love shall further my revenge.”
--Bel-Imperia, 1.4

As Bel-Imperia mourns the death of Andrea, her first love, she almost simultaneously decides to give her affections to Horatio in order to get revenge of Andrea's murderer, Balthazar. This quotation reveals Bel-Imperia as the first revenger in the play. Notably, Bel-Imperia decides to use romantic love – a distinctly feminine power in this case – to exact her revenge on Balthazar while other male revengers like Hieronimo must plan more elaborate schemes to succeed in their revenge.

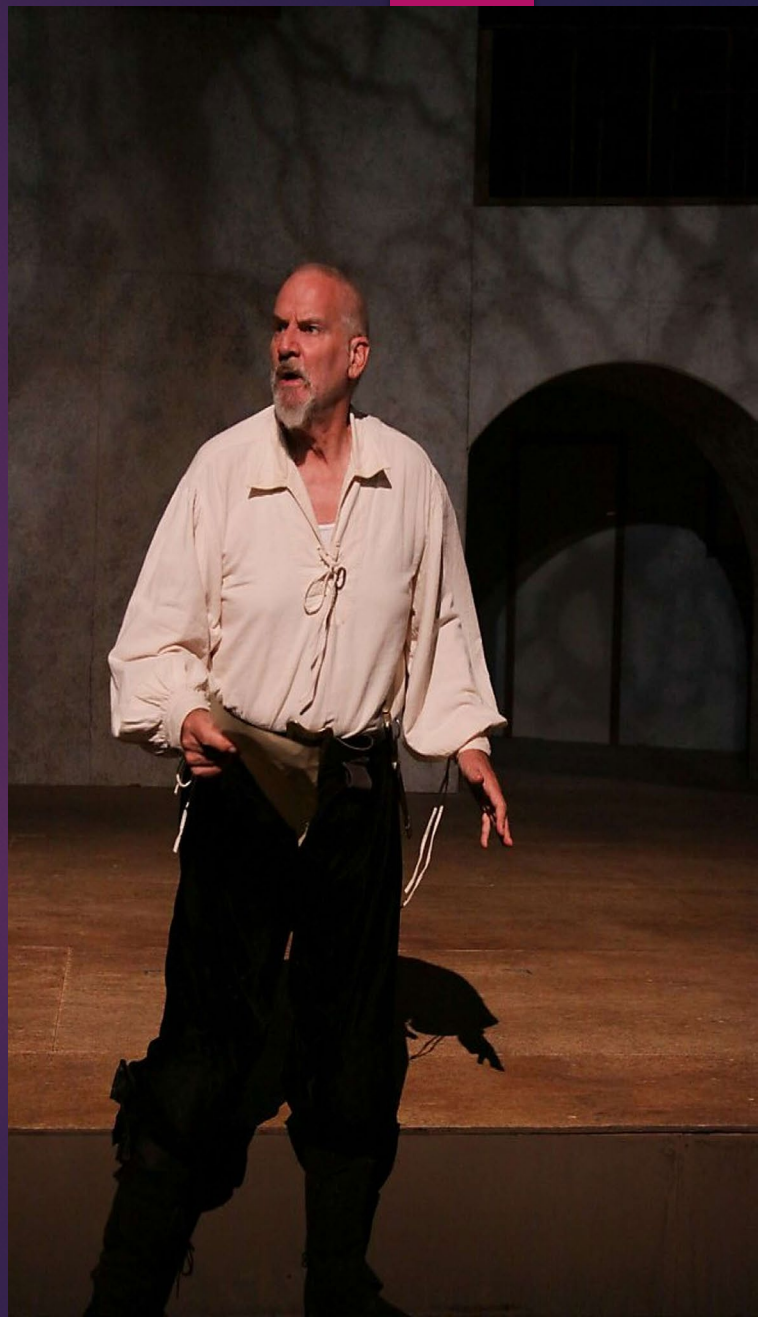
"With these, o these occurred murders
Which now perform'd my heart is satisfied"

The quote comes from Thomas Kyd's *The Spanish Tragedy*, a foundational revenge tragedy in Elizabethan drama. Spoken by Hieronimo in Act IV, this line encapsulates the culmination of his vengeance against those who wronged him.

Hieronimo, the protagonist, has been devastated by the murder of his son, Horatio. Throughout the play, he grapples with grief, injustice, and the desire for revenge. By the time this line is delivered, he has orchestrated a bloody revenge against Lorenzo and Balthazar, the culprits behind Horatio's death, during a staged play within the play.

- **"With these occurred murders":** Refers to the gruesome acts of revenge Hieronimo has carried out, including the killing of Lorenzo and Balthazar, fulfilling his role as the revenger.
- **"Which now perform'd":** Indicates that the vengeance has been executed, completing the acts he planned.
- **"My heart is satisfied":** Shows Hieronimo's emotional resolution. His satisfaction is not one of joy but of a grim fulfillment of his moral and emotional duty to avenge his son.

This line reflects the revenge tragedy's thematic preoccupation with justice, vengeance, and the psychological toll of such acts. While Hieronimo achieves his goal, the satisfaction is bittersweet and fleeting, as it comes at the cost of further bloodshed and his own moral corruption. The line also highlights the cyclical and destructive nature of revenge that characterizes the genre.



"Hieronimo, for shame, Hieronimo,
Be not a history to aftertimes
Of such ingratitude unto thy son."
--Bel-Imperia, 4.1

In this quotation, Bel-Imperia reminds Hieronimo of his responsibility as an avenger, encouraging him to continue his revenge plot so that he is not remembered as ungracious toward his son's memory. This quotation supports the argument that Bel-Imperia, rather than Hieronimo, is the primary avenger in the play (she is, after all, the first to declare revenge on Balthazar). This quotation also suggests that the characters are concerned with memory, their legacies, and how they themselves will be remembered in history.

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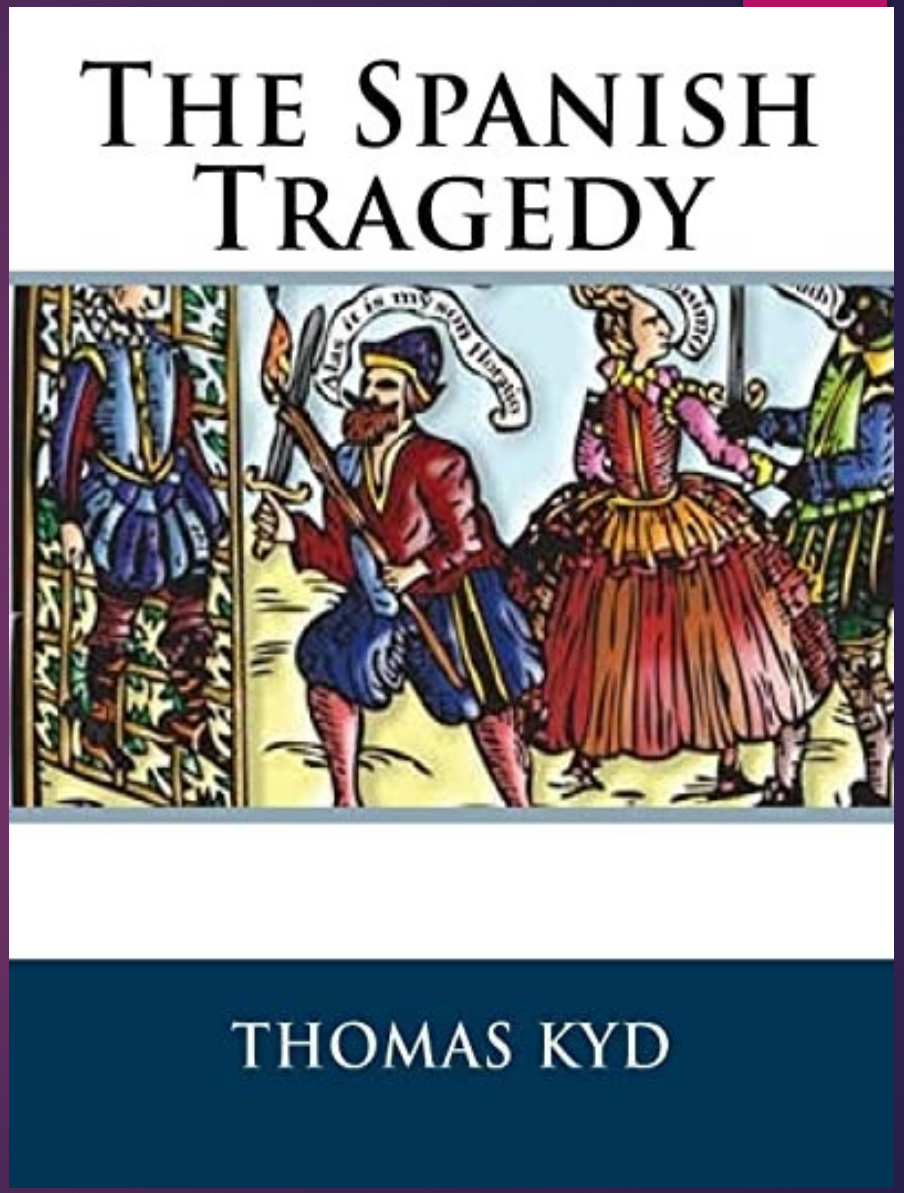

Congratulations!
You've Completed the Course!

Thank You for Your Dedication!

Your hard work, curiosity, and creativity have made this journey truly memorable. It has been a privilege to guide you through the world of drama.

As You Move Forward...

- **Keep exploring:** Let drama inspire you to see the world through new lenses.
- **Keep questioning:** Dive deeper into stories, characters, and the art of storytelling.
- **Keep shining:** Share your unique voice and ideas with the world.

THANK YOU!