

Modernist turn in Tragicomedy

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Abstract

This study examines the historical relationship between tragicomedy in the modern theatre and the play culture of Western consumer communities. When it comes to the variety of playwrights, it focuses on the work of Samuel Beckett, Harold Pinter and Sam Shepard. Their plays, debated, shed light on the forms of happiness, fear, work and corruption that dominate our daily lives. Tragicomedy is seen as unique in the playfulness and confusion of its opponents, and because of its silent vision of the apocalypse in the nuclear age.

Keywords: *Corruption, playfulness, unique, debated.*

I. Introduction

Being one of the prominent dramatic genres of literature during Renaissance, tragicomedy changed its energy in the later period. New perspectives and insights are now given to its style, language and structure. Beginning from early modern period, in the works of Shakespeare, Beaumont and Fletcher and Massinger and then in the works of modern tragicomic playwrights like Ibsen, Beckett, Ionesco, Chekhov, Shaw, O'Casey and Pinter we can figure out that the journey of tragicomedy as an important literary genre has been quite remarkable. From the era of early tragicomedies to the period of modern tragicomedies many amendments were made to this significant genre of literature. The modern writers took their inspiration from the old ones yet embraced their style adding little changes to their refined works.

II. Early modern Tragicomedy

The term tragicomedy first appeared in about the 3rd century B.C.E. It's a kind of hybrid that basically contains both tragedy and humor. For the most part, the personas in tragicomedy are ill-treated, and the other times there could be a positive and gay ending post the series of hapless events. Humorous elements are blended to the story, only to reduce the tone of it. The amalgam of agony, distress, funniness, romance, absolution and get-together in the play asserts its tag as a tragic genre. There are several facets of tragicomedy in the play that hold: tragic things, comical things, elements of romance, and a positive ending.

Tragicomedy, dramatic works integrating each tragic and comedian factors. When invented with the aid of using the dramatist from Rome Plautus within the 2d century BC, the phrase signified a play wherein divinities and mankind, rulers and slaves opposite the jobs historically allotted to them, deities and protagonists

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performing in comedian burlesque and slaves embracing tragic pride. This astounding novelty can be visible in *Amphitryon* of Plautus.

During the period of the Renaissance, chief to this form of tragicomedy have been risk, misfortune, and a satisfied conclusion. Remarkable instances of tragicomedy with the aid of using the Bard are *The Merchant of Venice* which was published about 1596–97, *The Winter's Tale* that got published around 1610–11, and *The Tempest* published somewhere between 1611–12.

The main function of tragicomedy is to define the exact nature, in which both paths can coincide, perhaps at the same time. Hence, the parting of these two facets gives a comicyetachingoutlook of life. Tragicomedy is time and again used in dramas and theater. Since tragedy emphasize only on adversaries, meanwhile comedy has no emphasis and apprehension, therefore those plays that occur between these two classifications were created. These plays feature both modes of living a life of absurdity and incomprehensibility. In the Renaissance, tragicomedy became a genre of comedy and drama. Tragicomedy as a genre expanded centuries later in the nineteenth century by Roman writers as artistic expressions that reflect nature, which is very close. In this case, the ending was fun but dangerous festival themes, downsizing, and important public figures or events were discussed.

III. 20th-century Tragicomedy

The phrase 'tragicomedy' has been used willfully and intentionally with the aid of using Samuel Beckett as an outline of his work *Waiting for Godot*. Nonetheless description of it's miles inexplicit. In its contemporary-day reference it alerts the very last collapse of the traditional parting of excessive and coffee forms. In *Waiting For Godot*, the comedian ready of Didi and Gogo is simply as essential as Pozzo's tragic reversal of fortune. Similarly tragicomedy is like departing from the radical plays of bourgeois conscience. It is, with the aid of using disparity, a play that's short, fragile, explosive and bewildering. It balances comedian reappearance in opposition to tragic collapse. It exhibits the co-occurrence of entertainment and disappointment, fear and amusement. But it additionally defines a brand new melodramatic shape which, from Pirandello ahead, calls into query the resolutions of the theatre itself.

The modernist flip and the amalgamation of tragic and comedian factors, the surprising transfer from obscurity to laughter, or vice versa, come collectively in a dual task. We are faced with a international wherein there seems to be slight steadiness of individual or of motion. We are by no means positive whether or not humans or occasions stated in dramatic discourse have any goal legitimacy. We by no means realize as an target target market how we're intended to discover bodily benchmarks or personas with authoritative titles. Things simply come about. Other matters can also additionally by no means have occurred at all.

Writers from 19th century, from the Romantic era embraced Shakespeare's usage of tragicomedy withinside the notion that his performs carefully reflected nature, and that they used him and his works as a version for his or her works. The plays of Georg Büchner, Victor Hugo, and Christian Dietrich Grabbe reflects his impact. With the appearance of pragmatism later withinside the nineteenth century, tragicomedy experienced but any other amendment. Even then intermixing the 2 factors, comedian breakdowns now emphasized the sarcastic contrasts inherent in a drama, creating the tragedy seem even extra overwhelming. Such works

as *Ghosts* by Henrik Ibsen which was published in the year 1881, and *The Wild Duck* in the year 1884 mirror this style of writing. George Bernard Shaw commented upon Ibsen's works and he believed that his works demonstrated this genre tragicomedy as an extra significant and more critical than mere tragedy. The tragicomedies of Anton Chekhov consist of *Uncle Vanya* which was published in 1897 and *The Cherry Orchard* in the year 1904.

The modernist turn that tragicomedy took is once in a while used equivalently with Absurdist drama, which propose that humor is the handiest reaction which remains with a man whilst he's confronted with the tragic vacancy and worthlessness of the way of life. Examples of this contemporary sort of tragicomedy are *Endgame*, written by Samuel Beckett, published in the year 1958 and *The Dumb-Waiter* by Harold Pinter, published in 1960.

The finest given to the humor kind in the late 19th century was lying in a absurd setting. As a concern for comedy, the state in England became better by the end of the century, it was when George Bernard Shaw and Oscar Wilde poured their abilities into it. The emperors of this style were from France, but they flourished in England too. As a distress for amusement, the situation of England became better by the end of the century which was when Oscar Wilde and George Bernard Shaw started showing their literary skills.

The Importance of Wine Award (1895) is highly valued at the burlesque level of high humor. Shaw's choice of comic form was inevitable, due to his determination that the modern English class had to deal with serious and related issues that were very important in modern English life. Critical topics could not be solved with stunning Victorian melodrama drawings. Instead, the superstitions that prevailed regarding respect, courage, wisdom, and virtue would be put to the test, to the level of revealing their inner hollowness or desolation.

Shaw's usage of the term tragicomic that he overviewed in *Major Barbara* (1905) is a symbol of the period. The idea that tragicomedy is the only way to assume the complexities of modern life in the late decades of the 19th century. *The Wild Duck* written by Ibsen that was published in 1884, he called it as a tragicomedy; it was an appropriate name for this tragic drama which was about a young man who had no clue about the lies he and his family had made on their happy life until a stranger dedicated to the full truth exposed their secrets of tragic repercussions. The plays by Anton Chekhov, a writer from Russia, with their pleasing and often amusing figures that lead lives of silent passion, show exactly that amalgamation of insubstantial joy and subtle ache that is at the heart of a hurting outlook of life.

A playwright as great as August Strindberg created a specific category of tragicomedy exclusively on his own, which deals with the sad truth of capitalism; refines its principals until it becomes their inheritor. Strindberg's *Dance of Death* (1901), with its cruelty and agony given to the strong pleasure of a combatant couple, is an incredible demonstration of the deprived of the modern arena and that could be noticed in the illustrations of such mid twentieth century of purported dark jokes such as *Victims of Duty* (1953) by Eugene Ionesco.

One more renowned artist from the 20th century was Luigi Pirandello from Italy. His play is clearly focused on the opposition of the experience: the visibility clashes and cancels; the search for complete solutions to mind-altering cravings; the endless longing for spirituality is hardly cultivated compared to the limitations of the physical limitations; rational purpose is reduced to unreasonable impression; and with a longing in the midst

of change comes the vague realization that change means death. That being said, Pirandello's themes sounded almost as if they were a barrier to intelligence, however one of his purposes was to turn thoughtfulness into love. Pirandello's personas grieve with psychosomatic difficulties that intensify emotional and psychological anguish of the utmost bothered genre, but their misery is set in a comical outline. The misbehavior necessitated by the personas in a fit of sync confirms the humorous aspect of the game, but there is nothing in it the traditional comic movement, from the state of deception to the full light of truth. Pirandello's characters live between the ambiguity and the equality that those who are wise in a painful state of health will accept without question at hand. The concept of humor means that deception is something that must be removed; when they are done, everyone will be better. Pirandello's concept of tragicomedy shows that deception makes life bearable; self-destruction destroys the foundation of any possible happiness.

In its modern form tragicomedy shows the final deterioration of the division of high and low styles. It is a departure from the reality games of the capitalist conscience. On the contrary, it is a short, weak, explosive drama. It measures the repetition of humor against a painful fall. It shows the coexistence of fun and empathy, fear and laughter. But it also describes an amazing new form. Modern evolution and the mixing of humorous and humorous elements, the sudden change from the dark to the laughter, or vice versa, meet the double challenge.

It's evident enough that the position of tragicomedy in literary discourse has become more noticeable in the 21st century than in any other era in literary history of West. Modern tragicomedy comprises of four evocative classes: dual-minded indefinite view, one that has an absence of a solution, resolution or renovation of the rule; emotions and opinions; an intricate and often strong protagonist; and the integration of unbalanced and unusual writing approaches or methodologies such as assurance, foolishness, myth and extortion. The twofold nature of the creation of agony, consideration and replication has directed to a totally new notion of the character - a new type of protagonist or the main hero around which the whole story revolves. These new antagonists discard the concept of truth as a closed-door structure with slightly less opportunity. There is a resembling appearance of balanced and unreasonable thinking, unusual and thrilling, usual and rare. The occurrence of the whole fool's realm at the tragicomedy center is an example of our modern penchant of extreme rebellion and uncertainty with its many forms. In the 22nd-century tragicomic play, playwrights, artists, actors and filmmakers unquestionably opted antinomian antagonists - compeers and groupings of fools, comedians and madmen to associate their search of globalization and human misery with group of individuals or its community. As we talk about silliness as an epitome, we will get a profound understanding of the part of fools that they play in popular culture and how anti-historical styles have turn out to be modern and latest examples, and why the presence of a senseless character in modern literature rapidly places us in a tragicomic set. There is a phrase: "God loves a fool; if not why would he do so much?" Senseless personalities use a range — from halfwit saints to sage-fools, to impractical and bland lunatics; Villanish rascal and clowns attacked the bed, halfwits and all cunning; cunning, comedians, sorcerers, warriors and warriors, to the astonished and seemingly intelligent people we think we are. Indeed, the statistics of idiots are increasingly evident in the world drama, in books and in the latest film. Fools and a variety of fools can be considered important in understanding the catastrophes of the 20th century for the reason that, as antagonists, clowns comprises of contradictory moralities and ethics. Foolish in the 20th century play, movies and records symbolizes of revolution, rebellious wants and troublesome thoughts that emerges altogether with a critical outlook of the situation of mankind and the

prevailing malady. The “modern” viewpoint should not, yet, incomprehend the truth that morality is rooted in opposing traditions and patterns of rebellion.

IV. Conclusion

Tragicomedy is a very smooth genre that can conclude traumatic and humorous, melodramatic and farcical, romantic and satire in various genres. It can boast of antecedents in Euripidean, Terentian, and ancient drama and cognates in the play of sensitivity, melodrama, a cruel farce, and so on. But the combination of imitation and emotional elements of painful and humorous elements to create a distinct and intellectual genre, tragicomedy, has developed only twice in the history of drama. Contrary to the Renaissance, in modern times, tragicomedy has substituted themselves as the worst and most advanced of all major genres. Tragedy was explored with totally different aesthetics and with variations made in the existing genres i.e tragedy and comedy, something beyond them was created which is said to be tragicomedy. And its transition from the early times to modern period is quite remarkable.

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