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DISREGARD OF THE THREE UNITIES IN KYD'S SPANISH TRAGEDY

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Abstract

In Elizabethan times, the Spanish Tragedy was a popular drama. According to Professor Nicoll, it is a popularized Senecan play. In order to satisfy the insatiable appetites of the Elizabethan public for action, Kyd created a show that was both visually stunning and filled with the most visceral effects. Love and conflict were depicted in contemporary Spain in a sultry play by him. Andrea was killed at the fight of Alacrantra, which took place as recently as the 1580s. It was also emphasized that the plots of Kyd's works were a far cry from Senecan plays' dreary, boring and one-sided narrative lines. There is a clear break from the classical tragic concept of the three unities when viewed in this context. Action, time and place are all broken up in the play, which breaks up Aristotelian conceptions about unities.

Keywords : The plot of a tragedy has three main elements:

Introduction

Despite the fact that the Spanish Tragedy was not performed in the early 2000s, its complex plot, full of intrigue and even comic incidents, its fast-moving and sensational action, the questions it raises about the nature of justice and retribution, and the well-developed character of the revenger, Hieronimo, make it a worthwhile play to read. Although most of Kyd's plays have been lost, he was a well-known playwright in his day. Only a few of plays can be definitively traced to him, including The Spanish Tragedy. Retribution tragedies, of which this play is an early form, were to become highly popular on the Elizabethan stage in the latter half of the sixteenth century and into the seventeenth.

Seneca-inspired revenge dramas like Thomas Kyd's "The Spanish Tragedy" are among the

most important. A distinctive place in English literature, the play still has to contribute to dramatic evolution. There is a clear break from the classical tragic concept of the three unities when viewed in this context. Unity of action, time, and place are all broken in the play, as are Aristotelian conceptions of unities.

Brief Summary of the Play

Balthazar, Prince of Portugal, has assassinated Andrea, a Spanish courtier. He had an affair with the daughter of the Duke of Castile, Bel-Imperia, throughout his lifetime. Andrea's ghost appears before Pluto, asking for his permission to return to Earth to witness the wrath of his slayer's killer's vengeance. Pluto grants Andrea's wish, allowing the spirit of Revenge to accompany him.

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Lorenzo, Bel-brother, Imperia's and Horatio, son of Hieronimo, marshall of Spain, capture Andrea's killer. Horatio receives the ransom from the King, and Lorenzo is given care of the royal prisoner. Balthazar is destined to fall over heels in love with Bel at the Duke's home.

The King believes that a union of these two would be stronger than a dozen battles in bringing together the kingdoms of Spain and Portugal.

Bel-Imperia, however, has secretly taken Horatio for her lover because he was Andrea's friend and had performed the funeral rites for Andrea's body. By bribing Bel-servant, Imperia's Lorenzo is able to advance Balthazar's claim. Horatio is hanged and Bel-Imperia is imprisoned by Lorenzo and Balthazar's servants so that she cannot communicate the truth.

When Hieronimo sees his son's body, he goes berserk, but not so berserk that he can't think of a clever revenge plan. Lorenzo's role in Horatio's death is the subject of widespread rumors. As punishment for his wrongdoing, Lorenzo allows the first servant to be hanged. As a result, he believes he can get rid of all of the evidence. But Hieronimo receives a letter from the servant's body that explains the murder.

In time for the royal betrothal rites, Hieronimo and Bel-Imperia manage to hold a conversation long enough for them to hatch their double revenge scheme. He enlists Lorenzo, Balthazar, Bel-Imperia, and himself as actors in a play he wrote for the royal guests' pleasure. While performing, Hieronimo stabs Lorenzo to death and Bel-Imperia stabs Balthazar and herself to death throughout the play. Hieronimo tells his audience before he tries to hang himself that the actions of blood are real and the reason for them is not sham. After learning the names of his fellow conspirators, the party rushes down from the royal box to save him from suicide.

The Duke of Castile is stabbed by Hieronimo in the midst of the chaos. In this way, Andrea's ancestor earns complete recompense for Andrea's premature death.

Aristotle's concept of Unities

In his Poetics, Aristotle discusses tragedy. From him, the concept of unified action is born. Tragic action, according to this definition, must have "organic unity" and be a "full totality." Aristotle uses the analogy of a living body to explain the concept of tragedy. Even though each part of a live body serves a distinct purpose, they all work together in harmony. It is impossible to remove any portion of the creature without causing harm to it. In the same way, all of the events and situations in a tragedy work together in perfect harmony. There's nothing to waste. He refers to the storyline as the "essence of tragedy" since it must have a clear beginning, middle, and finish. Aristotle, on the other hand, rejects "multiple action." Subplots are not tolerated, although he accepts digressions and episodes if and only if they are seamlessly woven into the story. That all the characters in a tragedy must meet the same fate is an essential requirement of a tragedy for him. No one is allowed to look into the future while others are given a happy ending.

The "tragedy seeks as far as possible to remain within one revolution of the sun" can be used to illustrate the unity of time. A tragedy's action must take place throughout the course of twenty-four hours. Things that wouldn't happen in a day couldn't be staged, either. As a result, a tragedy cannot capture an event that takes place over the course of several weeks, months, or even years.

reference

To achieve unity of place, a tragedy must be placed in a single location. There shouldn't be any shift of location, and if there is, it should be contained to a single city. In the days before drop curtains, the lack of a sense of place was a major issue on stage.

Unities in the Play

The Spanish Tragedy fails to correspond to the three unities when examined closely. With two distinct storylines, the play offers a wide range of options for the audience. First, a conversation between the ghost of Don Andrea and Revenge is depicted. The ghost is seen as the protagonist to some extent. The hatred between Spain and Portugal, the love affair between Don Andrea and Bel-Imperia, the death of Don Andrea and Balthazar, the son of the viceroy of Portugal, and his desire to exact revenge are all revealed in their dialogue. At some point, Don Andrea becomes Don Horatio, Bel-second Imperia's and best friend, and the spotlight changes away from Don Andrea. The murder of Horatio, unlike Don Andrea, leads to the death of Hieronimo's father and the retribution of Bel-Imperia. Horatio, not Andrea, elicits the readers' sympathies. The death of Horatio and its vengeance are shown in the powerful storyline, while a weak plot runs parallel to it. Greco-Roman tragedies use chorus, like in the scene where Don Andrea's ghost converses with Revenge.

Several subplots are intertwined in this single tragedy, which plainly demonstrates a lack of unity in action. Villuppo and Alexandro have a subplot. Alexandro gets snared by Villuppo's treachery when he informs the viceroy of Portugal that Alexandro has murdered his own son Balthazar. Villuppo's wickedness is exposed when the embassy returns with the pleasant news of Balthazar's marriage from Spain.

Pedringano and Sesberine are the subject of another subplot. Balthazar's servant Sesberine is killed by Pedringano with Lorenzo's approval. Lorenzo, the real criminal, eventually cleverly traps him and executes him. In order for Hieronimo to avenge Pedringano, the note the hangman received from Pedringano serves as important proof.

It is a violation of the unity of action to play within a play technique. As a perfect plot, the story of Soliman and Perseda stands out. A knight from Rhodes and Soliman are played by Hieronimo, Bel-Imperia, Lorenzo, and Balthazar

respectively in this film. In order to capture Perseda's affections, Soliman and Pasha team together to woo her husband Erasto's mistress. After their awful death, the story ends Lorenzo and Balthazar are killed by Hieronimo and Bel-Imperia in the play. Both of them take their own lives.

Characters like Hieronimo's wife Isabella and an elderly man named Don Bazulto should have been omitted. As a result of the death of her son Horatio, Isabella becomes insane and ends her life. Bazulto is an elderly guy who shares Hieronimo's sorrow. As a matter of fact, he is a manifestation of Hieronimo's sadness. The beginning, middle, and conclusion of each of these subplots are all perfectly crafted. No harm would be done even if some of them were omitted, such as the plot Villuppo and Alexandro. Retribution and vengeance become more prevalent in each subplot. While Kyd is unable to maintain cohesion in his actions. We should be grateful for his ability to seamlessly weave each storyline into one another.

It is evident that Kyd was unable to maintain the play's continuity in terms of time and place. There is no way all of this can happen in one day. Balthazar was carried to Spain as a prisoner, and the text reveals that he stayed there for a few days. There is no single location where the occurrences are occurring. Before moving to Spain and finally Portugal, the drama begins in Hades. It's evident that these regions have been ripped apart by rapid change as well. In retaining the unities, Kyd deviates from the classical tragedy. He doesn't stick to the rules, but he does a good job of weaving all the people and events together into a cohesive tragedy. Even if Kyd's tragedy isn't as poetic as Marlowe's, he was a man of the theater and a good theatrical crafter anyway. As a result of the hero's internal conflicts and doubts, he creates a clear exterior conflict that links narrative and character together, allowing the action to progress as a result of their collision and interaction