

University of Baghdad			
College Name	College of Education for Women		
Department	Department of English		
Full Name as written in Passport	Alyaa Abdulhussein Naser Al Shammari		
e-mail	daaboula@yahoo.com		
Career	<input checked="" type="radio"/> Assistant Lecturer	<input type="radio"/> Lecturer	<input type="radio"/> Assistant Professor
	<input checked="" type="radio"/> Master	<input type="radio"/> PhD	
Thesis Title	The Literary Significance of Music Songs and Dancing in Modern Poetic Tragedies: A Study in Selected Plays of W. B Yeats and W. H. Auden		
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Abstract	<p>The plays of the Greek theatre were not produced in a box-shaped, enclosed stages raised over the spectators' rows of seats; but on a wide circle of flat grounds. That ground is used to be called <i>Orchestra</i> which means, literally, 'dancing place'.</p> <p>Such performances and dances moved with their attitudes to the Roman theatre later, showing some slight differences here and there. That role of music, songs, and dancing continues to evolve in drama, witnessing ups and downs, taking the shape of "music halls" in British drama, especially during the Elizabethan age and after. Plays with music were mainly comic ones and produced for the purpose of entertaining people more than anything else. That is true, especially during the Restoration Age.</p> <p>In modern drama, music, songs, and dancing started to be used for various dramatic functions, reflecting the mentality of the playwrights of the time, which was the result of more than one impact of the nineteenth century and the influences of the two World Wars. Modern drama also reflected the needs of the audiences and the playwrights who were in search for their identity.</p> <p>During the beginning of the twentieth century the terms "verse drama" and "poetic drama" appeared as a new subgenre or a kind of an</p>		

antinaturalistic way of expression for the dark and difficult reality of modern man. That is very clear especially in T. S. Eliot's plays of the first half of the twentieth century.

In modern drama, the use of music, songs, and dancing became a kind of thematic expression more than a mere technique. Such a tendency led the dramatists of the time to use the three elements in their tragedies, creating a sort of contradiction that reflected the complexity of the modern mind.

This study is a concentration on the mentioned elements of music, songs, and dancing in relevance to the poetic dramas of modern English theatre, through referring to two of the well-known dramatists, W. B. Yeats (1865-1939) and W.H. Auden (1907-1973), who concentrate on the use of these elements in their works, especially those having the elements of tragedy. The thesis refers to certain plays that show the elements of music, song, and dancing more clearly than others. The study falls in three chapters and a conclusion.

The first chapter of the thesis is of three sections. Each of the sections deals with a main term of the title of the thesis. Section one explains the development of the tragedy in the history of English literature, starting from the first tragedy in ancient Greek up to the modern tragedy, showing the differences between the two. Section two explains the term "poetic drama", through showing the traditional poetic plays in relation to the modern idea of poetic drama. The third section traces the use of the elements of music, songs, and dancing in the history of English literature from the very beginning till the modern age, showing the main changes, reflections, and significance of these elements in drama, and particularly tragedies.

Chapter two deals with W. B. Yeats as one of the important modern playwrights, who uses the factors of music, songs, and dancing in his plays according to his own idea of symbolism. The chapter presents a survey of the evolution of Yeats the dramatist within Yeats the poet, referring to the external influences on his character like the German dramatists and the Japanese *Noh* Drama. The chapter deals also with Yeats' *The Four Plays for Dancers: At the Hawk's Well, The Only Jealousy of Emer, The Dreaming of the*

Bones, and Calvary; in which music, songs, and dancing play a significant role.

Chapter three discusses W. H. Auden as another important playwright of the twentieth century. The chapter starts with a short political background of the time that affected Auden's ideas of theatre and how much he has been affected by other dramatists and musicians, especially the Germans. The chapter refers to Auden's *The Dance of Death* as one of the important plays that shows a significant role of music, songs, and dancing. The chapter continues to explain Auden's collaboration with his friend Christopher Isherwood, dealing with two of their plays: *The Dog beneath the Skin* and *On the Frontier*. The chapter shows the importance of music, songs, and dancing in these plays, reflecting the elements of tragedy in the mentioned plays.

The conclusion sums up the findings of the whole study by making a sort of comparison between the works of the two dramatists and referring to few other names of dramatists of the same period, who are influenced by this kind of poetic drama.