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Drama and Poetry essay

The performance is really necessary for drama to be drama or for a poem to be a poem. Drama or drama is one of the literary genres of antiquity, as described by the Greek philosopher Aristotle, forerunner of what we know today as dramaturgy or theater. The term in fact comes from the Greek drama that translates "acting", which makes perfect sense because in the drama the literary and fictional action is put on stage through dialogues and actions in an indefinite present time. Traditionally it distinguishes between drama and theater, however.

The first would be the set of linguistic elements, written or not, that make up the characters, the dialogues (or monologues, soliloquies), the dimensions of the action and the descriptions of the fictional world in which the action takes place, and is a literary genre. The second, on the other hand, would be the materialization of this genre, its spectacular aspect, involving the actors, the stage, the direction, etc. The drama has its origin in classical Greek culture, in which it played a key political and religious role, as it staged stories or scenes from stories from the Greek mythological and religious tradition, in which the civic and political values considered were also expressed. necessary to preserve (Gates, 34-65).

Representations were made in the agora, public space and market, accompanied by musical instruments. They were commonly represented in honor of the god Dionysus, but there was a whole calendar of representations, and they always sought to reach catharsis : the purging of emotions through suffering on stage, which left the public "clean" of their passions and allowed them to be better citizens . Many of these texts, written by the great composers of the time (mainly Sophocles, Aeschylus and Euripides, in tragedy; and Aristophanes in comedy) survive until today and are part of the most important literary collection of the West. Dramatology is defined as the theory of the theatrical mode of representing fictions. This mode, which is that of acting or drama, opposes the other (unique) mode, which is that of narration, and includes cinema (Coldewey, 34-45).

The distinctive feature is the mediated (or not) character of the representation. The narrative is the "mediate" mode, with the voice of the narrator or the camera's eye as constituent mediating instances. The dramatic is the "in-mediate" mode, without mediation: the fictional world is presented — in presence and in the present — before the eyes of the beholder. The dramaturgy, so abusively polysomic term today may well be precisely defined as the practice of theatrical performance mode. And the playwright, as the maker of dramas, that is, the person in charge of the dramaturgy.

We define theater as a spectacle by the communicative situation and by the representative convention that are its own. From the theatrical situation the four necessary and sufficient elements result for the theater to take place: actors in front of an audience in a space and for a time; elements that will be consequently the four pillars of the theater, its theory and its analytical method. For its part, the theatrical convention "doubles" each representative element (real) into "other" represented (fictitious). Although it is more difficult to appreciate, the public also unfolds, as does the actor in character or real space and time in other fictional ones.

Poetry is also the most inclusive of literary genres. For the purposes of our course, we will study poetry primarily through its lyrical expression, since the rhetorical resources of poetry are the same in all its expressions. Poetry is inherent in the human condition. We are all poets somehow. And we are because we will never give up the custom of bringing language and our own language to unsuspected limits. Poetry is part of our inner world, of our conversations and ways of explaining the world, of our ancestors, legends and songs. This answers the question of whether anyone can write poetry or not. It must be affirmed: we can all address language and express ourselves poetically . Some write phrases in personal diaries, or love poems to seduce someone, songs, and even speak in a poetic way. But there is a distinction: there are poets or poetesses by trade. Its activity is not sporadic or circumstantial. They write poetry and even live poetically. Poetry is the literary genre and the poem is the way in which it is presented to the reader. The poems are made up of verses (lines). It can manifest in metrics and rhymes, or in free verse. But in addition a poem is also composed of stanzas, which in turn group a certain number of verses (or lines).

If poetry has served to articulate the personal , the mimetic , the dramatic and the persuasive , how can we differentiate it from other literary genres? In a very general (and superficial) way we can say that poetry is written in verse. It is true that the visual perception of the form is the first thing we identify, and that many times with just this data we classify a writing of poetry. It is also true that over time the strict rules that once characterized poetry have changed considerably. All this has caused critics to resist defining poetry, even with general definitions. Nor are we going to define what poetry is; However, we can point out that among all the transformations that poetry has undergone, there is an element that has remained constant: the rhythm. In the introductory study of literary genres, we distinguished four fundamental objectives in the act of communication, which are also the origin of literary genres: personal (lyric poetry) , mimetic ( narrative ), dramatic ( theater ) and persuasive ( essay)).

We must remember that lyric poetry is only one of the manifestations of poetry; It is undoubtedly the most important, but not the only one. In its beginnings, poetry was also the means preferred by the authors to articulate the narrative (epic poetry, legends, etc.) and the theater (the comedy of the Spanish Golden Age). In this sense, poetry is also the most inclusive of literary genres. For the purposes of our course, we will study poetry primarily through its lyrical expression, since the rhetorical resources of poetry are the same in all its expressions.

The communication model that best accounts for the theater thus conceived is not linear ("I-you" or "transmitter-receiver"), but triangular, as when two speakers speak and a third person attends as an observer; more so, as when those actually speak "for" this. It is what is usually called the "double enunciation" theatrical. It is a communicative model defined by two perpendicular lines: the one in which the actors / characters interact and the one in which that performance is oriented to (is for) the public. It goes without saying that this second direction is the genuinely "theatrical" one.

Consistent with the above, it is important to understand the drama as the content, that is, the represented or fictional face of the theater, but conditioned, or better, configured by the mode of representation; and define it in relation to the other two categories that make up the "dramatological model": the fable , that is, the story or the plot, the fictional world without modal conditioning, considered independently of its representative disposition, and the stagingor staging, which encompasses all the real representative elements. The drama is thus the staged fable, the plot set for the theater, the structure that the staging prints the fictional universe it represents. This theoretical model, with the distinction between the diegetic (belonging to the fable), scenic (to the staging) and dramatic (to the relationship or fit between the previous two) planes is the cornerstone of the theory.

While you look, the drama thus defined is a category common to the text and the representation. Therefore, the theory and method of analysis, which are precisely that of "drama," should account equally for one and the other. From a conception of theater as a spectacle and of drama as a theater, we propose to understand the texts as "documents" of the theater, although always of a partial nature, since there is no way to textualize the entire intersubjective experience that is a theatrical spectacle, alive, acted. Among the many and varied texts useful to document the theater, and applying the dramatic model, the dramatic text is defined as the transcription of a drama, that is, of the dramatic relevance of an effective theatrical show. Faced with this purely theoretical object, after the theatrical and dependent representation of it, it is necessary to define the real object that we read in the form of a book, which integrates the corresponding literary genre and is usually prior to the representations and to some extent independent of them. It is what we understand by dramatic work and is defined as the literary coding (but neither exhaustive nor exclusive) of the dramatic text that transcribes a virtual or imagined drama. Literary (relative) autonomy, that is, access to drama through reading, as well as its characteristic defects and excesses of drama, differentiate the work of the text dramatic.

Works Cited

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