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# Discourse Analysis

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مؤسسة العائدي للخدمات الطلابية  
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## HELLO EVERYONE!

Today, we are going to continue the rest of the previous article which is entitled The Dramatic Discourse.

The dramatic text, the play, by switching from the written text to representation, whose mark is the dialogue, is characterized by a set of elements specific to the dramatic genre. If the author of the epic genre is hidden behind *the narrator*, in the lyric genre is hidden behind the *poetic self*, in the dramatic genre the author communicates through the characters.

In the narrative text, the novelist communicates through the narrator. In the poetic text, they communicate through the speaker. In the dramatic text, the playwright communicates through the characters.

The word of the dramatic text is written for stage presentation, while in the epic and lyric genres the word is for reading. The process of reception is different, being spatial, synchronous, the receiver being the audience in the theater hall in as far as the dramatic genre is concerned, while the epic and the lyric genres the reception is unique by the individual reader.

When you read a poem, your understanding and interpretation of the poem is performed by you (by the reader). When you go to the theatre to watch a play on the stage, the play is orchestrated by the character on the stage, the director behind the scene, and by you as an audience. Each audience member will understand the play differently and there is action on the stage and interaction from the audience.

التفاعل في المسرح يختلف تمامًا عن القراءة في البيت.

The dramatic text includes two modes of existence of the language, namely, the oral one and written one, the text being written in order to be always delivered before an audience so for the purpose of stage presentation. The dramatic text is different from the epic and the lyric texts by the presence, within the text of certain elements specific to the presentation on stage, namely the dialogue and the stage directions. The linguistic way of expression as well as the reception of the dramatic text distinguishes it from the epic and the lyric ones.

What makes the dramatic text different from the narrative text is the fact that we have a dialogue and stage directions.

The stage directions (الحركات المسرحية) are written in the play and they are directions written by the playwright for the reader and for the actors to understand how the text should be performed.

Roman Jakobson in *Essais de linguistique générale* distinguishes a series of functions of the dramatic language, functions specific to this form of communication.

- the emotional function concerns emitter - the author, the characters.
- the conative function refers to the recipient - the characters, the reader /the audience.

- Emitter: someone who makes effect on the audience.

- Recipient = the characters/performers, the reader/audience

- the referential function assumes a text referent/ reviewer of the dramatic text and of the representation space as well as a reviewer of the text itself which may become a referent for another text.

- Referential function: الوظيفة المرجعية

The dramatic text which we study might become a referent for another text.

- **the phatic function** enables within the text the relationship between the characters and in the representation framework outlines the conditions under which communication takes place, as well as the status the receiver has, namely of spectator.

By the conditions we mean: the political framework, social framework, religious framework, religious framework, historical framework etc.

- **the poetic function** is updated in the relationship text-representation where the linear nature of the text takes on a three-dimension forming a wholeness globally perceived.

يتحدثون هنا عن الوظيفة الشعرية للنص المسرحي.

Three-dimension: the audience, the performers, and the people behind the scene.

The prosodic elements that characterize the dramatic language, *the intonation, the melody, the inflection, the emphasis, the stress, the amount of dialogue* can be found even in the ordinary dialogue highlighting the communicative intent of the transmitter, namely the affective state, the purpose of the statement. The dramatic text outlines the actions and the situations through the characters in linguistic communication. The dramatic dialogue is aimed at creating the illusion of a real dialogue through the system of interrogative, exclamatory, presumptive and assertive statements, all of them belonging to the rhetoric of the dramatic language. The intonation is the sound effect of different types of utterances.

The dialogue of dramatic text is just like any other dialogue we use in everyday situation but it's not real; it's made up by the playwright, it's fictional, it's the illusion of a real dialogue

### 3. WHAT IS DISTINCTIVE ABOUT THE PLAYS

*However familiar or unfamiliar the world of a tragedy, comedy, farce or melodrama may be, everything that we experience has its source, in the long run, in words.*

The plays, their vast majority, if not all of them, are written to be interpreted, represented on stage. In teaching, the dramatic text is a source of development of communication skills in general and of oral communication in particular. The above quote can be a starting point in designing activities and tasks using the features just mentioned.

In this regard think of a play that you know well in English or any other language and ask the following questions in order to trigger the

communicative interaction:

- If you have seen it on stage, what examples of sounds, images, noises and silence, movement and stillness do you remember from that play?
- what examples of relationships and answers can you remember?
- If you have read it in those moments of effective reading have you managed to recreate these moments in your imagination?
- how important were the words of the play?
- could you imagine the play re-written in a different way, style and in this case would it have the same effect?
- what do you think about the connection between the text of a play and its interpretation on stage?

The words, the language used are central elements to the meaning of a discourse to the replies of a play. This is relevant, for example, in an activity of removal of some replies of dialogue, cloze text, the students having to fill in the blanks taking into account the context and meaning. What would be the goals of such an activity, particularly from a linguistic point of view? These questions have their answer in the communicative aspect of language in the already mentioned fact that the language of a play is a carrier of meanings, but equally true is the fact that the interpretation of a play can lead to other significance and meanings by using stage movement, gestures, scenery, costumes, sets, etc.

Using the dramatic text in the classroom has as teaching motivational support, the two features of a play, namely that a play exists only by being staged, through interpretation, and it also exists as word-written on a page or

as a text.

What makes a play distinctive from other genres is the fact that it is written on page and it is written to be performed and to be represented unlike a novel and a poem.

**The dramatic text exposes the students to the use of language in real conversation, to dialogue, a specific feature of a play. Through dialogue meanings are negotiated, what someone says, relationships between people, characters are established and in terms of language use, the ordering and sequencing of discourse elements.**

When you actually use drama in an English class, you are teaching students to enhance their oral skills, communication skills, and social skills. You are helping them actually enhance their critic skills.

**Dialogue, dialog n. 1. Conversation, conversation between the characters of a dramatic work; form of writing of dramatic works; passage of a literary work which reproduces the conversation or some characters.**

**Writing drafted under the form of a conversation.. 2. Talk, conversation between two people. [*Fr. dialogue, it. dialogo, lat. dialogus, gr. dialogos*].**

**Dialogu, dialog n. 1. conversation between two or more people. The form in**

*which the dramatic works are usually written; (in a literary work) passage in which the conversation between two or more characters is rendered.*

The play generates an meaningful context for the participants in the dialogue involving memorizing the words, the replies, in other words the acquisition of new vocabulary. Thus the development of speaking skill is achieved by involving and motivating the participation in transmission and reception of messages in an environment that imitates the reality. Working as a group supports the cohesion of its members the development of self-confidence having as immediate outcome the increase of fluency in speech and the correct pronunciation of words.

As you can see, the use of dramatic text in an English class is very important because it helps students improve their English skills, especially oral skills. It increases the fluency of speech.

Since the plays are rich in dialogue, their use in the classroom is a useful way for the teacher and challenging for the student to focus on conversational language. The dialogue in a play obviously differs from the one of everyday life being stripped of some hesitations, pauses, interruptions and unfinished sentences specific to daily dialogue. However it can be used to highlight certain features of the conversational discourse.

Studying the dialogue of a play gives the students a meaningful context for the acquisition and memorization of new vocabulary. Students often learn expressions and ways of expression by studying how they are used by the characters in the play especially if the text is read and interpreted in the classroom.

It's not just a matter of practicing this dialogue but actually understanding the dialogue.

Of course, there are other advantages to using the dramatic text in the class, namely involving students in just reading of the text aloud or to work on a mini-staging, lead to collaboration, cooperation, interaction that promote, encourage involvement by participation, which results in the use of language in communication.

Using a dialogue from a dramatic text in the classroom enhances the students socializing abilities and performance skills.

The human conflicts, moral dilemmas, political issues conveyed in a play commit the students both intellectually and emotionally and offer, provide a valuable source of discussion.

Having a dramatic text in the classroom as a source text helps students intellectually and emotionally.

The student self-confidence improves, increases as the act of communication is supported by the written text as a basis for the development of the speech skill. Thus the student has the opportunity to

improve his pronunciation and intonation experimenting with different models, practicing different sounds. Non-verbal features - gestures, body language, the position the people/characters have when in dialogue, the length of visual contact can also be analyzed and discussed in a drama class. The development of communication may be extended through discussions concerning the extent to which these traits reflect the relationship between the characters of the play and their attitudes towards each other as students as well as their cultural environment.

Basically, when you use a dramatic discourse in a drama class or in an English class, you enhance the students' linguistic skills, communicative skills, social skills, and intellectual abilities.

#### 4. CONCLUSIONS

The development of the oral communication ability, the speech skill, having as support the dramatic text is backed up by the dialogic nature of this type of text, which, preserving the features of daily dialogue, motivates the students' participation in class activities. The dramatic text can always be exploited in various educational activities, relating to the acquisition of vocabulary, proper use of intonation, grammar teaching problems, etc. however, all these, in a meaningful context allowing comprehension and promoting active participation of students.

ما أعطيه ضمن المحاضرة هو المطلوب فقط، وإذا كنت قد أرسلت لكم ملفات عبر الإيميل ولم نتطرق إليها فهذه الملفات غير مطلوبة بكل تأكيد.

Now, let us start with a new material. The file is entitled *Elements of Drama*.

#### Elements of Drama

##### 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.

Now, let us move to the second element of drama:

##### Scene Design

• A subdivision of an act in a play. Each scene usually takes place in a specific setting and time.

##### Function of the Scene Design

• The scene design allows the author of the play to create a sense of *Setting*.

##### Soliloquies

• A long speech delivered by a character who is alone onstage.

##### Function of Soliloquies

• A soliloquy typically reveals the private thoughts and emotions of the

character.

### Asides

• In a play, a comment made by a character, but is not heard by the other characters onstage.

### Function of Asides

• Asides are frequently used to provide information to the audience and to reveal the private thoughts of characters.

### Foil

• A character who provides a strong contrast to another character.

### Function of Foil Characters

• A foil may emphasize another character's distinctive traits or make a character look better by comparison.

### Drama

• Comes from the Greek Word, "Dran"

• Means "To do" or "To Act"

• The Doing/Acting Makes Drama

### Drama...

• ...is a story told in front of an audience

### Elements of Drama

• Playwright-the author of a play

• Actors-the people who perform

• Acts-the units of action

• Scenes-parts of the acts

Acts are bigger than scenes. Acts are divided into scenes.

• **Characterization-playwright's technique for making believable characters.**

- Characterization: تشخيص

What's the difference between 'dialogue' and 'monologue'?

### **Dramatic Speech**

• Dialogue-conversation between or among characters

• Monologue-long speech by one single character (private thoughts)

### **Stage Directions**

• Found in brackets [ ]

• Describe scenery and how characters speak

• C, Center Stage

• L, Stage Left

• R, Stage Right

• U, Upstage or Rear

• D, Downstage or Front

Stage directions are written in the play by the playwright for the characters and they are instructions usually put between brackets. They are instructions provided by

the playwright to help the performers when they want to perform the text.

### **Theater**

- Where a play takes place

### **Set**

- Construction on the stage that shows time/place
- Could be called Scenery

### **Props**

- Small movable items that the actors use to make actions look real

Now, let us move to another file. It is also entitled *The Elements of Drama*.

في بداية هذا الملف يوجد معلومات درسناها في الملف السابق لذلك سننتقل فورًا إلى المعلومات الجديدة.

We are going to talk about **Types of Drama**:

### **Types of Drama**

- Tragedy** is a form of drama in which events lead to the downfall of the main character, often a person of great significance, like a king or hero.

كأمثلة على الـ (tragedy) لدينا مكبث وعطيل.

What is a script?

**Script**- the written pages of a play.

- Scripts are divided into Acts and Scenes.
- Scripts for stage and screen have strict but very different formats.

**Acts**- long sections of a play, made up of multiple scenes, usually designed to separate the play into its main parts and to give the audience a "break" from the performance.

**Scenes**- shorter sections of a play, usually each scene occurs in one location at a specific time. Multiple scenes make up an act.

### **Set**

- Construction on the stage that shows time/place

### **Props**

- Items used onstage by actors

هذا أيضًا (repetition).

### **Conflict**

- The internal or external struggle that creates dramatic tension.

#### **EXTERNAL CONFLICT:**

##### **- Character vs. Character**

When one character has a problem with another character in the story

##### **Character vs. Nature**

- When the character is opposed by a natural force

##### **Character vs. Society**

- When the character has a problem with the society--such as laws, culture, or social norms

#### **INTERNAL CONFLICT:**

##### **Character vs. Self**

When the character struggles with a decision or his/her own identity.

### Characterization

•Is the playwright's technique for revealing the **PERSONALITY** of a character.

#### • Direct or Indirect

Characterization (التشخيص) can be direct or indirect.

### Direct Characterization

•When the playwright **TELLS** the audience what the personality of a character is.

•Usually found in character description under "Cast of Characters".

### Indirect Characterization

•When the playwright **SHOWS** the audience things that reveal the personality of the character.

•Can be described by the **STEAL** method.

In the direct characterization, the playwright tells you directly what personality the character has. In the indirect characterization, you actually know about the personality of the character in action; the playwright does not tell you information about the personality of the character, but we know from their interaction with other characters; we know a lot about their personality, their attitudes, their behaviour, their mindset and we call this indirect characterization.

### Plot

The series of events that make up the story.

The plot is the story from beginning to end including the climax.

أرسلت لكم ملف بعنوان (Unit 4: Different Types of Drama) هذا الملف للتصفح والاطلاع فقط وليس مطلوب في الامتحان.  
أنواع الدراما هي:

Tragedy, comedy, tragi-comedy, history plays, problem play, realistic drama, poetic drama, epic theatre, theatre of the absurd (المسرح العيبي) as (*Waiting For Godot*), and classical Sanskrit theatre.

وتحت الـ (tragedy) يوجد أنواع هي (revenge tragedy, domestic tragedy, social tragedy, ) (melodrama, romantic tragedy, heroic drama).

Under **comedy** we also have different types of comedy, for example, farce, comedy of manners, sentimental comedy, comedy of humour, tendency comedy, and festive comedies.

There is something called **tragi-comedy**; it is a mix between tragedy and comedy.

There are something called **history plays**, for example, Julius Caesar, Richard II, Henry II etc. These plays talk about a historic character; a king or a queen.

هذا الملف غير مطلوب للامتحان وهو الـ (scanning) فقط لأنه في عمق الـ (literature) وأنا لا أريد أن تعمق بالـ (literature) معكم.

Let us move to another article. It is entitled The Elements of Drama.

### The elements of drama:

- **Plots, characters, settings, dialogues, movement and themes** are basic elements which all plays share. (Costumes, lighting and props are also among

the elements to which modern plays pay close attention)

- Settings = time and place.

- The elements of drama are to be observed in action together, which makes the experience in total rich, complex and subtle.

- It is rare to respond to one individual element (theme/characterization)

- Our awareness of the elements of drama is useful when we approach a play analytically and think about the ways it affect us.

The reason why I'm introducing you to these elements of drama is to help you analyze a play.

**Plot:**

- It is a term for the action of drama= - the sequence of events or incidents of which the story/narrative is composed.

- It implies that the action has a shape and a form.

- A carefully plotted play begins with exposition, and explanation of what happened before the play began and of how the characters arrived at their present situation.

- Using suspense is also part of the plot to build tension in the audience and in the characters in developing further the pattern of rising action.

- Conflict is a clash of actions, ideas, desires or wills.

a. person against person. b. person against environment - external force, physical nature, society, or "fate." c. person against herself/himself - conflict with some element in her/his own nature; maybe physical, mental, emotional, or moral.

- Plot: الحبكة

**Artistic Unity** - essential to a good plot; nothing irrelevant; good arrangement.

- Artistic unity: الوحدة الفنية

**Plot Manipulation** - a good plot should not have any unjustified or unexpected turns or twists; no false leads; no deliberate and misleading information.

- there are questions on the part of the audience about what is going to happen, see the characters in motion, watches the questions implied by the drama answered one by one.

The playwright must not move suddenly into a different direction. They should be consistent and take us by the hand from the exposition to the writing action to the climax until the resolution

- the action reaches its greatest tension as it moves to a point of climax when a revelation is experienced by the chief characters.

- once the climax is reached, the plot continues in a pattern of falling action as the drama's conclusion is reached and the characters understand their circumstance better than they did at the beginning of the play.

- Climax: الذروة

### Characters:

- **Protagonist:** the central character, sympathetic or unsympathetic.
- **Antagonist** - The forces working against her/him, whether persons, things, conventions of society, or traits of their own character.

The protagonist is the good one, the hero, the central character, and the sympathetic character or the unsympathetic character.

The antagonist is the villain. The antagonist could be even themselves, so you can be your own antagonist. A flaw of your character might be your antagonist.

### - Direct Presentation:

The author tells us straight out, by exposition or analysis, or through another character.

### - Indirect Presentation:

The author shows us the character in action; the reader infers what a character is like from what she/he thinks, or says, or does. These are also called dramatized characters and they are generally consistent (in behavior), motivated (convincing), and plausible (life-like)

- Direct Presentation = direct characterization
- Indirect Presentation = indirect characterization

### Character Types:

- A **flat character** is known by one or two traits.
- A **round character** is complex and many-sided.
- A **stock character** is a stereotyped character (a mad scientist, the absent-minded professor, the cruel mother-in-law).
- A **static character** remains the same from the beginning of the plot to the end.
- A **dynamic (developing) character** undergoes permanent change. This change must be:
  - a. within the possibilities of the character.
  - b. sufficiently motivated.
  - c. allowed sufficient time for change.

- Flat character: it does not change from the beginning of action to the end of action (الشخصية المقلطة).
- Round character: they initiate change, they develop, they evolve etc.
- Stock character = stereotyped character (شخصية نمطية).
- Static character = flat character
- Dynamic (developing) character = round character

### Examples:

In tragedies, characters are highly complex following the demands of the genre. (Oedipus, Antigone, Hamlet, and Willy Loman...)

We come to know them through their own words, their interaction with other characters, their expressions and feelings and through their presence on

stage expressed in movement and gesture.

In tragicomedies, characters are individualized and complexly portrayed such as Nora Helmer in Ibsen's *A Doll's House* and Maurya in Synge's *Riders to the Sea*.

In certain kinds of drama, there are characters who are drawn as types and are especially effective in satires and comedies of manners. (*Alceste* in the *misanthrope* in Moliere's play, *Everyman* in medieval drama....)

*Everyman* is a morality play. It used to be performed in churches. We call the type of (*everyman*) as a character (type character) because it follows a certain type or a stereotype, for example, the character (*everyman*) refers to *everyman*.

In many plays, the entire shape of action derives from characters, from their strength and weakness. The audience senses that the characters must live through an arbitrary sequence of events creating their own opportunities and problems.

The setting:

- The setting of a play refers mainly to the time and place in which the action occurs. It also refers to the scenery, the physical elements that appear on stage.

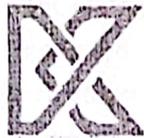
The setting influences the action and the emotional reaction of the audience.

Thank You

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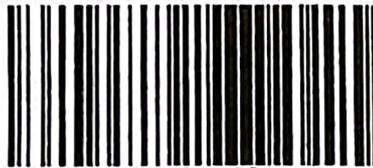
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Languages & Training

دورات متابعة ومكتفات

بإشراف نخبة من أفضل الأساتذة الجامعيين

في معهد الكندي

لطلاب الترجمة (التعليم المفتوح) ولجميع المواد



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