

## **DRAMA**

**Drama** is a form of literature, it is a literary composition. **Drama** is performed on the stage by the professional artists or hero who represents a lesson to the society. Make-ups, facial, body languages are the special features of the artists to improve live performance.

### **Origin of Drama :**

The origins of drama as we know it are more the concern of anthropologists because drama and religious ritual seem to have been bound up with one another in the earlier stages of all civilizations.

These things lie in the background of all drama:

- Folk celebrations,
- Ritual miming of such elemental themes as death and resurrection,
- Seasonal festivals with appropriate symbolic actions.

Western drama originated in Greece around 500 B.C. . Ancient Greek drama consists of three kinds of plays:

. **Tragedy** : The first tragedies are said to have been performed in 534 B.C. at the festival of Dionysus in Athens.

. **Comedy** : Comedies were first officially produced in Athens in 486 B.C.

. **Satyr plays** : Satyr-dramas were added in 501 B.C

-Drama was introduced into western Europe in the tenth century.

### **Medieval Drama :**

A great deal of dramatic material is found in the late 12th and early 13th centuries and the 14th century. Most of it is religious.

#### **These plays can be divided into:**

- The mystery plays - life of Christ
- Miracle plays - lives of saints.
- Morality plays - being good/ moral

## Mystery Plays

The mystery plays, usually representing biblical subjects, developed from plays presented in Latin by churchmen on church premises and depicted such subjects as the Creation, Adam and Eve, the murder of Abel, and the Last Judgment. They are based on "The Bible".

Generally the writers of mysteries are anonymous.

Some important examples : The Creation of Adam and Eve , Noah's Flood , The Baptism of Christ , The Raising of Lazarus

## Morality Plays

Morality play, also called morality , an allegorical drama popular in Europe especially during the 15th and 16th centuries, in which the characters personify moral qualities (such as charity or vice) or abstractions (as death or youth) and in which moral lessons are taught. It aims to teach moral lessons. The action of the morality play centres on a hero, such as Mankind, whose inherent weaknesses are assaulted by such personified diabolic forces as the Seven Deadly Sins but who may choose redemption and enlist the aid of such figures as the Four Daughters of God (Mercy, Justice, Temperance, and Truth).

Some important examples : Everyman ( the most important morality play written by an unknown writer ) , The Castle Of Perseverance ( the oldest morality play ) , Magnyfycence by John Skelton ( the earliest drama whose writer is known)

## Miracle Plays

A medieval drama portraying events in the lives of saints and martyrs. It dramatizes the life of Saints. The genre evolved from liturgical offices developed during the 10th and 11th centuries to enhance calendar festivals. By the 13th century they had become vernacularized and filled with unecclesiastical elements. They had been divorced from church services and were performed at public festivals. Almost all surviving miracle plays concern either the Virgin Mary or St. Nicholas, the 4th-century bishop of Myra in Asia Minor. Both Mary and Nicholas had active cults during the Middle Ages, and belief in the healing powers of saintly relics was widespread. In this climate, miracle plays flourished.

### ***Miracle Plays vs. Mystery Plays***

Critics tend to distinguish between miracle and mystery plays:

- **Miracle plays** had as their subject a story from the Scriptures or the life and martyrdom of a saint.
- **Mystery plays** usually base their stories on the New Testament. ( Bible)

**Another term Interlude** : Toward the end of the 15th century, there developed a type of morality play which dealt in the same allegorical way with general moral problems, although with more pronounced realistic and comic elements. This kind of play is known as the **interlude**. Example : **Henry Medwall's Fulgens and Luces**

## **Renaissance Drama ( also Elizabeth Theatre)**

The renowned playwrights of this time include William Shakespeare, Christopher Marlowe, Ben Jonson, John Webster.

- **The dramatists wrote plays based on themes like history, comedy and tragedy.**

Drama had previously been performed in temporary spaces. In 1567 the first public theater, the Red Lion Theatre in Whitechapel, was built. With the establishment of public theaters and acting companies the demand for plays was met by a group of highly educated men who were deeply educated in classical literature.

The first permanent theatre in England was located in Middlesex, just outside the walls of London. The Theatre, as it was called, was created by James Burbage, father of Richard Burbage, the famous actor. There is little direct information about the appearance of The Theatre. It was dismantled in 1598 and its timbers were carried to Bankside, south of London across the Thames River. When it was reassembled in 1599 it was called The Globe. What is known about The Globe probably applies to The Theatre as well.

## **Tragedy**

Tragedy ; branch of drama that treats in a serious and dignified style the sorrowful or terrible events encountered or caused by a heroic individual. Tragedy is usually divided into two basic kinds; Traditional and Modern. A lot of great tragedies were traditional tragedies. The modern kind did not come around till about the late 19th century. In Traditional tragedies, the hero or heroine of the play is an "extraordinary character"; a king, queen, or someone of

high social standing. The person of high standing usually gets caught in a series of tragic circumstances, and it usually seems as if the universe is trapping the character into an inescapable fate.

In Modern tragedies, kings and queens are not the central figures, and the language in which the play is written is "prose" rather than "verse". Modern tragedy is a form of tragedy which relates to our modern age. Many playwrights of modern drama argue that we do not have so many kings and queens in real life today, as we did before. This being said, they claim we can, and do, still have characters today who stand as symbolic figures for important segments of society. While traditional tragedy uses eccentric language and poetry to convey its message, Modern focuses more on non-verbal expression.

## Types of Tragedy

### **Senecan Tragedy**

A precursor of tragic drama was the Roman poet Seneca (4 BC – 65 AD). His tragedies were recited rather than staged but they became a model for English playwrights entailing the five-act structure, a complex plot and an elevated style of dialogue.

### **Revenge Tragedy/Tragedy of Blood**

This type of tragedy represented a popular genre in the Elizabethan Age and made extensive use of certain elements of the Senecan tragedy such as murder, revenge, mutilations and ghosts. Typical examples of this sub-genre are Christopher Marlowe's *The Jew of Malta*, Shakespeare's *Titus Andronicus* and Thomas Kyd's *The Spanish Tragedy*. These plays were written in verse and, following Aristotelian poetics, the main characters were of a high social rank (the higher they are, the lower they fall). Apart from dealing with violent subject matters, these plays conventionally made use of feigned or real madness in some of the characters, dumb shows or play-within-the-play structures, that is, a play was performed within the play.

### **Domestic/Bourgeois Tragedy**

In line with a changing social system where the middle class gained increasing importance and power, tragedies from the eighteenth century onward shifted their focus to protagonists from the middle or lower classes and were written in prose. The protagonist typically suffers a domestic disaster which is intended to arouse empathy rather than pity and fear in the audience. An example is George Lillo's *The London Merchant: or, The History of George Barnwell* (1731). Modern tragedies such as Arthur Miller's *The Death of a Salesman* (1949) follow largely the new conventions set forth by the domestic tragedy (common conflict, common characters, prose) and a number of contemporary plays have exchanged the tragic

hero for an anti-hero, who does not display the dignity and courage of a traditional hero but is passive, petty and ineffectual. Other dramas resuscitate elements of ancient tragedies such as the chorus and verse, e.g., T.S. Eliot's *The Murder in the Cathedral* (1935).

### **Tragicomedy**

The boundaries of genres are often blurred in drama and occasionally they lead to the emergence of new sub-genres, e.g., the tragicomedy. Tragicomedies, as the name suggests, intermingle conventions concerning plot, character and subject matter derived from both tragedy and comedy. Thus, characters of both high and low social rank can be mixed as in Shakespeare's *The Merchant of Venice* (1600), or a serious conflict, which is likely to end in disaster, suddenly reaches a happy ending because of some unforeseen circumstances as in John Fletcher's *The Faithful Shepherdess* (c. 1609). Plays with multiple plots which combine tragedy in one plot and comedy in the other are also occasionally referred to as tragicomedies (e.g., Thomas Middleton's and William Rowley's *The Changeling*, 1622).

## **COMEDY**

It is a type of drama or other art form the chief object of which, according to modern notions, is to amuse. It is contrasted on the one hand with tragedy and on the other with farce, burlesque, and other forms of humorous amusement. It ends with happy endings.

### **Types of Comedy**

Sometimes, scholars distinguish between high comedy, which appeals to the intellect (comedy of ideas) and has a serious purpose (for example, to criticise), and low comedy, where greater emphasis is placed on situation comedy, slapstick and farce. Further sub-genres of comedy include:

#### **Romantic Comedy**

A pair of lovers and their struggle to come together is usually at the centre of this type of comedy. Romantic comedies also involve some extraordinary circumstances, e.g., magic, dreams, the fairy-world, etc. Examples are Shakespeare's *A Midsummer Night's Dream* or *As You Like It*.

#### **Satiric Comedy**

This type of comedy has a critical purpose. It usually attacks philosophical notions or political practices as well as general deviations from social norms by ridiculing characters. In other

words: The aim is not to make people 'laugh with' the characters but 'laugh at' them. An early writer of satirical comedies was Aristophanes (450-385 BC), later examples include Ben Jonson's *Volpone* and *The Alchemists*.

### **Comedy of Manners**

The comedy of manners is also satirical in its outlook and it takes the artificial and sophisticated behaviour of the higher social classes under closer scrutiny. The plot usually revolves around love or some sort of amorous intrigue and the language is marked by witty repartees and cynicism. Ancient representatives of this form of comedy are Terence and Plautus, and the form reached its peak with the Restoration comedies of William Wycherley and William Congreve.

### **Farce**

The farce typically provokes viewers to hearty laughter. It presents highly exaggerated and caricatured types of characters and often has an unlikely plot. Farces employ sexual mix-ups, verbal humour and physical comedy, and they formed a central part of the Italian *commedia dell'arte*. In English plays, farce usually appears as episodes in larger comical pieces, e.g., in Shakespeare's *The Taming of the Shrew*.

### **Comedy of Humours**

Ben Jonson developed this type of comedy, which is based on the assumption that a person's character or temperament is determined by the predominance of one of four humours (i.e., body liquids): blood (= sanguine), phlegm (= phlegmatic), yellow bile (= choleric), black bile (= melancholic). In the comedy of humours, characters are marked by one of these predispositions which cause their eccentricity or distorted personality. An example is Ben Jonson's *Every Man in His Humour*.

### **Melodrama**

Melodrama is a type of stage play which became popular in the 19th century. It mixes romantic or sensational plots with musical elements. Characters are often depicted as unusually virtuous or excessively vicious. Later, the musical elements were no longer considered essential. Melodrama aims at a violent appeal to audience emotions and usually has a happy ending.

### **Shakespearean Comedy**

Shakespearean comedies tend to also include:

- A greater emphasis on situations than characters (this numbs the audience's connection to the characters, so that when characters experience misfortune, the audience still finds it laughable)

- A struggle of young lovers to overcome difficulty, often presented by elders
- Separation and re-unification
- Deception among characters (especially mistaken identity)
- A clever servant
- Disputes between characters, often within a family
- Multiple, intertwining plots
- Use of all styles of comedy (slapstick, puns, dry humour, earthy humour, witty banter, practical jokes)
- Pastoral element (courtly people living an idealized, rural life), originally an element of Pastoral Romance, exploited by Shakespeare for his comic plots and often parodied therein for humorous effects
- Happy Ending, though this is a given, since by definition, anything without a happy ending can't be a comedy.

## **Commedia dell'arte**

Commedia dell'Arte is a form of theater characterized by masked "types" which began in Italy in the 16th century and was responsible for the advent of the actress and improvised performances based on sketches or scenarios. The closest translation of the name is "comedy of craft".

## **Theatre of the Absurd**

The Theatre of the Absurd is a designation for particular plays of absurdist fiction written by a number of primarily European playwrights in the late 1950s, as well as one for the style of theatre which has evolved from their work. Playwrights commonly associated with the Theatre of the Absurd include Samuel Beckett, Eugène Ionesco, Jean Genet.

# **Historical Plays**

History play is a play representing events drawn wholly or partly from recorded history. The term usually refers to chronicle plays. Most important writer of this genre is William Shakespeare. Examples : Shakespeare's : Richard II (1595-96) Henry IV Parts I & II (1597-98) , Henry V (1598-99) , King John (1596-97)

### **Some Important Dramatists :**

- John Lyly (1554-1606) is best known for court comedies, generally for private theatres, but also wrote mythological and pastoral plays. *Endimion & Euphues*.
- George Peele (1558-96) began writing courtly mythological pastoral plays like Lyly's, but also wrote histories and biblical plays. *The Arraignement of Paris*.
- Robert Greene (1558-92), who founded romantic comedy, wrote plays which combined realistic native backgrounds with an atmosphere of romance, as well as comedies. *The Honourable History of Friar Bacon & Friar Bungay*.
- Thomas Lodge (1557-1625) tended toward euphuistic prose romances. His *Rosalynde* provided Shakespeare with the basis for *As You Like It*. His most important work is his picaresque tale *The Unfortunate Traveller*, an early novel.
- Thomas Kyd (1558~1594), wrote plays mingling the themes of love, conspiracy, murder and revenge. Adapted elements of Senecan drama to melodrama. His *The Spanish Tragedy* (1580s) is the first of the series of revenge plays which captured the Elizabethan and Jacobean imaginations. In these plays, violence and grossness comes to the stage. For example, in *The Spanish Tragedy*, one of the characters bites off his tongue and spits it on the stage.
- Christopher Marlowe (1564-1593) is the second important playwright after Shakespeare. He wrote : *Doctor Faustus* , *Tamburlaine the Great* , *The Jew of Malta*

Oscar Wilde , George Bernard Shaw , Samuel Beckett , Henrik Ibsen , T.s Eliot , William Tennessee are the most important modernist playwrights.



## BASIC DRAMA TERMS

**ACT.** An **act** is a major division of a drama. The first dramas were not divided into acts, but rather into scenes in which the actors performed and scenes in which the chorus spoke. The dramas of ancient Rome were generally divided into five acts, as were the plays of the Renaissance and the Enlightenment. In modern times, plays are most often divided into three acts, and short plays called “one-acts” are common.

**ACTOR.** An **actor** is one who performs the role of a character in a play. The term is now used both for male and female performers.

**ADAPTATION.** An **adaptation** is a rewriting of a literary work in another form. In modern times, adaptations for film are often made of successful novels, musicals, and plays. Several film adaptations have been made of Tennessee

**ASIDE.** An **aside** is a statement made by a character in a play, intended to be heard by the audience but not by other characters on the stage.

**CATHARSIS.** The ancient Greek philosopher Aristotle described tragedy as bringing about a **catharsis**, or purging, of the emotions of fear and pity. Some critics take Aristotle’s words to mean that viewing a tragedy causes the audience to feel emotions of fear and pity, which are then released at the end of the play, leaving the viewer calm, wiser, and perhaps more thoughtful.

**COMEDY.** Originally a literary work with a happy ending, a **comedy** is any lighthearted or humorous work, especially one prepared for the stage or the screen. Comedy is often contrasted with tragedy, in which the hero meets an unhappy fate. (It is perhaps only a slight exaggeration to say that comedies end with wedding bells and tragedies with funeral bells.)

**CONVENTION.** A **convention** is an unrealistic element in a literary work that is accepted by readers or viewers because the element is traditional. One of the conventions of fiction, for example, is that it uses the past tense to describe current or present action. Rhyme schemes and organization into stanzas are among the many commonly employed conventions of poetry. Violation of accepted conventions is one of the hallmarks of *avant garde* or *Modernist* literature..

**DIALOGUE.** 1. **Dialogue** is conversation involving two or more people or characters. Plays are made up of dialogue and stage directions. Fictional works are made up of dialogue, narration, and description. 2. **Dialogue** is also used to describe a type of literary composition in which characters debate or discuss an idea.

**DRAMATIC CONVENTION.** A **dramatic convention** is an unreal element in a drama that is accepted as realistic by the audience because it is traditional. Such conventions include the impersonation of characters by actors, the use of a curtain to open or close an act or a scene, the revelation of a character's thoughts through *asides* and *soliloquies*, and the removal of the so-called *fourth wall* at the front of the stage that allows the audience to see action taking place in an imagined interior. See *convention* and *suspension of disbelief*.

**DRAMATIC IRONY.** Same as Irony

**DRAMATIC MONOLOGUE.** A **dramatic monologue** is a poem that presents the speech of a single character in a dramatic situation. The speech is one side of an imagined conversation

**DRAMATIS PERSONAE.** *Dramatis personae* are the characters in a literary work. The term is most often used for the characters in a drama.

**IRONY.** **Irony** is a difference between appearance and reality. Types of irony include the following: *dramatic irony*, in which something is known by the reader or audience but unknown to the characters; *verbal irony*, in which a statement is made that implies its opposite; and *irony of situation*, in which an event occurs that violates the expectations of the characters, the reader, or the audience.

**REVERSAL.** A **reversal** is a dramatic change in the direction of events in a drama or narrative, especially a change in the fortunes of the protagonist. See *plot*.

**SET.** A **set** is a collection of objects on a stage arranged in such a way as to create a scene.

**SETTING.** The **setting** of a literary work is the time and place in which it occurs, together with all the details used to create a sense of a particular time and place. Writers create setting by various means. In drama, the setting is often revealed by the stage set and the costumes, though it may be revealed through what the characters say about their environs. In fiction, setting is most often revealed by means of description of such elements as landscape, scenery, buildings, furniture, clothing, the weather, and the season. It can also be revealed by how characters talk and behave. In its widest sense, setting includes the general social, political, moral, and psychological conditions in which characters find themselves.

**SPECTACLE.** In drama, the **spectacle** is all the elements that are presented to the senses of the audience, including the lights, setting, costumes, makeup, music, sound effects, and movements of the actors.

**STAGE.** A **stage** is any arena on which the action of a drama is performed. In the Middle Ages, stages often consisted of the beds of wagons, which were wheeled from place to place for performances.

**STAGE DIRECTIONS.** **Stage directions** are notes included in a play, in addition to the dialogue, for the purpose of describing how something should be performed on stage. Stage directions describe setting, lighting, music, sound effects, entrances and exits, properties, and the movements of characters.

**THEATER OF THE ABSURD.** The **theater of the absurd** is a kind of twentieth-century drama that presents illogical, absurd, or unrealistic scenes, characters, events, or juxtapositions in an attempt to convey the essential meaninglessness of human life, although playwrights have often used the form to convey significant moral messages.

**TRAGEDY.** A **tragedy** is a drama (or by extension any work of literature) that tells the story of the fall of a person of high status. It celebrates the courage and dignity of a tragic hero in the face of inevitable doom. Sometimes that doom is made inevitable by a tragic flaw in the hero. In the twentieth century, writers have extended the definition of tragedy to cover works that deal with the fall of any sympathetic character, despite his or her status. Willie Loman in Arthur Miller's play *Death of a Salesman* is such a character. His downfall is precipitated by his adherence to the mistaken belief that success in life is gained by being "well liked" by people of importance.

**TRAGIC FLAW.** A **tragic flaw** is a personal weakness that brings about the fall of a character in a tragedy. See *tragedy*.

## CHARACTER TYPES

- **Major or central** characters are vital to the development and resolution of the conflict. In other words, the plot and resolution of conflict revolves around these characters.
- **Minor characters** serve to complement the major characters and help move the plot events forward.
- **Dynamic** - A dynamic character is a person who **changes over time**, usually as a result of resolving a central conflict or facing a major crisis. Most dynamic characters tend to be central rather than peripheral characters, because resolving the conflict is the major role of central characters.
- **Static** - A static character is someone who **does not change over time**; his or her personality does not transform or evolve.
- **Round** - A rounded character is anyone who has a **complex personality**; he or she is often portrayed as a conflicted and contradictory person.
- **Flat** - A flat character is the opposite of a round character. This literary personality is notable for **one kind of personality trait or characteristic**.
- **Stock** - Stock characters are those types of characters who have become **conventional or stereotypical** through *repeated use* in particular types of stories. Stock characters are instantly recognizable to readers or audience members (e.g. the femme fatale, the cynical but moral private eye, the mad scientist, the geeky boy with glasses, and the faithful sidekick). Stock characters are normally one-dimensional **flat** characters, but sometimes stock

personalities are deeply conflicted, rounded characters (e.g. the "Hamlet" type).

- **Protagonist** - The protagonist is the central person in a story, and is often referred to as the story's main character. He or she (or they) is faced with a conflict that must be resolved. The protagonist may not always be admirable (e.g. an anti-hero); nevertheless s/he must command involvement on the part of the reader, or better yet, empathy.
- **Antagonist** - The antagonist is the character(s) (or situation) that represents the opposition against which the protagonist must contend. In other words, the antagonist is an obstacle that the protagonist must overcome.
- **Anti-Hero** - A major character, usually the protagonist, who lacks conventional nobility of mind, and who struggles for values not deemed universally admirable.
- **Foil** - A foil is any character (usually the antagonist or an important supporting character) whose personal qualities contrast with another character (usually the protagonist). By providing this contrast, we get to know more about the other character.
- **Symbolic** - A symbolic character is any major or minor character whose very existence represents some major idea or aspect of society. For example, in *Lord of the Flies*, Piggy is a symbol of both the rationality and physical weakness of modern civilization; Jack, on the other hand, symbolizes the violent tendencies (the Id) that William Golding believes is within human nature.
  
- **Direct presentation (or characterization)** - This refers to what the speaker or **narrator directly says or thinks about a character**. In other words, in a direct characterization, the reader is **told** what the character is like. When Dickens describes Scrooge like this: "I present him to you: Ebenezer Scrooge....the most tightfisted hand at the grindstone, Scrooge! A squeezing, wrenching, grasping, scraping, clutching, covetous, old sinner!" - this is very direct characterization!
- **Indirect presentation (or characterization)** - This refers to what the *character* says or does. The reader then **infers** what the character is all about. This mimics how we understand people in the real world, since we can't "get inside their heads". In other words, in an indirect characterization, it's **the reader** who is obliged to figure out what the character is like. And sometimes the reader will get it wrong.

## SOME BRIEF INFORMATION OF SHAKESPEARE'S PLAYS

### Comedies

**All's Well That Ends Well:** Helena wants to marry Bertram. Bertram goes to war hoping to not marry Helena. Helena follows, and (pretending to be one of Bertram's other girlfriends) sleeps with Bertram. Bertram, matured, marries Helena.

**As You Like It:** Rosalind loves Orlando. Rosalind is exiled to a forest when her father/Duke is exiled. Orlando is also exiled to the forest. Rosalind (disguised as a male) meets with Orlando, who proclaims his love for Rosalind. There's a complicated love triangle of many characters. Disguised Rosalind drops her disguise and marries Orlando. Her father/Duke is reconciled with his usurper and they all go home happy.

**The Comedy of Errors:** Twin brothers and twin slaves get mistaken for each other

**Love's Labor Lost:** Three guys swear to forego women and comforts to be better students. But they fall in love anyway, and there are complications in the wooing. At the end, the women agree to marry these guys after the guys do some quests for a while.

**Measure for Measure:** A good Duke disguises himself to see how things are run in his absence. Successor enforces "puritain sex" laws even though he himself feels sexually desirous of an "almost nun." The Duke reveals himself, pardons the couple in violation of puritain sex laws, and a bunch of people marry, such as: Successor to the abandoned ex-girlfriend, and the Duke to the "almost nun."

**The Merchant of Venice:** Jew Shylock gives Friend B a loan, if Friend A will give a pound of flesh if the loan isn't repayed. Portia will only marry the suitor who guesses the right casket (Friend B chooses the lead casket, not the gold or silver ones). Friend B marries Portia. Shylock wants Friend A's flesh pound. Portia disguised as a lawyer points out that Shylock can have flesh, not blood, so Friend A is saved.

**The Merry Wives of Windsor:** Falstaff romances multiple ladies, who find out and make sport of him.

**A Midsummer Night's Dream:** A love triangle between four people. Faeries make the wrong people fall in love with each other, until the end, where everyone falls in love with the right person and gets married.

**Much Ado About Nothing:** Two couples in love: one couple says they love each other, the other says they hate each other. The bad guy starts a rumour that one of the girls is a slut, which leads to problems, until they realize it's not true and everyone gets married.

**The Taming of the Shrew:** Two rich beautiful girls. One is sweet, the other is a pain. Before the sweet one marries her love, the shrewish one must be wed. The sweet one's love gets his best friend (who likes money) to domesticate the shrew so everyone can get married.

**Twelfth Night, Or What You Will:** Love triangle between Duke and Olivia and Viola (disguised as a male). Ends with: Olivia marries Viola's lost twin brother, and Viola gets the Duke when she drops her disguise.

*Subplot:* Puritain Malvolio gets pranks played upon him by fun/drunken Olivia servants.

**The Two Gentlemen of Verona:** are guy friends Valentine and Proteus. Proteus used to love his girlfriend Julia, but now loves Valentine's Silvia. Proteus gets Valentine banished, which depresses Silvia. Julia (disguised as a guy) sees Proteus wooing Silvia and gets depressed. Proteus tries to force Silvia, but exiled Valentine saves her. Proteus repents and marries his Julia. Valentine, redeemed, marries his Silvia.

### **Tragedies:**

**Anthony and Cleopatra:** (Roman) Anthony loves Cleopatra in Egypt. Ceasar asks Anthony to return to Rome to marry Ceasar's sister and create peace in Rome. Anthony does this, but after marriage, decides he wants to return to Egypt and Cleopatra. Ceasar gets pissed, declares war on Egypt. Anthony and Cleopatra die instead of losing to Ceasar.

**Coriolanus:** (Roman) Coriolanus is a popular military leader, who beats his only worthy competition: Aufidius. This makes Coriolanus so politically dangerous that politicians get the public to want him dead. Coriolanus flees Rome, and uses exiled Aufidius's resources to militarily campaign against Rome. Coriolanus decides not to destroy Rome b/c his family is there. Aufidius is restored to power, but is pissed at Coriolanus for not following through, so he kills Coriolanus.

**Hamlet, Prince of Denmark:** After introspecting and investigating, Hamlet concludes his uncle killed his father to get the throne, and the Queen married/fell in love with the murderer (incest w/ brother in law). To settle things, there is a big duel where (almost) everyone dies.

**Julius Ceasar:** is assassinated by conspirators including: (honorable) Brutus and (manipulative) Cassius. Anthony (loyal to dead Ceasar) stirs up the crowds and the conspirators die.

**King Lear:** asks 3 daughters to prove how much they love him. The youngest doesn't want to cheapen her love by playing his game. She is banished, the other 2 divide up his kingdom. Upon taking power, the two daughters banish king. Naked and homeless, the king realizes the error of his ways, goes crazy, reunites with his loving daughter (who dies) and the king dies crazy but wise.

*Subplot:* Earl has bastard son and legitimate son. Bastard son tricks Earl into banishing legitimate son. Upon taking power, bastard blinds Earl. Blind Earl reunites with disguised son.

**Macbeth:** assassinates rightful King (because Magic Sisters said it was his destiny, and his wife convinces him to do it), ascends throne . MacDuff learns MacBeth is a murderer; there's a war. MacBeth dies, and there is a new good king.

**Othello, the Moor of Venice:** Evil Iago is mad at (black) noble Othello for not promoting Iago. Iago tricks Othello into believing his wife is cheating on him. Othello kills wife, and when he realizes he was tricked, kills himself.

**Romeo and Juliet:** There's a blood feud between two families: the son of one family loves the daughter of the other family . They try to get married in secret, but there's a misunderstanding and they both die.

**Timon of Athens:** Generous Timon gives money to everybody. When he's almost broke, his creditors try to collect their debts. Timon asks his "friends" for money, but he is rejected. Timon goes mad, flees to a cave in the woods, finds buried treasure, but eventually dies poor and insane.

**Titus Andronicus:** He's a popular general who might have been a Roman emperor, but he declines and chooses someone else in his stead. Titus betroths his daughter to the new emperor, but the emperor loves Titus's conquered/enslaved Queen. This Queen and her sons get revenge by raping/mutilating Titus's daughter. In retaliation, Titus kills her sons and feeds them to the Queen. More bickering/violence, and most everyone kills each other in the end. Lots of violence and maiming

**Troilus and Cressida:** Noble Troilus woos peasant Cressida during the Trojan War. Cressida plays hard to get, promises to be faithful, but when she's captured she flirts with her captors. Meanwhile proud Achilles beats Trojan champ Hector.