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INTRODUCTION

The Revenge Tragedy or Revenge play, is a dramatic genre in which the protagonist seeks to revenge for an imagined or actual injury. The term, Revenge Tragedy, was first introduced in 1900 by A.H Thorndike to label a class of plays written in the late Elizabethan and early Jacobean eras (circa 1580's-1620). In Jacobean Revenge Tragedy;

- (1) There is personal revenge which the actor suffers an irreparable lot. In this kind of vengeance, the avenger must be innocent and the murder is always close to the family of the murdered.
 - (2) Property revenge involves the avenger inciting the opposition.
 - (3) Reverse revenge deals with where the protagonist is not the one revenging but mainly the victim of the vengeance.
 - (4) The protagonist is not the one avenging; he is only racism.
- Jacobean revenge tragedies are emotional, sensational, focusing on emotion.

Restoration comedy refers to English comedies written and performed during the restoration period from 1660 to 1710. Comedy of manners is used as a synonym of restoration comedy. Restoration comedy is notorious for its sexual explicitness a quality encouraged by Charles II (1660-1685). Comedy of manners is that kind of comedy that focuses on the convention of the sophisticated aristocratic class of the English world or society. The comedies of manner work on stock situations and character traits of the person bearing the name.

COMPARISM AND CONTRAST OF JOHN WEBSTER'S "The duchess of malfi" AND APHRA BEHN'S "The Rover" as a JACOBEAN REVENGE TRAGEDY AND A RESTORATION COMEDY.

In both plays; "The Duchess of malfi" and "The Rover", we see the status of women. In "the Duchess of malfi", the ideal quality her brothers would foist on the Duchess is that of being submissive to(their) male control, though ironically, widowhood was often the first time women might be independence of the control of husbands or male relatives. However, the duchess went against her brother's wishes and remarried. In the rover, don Pedro arranges for his sisters (Helena and Florida) whom they would married without wanting to know what they feel about it, but they both refuses and later got married to the men of their dreams. This is to say that in the Jacobean period the opinion of women are less important but these women push to be relevant regardless of the consequences they may encounter.

In many ways, the characters of "the rover" and "the duchess of malfi" conform to the traditional gender roles found in the comedies of the

restoration period. In *The Rover*, the dishonorable men, like Willimore, seek pleasure; the honorable men, like Belvile, seek to protect women; the honorable women, like Florinda seek matrimony; and the dishonorable women, like Angelica and Luccetta, seek to ensnare men. In *"The Duchess of Malfi"* we find honorable men like Antonio, who seek to protect his love; dishonorable men like Cardinal, who seek to exploit women; dishonorable women like Julia, also seek pleasure; honorable women like the duchess seek matrimony. In both plays, men bear swords and seek out violence women are peaceful and are threatened by violence.

As a Jacobean Revenge Tragedy, *"The duchess of malfi"* is emotional, sensational, and focuses on revenge. Ferdinand and Cardinal set out to deal with their sister (the duchess) for secretly getting married without their consent, they finally succeeds in destroying their sister, her children and husband. Revenge runs throughout the play and the protagonist suffered an irreparable loss. These features are not found in *"The Rover"* instead the events turns out to end on a happy note, where Florida and Helena were finally allowed to marry the men of their dreams.