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# QUESTION PAPER

June – 2024

(Solved)

## BRITISH DRAMA

M.E.G.-2

Time: 3 Hours ]

[ Maximum Marks: 100

**Note:** Answer question number 1 which is compulsory. Answer any four from the remaining questions. All questions carry equal marks.

**Q. 1. Critically comment on any four of the following passages with reference to the context:**

**(a) Galatea never does quite like Pygmalion: his relation to her is too godlike to be altogether agreeable.**

**Ans. Context:** These lines are taken from George Bernard Shaw's play *Pygmalion*. In these lines Bernard is showing that till what extent the relationships are determined by the social norms.

**Explanation:** In Gilbert's play, a sculptor, whose wife is the model for his statues, develops seemingly harmless relationships with his creations until one, Galatea, assumes human form and becomes infatuated with Pygmalion, the sculptor. Galatea will, in the play's denouement, return to her original statue form out of concern for the difficulties she has caused for her creator and his actual wife, who, understandably, resents Galatea's presence and influence in her household.

**(b) I m in the fire and I m burning, and all I want is to die !..... But what does it matter–this is what he wanted from me !**

**Ans. Context:** These lines are taken from *Look Back in Anger* by John Osborne.

**Explanation:** Jimmy speaks in a "low, resigned voice." He tells them they are both trying to escape the pain of being alive and that one cannot fall into love "without dirtying up your hands." He tells her that if she can't mess up her "nice, clean soul" than she should give up the idea of life "and become a saint." As Helena leaves, Jimmy leans against the window and cries, "Oh, those bells!" Alison begins to leave but Jimmy stops her. He tells her she denied him something when she didn't send any flowers to the funeral. It's an "injustice...The wrong people going hungry, the wrong people being love, the wrong people dying!"

He wonders if he is wrong to believe that there is "a kind of burning virility of mind and spirit that looks for something as powerful as itself", like a bear that looks for its own herd. He asks her if she remembers

the night they met. He tells her he admired her relaxed spirit and that he knew she was what he wanted. He realized, however, that one has to tear "your guts out" in order to relax and that she'd never worked in her life for anything. Alison moves to the table and cries silently.

**(c) With a base fricace of your medicine; still you increase your friends.**

**Ans. Context:** These lines are taken from *The Alchemist* by Ben Jonson.

**Explanation:** The alchemist's statement implies that the important part of pursuing one's Personal Legend consists not just in reaching the final goal, whether that be turning lead into gold or finding a treasure near the pyramids, but also in learning through action. Earlier in the book, the alchemist explains this notion to Santiago using alchemists as his example. He says the alchemists became too focused on the gold and lost the focus on living out their Personal Legends. As a result, they lost the ability to perform alchemy. Santiago, meanwhile, ultimately travels through Spain, into Africa, and across the Sahara to the pyramids, only to learn that the treasure he seeks lies under a tree in the area where he began his trip. His transformation, however, could not have occurred without this journey and the experience he gained from living out his Personal Legend. Along the way, he learned to read omens, to communicate with the elements, and even to turn himself into the wind.

**(d) When all your alchemy and your algebra.  
Your minerals, vegetals and animals  
Your conjuring, cozening and your dozens  
of trade  
Could not relieve your corpse with  
so much linen.**

**Ans. Context:** These lines are taken from *The Alchemist* by Ben Jonson.

**Explanation:** Subtle was using many alchemical terms. According to Subtle, he had metaphorically vaporized (sublimed) Face, concentrated (exalted) him, and stabilized (fixed) his volatility. All of this results

in a state of purification. By doing so, he had brought Face to the third region, which is the highest and purest of the three regions of air. According to alchemy, when matter is heated and purified, the result is spirit — essence, which rises into the air. Quintessence is a fifth essence. The first four essences are the four elements — earth, air, fire, and water — which, according to alchemy, make up all material things. Quintessence is incorruptible and pure and is able to transform the first four essences into a harmonious whole. Quintessence is the purest form and is what alchemists think celestial bodies are made of.

**(e) Have you no modesty, no maiden shame,  
No touch of bashfulness? What,  
will you tear? Impatient answers  
from my gentle tongue.**

**Ans.** These lines are taken from William Shakespeare's *A Midsummer Night's Dream*.

**Context:** These lines are said by Helena in Act III, Scene II. In another part of the wood, Oberon wonders if Titania has awoken from her slumber. He's hoping that she laid her eyes on a vile beast. Enter Puck with the answer.

**Comment:** Instead of turning on the man who scorns her, Hermia turns on the woman he's chosen over her, the woman who has been her closest friend since childhood. Hermia accuses Helena of stealing Lysander. Helena is also upset and thinking Hermia must still be joking. She calls Hermia a faker and a puppet. Hermia is seriously miffed. Though Helena probably meant to call her a puppet as in a doll with no feelings, or maybe someone being controlled by others (playing her part in this scam to embarrass Helena), Hermia takes it as a jab at her height.

**Q. 2. Comment on the use of a play within the play in 'A Midsummer Night's Dream'.**

**Ans. Ref.:** See Chapter-2, Page No. 53, 'The Play within the Play'.

**Q. 3. Critically examine the significance of Hamlet's soliloquies with reference to the introspection and soul-searching he goes.**

**Ans. Ref.:** See Chapter-3, Page No. 95, Q. No. 14.

**Q. 4. "Pygmalion examines class and gender differences in a comical perspective." Discuss.**

**Ans. Ref.:** See Chapter-6, Page No. 227, Q. No. 8 and Page No. 231, Q. No. 13 and Q. No. 14.

**Q. 5. Examine the dramatic concept of tragic flaw with reference to Elizabethan tragedy.**

**Ans.** Elizabethan tragedies are highly influenced by Greek drama and Aristotle's notion of tragedy. Most of the tragedies written during Elizabethan period are revenge and ambition tragedies. For instance, Shakespeare's *Othello*, *Hamlet*, *King Lear* and *Macbeth*

are the dark tragedies showing revenge and ambition. However, there is an exception to this in the form of a romantic tragedy such as Shakespeare's *Romeo and Juliet*. The main features of Elizabethan tragedy are given below:

**Tragic/Fatal Flaw:** A tragic flaw is a personality trait that leads to the downfall of the protagonist. It can also be a wrong action performed by the protagonist that results in his own ruin. It is the most important element in the Elizabethan tragedy and almost every hero/heroine of a Shakespearean tragedy possesses a tragic flaw. Examples of tragic flaw in Shakespearean tragedy are: Macbeth's obsession with power, *Othello's* jealousy and *Hamlet's* indecisiveness.

**Supernatural Elements:** Use of supernatural elements is a common characteristic of the Elizabethan tragedy. Supernatural powers contribute to the fate of the protagonist. However, they are not solely responsible for the downfall of the hero, it still lies in the deeds/actions of the hero. Usually, these actions are the outcome of the protagonist's over-ambitious nature as in *Macbeth* where he wants to become the king or the feeling of revenge. Besides, they are not illusions in the mind of the hero because they contribute to the action of the play with their presence in more than one or two scenes.

**Internal and External Conflict:** Elizabethan tragedy has both Internal and External Conflict. The external conflict, as we can easily make out, is the conflict between two people, the tragic hero and another main character of the story. It can also be the conflict between two parties one which is led by the tragic hero. The result of the external conflict is always in favour of the other party as it is the good party. When talking about the inward struggle of the hero, the conflict represents the struggle of thoughts in his mind. The result of this struggle, many a time is that the hero goes insane (as in *King Lear*, the king becomes mentally ill). The inward struggle also includes the action of spiritual forces which work against the hero.

**Fate/Fortune:** As the tragic hero/heroine is of high estate and is a public figure, his/her downfall produces a contrast which affects not only his/her personal life, but the fate and welfare of the entire nation or the empire. It reflects the powerlessness of human beings and the omnipotence of fate that a personal story of a peasant or a worker cannot produce. The adverse effects of fate on the empire are evident in *Macbeth*, when Duncan's sons Malcolm and Macduff are planning to defeat Macbeth and at the same time trying to support the collapsing kingdom. Macduff suggests that Malcolm take the throne, but Malcolm is not mature enough to hold the falling empire.

**The Theme of Foul and Revenge:** As it is a tragedy, foul has to counterfeit fair; an unwritten rule of

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# BRITISH DRAMA

## *Doctor Faustus* — Christopher Marlowe

1

### INTRODUCTION

In this chapter, you'll learn what Marlowe's play, '*Dr. Faustus*' is about, and what it means within the context of the clash between the Medieval world and the emerging Renaissance. This play portrays the damnation of a human soul with greater tragic power than it had ever before been portrayed in drama, evoking terror, pity and a sense of human loss that are the ingredients of tragedy.

Faustus had been born of poor background in Rhodes, Germany. In his maturity, while living with some relatives in Wittenberg he studied theology and was called a doctor. However, Faustus was so swollen with conceit that, Daedalus-like, he strove too far, became glutted with learning, conspired with the devil, and finally fell, accursed. At the outset of his downward path, *Doctor Faustus* finds himself, the complete master of all fields of knowledge. As a medical doctor he had already achieved great success and much renown. But he concludes that no challenge remained in medicine except immortality. Law, Faustus infers, is nothing but an elaborate money-making scheme. Only divinity remained, but theology led to a blind alley. Since the reward of sin is death and since no man could say he was without sin, then all men must sin and consequently die.

### CHAPTER AT A GLANCE

#### CHRISTOPHER MARLOWE: AND THE ELIZABETHAN DRAMA

Four centuries after his death, Marlowe continues to be a fascinating figure in the history of English Literature. He was the greatest of Shakespeare's predecessors. He may be regarded as the true founder of English Drama.

#### Christopher Marlowe

Christopher Marlowe was the son of a wealthy Canterbury shoemaker who was an influential citizen in his community. He was born on February 6, 1564, and was baptized at Saint George's church in Canterbury on February 26. He was second among of his nine siblings, and the eldest one to survive. He was christened at St. George's Church, Canterbury, on the 26th of February, 1563-4 some two months before Shakespeare's baptism at Stratford-on-Avon. He went to the King's School, where he would have learnt classical languages like Latin and Greek. He is supposed to have learnt Roman History and Greek and Roman Legends. This learning in the ancient languages

would be showcased in his works as a playwright. Marlowe alludes to various Greek legends and Latin classical verses, in *Doctor Faustus* too.

After school, he went to Cambridge as one of Archbishop Parker's scholars from the King's School, and matriculated at Benet (Corpus Christi) College, on the 17th of March 1571.

When Marlowe left Cambridge in 1587, it was to write for the stage. Before the end of the year, both parts of his *Tamburlaine* were produced in London. The plays basked in a decidedly popular and vernacular spirit. Renaissance scholar David Riggs notes that the chaotic stage of *Tamburlaine*, featuring a blasphemer and murderer protagonist, "challenged the limits of public behaviour".

In any case, Marlowe's debut earned him an excellent standing among contemporary playwrights. His plays, of a quality astonishing for a man in his twenties, constantly produced crowd-pleasing spectacles. Marlowe's works have been interpreted as atheistic and blasphemous; they also have been understood as traditional and Christian. The two sides stand apart in their proximity to any picture of Marlowe's personal life. In the following six years before his early death, Marlowe continued to achieve success through such works as *Doctor Faustus*, *The Jew of Malta*, and *The Massacre at Paris*.

The last part of Marlowe's life was violent and contains some suspicious coincidences. It is a matter of record, however, that Marlowe was staying at Walsingham's country house in Scadbury at the time he was killed.

Marlowe's works have been a subject of speculation in terms of the dates of their composition and performances. The play *Dido, The Queen of Carthage* has supposed to be compiled with Thomas Nashe. The plot is the dramatisation of a well known legend of Dido, the Queen of Carthage, an ancient Greek city, who loves Aeneas, the warrior of Virgil's *Aeneid*. Since the play is one of the first plays written by him, it is marked by dramatic incoherence. His another play *Tamburlaine the Great (Part I)* is the story of scythian shepherd who became king after looting people and he has full faith in his destiny. It is the story of Timur, the Tartar who began his life as a shepherd chief and ultimately became a great conqueror.

*The Jew of Malta* was composed around 1590, shortly after the death of the Duke of Guise in 1588, to

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which the prologue alludes. Its first recorded performance took place on February 26, 1592, by the Lord Strange's Men. *Edward II* is unquestionably Marlowe's masterpiece, so far as play-making goes, though it contains fewer quotable passages of pure poetry than any of the others. The play *The Massacre at Paris* deals with contemporary history. The work portrayed the events of the Saint Bartholomew's Day Massacre in 1572, which involved extensive killing of Protestant population. English Protestants invoke this day as the blackest example of Catholic treachery.

**Elizabethan Drama: Religious Beginnings**

Drama was introduced to England from Europe by the Romans, and auditoriums were constructed across the country for this purpose. Elizabethan Drama, developed from the earlier forms of medieval theatrical traditions. The earliest records of acting in the Middle Ages (500 AD to 1600 AD) are concerned not with plays but with individual players/actors.

The English priests had to find some ways of teaching the people the principles of Christian doctrines. The religious services were conducted in Latin. Very few people could read *The Bible*. So, in very early times the Gospel stories were shown as a series of pictures in which the performers acted in mimes.

At first the liturgical plays were merely a part of the church service but by the thirteenth century it grew. Between the thirteenth and fourteenth centuries the dramas became secularised. The words were not spoken in Latin but in English. These early plays were known as Miracles or Mysteries. The Mysteries were acted by priests and the Miracles by the trade guilds of the cities. These plays were performed on cars or scaffolds in open spaces. Later the **Morality plays** came into existence, in which the characters were abstract vices and virtues. Apart from the Morality play, there exist short plays named **Interludes**. They were comedies which were simplistic, with limited props, nothing like what we call drama today.

**Miracle and Mystery Plays**

Miracle play or Mystery play were one of the early forms of drama. They form of medieval drama that came from dramatization of the liturgy of the Roman Catholic Church. It developed from the 10th to the 16th centuries, reaching its height in the 15th century.

The material for the Mystery plays was drawn from *the Bible* and these plays expanded the mysteries connected with religion. Miracles consisted of the stories of saints in whose honour they were enacted. The acting became more dramatic as characterization and detail became more important. Based on the Scriptures from the creation to the Second Coming and on the lives of the saints, the plays were arranged into cycles and were given on church festival days, particularly the feast of Corpus Christi, lasting from sunrise to sunset. Each guild was responsible for the production of a different episode. *The Passion Play* is the chief modern example of the miracle play.

**Morality Plays**

The next stage in the history of English drama is the 'Morality' play. This, like the Miracle play, was didactic in purpose; but its characters, instead of being taken from *the Bible* were personified

abstractions. Each Morality Play follows a common basic narrative structure, with its own unique variations. The basic structure is as follows. The central character is an ordinary person—someone with whom the whole audience can identify, who has ordinary human experiences.

This representative character, who is usually male, is called the mankind figure. He has responsibilities, works hard, feels bored, hungry and tired. At this point he is approached by a group of tempters who suggest that he should leave his responsibilities for a while and go out for a drink and perhaps a meal with them.

**Rise of Elizabethan Comedy and Tragedy**

The Elizabethan age is generally regarded as the golden age of English drama. The characteristics of Elizabethan drama was the concern of human condition. In this period the growth of new classicism or learning developed. The socio-economic and cultural growth was the main focus of that period.

During that period, the plays came to be divided into five acts and number of scenes. Strictly speaking the drama has two divisions: comedy and tragedy, but in this age, a mixed mode of drama was developed called Tragicomedy, a type of drama which intermingled with both standard of tragedy and comedy.

The period marks the real beginning of drama. The renewed study of classical drama shaped English drama in its formative years.

**The Growth of the Elizabethan Theatre**

In addition to the religious mystery plays on pageant wagons and on circular stages resembling modern "theatres in the round," dramatic entertainments were performed in the great halls of royal and noble houses. Plays were also offered by traveling bands of actors on portable stages set up at fairs and other crowd-gathering occasions. In the sixteenth century, enclosed innyards were also used.

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.

**Elizabethan Comedy**

"Comedy", in its Elizabethan usage, had a very different meaning from modern comedy. A Shakespearean comedy is one that has a happy ending, usually involving marriages between the unmarried characters, and a tone and style that is more light-hearted than Shakespeare's other plays. Patterns in the comedies include movement to a "green world", both internal and external conflicts, and a tension between Apollonian and Dionysian values. Shakespearean comedies emphasise on situations than characters. A struggle of young lovers to overcome difficulty, often presented by elders. It presents separation and re-unification and deception of characters. Use of all styles of comedy (slapstick, puns, dry humour, earthy humour,



witty banter, practical) are the characteristics of Elizabethan comedy.

Nichola Idal's *Relph Roister Doister* (1553) is the first English comedy of the classical school, which is divided into acts and scenes. Gamar Gurton's *Needle* (1575), written by an unknown writer is another comedy in the classical style.

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. Several of Shakespeare's comedies, such as *Measure for Measure* and *All's Well That Ends Well*, have an unusual tone with a difficult mix of humour and tragedy which has led them to be classified as problem plays.

#### Elizabethan Tragedy: The Senecan Influence

In the sixteenth century the popularity of Seneca's tragedies was immense. These tragedies were full of revenge motive, belief in fortune or chance that influenced most of the plays of Kyd, Marlowe and Shakespeare. Seneca's tragedies contained the abundance of melodrama to suit the popular taste, whilst his sententious philosophy and moral maxims appealed to the more learned, and all was arranged in a clear-cut form, of which the principle of construction was easy to grasp.

Seneca, who had a great influence on all Elizabethan tragedy writers, basically laid the foundation for the ideas and the norms for all Renaissance tragic revenge playwrights, including William Shakespeare. Seneca influenced the development of English tragedy, and Plautus and Terence directed the formation of comedy. It affected both the substance and the form of the drama.

All these tragedies were influenced by Seneca both in style and treatment of theme. The early Elizabethan public stage betrays unmistakable signs of Senecan activity. We have, of course, the external evidence provided by Thomas Nashe's famous attack on a popular playwright, whose methods he decries as characteristic of the popular trade, that is, of those who busy themselves with the endeavours of art, that could scarcely Latinize their neck-verse if they should have need; yet English Seneca read by candle-light yields many good sentences, as Blood is a beggar and so forth.

With this dramatic genre, Elizabethans enjoyed the impression as the tragedies which make the crime to meet its punishment in this life. They found a satisfying correlation between these traditions. Regarding all these Wilson has abridged the Senecan appeal to the devout Elizabethans.

#### Greek Origins of Tragedy

The origins of drama lie in the songs and dances of ancient rites and religious festivals connected to the seasons. Tragedy was born in ancient Athens and has its roots in choral poetry. Dionysius was the nature god who died and was reborn every year. A chorus 50-strong would perform a hymn in his honour, called a dithyramb. According to Aristotle, tragedy grew out of the dithyramb when a solo actor – Thespiis – stepped forward and began a dialogue with the dithyramb. The word tragedy

means literally "goat – song". Quite what this means is uncertain, but the goat was perhaps the prize for a song.

The playwright **Aeschylus** was the first to develop tragedy into a great art form and is regarded as the real founder of European drama. His dramas concerned general moral judgements, man's relationship with the gods and his place in the universe. He is thought to have written 90 plays, of which 79 titles are known but only 7 are extant, the most famous being *Prometheus Bound* and the trilogy known as the *Oresteia*. Aeschylus introduced a second actor to the drama and reduced the size of the chorus.

**Sophocles** is said to have written over 100 plays, of which seven survive, including: *Ajax* (c.450 BC), *Antigone* (c. 442 BC), *Oedipus Rex* ( 425 BC) and *Electra* (409 BC). According to the *Oxford Companion to the Theatre* (ed. Phyllis Hartnoll.), Aeschylus represents the heroic period of Athenian democracy and Sophocles its triumphant maturity.

"Through his tragedies, Sophocles brings to his audience the dual experience of weeping over man's downfall yet at the same time rejoicing over the renewal of his spirit." ( Ronald Harwood, *All The World's A Stage*, 1984).

The youngest of the three tragic poets of Greek theatre, **Euripides**, had an extraordinary ability to represent ordinary human beings (and in particular, women), with impassioned sympathy. Euripides wrote both tragedies and plays that have been variously called tragic-comedies, romantic drama, melodrama and high comedy. He depicted the darker aspect of life.

#### Aristotle's Definition of Tragedy

Aristotle defines a tragedy as a 'representation of an action which is important, complete and limited in length. It is enacted not recited and by arousing pity and fear, it gives an outlet to emotions of this type. The classic discussion of Greek tragedy is Aristotle's *Poetics*. He defines tragedy as "the imitation of an action that is serious and also as having magnitude, complete in itself."

He continues, "Tragedy is a form of drama exciting the emotions of pity and fear. Its action should be single and complete, presenting a reversal of fortune, involving persons renowned and of superior attainments, and it should be written in poetry embellished with every kind of artistic expression." The writer presents "incidents arousing pity and fear, wherewith to interpret its catharsis of such of such emotions" (by catharsis, Aristotle means a purging or sweeping away of the pity and fear aroused by the tragic action).

After discussing the definition of tragedy, Aristotle explores various important parts of tragedy. He asserts that any tragedy can be divided into six constituent parts. They are: Plot, Character, Thought, Diction, Song and Spectacle. The plot is the most important part of a tragedy. The plot means 'the arrangement of the incidents'. Normally the plot is divided into five acts, and each Act is further divided into several scenes. The dramatist's main skill lies in dividing the plot into Acts and Scenes in such a way that they may produce the maximum scenic effect in a natural development. Characters are men and women who act. The hero

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and the heroine are two important figures among the characters. Thought means what the characters think or feel during their career in the development of the plot. The thought is expressed through their speeches and dialogues. Diction is the medium of language or expression through which the characters reveal their thoughts and feelings. The diction should be 'embellished with each kind of artistic element'. The song is one of these embellishments. The decoration of the stage is the major part of the spectacle. The Spectacle is theatrical effect presented on the stage. But spectacle also includes scenes of physical torture, loud lamentations, dances, colourful garments of the main characters, and the beggarly or jocular appearance of the subordinate characters or of the fool on the stage. These are the six elements of tragedy.

**The Elizabethan Formulation of Tragedy**

The great period of English tragic drama was the Elizabethan period when Queen Elizabeth I was on the throne. There were two principle forms: Revenge and Over Reachers tragedies. The Elizabethan formulation for the tragic form as it comes to them through the Greeks and Romans is on account of their love for the regenerative force of life, coupled with a sense of wonder and mystery at the forces inherent in the world and human life. The great models of Roman like Ovid, Plutarch and Seneca who influenced the Elizabethans for the tragic form. They characterized the new height of achievement and need for new definition of individual and public morality.

The basic characteristics of tragedy, such as tragic figure, tragic flaw, catharsis, etc. all of these are contained in Elizabethan tragedy and were originated by and taken from the Greeks.

The Mystery Plays reached their greatest popularity in the fourteenth and fifteenth centuries. In the Renaissance they waned. In England by the end of the fifteenth century they had been for the most part replaced by a kindred species which had been developing along side them - Morality Plays. These taught the Christian life in a direct and entertaining way rather than through the severer stories of the Mysteries in the Bible. They were dramatized moral allegory and had abstract allegorical figures like The Seven Deadly Sins, Contemplation, and Raise-Slander.

The Spanish Tragedy mixes theatricality from Latin writer Seneca with traditional elements of dramaturgy from Morality plays. The ghost is from Seneca who uses the ghost of the Greek mythological character Tantalus to frame Thyestes. Spanish Tragedy is framed by the ghost and Revenge, an abstract character influenced by the abstract characters of Morality plays.

Thomas Kyd established the revenge tragedy with his wildly popular Spanish Tragedy (1587), and Shakespeare perfected the genre with Hamlet, which is likely based on another revenge play by Kyd called the Ur-Hamlet. Sadly, no copy of Kyd's Ur-Hamlet exists today.

Most revenge tragedies share some basic elements: a play within a play, mad scenes, a vengeful ghost, one or several gory scenes, and, most importantly, a central character who has a serious grievance against a formidable opponent. This central

character takes matters into his own hands and seeks revenge privately, after justice has failed him in the public arena. It should be noted that Hamlet is the only protagonist in any Elizabethan revenge play who can be considered a hero, aware of the moral implications involved in exacting his revenge.

Macbeth is very much classical. Fate plays a large part in the play, although it takes a slightly different form: predestination/determinism and free will are the issues here. And the form of the play is tight and streamlined. The tragic flaw is evident and consistent, as is the need for cleansing. From early in the play, Macbeth's treachery and tyranny is clearly evident, and the need for him to be destroyed is definite. Ambiguities in motivation are not present.

In contrast, Shakespeare's Hamlet, is "all over the place," one could say. Fate does not play a role in the play, and Hamlet's tragic flaw is ambiguous (we know he delays in taking revenge, but numerous possibilities exist that might explain why). For at least part of the play, the guilt of the antagonist, Claudius, is doubted. And classical-like balance is not maintained. The play, in a sense, rambles: Hamlet has a chance to kill Claudius and doesn't, he is sent to England, he partly walks back to Elsinore and happens across a grave being dug, he seems to take forever to enact his revenge. He also gets side-tracked and wastes much time worrying about his mother's role as wife to Claudius.

Many consider Hamlet more romantic than classic. These two plays represent Elizabethan drama imitating classical drama, and varying from it. Seneca was among the greatest classical tragedy authors and many educated Elizabethans had read his works and his biography. There were different stylistic devices that Elizabethan playwrights, including Shakespeare, learned and implemented from Seneca's great tragedies. The five-act structure, the appearance of some kind of ghost, the one line exchanges known as stichomythia, and Seneca's use of long rhetorical speeches were all later used in Elizabethan tragedies. Some of Seneca's ideas were originally taken from the Greeks when the Romans invaded and conquered the Greeks, and with the new ideas, the Romans created their own theatrical ideas. Many of Seneca's works, which dealt with bloody family histories and revenge, captivated the Elizabethans.

In the end we can conclude that the Elizabethan dramatic characters are much richer and in larger number in comparison to the Greek characters.

**THE TRAGIC DRAMA OF DOCTOR FAUSTUS**

*Doctor Faustus* is a Christian morality play which exceeds the morality principles within the structure to create a great human tragedy. *Dr. Faustus* also represents a Classic Elizabethan tragedy. First, the tragic hero has a flaw or makes an error in judgement that leads to his own doom. It was written for the Admiral's Men. The Admiral's Men performed *Doctor Faustus* twenty-five times in the three years between October 1594 and October 1597. The play staged in 1588 and was first published in 1604, eleven years after Marlowe's death and at least 10 years after the first performance of the play. It is the most controversial Elizabethan play outside of Shakespeare, with few critics