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What is realism and naturalism in theatre

by Justin Cash · Published March 3, 2014 · Updated May 28, 2020One of the most confusing aspects of theater history and performance methods for teachers and students is the differences between realism and naturalism. The schools of thought and subsequent movements in the theater were distinct and separate, albeit unclear with historical timelines and similarities in style. As a result, moving towards a more authentic form of drama on stage in the mid to late 19th century is often considered a single period. If realism and naturalism in the theater are two movements, which one came first? Well, that depends on who you read one thing is definitely though; The top melodrama was full of scenery in the early to mid-19th century. In terms of style, realistic and natural words are used interchangeably to mean the same, but they are not. They are similar, yes, but they have many differences. Some scientists refer to the Stanislavsky system as the hypothesis of natural behavior, while others refer to it as a system of realistic conduct. Natural representation in natural dramas is different from realistic representation in real-life plays. They have different demands on the actor with the characterization, designers with combinations, characteristics and fashion, the theme is often different, too. Realismcharacters are believable, and my words coumumes are authentic realistic movement in theater and subsequent performance style greatly influenced in the 20th century theater and cinema and its effects are still felt today by the Stanislavsky system of realistic representation in the early 20th century, America held hold of its mark Special commercial of this style performance (American realism) and acting (acting method) in the 1930s, 40s and 50s (group theater, studio actors) stage settings (locations) and props are often indoors and able-tacked' The box set' is commonly used for realistic drama on stage, consisting of three walls and an invisible 'fourth wall' facing audiencesettings for often cute (deliberately plain) realistic plays, dialogue is not escalated to effect, but that of daily speech (colloquial) drama Usually psychologically driven, where the plot is secondary and the initial focus is placed on the inner life of the characters, their motives, the reactions of others plays and other realism often see the protagonist (the main character) rise against the odds to assert him/herself against injustice of sorts What (for example. Nora in the Ibsen Doll House) realistic drama quickly gained popularity because the everyday person in the audience can be identified with the situations and characters on stage playwright Henrik Ibsen (Doll House, Hedda Gabler) is considered the father of modern realism in theatreNaturalismin in terms of style, and natural is extreme or A form of theatrical movement realism and performance style, nature was short-lived theater time equal to real time – for example. Three hours in the theater equals three hours for characters in the world of playcostumes, sets and props are historically accurate and very detailed, trying to provide a photographic reproduction of reality ('slice of life') as with realism, settings for natural dramas and often gentle and regular plays usually follow the rules set by the Greek philosopher Aristotle, known as the three units (of time, space and work)The play takes place in one place over the time frame of one dayjumps in time and/ or place between acts or scenes are not allowed to be affected With nature statements written by the French novelist and playwright Emile Zola in an introduction to Lateres Raquin (novel 1867, 1873 theatrical) and the Swedish playwright August Strindberg in an introduction to Miss Julie (1888) natural explores the concept of scientific inevitability (spanning from the theory of evolution Charles Darwin) - the characters in the play are formed by their circumstances and are controlled by external forces such as heredity or their socio-economic environment, characters whose plays are considered to be plays from their own circumstances and that is why they are the natural characters of the plays of their own circumstances. Acting in certain ways (seen as products incapable of their environment) the characters are often working/lower class (unlike mostly middle-class characters from real-life dramas) and natural plays regularly explore the sordid subject that was considered taboo on stage in any serious way (such as suicide, poverty, prostitution)1, 2, 3, 4.Burton B. Live drama. Pearson Australia; 2011.L. Crawford J. Acting, in person and in style. William Brown; 1983.Neelands J. Theatre Directions. Hodder and Stoughton Educational; 2000.Styan J L. Modern Drama in Theory and Practice: Volume 1, Realism and Naturalism. Cambridge University Press; 1981. Between realism and naturalism, the difference is in the way they choose to tell their stories in writing. Realism and naturalism are confusing words in terms of their true meanings and connotations. These are two different words with different concepts and meanings. In fact, both are said to have two different artistic styles that have shown significant differences between them. The confusion between the two words is understandable given the fact that nature is a branch of realism. It contains more than realism. Therefore, if we want to understand each term correctly we have to pay individual attention to each term. What is realism? Realism is a movement that began around the mid-19th century and found its way until the late 19th and early 20th centuries. Realism as the name suggests is the depiction of life as we know it. In the works of art. This means unlike romance, which has sometimes excelled in situations that can never happen in real life, realism focused on showing life as it is actually in real life in literature as well as in theatre. We can focus on the stage to see how realism works on stage. Now, we've already proven that realism portrays life as it is on stage when it comes to theaters. So, in a real-life drama, you'll see actors performing real-life stories without the participation of supernatural beings, which are not part of real life. In such a drama, he says that the background should be a brick wall. Then, you can have a wallpaper with painted bricks to represent the bricks. What is nature? Nature is believed to be around from the 1880s to the 1930s. This means that it also shows life as in its creations. However, nature is more focused on explaining things in a more scientific way. It shows how science and technology affect society when we take it as a whole. It also focuses on how society and genetics affect the individual. In order to understand more how nature works in literary forms, let us see how nature comes to life on stage. In the theater, when drama has nature as its base, you will see a good difference. When it comes to actors from drama, you'll see that they'll be working in such a way to make acting more natural and more realistic. So, they will behave like they do in real life. For example, if there is such work that requires you to turn your back on the public if you do it in real life this is exactly what actors of nature can do. Returning to the audience is part of a natural follower in their drama. Also, if you have a brick wall as a background in doing, in nature, that brick wall must be real brick. Emile Zola, like 19th-century nature, what is the difference between realism and nature? Period: Realism existed from the mid-19th century until the late 19th century and early 20th century. • Nature is believed to be around 1880 to 1930s. • Definition of realism and naturalism: • Realism was depicting life as it is in real life in narrative works including theatre. • Nature is a form of realism. This means that it also shows life as in its creations. However, nature is more focused on explaining things in a more scientific way. It shows how science and technology affect society when we take it as a whole. It also focuses on how society and genetics affect the individual. • Focus characters: • Realism often focuses on middle-class characters. • Nature focuses on lower-class or undereducated characters. • Approach and popularity: realism was more sympathetic in its approach to As a result you can gain attention and love from the audience. • Nature, as it was more focused on a more clinical approach to the story, was not that heart feeling or passionate as a realistic story. As a result, nature's products were not popular with the public. Although they are known as two different types, so far, realism and naturalism have been more or less integrated that it is difficult to distinguish from one another in terms of creations. Photo courtesy: Bonjour, Mr. Corbett, 1854. A realistic portrait of GustavCorbett and Emile Zola via Wikicommons (Public Domain) is commonly understood as a modern theatre that began to evolve from the mid-19th century, when new philosophical ideas about realism and naturalism replaced the subjective traditions of the romantic movement. As a result, the stage pattern, which has remained almost unchanged over the flexible and half-century, has undergone a radical transformation. Romance was the dominant artistic movement in Europe from the late 18th century onwards, with an intense focus on the individual's awareness of imagination, passion and intense appreciation of the beauty of nature. By the mid-19th century, however, the romantic focus on emotion on the mind and the senses on thought had given way to a more objective and scientific way of studying the human condition. A number of factors contributed to this: a year of revolutions in France, Germany, Poland, Italy and the Austrian Empire during the so-called People's Spring of 1848 showed that there was a widespread desire for political, social and economic reform, technological advances in industry and trade led to an increased belief that science could solve humanitarian problems, the working classes were determined to fight for their rights, using trade unionism and strikes, and their idealistic romantic main weapons were rejected in favour of pragmatism, and the ordinary man demanded recognition. It is believed that the way to achieve this was through action. These factors helped to fuel the development of two major philosophical ideas, reality and naturalism, which led to a radical shift in theatrical presentation. Realism and natural theatrical definitions are closely related to realism and naturalism but there are significant differences in what they mean in theatre: realism describes any play depicting ordinary people in natural everyday situations is a form of realism that focuses particularly on how technology and science affect society as a whole, as well as how society and genetics affect individuals. Realism, which began in the early 19th century, was an artistic movement that moved away from the unrealistic attitudes and characters that were the basis of romantic theatre. Playwright Henrik Ibsen The father of modern realism because of the three-dimensional characters he created and the situations in which he put it. People in the audience can contact on-stage activities and concerned individuals. Nature Charles Darwin, in his origin of species theory that only the fittest of any natural species would survive to pass genetic material. Thus, in drama, natural focus deals with subjects in a scientific way. The writer becomes a party of the raider snorting and examines the samples as if in the laboratory. Convergence and divergence of similarities between realistic and natural plays realistic and natural depict events that can occur in real life, and perhaps even to members of the audience. Both types focus on individuals and families in everyday situations. During the late 1800s and early 1900s, playwrights found a ample theme for both genres as science progressed and people struggled and fought against repressive regimes. The differences between realism and natural natural art approached in a more scientific, almost clinical way, from realistic realistic plays often had characters that could relate to the audience and sympathy naturalistic plays, which were difficult to create and rarely popular, approached each element with a detachment of realistic world plays that could show characters liberating from difficult situations and allowing the audience to sympathize with their plight. On the other hand, natural works sought only to study the situation, personalities and other factors without explanation. Over time, mixing the two genres together makes it very difficult to categorize plays as either completely normal or completely realistic. Elements of both can exist side by side. □Nature and realism in France writers, practitioners and plays Emile Zola (1840-1902) Zola defined the natural movement in the introduction to his novel Thérèse Raquin (1867). The author's mission was to dissect human nature and the environment with the clinical accuracy of a world. Zola's theatrical adaptation of Therese Raquin (1873) was a model of theatrical naturalism and influenced other French playwrights such as Henri Beck and Jean Julien. Jean Julien (1854-1919) presented Julian with the famous description of natural drama as a slice of life laid on stage with art after his play Serenade (1887) which was shown at The Théâtre Libre in Paris. He thought the purpose of the natural theater was to make the audience think during the show and after the play. André Antoine and Théâtre Libre Antoine was a French theatre director who defended the new natural style of drama and founded Théâtre Libre (Free Theatre) in 1887 to organize Zola's film in Thérèse. After the theatre troupe for which he previously worked refused to do so. Théâtre Libre had no censorship, allowing it to organize plays that could not be performed by other theatres, such as the Ghosts of Henrik Ibsen (1881), which were banned in most of Europe. Antoine's productions were famous for creating real-life settings on stage, using real props such as full beef slabs, as well as collections that were perfectly accurate representations of the rooms, complete with furniture, doors and windows that worked. The group was called a square set and Antoine often trained the actors on stage with a temporary wall that was called the Fourth Wall, which closed the stage from the hall. This will be removed for performances but after being trained in the box, the actors will play with each other, making the performance seem a more realistic and natural sound. As well as influencing the dramatic development in France, Antoine's works and ideas influenced thinking throughout Europe, leading to the founding of many other companies, such as the Jacques Greene Society for Independent Theatre in London in 1891 at The Frei Bohn by Otto Brahm (Free Theatre) in Berlin in 1889 (perhaps the most famous ever) Nemirovich Danchenko and the Konstantin Stanislavsky Theatre of Art in Moscow, Russia, in 1888. Russia's natural and realistic situation in Russia although the struggle for freedom and liberation was evident in many parts of Europe at the end of the 19th century, and perhaps even stronger in Russia where the need to express the reality of the human experience led to a bloody revolution in 1917 that changed the country forever. Russian playwrights followed the leadership of other European writers in producing plays that took the daily lives of the middle class and the poor as the subject of serious real-life drama, while the first serious steps to codify realism in acting were made by Konstantin Stanislavsky for his productions at the Moscow Art Theatre. Russian playwright Ivan Turgenev (1818–83) created Torzhnev, one of the first true works of Russian naturalism, through his play Shahr in the Country (1850), which examines the complex relationships between middle-class people whose unfulfilled exit causes endless internal conflicts. The Government Inspector (1836) of Nikolai Gogol (1808–52) was a satire on bureaucracy and widespread political corruption that was deeply rooted in the Government of the Russian Empire. The play's irony is the failures of human greed and the stupidity of naive people. Anton Chekhov (1860-1904) believed that the artist's role was to ask questions, rather than answer them. As the writer and doctor Chekhov understood the reality of the lower middle class and the lives of peasants his writings were objective and unemotional. His short stories and plays are full of cynicism, and an implicit feeling. Chekhov's first play, Seagull (1895) did not have a starring role and a drama that was not built to a climax but declined with every act. The first performance of the play was a flop. Three years later, Chekhov contacted Vladimir Nimirovich-Danchenko, co-founder, along with Konstantin Stanislavsky of the Moscow New Art Theatre, which was formed to promote a new style of real-life drama. Danchenko persuaded Chekhov to let him revive the

seagull as part of the band's first season. The play has been a great success since then on all chekhov plays by Stanislavsky and Danchenko and presented by representatives of the Moscow Art Theatre. Chekhov pioneered what was called the indirect play, maintaining a firm impression of realism. He used cynicism, broken conversation, off-stage events, and absent characters as ways to create dramatic tension. He also rejected the classic Aristotelian plot line, in which the up-and-coming action included the climax, the disaster and the instantly recognizable Ditton disaster. In chekhov's later plays - Uncle Vanya (1897), The Three Sisters (1901) and Cherry Orchard (1904) - stage time was biased with real time. It was the time between actions, sometimes over months or years, that showed the changes in characters. Chekhov's work has refined the whole concept of dramatic realism. His plays brought the essence of real life on stage, using characters and attitudes that were detailed, poignant and sensitive. Chekhov was one of the first great dramatic artists of modern times, and his plays continue to be masterpieces of real-life theater. The practitioners Stanislavsky, Nemirovich Danchenko, the Moscow Art Theatre (1897), Konstantin Stanislavsky (1863-1938) and Vladimir Nimirovich-Danchenko (1858-1943) were co-founders of a progressive theatre company called the Moscow Art Theatre, established in 1897 to prepare a realistic theatre performed by well-trained actors. Nimirovich Danchenko was a playwright, theatre critic and accomplished director who became a drama instructor at the Moscow Philharmonic Society in 1891. As a teacher, Nemirovich Danchenko had very strong ideas about theatrical art, the most important of which was the need for structured rehearsals, as well as the style of acting that allowed the actor to learn emotionally about the character being played. Stanislavsky's career began in acting in his family's amateur theatre troupe, The Alexiev Circle. At first he was physically awkward, but he worked obsessively on his voice, touting, and body movement until he became the central character of the group. Stanislavsky considered theatre to be an art form of social significance that has a very strong impact on people. He believed that the representative should serve as a The educator was the only way to achieve this through a permanent theatre company that could train high-level actors in acting skill. In 1888 he founded a permanent amateur company called the Society of Art and Literature. In 1891, Stanislavsky produced the company's first major production, The Fruits of Enlighthentment by Leo Tolstoy. He watched and admired Nemirovich-Danchenko, who followed Stanislavsky's activities with great interest. The two men met in 1897 and devised a plan for a new popular theatre. Named the Moscow Theatre of art, it was in order to consist of the most talented amateurs of the Stanislavsky community and the best students of the School of Music and Philharmonic Drama, which Nemirovich Danchenko directed. Nimirovich Danchenko took charge of literary and administrative matters, taking care of the commercial aspect of the project and choosing plays that should be peformed, while Stanislavsky was responsible for staging and production. The Moscow Theatre of Art became the center where Stanislavsky developed the famous acting system. This was a series of pioneering technical techniques that continued to shape the practice of work to this day. Stanislavsky's system (a very short version) the actor must: emotionally identify with a personalunderstanding of the character's super purpose (the primary goal of the character's personality or motivation, moment by moment and scene with a scene. (For more details read Stanislavsky's complete toolkit by Bella Merlin, which is one of the standard practical texts for drama students.) Behind Chekhov Maxim Gorky (1868-1936) after Chekhov, Russia's greatest new reality playwright was a playwright who chose to write under the pseudonym Maxim Gorky, because he translated as Maxim Murr. Alexei Maksimovich Peshkov Gorky came from a very disadvantaged background and had first-hand experience of what life was like for the poorest People of Russia. Gorky's work was unemotional and harsh, but his view of the world was relentless. His plays such as The Palestinians (1901) and Enemies (1906) dealt with injustice, violent crimes, adultery and corruption, and his view of the plight of those who lived on the margins of society was coldly realistic. During the revolutionary period after 1917 he spent many years in exile abroad, returned to Russia in 1923 and became active from the Soviet government. By 1934, he had been appointed president of the Soviet Writers' Union and remained an ardent supporter of communism until the end of his life. Natural and realistic in Europe Henrik Ibsen (1828-1906) Norway's Henrik Ibsen was born in Norway and learned his trade as an assistant theatre director and playwright based on Norwegian folk mythology. From 1863 he spent much of his life touring other parts of Europe, living and writing some of his most famous plays in Italy and Germany before returning home to Norway in 1891, where he spent the rest of his life. With Chekhov, Henrik Ibsen is one of the great writers of the time, and is adept at many dramatic genres. From early work in the form of epic poetic drama, go to natural plays, then to the symbolic natural and finally to absurd surreal drama. Ibsen's work was creative and showed a very deep insight into human nature. He wrote on topics that were very traumatic for the audience of that period, such as women's rights; human rights; and women's rights. The nature of sin; More on Ibsen Plays: Early Drama - Folk Tales, Historical plays and epic fiesta poetic plays in Solhaug (1855) •Plaintiffs (1864) Brand (1864) Tragedy verse five work about a priest who examines the freedom of will and the human relationship with God Nazir Gynt (1867) play Verse with a similar central idea and occasional music by Edward Gregg Natural Drama Community Columns (1877) a play about lies and deception in business and the use and abuse of power doll house (1897) one of the most important natural plays Epson deal with 19th-century attitudes to marriage and the role of women in male society are dominated. The play was very controversial because at the end, Nora, the wife, leaves her husband and children in order to discover herself ghosts (1881) the horrific theatrical themes of free love, prostitution, hypocrisy, inheritance, incest and euthanasia sparked a great controversy when the play was first performed. The symbolic natural drama Lady of the Sea (1888) is a symbolic play about marriage, choices and conflicts between love and duty by Hedda Gabler (1890) a play about a woman whose cold-hearted manipulative behavior became a game played to escape the boredom of a useless existence. Audiences were horrified and shocked by the controversial theatrical themes and brutal suicide at the end of which the master creator (1892) created a play about the struggle of a middle-aged architect to reach an understanding at the end of his career. His fascination with a younger woman and the loss of his sexual ability. The sexual images in the play supposedly made it a favorite of Sigmund Freud, the most famous psychoanalyst His tendency to trace almost all psychological problems back to sexual issues. It was also suggested that the play was partly dependent on Ibsen's own affairs in later life with younger women. Silly/surreal drama When We're Dead Awakens (1899) Ibsen's last play examined the struggle between art and life, a problem that has been obsessing him throughout his career. An artist and his ex-girlfriend meet again many years later and discover that their lives were a living death without the other. The artist realizes that art was a poor substitute for love, and symbolically, the dead cannot return to life. The attempt at reconciliation leads to the deaths of both of them in an avalanche. August Strindberg (1848-1912) wrote Sweden, along with a large number of novels and short stories, and August Strindberg wrote more than fifty works of the stage. His early natural work was admired by Ibsen and George Bernard Shaw, both of whom considered him a hero of the natural movement. In his introduction to Miss Julie's play, Strindberg uses Darwin's evolutionary theory of survival to suggest that the upper classes are doomed to be replaced by the stronger lower classes. The boot was considered the first important definition of exciting nature. Like Ibsen, Strindberg's plays have evolved across a number of genres over a long career, but many are now mostly forgotten. More on Strindberg's plays: his most important plays described here. The Natural Drama Of the Father (1887) was an experimental natural drama that was a modern version of the classical Greek tragedy of Agamemnon, using aristocratic units of time and space. Strindberg wrote in a style he called artistic and psychological writing and the play dealt with women's rights, marriage and sexual ethics. The play was symbolic, using Darwinian theories to study ideas about masculinity and female deception Miss Jolly (1888) was the last of Strindberg's examinations of sex and class. The play dealt with lust and power in its various forms. Miss Julie has authority over her father Jean's man, because she is of the upper class. Jean has power over her because he is a man and does not care about aristocratic values. The Count, The Father of Miss Julie (invisible figure), has power over both of them because he is a nobleman, an employer and a father. Throughout the play, the struggle for control swings back and forth between lovers until Jean convinces Miss Julie that the only way to escape is by suicide. The fittest of the species, the male, survives and the weaker female is destroyed bonds (1892) Strindberg's last purely natural plays, a stark picture of a disintegrated marriage that may have been influenced by Strindberg's own divorce. Avatar Drama Sonata (1907) is part of a collection called Room Plays written at the beginning of the expressive period, Ghost Sonata is an abstract drama that explores ideas about life after death and the meaning of existence. Inspired by Beethoven's musical sonat, the play is not written in traditional works, but in three movements, like a piece of music. The themes of life and death, salvation and destruction, truth and lies are revealed through dramatic stereotypes and montages. More on the expressive period: Expressionism in the visual, literary and theatrical arts was a movement that began in France and Germany and evolved during the late 19th and early 20th centuries. In expressionism the artist tries to present an emotional experience in its most convincing form. The artist does not care about reality as it seems, but rather its internal nature and the emotions raised by the subject. The characters and scenes are presented in a stylized and distorted manner with the intention of producing emotional trauma. The goal was to create a fully unified stage image that would increase the emotional impact of production on the public. Thus: the narrative line became a series of episodes rather than an organized plot that the dialogue was fragmented and disjointed, and sometimes the voices replaced the words groups became symbolic, often angled or distorted the stage was conceived as a space rather than an image used lights to create representation areas and shift the focus from one area to another. The movement had a direct influence on Bertolt Brecht's work and his development of the George Bernard Shaw Epic Theatre (1856-1950) Ireland and England, and anglo-Irish playwright George Bernard Shaw won the Nobel Prize for Literature in 1925 and over a nearly sixty-year career gained the reputation of being one of the greatest playwrights in English. Social analyst Shaw was a socialist and founding member of the Fabian Society, an organization committed to using parliamentary means to encourage the gradual adoption of socialist policies through political reform rather than revolution. The essence of the Bissensia was an article commissioned by the Fabian Society and published in 1891. In the article, Shaw analyzed the work of Norwegian playwright Henrik Ibsen and discussed Ibsen's recurring theme of a powerful figure who clings to social hypocrisy. Shaw used the essay and other writings about Ibsen not only to illustrate Ibsen's work to the English public but also to encourage English audiences to see theatre as a means of social change. More on Shaw's plays: The drama of social injustice is impossible to categorize Shaw's work into one specific drama genre. His early work was certainly influenced by Ibsen and European naturalists as he could be seen through an early collection of fun plays Unpleasant (1898) that addressed serious social issues, although fun works use comedy to deliver moral messages. Widow's Homes (1892) raising awareness of social problems and working-class exploitation by greedy slum-dwellers Philander (1898) examined the gender relationship of Mrs. Warren's career (1898) addressing attitudes to prostitution and limited employment opportunities available to women in Victorian Britain as a man of destiny (1897) used a fictitious encounter between young Napoleon and a mysterious woman to illustrate ideas of freedom of honour and reputation of weapons and man (1894) dealing with the reality of war , idealism and reality, and class rivalry. Candida (1898) wondered Victorian concepts about love and marriage and what a woman really wanted from her husband you can't say (1897) was an amusing comedy of mistakes about men and women negotiating independence and marriage. Although many of Shaw's plays dealt with social injustice, they were always presented with intelligence and elegance and addressed his arguments to the intelligence of his audience, rather than their emotions. Shaw became one of the most produced writers in England, producing more than fifty plays for the stage, many of which were also adapted to cinema: Caesar and Cleopatra (1898) was a stage play that tells the story of cleopatra's young love affair with Julius Caesar, as the clever 'prequel' of Anthony Shakespeare and Cleopatra. In 1938 Shaw adapted the play to the cinema, and won an Oscar for Best Screenplay for Bigamlyon (1913) shaw's comic masterpiece about an English professor trying to turn a cockney flower girl into a duchess with one of the funniest scenes in English drama. The play was also filmed and later adapted to a hugely popular musical, My Lady Fair (1956; motion version, 1964). When Shaw won the Nobel Prize for Literature, he was praised for his work, which is both exemplary and humane... [Q] ... Singular poetic beauty. Many of Shaw's plays have remained in English ammunition because of his ability to write satisfying stories and create characters that are full of life. His work was distinguished not only by the desire to study important social issues at the time but also by a clear love of language. Talent for high comedy and a wicked sharp spirit of humor. The natural conclusion has had a major impact on modern theatrical development, from its inception in the mid-19th century to the present day. This affected the way the productions were organized, acted and presented, although it was not the only movement that influenced the way the public believed. In later work writers such as Strindberg and Ibsen began to emerge and with the beginning of the twentieth century, new Like later cinema and television i offered ways to visualize and represent the world in a completely new way. An artistic movement, beginning in the early 19th century, interacted with unrealistic attitudes and characters that were the basis of romantic drama and literature. A form of realism that focuses particularly on how technology and science affect society as a whole, as well as how society and genetics affect individuals. In English literature, he refers to a period between 1785 and 1830, when previous classical or enlightenment traditions and values were overthrown, and a freer and more individual style of writing emerged. Property, which is usually abbreviated to support, is an object used on stage by actors during performance. A realistically detailed, three-walled, roofed, roofed theatrical setting that simulates a room with a fourth wall (closest to the public) that has been removed. In the theater, the side or sides of the audience face an audience that has no physical reality. In aristotle's classic drama plot line should include 'rise' and 'fall' action with a recognized climax, disaster, and denouement. The culmination of a story or play, where different elements of the plot are grouped together and explained or solved. In drama, the natural focus is on subjects in a scientific way. In drama, communication of natural principles through symbolic means. A kind of literature/drama in the early 20th century focused on the experiences of the characters in circumstances that seemed meaningless or aimless, whether surreal or absurd. Which is like a dream or a real but not real. A drama in which the main character falls from power, dignity and prosperity to misery and defeat and (usually) the death of Mycenae, son of Attrius, brother of Menelaus and husband of Clemenstra.Units of time, space and work. The drama obeys the units and thus one plot line that unfolds in one place during the performance time period. Personal perspective and personal focus; A repetitive phrase to denote a person working in music or literature. In the drama, a series of short scenes that show contradictory views that are set together to emphasize different perspectives and add attention to the piece. A style of art (in visual arts and literature) that gives priority to the expression of meaning and emotion above representreality.1 Belongs to the reign of Queen Victoria (1837-1901). 2. Similar attitudes or behavior are considered a feature of Victoria's time and are seen as overly rigid, prudish, old-fashioned. Old-fashioned.

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