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The Role of Sarcasm in Christopher Marlowe's Tragedy *Dido, Queen of Carthage*: A Critical Study

A thesis submitted to the Department of English, Faculty of Arts and Humanities, in fulfillment of the requirement for the Master's Degree to be awarded by the University of Sana'a.

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*To the symbol of
Eternal givenness...*

Unlimited patience

And

Great sacrifice...

To my parents...

My Husband

My small children and sisters

And to myself for the efforts

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Abstract

This thesis is a serious attempt to study a topic that most readers of English literature seem to ignore. Christopher Marlowe's play *Dido, Queen of Carthage* is a neglected play although it is written by a famous intelligent writer. This research is a humble attempt to revive this neglected play and uncover its deep meaning, hoping to create an interest in people to read it and change the viewpoint taken from this play. This study spots light on the real meaning of the sarcastic elements in this play which are regarded as faults and distortions by some critics. Not only that, but also this study is considered an incentive for students, readers and researchers of English literature to delve deeper and deeper into the art work and explore the hidden elements in any literary work, especially if the writer is a famous and genius writer like Marlowe and not be satisfied with what is understood by previous writers and critics.

This play was taken from an ancient source, *the Aeneid*, and was modified and changed by Marlowe, who added some sarcastic elements that were considered by some writers and critics as a distortion. Marlowe added the sarcastic elements in this play for some reasons which will be clarified by this research in order to highlight their role and power in the play. Otherwise, this research is an attempt to explore how the soul of Renaissance literature appeared through the sarcastic elements which are added by Marlowe.

This research will be presented in a number of chapters in order to provide background information that will reveal the real role of the sarcastic elements in the play. The research will start with an introduction which the researcher will introduce her study. The second chapter is a discussion of the role of the added sarcastic elements in the events of the tragic play of *Dido, Queen of Carthage*. The third is to

discuss the role of the added sarcastic elements in changing the main characters of this play. The fourth chapter is discussing how the Renaissance Literature Characteristics are reflected by this added sarcastic elements in the play, and the fifth chapter will summarize, interrelate and highlight the discussions made in the preceding chapters of this thesis.

Chapter 1:

Introductory Observations

1.1 Introduction

The Elizabethan age was the reign of Queen Elizabeth (1558-1603) which was the era of well-being and artistic recreation in England. This period witnessed many developments in art, literature, technology, invention and modern politics. Elizabethan age reflected the development of poetry, drama, and arts because of the stability of England and the support of the Queen which caused a great revolution in all social, economic and political aspects. "The Renaissance began in Italy about 1350 and in the rest of Europe after 1450 and that it lasted until about 1620. It was a historical era with distinctive themes in learning, politics, literature, art, religion, social life, and music" (Halde 18). Elizabethan age existed within the Renaissance period and copied Renaissance principles. As a part of the Renaissance age, the Elizabethan era was marked by a strong national spirit, social content, intellectual progress and by unlimited knowledge. The Elizabethan Age is generally regarded as the greatest in the history of English Literature. It was the age of flowering literature and its parts as poetry, music and drama.

The period of reign of Queen Elizabeth in British throne (1558—1603) which is usually termed as the Elizabethan age or the Elizabethan Era is often used synonymously for Renaissance or for 'The Early Modern Period' of English literature and culture (DeWald 23)

The playwrights of this period generated many types of drama, such as tragedy, comedy and history. Scholars of this era combined Elizabethan drama with medieval and classical elements, and they used ancient medieval morals and legends to generate new forms of literature. They got benefit of the plots of the earliest English dramas to reinforce Christian values and teachings. Ahmed Ubeid affirmed:

In fact, Elizabethan tragedy began with a fusion of medieval and classical elements. The high poetic spirit of the mid-sixteenth century began to turn the old medieval forms of morality and mystery plays to new uses and to look to the ancient plays, particularly the lurid tragedies of Seneca for models. The moralists used the plots of the earliest English dramas, which had been acted by members of the clergy in the church, as exempla to reinforce the importance of observing the Christian values and teachings (Elizabethan 2).

Moreover, the Elizabethan era contributed to the emergence and appearance of great individuals, such as William Shakespeare, Christopher Marlowe, Sir Philip Sidney, Roger Ascham, Richard Hooker, Edmund Spenser, etc. One of the most important playwrights of the Renaissance era was Christopher Marlowe, who was considered to have been the foremost dramatist in London in the years just before his mysterious early death. Marlowe was one of the greatest protagonists of the Elizabethan drama and exemplified the spirit of the Renaissance. Marlowe wrote only six fabulous plays that are immortalized throughout history. Those few plays reflected Marlowe's ingenuity because of their various remarkable elements. As a representative figure of the Renaissance and Reformation eras, Marlowe showed that the aspirations of his heroes are unlimited, but their abilities are restricted by the forces of time and death. It was noticeable in Marlowe's drama the praising of man and emphasis on man's power. In contrast, Marlowe has shown the other side of man and highlighted his faults and weakness, his love for life and no concern for the future, and his humanity. Therefore, not only Marlowe represented all sides of his heroes, but also provided all the contradictory points of view. He is able to make his audience recognize both sides of the story, introducing opposing viewpoints, but without really giving a definitive resolution. It has long been recognized that Marlowe's desire of drawing opposite views. In 1968, for example, Stephen Fender and J. R. Mulryne stated that Marlowe enhances contradiction effectively:

[in Marlowe] contradictory views of experience are brought together and left unresolved: the ideal and the common sense; the hint of a comprehensive order and the rejection of all order; the socially concerned and the individualist; the moral and the libertine; metaphor and fact. . . . Our contention is that, to use Raymond William's phrase, the "structure of feeling" in Marlowe is one that requires ambivalence (not an ambiguity) of feeling (Marlowe 50).

In Marlowe's tragic play *Dido, Queen of Carthage*, he did not portray the hero of this tragic play (Aeneas and Dido) in a good light as the traditional epic heroes, but he showed them as more human rather than heroes. He created an untraditional epic hero who is more human than a hero and brought the contradictory aspects of the hero's and heroine's character as will be clear in this research.

1.2 The objectives of the research

This research intends to achieve the following objectives:

1.2.1 Broad Objective

The broad objective of this research is to clarify the role of sarcasm in the tragic play *Dido, Queen of Carthage* written by Christopher Marlowe.

1.2.2 Specific Objectives

For the purpose of procedural convenience, the broad objective of this research has been split into the following specific objectives:

- To elicit the role of the added sarcastic elements in the events of the tragic play of *Dido, Queen of Carthage*.
- To figure out the role of sarcasm in changing of the main characters of the tragic play *Dido, Queen of Carthage*.
- To find out how some of the Renaissance Literature's characteristics are reflected by these added sarcastic elements in *Dido, Queen of Carthage*.
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1.3 Rationale

Although some critics have discussed so far *Dido, Queen of Carthage* play, which is written by Christopher Marlowe, but they give less attention to the sarcastic elements and the comic sarcasm spirit in the play. Moreover, they ignore the role and influence of the sarcastic elements in this tragic play. A recent researcher focuses only on the elements of the sarcastic soul in the play, looking for a deeper analysis of those elements. Most readers and critics have not been concerned with the elements of the sarcastic spirit in *Dido, Queen of Carthage*, and they ignored them, and they went further than that and regarded them as useless parts without any benefit. They regarded this part as extra and does not add anything to the play. They have gone too far to regard those sarcastic elements as a distortion and deformation of the main source of Virgil. There is a question be raised that, if there is no importance for the sarcastic elements, so why does Marlowe include them in this play? And why he changes the real source of Virgil's *Aeneid*. The primary achievement of this research is to clarify and discuss the sarcasm in *Dido, Queen of Carthage* and its role in and influence on the tragic play of Marlowe. From the point of view of this research, Marlowe uses a well-known epic like *Aeneid* to create a tragedy and mix it with his invented sarcasm for important aims. This research ignores making comparison between *Aeneid* and *Dido, Queen of Carthage*; except when needed, because it focuses on showing the purposes that make Marlowe add sarcasm into the tragic play. The aim of this research is to prove that *Dido, Queen of Carthage* is a tragic play mixed with some sarcastic additions that have a significant role and not for distortion, entertainment, or for training to write a preliminary work only as the play is accused and that caused it to be ignored, but for an important aim in the mind of the genius playwright, Marlowe. Moreover, this research aimed to clarify how the spirit of the

Renaissance age is represented in these sarcastic elements, too. From the point of view of the researcher, the play contains a sarcastic spirit and elements, and these elements have an essential role in the play and represent the Renaissance Literature characteristics.

1.4 Research Methodology

This research is qualitative, using the descriptive and analytical methodology. The researcher depends on analyzing the primary and the secondary sources. This study will collect the data and information of the previous critical studies, historical events, and analyses of the play. Then the researcher will analyze, in depth, the primary source, which is the tragedy of *Dido, Queen of Carthage* to come out with the results and conclusions. The researcher will analyze either the primary or the secondary sources from a critical point of view, depending on objectivity in the studies procedures, and to stay away as much as possible from personal bias in data analysis.

1.4.1 The Limitations of the Study

The research includes the sarcastic elements and highlights sarcasm in the tragic play *Dido, Queen of Carthage* written by Christopher Marlowe. It enlightens the role and influence of the sarcastic elements in this tragic play. The research excludes the tragic elements of the play and any other elements which are not involved with the sarcasm and its elements.

1.4.2 Discussion of Data

This research is divided into five chapters. The first chapter is about introductory observations. The second is a discussion of the role of the added sarcastic elements in the events of the tragic play of *Dido, Queen of Carthage*. The third chapter discusses the role of the added sarcastic elements in changing the main

characters of the tragic play of *Dido, Queen of Carthage*. The fourth chapter explores how the Renaissance Characteristics are reflected by these added sarcastic elements in *Dido, Queen of Carthage*. Finally, the fifth chapter summarizes, interrelates and highlights the different points discussed in the preceding chapters of this thesis.

1.5 Review of the Published Literature

Dido, Queen of Carthage play is not famous although it is written by Christopher Marlowe. It is noted that in any work that talks about Marlowe or is related to Marlow's works, *Dido, Queen of Carthage* play is ignored or is addressed very briefly, and it came to the point that some students of English literature are ignorant of this play. The neglect of critics and scholars of this work caused a scarcity of sources for *Dido's* play, and if there are any sources that talk about it, they accuse it of failure and absurdity, and it is just a farce and a work that does not rise to the level of Marlowe's other works. The critics who spoke about the play - and they are very few - unanimously agreed that the play has a less standing than the other plays by Marlowe. William Leigh Godshalk in his work, *Marlowe's Dido, Queen of Carthage*, confirmed that it is a neglected play, saying:

Marlowe's *Dido, Queen of Carthage* has been a much-neglected play, and possibly one of the chief reasons for this neglect is historical....; and since no clear decisions about author-ship have resulted, most critics, it appears, have been willing to place *Dido* in a kind of critical Limbo (1)

The recent researcher tries in this study to highlight this neglected play and look for the reasons which make critics ignore this play. There are few critical studies that dealt with the play and fewer studies that dealt with the comic and sarcastic elements in the play, so the current researcher will attempt to collect some critics' views to highlight the relevant previous studies.

There are few critical attempts to revive the neglected play by criticizing and analyzing the characteristics of the play, and there are fewer attempts that focused on the additions that were added by Marlowe to the main source of the play, *Aeneid*. These attempts have produced two strands or perspectives of criticism. The first perspective opined that there is no importance in the added elements by Marlowe and there is no significance in the play as a whole. They found that it is a silly work that is used just for entertainment, or it can be merely a preliminary work of Marlowe as Ellis-Fermor thought. In Ellis-Fermor's work which talked about Christopher Marlowe, he clarified that this play is "a preliminary to Marlowe's real work" and refused to make any importance of it. In Trollope's copy of Dyce's edition of Marlowe, he touched upon the *Dido Queen of Carthage* play and described it as a "pretty quaint, and painful" and a "burlesque". Clifford Leech did not admit that there is complete irony in the work or the presence of cynical intentions of the playwright. He noticed as Harry Levin remarked in his work *The Overreached: A Study of Christopher Marlowe*, that there are some comic elements in some scenes of the play, but only as a shatter compromise with the boy actors' restrictions. Donald Stump in his study stated that Leech restricted Marlowe's intended additions within the limits of gentle and delighting humor, he said, "Although Leech regards the play's dominant tone as comic, he shies away from the notion of derisive satire, circumscribing the playwright's intended effects within the bounds of "gentle and delighting humor"(87).

On the other hand, the second perspective, which found that there is importance in the added elements by Marlowe, is divided into two strands, one strand looked at them positively, regarded those additions as useful, and found that Marlowe added them for reason. The second strand of the second perspective focused on Marlowe's addition but looked at them negatively. From those added elements are the comic

elements which can be regarded as important in the play or not, according to the point of view of the critic. The eccentric point is that both critical concepts found that Marlowe's treatment of the *Aeneid* by adding such comic elements eliminates the framework of tragedy from the play.

From the positive strands, that tried to rip *Dido's* play out of the framework of the beginner work of Marlowe, which is full of flaws, is Jackson I. Cope. He considered this play a "fine farce" because of Marlovian additions to *Aeneid* and turned it away from being announced as a tragedy. In his study Marlowe's *Dido and the Titillating Children*, he regarded this play as the most important work of Marlowe when readers know for whom the text is written and said that this work is "the best English *Aeneid* before Dryden". Cope found that many critics relegated Marlowe's best piece of total theater to the status of apprentice work because of miscalculations about *Dido, Queen of Carthage*. He said:

When this conflict emerges in the drama, we, as critics, often hasten to apologize for the dramatist with the good intention of protecting the poet; better half a play than none. Such, I think, has been the case in our miscalculations about *Dido, Queen of Carthage*, Marlowe's only text written not for the public theater, but for the Queen's Children of the Chapel. Having listened too intently to the siren song of its sweet verse, we have shipwrecked its fine farce. Doing so, we have relegated what is perhaps Marlowe's best piece of total theater to the status of apprentice work (316).

Lucy Potter addressed in her thesis *Re-reading Marlowe's Dido and Its Influence*, that Cope made a landmark essay in the critical studies about *Dido* and his reading about the play is different from previous studies on this play which looked to it as a preliminary work of Marlowe. She addressed:

Cope's essay is a landmark in the critical literature about *Dido*. His reading of the play stands in stark contrast to much of the previous work on this play, which usually dismisses it as a minor work or

considers it a kind of training ground, “a preliminary to Marlowe’s real work (15).

Then, she retreated and found that, although Cope supported *Dido, Queen of Carthage* play, his support did not include the tragedy and it is unsuited to decorate *Aeneid* but a close revision of Virgil’s epic as a tragedy. She added:

Nevertheless, although Cope allows Dido to stand on its own terms, those terms do not include a tragedy. His essay thereby becomes a landmark in criticism of Dido for another reason because it suggests that approaching Dido as a tragedy is incompatible with the ways in which the play embellishes the *Aeneid*. As I will demonstrate, however, Dido is in fact a close revision of Virgil’s epic as a tragedy (15).

Cope praised the play and thought that it cannot be reduced to the level of the preliminary work, and it combined between poetry and farce, and both coexisted together well in the play. He focused on the theatrical performance of the theater children and did not analyze the play or focus on the purposes of Marlowe. He found that Marlowe's purpose in his additions and modifications in *Aeneid* was to add the dramatic movement of Virgil's poetic epic which was absent in the drama. In his analysis of the play, Cope focused on the theatrical performance and said that the reason for the splendor of the play was that it was written for children. Cope said:

Among Marlowe's additions to his Vergilian under text. They are his answer to the challenge of making the limitations of boy players into theatrical strengths. But, beyond that, they force demands upon the audience's imagination, demands that it consciously react to that "doubleness" which is the theatrical experience, the ability to hold simultaneous consciousness of actor and role, story world and stage world, to be aware of the psyche's separate life as a fantasy in the midst of its engagement with reality (321).

From the the current researcher's point of view, despite Cope's positive view of the play, he did not address Marlowe's aim of this wonderful mixture between tragedy and mockery. He considered that the work was not written for the public theater but

for the Queen's children in the church, and the importance of this play stemmed from the fact that it was written for this category of theatre.

On the other hand, the critic who looked on Marlowe's additions negatively is Mary Smith, who regarded *Dido, Queen of Carthage* play as a "savage comedy" which is caused by "puns at potentially tense moments, irony, repetition of motifs, and the emblematic use of spectacle are among other devices" (Staging 190). She noticed that nothing serious or holy in *Aeneid* escapes from Marlowe's violent humor. Marlowe wanted to alter the play and added to it a satirical effect, and he "indulging his penchant for ironical effect". Marlowe arrived to the level that was not keen on completely following Virgil's style and totally ignored him. She explained that "Marlowe has no intention of being faithful to Virgil; he is transferring a well-known classical legend to the familiar Elizabethan scene. There has been some disagreement over the staging of the Jupiter-Ganymede scene" (181). Moreover, she assigned that the play is characterized by contradiction in all its aspects and contrast is so strong and splendid in the play, the matter that adding a powerful dramatic instrument that has a thematic significance and produces effects of irony and humor. She said:

Opportunities exist in *Dido* for strong visual contrasts; as in the movement of the play, balance and contrast are important.....
Costume in Marlowe's plays is a form of show—first on the purely physical level, described above, of a satisfying visual spectacle, but more important as a powerful dramatic instrument possessing thematic significance, creating effects of irony and humor (185).

Another critic is Donald Stump, who although remarked that there is an importance to the additions of Marlowe, he saw them negatively and regarded them as "a relentless travesty that in tone and authorial stance owes more to Ovid than to Virgil". From his viewpoint, *Dido's* play is merely a sustained deflation of Virgil's epic which fulfils Marlowe's purpose of ridiculing *Aeneid*, and though the tragic lines, which are in Marlowe's play, make it sound serious or tragic, this seriousness was

destroyed by the lapses in thought and diction of Marlowe. Stump even went so far as to accuse the play of being written only "to remind the audience of the epic being parodied" because of "Marlowe's deflation of Virgilian high seriousness". Stump has neatly commented in the following words:

I would argue that Marlowe's overriding aim in *The Tragedy of Dido* is to make a laughing stock of the *Aeneid*. If the resulting travesty offers a critique of the geopolitical ambitions of his countrymen, it does so, I think, by the simple expedient of deriding the same aspirations in Virgil (86).

Stump found that *Dido, Queen of Carthage* is not *Aeneid*, but just a travesty, and he disagreed with Cope's view, that it is an amusing adaption. He agreed with Roma Gill's opinion about Marlowe's treatment of *Aeneid*, that Marlowe "replaces Virgilian high seriousness with deflationary satire". Stump added that, although he thought that tragedy and comedy can exist both in a single work, he could not reconcile between tragedy and sustained deflation that comes out of the satiric nature of *Dido's* play, and because Marlowe reduced the high seriousness of Virgil. He explained:

Even she, however, holds out for an unresolved "tension" between comedy and tragedy that I find hard to reconcile with her comments on the satiric nature of the play. While tragedy and comedy can certainly coexist in a single work, the same can-not be said of tragedy and sustained deflation. When Marlowe under-cuts the high seriousness of Virgil, he can hardly help robbing the characters of their tragic dignity and their pathos (87).

After making some comparisons between the presentation of the events in *Aeneid* and *Dido, Queen of Carthage*, Stump arrived at the result that Marlowe's goal is to destroy Virgil's impression about the European supreme that glorified the founding of the Roman Empire and to ridicule the founder of Roma just to take revenge from Virgil, he said, "I suspect that Marlowe's point here is something simpler. He means to debunk Aeneas, and with him, Virgil's project to glorify the

founding of the Roman Empire” (90). Stump continued to criticize the work and reduced the goals of Marlowe’s project to produce distorted teen sketches to entertain college partners by deriding Virgil’s project. He arrived to the level that Marlowe made this play and spent his time to ridicule and take revenge from the author who spent tiresome hours to study his work, and just to have merriment to mock Queen Elizabeth and everything belonging to her, he said:

If I am right, the project had its origin in adolescent travesties sketched out by a gifted but mischievous poet who had two main objects in mind. One was to regale his fellow undergraduates by debunking Virgil, an author toward whom they must have felt considerable animus for the many tedious hours of study that he had caused them. The other was to add to the merriment by deriding Queen Elizabeth as an empire builder so blinded by love that she was capable of enlisting the feckless and inconstant Duke of Anjou as her champion (96).

Ultimately, these are some critics and writers who expressed different points of view about *Dido, Queen of Carthage* play. The current study disagrees, or agrees with some of the points of view of the writers and critics mentioned above. The study affirms that it is difficult to believe that a genius writer such as Marlowe could write a travesty for a silly aims or just for fun. Marlowe adapts the tragedy of *Aeneid* to create a tragic serious play which consists of important sarcastic added elements that are added by Marlowe to teach lessons and to express his own views about the contemporary events of his time. The present research will focus on the added sarcastic elements and analyze the play to show that there is a serious role for the added sarcastic elements to this tragic play.

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ملخص موجز للدراسة

1. أهداف البحث

1.1 الهدف العام

الهدف العام من هذا البحث هو تقديم دراسة عميقة لدور السخرية في المسرحية التراجيدية ديدو، ملكة قرطاج للكاتب كريستوفر مارلو.

2.1 الأهداف التفصيلية:

لتحقيق الهدف العام من هذا البحث فقد تم تقسيم الدراسة على النحو التالي:

1- مناقشة وإبراز دور العناصر الساخرة المضافة في أحداث المسرحية التراجيدية لملكة قرطاج ديدو.

2- التعرف على دور السخرية والعناصر الساخرة المضافة في تغيير الشخصيات الرئيسية في المسرحية التراجيدية لملكة قرطاج ديدو.

3- لمعرفة كيف تنعكس خصائص أدب عصر النهضة من خلال هذه العناصر الساخرة المضافة في ديدو، ملكة قرطاج.

2. تم تقسيم هذه الأطروحة إلى خمسة فصول:

الفصل الأول يستعرض أهداف الرسالة مع استعراض للدراسات السابقة ومبررات الدراسة. فيما يناقش الفصل الثاني دور العناصر الساخرة المضافة في أحداث المسرحية التراجيدية ديدو، ملكة قرطاج. أما الفصل الثالث فيتركز على مناقشة دور العناصر الساخرة المضافة في تغيير الشخصيات الرئيسية في المسرحية التراجيدية ديدو، ملكة قرطاج. ويناقش الفصل الرابع كيف انعكست خصائص أدب عصر النهضة من خلال العناصر الساخرة المضافة في هذه المسرحية، أما الفصل الخامس فيركز على تلخيص وإبراز الملاحظات والنتائج التي تم التوصل إليها في الفصول السابقة من هذه الدراسة.

3. اهم النتائج التي توصلت لها الدراسة:

توصلت الدراسة ان مسرحية ديدو، ملكة قرطاج هي مسرحية تراجيدية تمتزج ببعض الإضافات الساخرة التي لها دور وغرض مهم وليست فقط لغرض تشويه المصدر الاصلي للمسرحية، أو للترفيه كما انتقدها بعض النقاد. حيث حاولت هذه الدراسة توضيح ان هذه المسرحية هي مسرحية جادة مأساوية تتكون من عناصر ساخرة مهمة أضافها الكاتب مارلو للعتة والعبرة، وللتعبير عن وجهة نظره الخاصة حول الأحداث المعاصرة في عصره. يركز

هذا البحث على العناصر الساخرة المضافة من قبل المؤلف مارلو للمصدر الاصيلي للمسرحية، وسيقوم الباحث بتوضيح الدور المهم لهذه العناصر الساخرة في فصول الدراسة.

يلفت الفصل الثاني انتباه القارئ إلى معنى السخرية وكيف يستخدمها مارلو، حيث يقصد ما لا يظهر في قوله. حيث هدف الكاتب كريستوفر مارلو من الاضافات الساخرة في المسرحية الى نقد مفاوضات الزواج التي كانت بين الملكة اليزابيث والامير الفرنسي (فرانسيس دوق أنجو وألينكون، والابن الأصغر للملك هنري الثاني، ملك فرنسا وكاترين دي ميديشي)، ومدح الملكة اليزابيث لقرارها النهائي بالبقاء بدون زواج من الشخص الغير المناسب لها، وعدم تسليمها عرش البلاد للغرباء. وجد هذا البحث أن العناصر الساخرة المضافة تضيف بعدد إلى المسرحية يمكن أن تخلق منظورًا من كل جانب، الجانب المهيمن والجانب الخاضع. ان كاتب المسرحية أبدع في توظيف السخرية في المسرحية لخلط الصور، وإنشاء علاقات متداخلة بين الشخصيات، وإمكانية اعتبار كل طرف على أنه الآخر. من خلال إضافة العناصر الساخرة إلى المسرحية، نجح الكاتب مارلو في إنشاء كل تلك الخيوط المتشابكة لنقل رسائله وآرائه الخاصة، وانتقد الفترة التي كان فيها بطريقة غامضة وذكية.

كذلك يظهر البحث كيف ينتقد الكاتب مارلو الإمبريالية الإنجليزية والتفوق العرقي من خلال العناصر الساخرة المضافة التي تسخر من مشروع إينيس وفيرجيل المتمثل في تمجيد تأسيس الإمبراطورية الرومانية التي تتعامل مع الأمم الأخرى بانتهازية. كما يوضح هذا الفصل كيف يسلط مارلو الضوء على المواجهات بين الثقافات وصدام الحضارات الذي يتغلب فيه كل جانب على الآخر. يوضح هذا كيف يتم تطبيق معنى السخرية بوضوح لأن حقيقة الشيء الظاهر على السطح تختلف عما هو حقيقي. يتجسد ذكاء الكاتب مارلو عندما يضيف المعالجة الساخرة إلى المسرحية بشكل عام، من خلال عكس المواقف التي يظهر فيها الجانب الخاضع أنه المسيطر حقًا، وعندما يعتقد القارئ أن الجانب الخاضع أصبح هو الجانب المهيمن، يقلب الكاتب مارلو الأحداث ويجعله الأضعف. ويشرح هذا البحث سبب قيام الكاتب مارلو بتشويه نهاية ديدو المأساوية بشكل ساخر، وذلك لتضخيم اخطاء إينيس في عيون الجمهور ليزيد من اشمئزازهم وكرههم لأينيس، ويدمر الصورة البطولية لمؤسس روما التي يحاول فيرجيل رسمها في أذهان الناس من خلال الإنيادة. كذلك يوضح هذا الفصل كيف استخدم مارلو السخرية في هذه المسرحية لوصف الدور المدمر للحب والذي سيؤدي إلى تدمير الملكة إيزابيث ومملكتها، ويحذر الكاتب مارلو من أن نتيجة هذا الحب والزواج هو انتزاع التاج الإنجليزي وإعطائه للفرنسيين بسهولة.

هناك دور آخر للإضافات الساخرة تمت مناقشتها في هذا البحث وهو الازدواجية في المسرحية. حيث ظهرت المسرحية في حد ذاتها كأنها ثنائية القطب، نظرًا لقدرتها على استخدام

الثناء وإلقاء اللوم على الملكة إيزابيث في نفس الوقت، وهنا يكمن ابداع الكاتب مارلو في استخدام السخرية حيث ينجح بإرسال رسالتين في هذه المسرحية كالثناء واللوم، والمدح والذم، وإظهار الجوانب المتناقضة. وتظهر الازدواجية أيضا في شخصيات المسرحية حيث يظهر أينييس متناقض ويتنقل من استنكار الذات التام إلى الالتزام الكامل بالذات، ومن شخص مهزوز الثقة بالنفس، إلى شخص ذو ثقة بالنفس وملتمزم بوعود كثيرة. ليس فقط أينييس الذي يظهر بشكل متناقض في هذا المسرحية، ولكن أيضا ديدو التي تظهر كشخصية متضاربة ذات جانبين أيضا.

ويتناول الفصل الثالث دور السخرية في تغيير الشخصيات الرئيسية في المسرحية، ويثبت ان المسرحية هي محاكاة ساخرة لأحداث حياة الملكة إيزابيث، وأن هدف الكاتب مارلو لتغيير شخصيات الإنيادة هو لربط المسرحية بحياة الملكة إيزابيث، وجعلها بمثابة انعكاس لأحداث وشخصيات الزمن الذي يعيش فيه كاتب المسرحية. كما ان هذا الفصل يلفت انتباه القارئ إلى التغييرات الساخرة في شخصية أينييس وكيف أن شخصية ديدو تهيمن على شخصية إينييس وتتحكم في علاقتهما، لدرجة أن الآلهة يجب أن تتدخل مرارًا وتكرارًا من أجل إينييس لإخراجه من سيطرتها، على عكس شخصية إينييس الكلاسيكية الذي تم تقديمها في الإنيادة. وتناول الفصل هذا التغييرات الأخرى الساخرة في بقية شخصيات المسرحية كديدو، وايرباص، وأنا، والآلهة.

وفي الفصل الرابع، أظهر البحث كيف ان العناصر الساخرة المضافة الى المسرحية مثلت روح العصر الذي كان معاصرا له كاتب المسرحية، وهو عصر النهضة، وانعكست بعض عناصر أدب عصر النهضة في المسرحية من خلال هذه العناصر الساخرة المضافة: كالإنسانية والواقعية، واحياء القصص والاساطير الكلاسيكية القديمة، وابرار العنصر الانثوي. وختاما من وجهة نظر البحث، تحتوي المسرحية على روح وعناصر ساخرة وهذه العناصر لها دور أساسي ومهم في المسرحية، وانعكست من خلالها خصائص أدب عصر النهضة.



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قسم اللغة الانجليزية وآدابها

دور السخرية في المسرحية التراجيدية ديدو، ملكة قرطاج للكاتب كريستوفر مارلو: دراسة نقدية

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استيفاء لمتطلبات الحصول على درجة الماجستير في اللغة الإنجليزية من جامعة

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