



Techniques Used in Modern Drama

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Abstract. This paper aimed to analytically study techniques used in modern drama. It used a theoretical method that focused on analyzing literature through context analyses methodology. But, the paper analyzed emergency of modern literature in socio-historical way and its relation with both political and social life in Europe between the two great wars. Modern literature has been considered the reason behind the social and political changes occurred in Europe during that period of time. The paper dealt with some techniques of modern drama like historio-graphical metafiction, Poiumena. Fabulation, Pastiche, Metafiction, Temporal distortion, Magic Realism, Paranoia and Minimalism. The study concluded that modern drama used a mix of techniques of drama. One of them was used to reinforce the dramatic structure in modern and postmodern drama.

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INTRODUCTION

Modern literature can be considered as a break from the reality that governed the literature of the 19th century. In term of the development of the characters, modern as well as postmodern have witnessed a change represented by moving from focusing on the external realism to playing attention to the internal situation for the conscious state. In lots of cases, it focuses on the modernist examples in the mainstream of consciousness manners that have been noticed in James Joyce and Virginia Woolf styles or poems like *The Waste Land* of Eliot. Moreover, modern literature examines fragmentation in building characters and narration (John Wilder, 1979).

Nevertheless, it is significantly hard to define modern literature due to the presence of little agreement on the definite characteristics, importance and scope of modern literature. But, it works on unifying features that often correlate with the concepts of the metanarrative and little narrative of Jean-François Lyotard's, concept of drama of Jacques Derrida and Jean Baudrillard's simulacra. Storr, Anthony (2007), Charles Edelman (1988), Watson Curtis Brown (1960)

So, the modernist author explore the probability of the meaning as a replacement for the modernist quest of meaning in unstable and unfair world meanwhile, postmodern novel usually a parody in such subject. https://resource.acu.edu.au/trsanders/units/shakes_theatre/shakesthemes.html

However, Modern dramas, historically, date back to the world war conditions, sensibility of disillusion, and seeking for battered life for humanity. Nicoll, Allardyce (1968), E.W. Talbert (1963)

Historical Context of Modern Drama

As a result, to the two catastrophic wars there is a dismantled reliable structure for the religion. So, the basic queries which are regarded to the existence and truth remains unanswered. Block, Haskell M. and Robert G. Shedd (1961)

Individuals refuse the absolutism in the traditional morality. The expression of all the realisms and the consequence of post war time have been provided in modern drama. But, the structure of the current drama could not offer an end to the requisite by the burgeoning contents that present as a subject. <http://kriticulture.blogspot.com>. 12 May 2008. feb. 7 Jan. 2010.

In drama, attitudes, techniques, manners and forms do not fabricate naturally. They produce due to the accumulation of resources contributed from the rights of drama for couple of ages. Nowadays, modern drama is no longer an copy of ancient Roman and Greek drama, or the renaissance and middle ages drama, or any other periodic drama in historical line of theatre. Subjects in modern drama look like a outgrowth of many important developments and steps.

Additionally, it outlines an efforts to turn the undeveloped projects that is disturbing and

inconstant in social, artistic and other aspects into comprehensive ones (Henry V. Dir, 1998). Hence, the theatre being a matter that is rebellion with the new forms conflicting the old ones. While the traditional forms work as the basis for the modern ones. Like in humanity, there are conflicts in the stages of concepts or the thoughts in theatre. <http://encyclopedia.jrank.org/articles/pages/3876/MAJOR-WORKS-AND-THEMES.html#ixzz57aYDwzvD>

In the last years of nineteenth century, modern drama establishes strong roots. This period is characterized by restless criticism add to the significant disturbance in modernism. Leaders of modern theatre like Ibsen, Hauptman and Gorki, Chekhov and Shaw indicated are affected by social and ideological mess in their day. The modern drama is featured by the heritage of the protest and revolt (George, 1890).

During the Modernist Period that ranged between 1845 and 1945, English drama is classified in to three groups as following (Allardyce, 1927):

1. The first phase is featured by the drama of G.B. Shaw like Summary of Candida and John Galsworthy. Both of them form the types of social drama represented on the drama of Ibsen.
2. The second phase which followed the first one involves the drama of Irish movement that participated by particular forms like Yeats. It can be seen that dramaw had the state and spirit of wave hited Europe during that period.
3. The third phase which is the final one involved the drama of Christopher Fry and T.S. Eliot. This phase also witnesses the incorporation of poetic drama which inspired by Jacobean and Elizabethan traditions.

It is noticed that the three groups normally represent the three principal phases in addition the three various sides of the Modern Drama.

It is noted that the three categories actually reflect the three main different phases as well as the three different facets of the Modern English Drama. Drama which is defined as a lively image of human nature.

It represents the passion and changes of fortune to which it works as subjects for the interaction of mankind. The dictionary AS Webster English defines drama as a composition in prose aimed to imagine life style, characters or narrate story that often incorporate emotions as well as conflicts via actions and dialogue normally drew for the dramatic performance.

While, Oxford dictionary indicated drama as a combination of porse and verse selected to be performed on the stage involving a story being connected by dialogue and action and demonstrated by costume and gesture like in the real life. Shorter Oxford Dictionary.

Many techniques adopted to modify forms in drama which are slow-down or stretch whears the played time is short than the playing time and when drama continues, the story paused (Steffaie et al., 1994).

The recent years have revealed a wide range debate about techniques of drama as it provides an attractive and unique methodology to enrich the dramatic contextual line. Verena – Micheala (2014: 154)

Characteristics of Modernist Drama

Modernist drama, as previously mentioned, is a result to interaction of many elements that are varied between history, political, and even social conditions. But comparing with the previous times, modern drama as a mirror to literature is characterized by the following: Ribner, Irving (1965)

- A great range of its works concern the human passions.
- Historical works are based on the lives of some English events.
- It deals with the dangerous of civil war, political problems and deterioration of the political medieval system
- Its Style used to be changed along with the career most of monotonous blank verses which are used in modernist works.
- Blank verses consist not rhymed verses.

Technique of Drama

Narration is a complicated process. It contains several elements to be plotted in an integrated structure. One of such elements is the technique used to support dramatic structure of drama. It can be said that in the surrounding plots, hints could be used to recognize techniques. While, performance of the time of the actions occurred in a perfect method needs to be carried out. Thus, once again, it is difficult to achieve a real slow-down using the acting performance because actors are not capable of doing slow-down acting

just in a case of playing through slow motion, however the means of linguistic phase supported time indication could be utilized to suggest that.

Different techniques are utilized in drama. In general, it needs to differentiate between characters in drama and the characterizations presented by the author in the secondary text of drama (authorial) in both states directly (explicitly) or indirectly Granville-Baker et al. (1934).

Thus, the techniques of modern drama rely on the methods, ways and devices utilized by author to achieve their preferred ends. Baker used the quotes of Sir Arthur Pinero to illustrate the innovative techniques with the representation during performance Alexander (1988). The hardest, most enthralling and toughest part for the dramatist is to make compression of life on stage with no falsification. Steiner indicated that no other kind of literature being so exhausted due to the discrepancy between objectives as well as meanings. Modern drama efficiently mix Symbolism with Expressionism, Naturalism with Realism, Existentialism with Surrealism in order to symbolize how disintegration and disillusionment torn sensibility apart.

The masters of modern drama accomplish with each other in unforgettable way not due to their innovative methods being applied, but because of the quality of perception that forms an unprecedented rich and important expression from their art. Thus, the next five chapters examine the alterations, discoveries, innovations and improvement incorporated in modern drama by couples of dramatists in some of their works. Ibid (P.23)

So, when the characters perform in slow-motion, it can be realized that there is a kind of slow-down or stretch. This is clearly seen in show of pantomime that is look like the techniques of slow-motion utilized in films. Nevertheless, it is not applicable for the whole drama (Center for Distance Education, 2015).

Another distinction can be made between self-characterization and characterization through others (*Her one can go back to characterization techniques in narrative prose*) narrative. Nevertheless, ideas could be introduced in direct way using techniques like free and indirect discourse as well as interior monologue.

Hence, the advent of Expressionism is gained from these experimental techniques. After that, the wrights of drama attain the mind of the figures and show the dynamism inside man by using some modes of subjective experience and the representation of hallucination.

<http://www.amazines.com>. 3 Nov. 2009. Web. 2 Jan. 2010.

New dramatic dimension is created virtually in drama plays by Strindberg. The symbolization of the external reality could be associated with unrealistic and illogical manners of the hidden self-outcomes in the theatre of odd angulation and distortions.

In linear narrative, Fragmented episodes takes over. Multiple and depersonalized abstraction replaced the heroism of the single figure. The utilization of ironic and epigrammatic method in speaking leads to the dialogues being more nervous. It results in something like piercing soliloquies and bizarre pantomime.

Common themes and techniques

As aforementioned, themes and techniques significantly influence drama and they usually utilize with each other. For example, pastiche and Metafiction are typically utilized for irony. Nevertheless, they are not utilized by all postmodernists nor the exclusive list of features. The techniques utilized in modern drama can be detailed as following:

Pastiche

It means a combination of multiple elements. So, couples of genres are incorporated in it to make appropriate narrative or comment on a combination of situations in postmodernity. We can find such matter in William S. Burroughs's works because of his utilization to detective and scientific fiction. Add to that Margaret Atwood utilizes fairy tales and science fiction (Elleke Boehmer, 2008).

Metafiction

It is usually utilized in the undermining the state of authority for the author so that the story being advanced in a appropriate method for the emotional distance or commenting on acts of telling the story (Dani, 2001).

Therefore, experiences of Vonnegut through the firebombing of Dresden form the great part of the novel. This is the reason behind Vonnegut showed that the central narrative is artificial in constant

way. It consists of fictional features such as time travel and aliens (Maurice, 1972: 176)

Fabulation

Fabulation means sometimes utilizing metafiction in interchangeable way. It is associated with Magic Realism and pastiche. It indicates refusing realism that could adopt the thoughts that literature not restricting the ideas of verisimilitude in addition to copying. As a result of that Fabulation put a challenge for the traditional notions of literature.

Poioumena

It is associated with Alastair Fowler who deal with allocating the kind of metafiction that the story could be about the manufacturing process. Thus, Fowler indicated that the poioumenon may be determined to provide good chances for searching boundaries of fictions and so the reality add to the limits of narrative truth. <http://www.morrissociety.org/JWMS/SP94.10.4.Nichols.pdf>

Historiographic metafiction

It means the work that dealt with the actual historical characters or situations in fictional way. As examples the work of Gabriel García Márquez (*The General in His Labyrinth*) that talks about Simón Bolívar. Add to that Julian Barnes work, *Flaubert's Parrot* which is about Gustave Flaubert, *Ragtime* of E. L. Furthermore, the historical characters like Harry Houdini, Archduke Franz Ferdinand of Austria, Henry Ford, Booker T. Washington, Rabih Alameddine's *Koolhaas*, Sigmund Freud, and Carl Jung are introduced in Doctorow.

Temporal distortion

Modernist literature commonly uses this technique. The central aspects in modern literatures are non-linear narratives as well as fragmentation. It is introduced in deferent methods usually irony. A unique example of that point features by historiographical metafiction. The non-linear works of Kurt Vonnegut are featured mainly by distortion. perhaps Billy Pilgrim in *Slaughterhouse-Five* is the most well-known example of that (Sellers, 2000: 219).

Magic Realism

The images of characters are drawn smoothly also the objects symbolize in surrealistic method. Some of the properties featuring this type of fiction are juxtapose the realistic and the fantastic shifts.

Magic Realism has been utilized in some works such as that of Argentinian writer, Jorge Luis Borges who published his *Historia universal de la infamias* in 1935 that is considered by some critiques as the first magic realism work. Add to that the work of Gabriel García Marquez the Colombian novelist particularly his novel *One Hundred Years of Solitude*.

Paranoia

It could be illustrated in effective and well-known way by the works of Joseph Heller's *Catch-22* as well as that of Thomas Pynchon, the sense of paranoia. It is thought of the presence of chaos in the world in addition to the ordering systems (Stephen, 2005: 113)

Minimalism

It is featured by focusing on a surface description in drama is expected to take the major role in fabricating the story. In the minimalist story novel, character tends to be unexceptional (Pretty Chaudhary and Ramen Sharma, 2011: 189)

One shore refers to retrospective technique which tends to contribute in weakening all components of force for action. This obviously appears in French classical tragedy works. In which one note both oratory and narrative happens of movement. In modern drama, the pushing force of both will and movement of social contradictions helps in keeping the action full of blood and so vigorous. But during the last drama, the crisis is diluted; introspections take its place in retrospection.

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