

Performance in drama and poetry

[Linguistics](#), [English](#)



Performative nature of Drama and Poems Number Performative nature of Drama and Poems Drama and Poetry contain a number of important features that underscore their performative disposition. Rhyme, rhythm, onomatopoeia, repetition, assonance, meter, and symbolism are some of the features that improve their performative qualities (Mitchell, 2013). In the poem, "We Real Cool", Gwendolyn Brooks employs powerful rhyme, meter, and an eminently noticeable tone to elaborate the narrator's scant knowledge of formal education and the youth in him or her (Koch, 2010). The poem's last line "We die soon" is also performative in the sense that it emphasizes the short lifespan of humanity, especially those who are uneducated. In addition, the poem evidently demonstrates unity of action in that the activities are focused on one plotline and the illiterate protagonist. Unlike the more epic novels, spanning several plots, geographical locations, and historical eras, drama and poetry are far less overarching. For instance, in the play, *A Streetcar Named Desire* by Tennessee Williams, Drobot (2012) said the story revolves around the protagonist, Blanche DuBois who is depicted as constantly bearing the brunt of ill-treatment, especially at the hands of Stanley. However, the other characters are depicted as playing subsidiary roles throughout the play. In light of the focus on a single item, the resulting drama and poem would always be performative.

Plays and poems employ characterization, plot and mood to develop the themes, which are inherent throughout the literary piece in question. As a reader, I have noticed that unlike the narrative novels which tend to be "telling" the story from the narrator's or the author's view, plays and poems generally show readers the events as they unravel. As the result, I do have a

feeling of a participant when reading plays and poems than when reading novels.

References

Drobot, I. (2012). Perception of Reality in A Streetcar Named Desire.

Scientific Journal of Humanistic Studies, 4(7), 153-156.

Koch, M. (2010). “ Rhythm in Gwendolyn Brookss We Real Cool.” Explicator,

69(1), 27-29.

Mitchell, S. (2013). Memory, Mediality, and the " Performative Turn".

Scandinavian Studies, 85(3), 282-305.