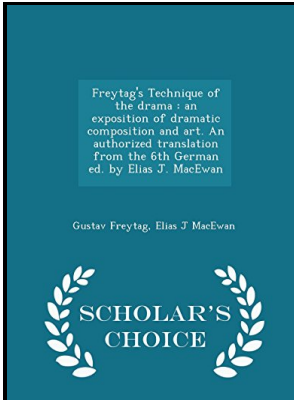


Freytags Technique of the drama - an exposition of dramatic composition and art

Blomington - Freytag's technique of the drama; an exposition of dramatic composition and art. (Book, 1908) [play.fridaynightfunk.rf.gd]



Description: -

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Gustav Freytag (1816

Opposition between characters and action.

Technique of the Drama: An Exposition of Dramatic Composition and Art by Gustav Freytag

This may be quite as difficult as it is undramatic.

Gustav Freytag

When the gods should rather be represented on the stage and speak a command *ex machina*, they must either become entirely men, with all the pain and rage, like Prometheus, or they must sink beneath the nobility of human nature, without the poets being able to hinder, down to blank generalizations of love and hate, like Athene, in the prologue of Ajax. It will depend on the personality of the poet, whether the first rapture of his poetic activity is derived from the enchanting characteristics of mankind, or from what is striking in real destiny, or from the really interesting in the color of the time, which he finds in the historical record.

Freytag's Technique of the Drama: An Exposition of Dramatic Composition and Art

In contrast to such cold excess of power, meek-spirited modesty of man is the highest wisdom. He is the poet of characters which reach conclusions quickly.

Freytag, Gustav, 1816

This idea works with the power similar to the secret power of crystallization. On the other hand, there was another effect of the ancient tragedy, only imperfectly developed, which is indispensable to our tragedy. The poet's interest in the characters of his counter-players easily mounts so high

that to them is accorded a rich, detailed portrayal, a sympathetic exposition of their striving and their fighting moods, and a peculiar destiny.

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The characters of the poet, in contrast with the images from reality material, and according to a convenient craftsman's expression, are called ideals.

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