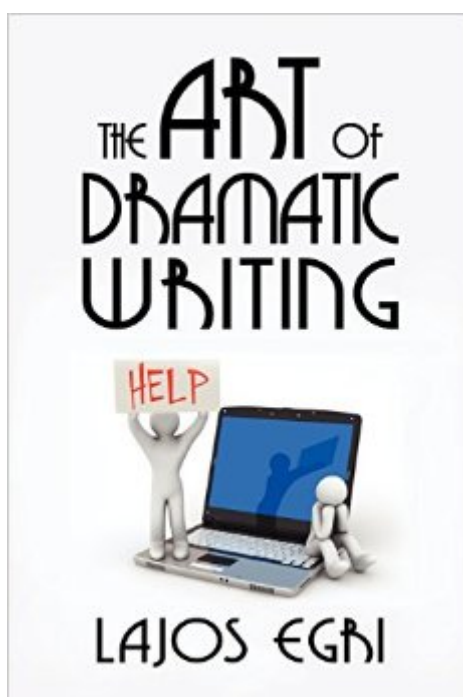


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# The Art Of Dramatic Writing



## Synopsis

"For many years, Lajos Egri's highly opinionated but very enjoyable *The Art of Dramatic Writing* has been a well-guarded secret of playwrights, scriptwriters, and writers for television. Unlike many other books on playwrighting (several of which Egri criticizes during the course of this one), the author's systematic breakdown of the essentials for creating successful realistic plays and screenplays effectively demystifies the process of creative writing." --John Longenbaugh

## Book Information

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Average Customer Review: 4.4 out of 5 stars Â Â See all reviews Â (10 customer reviews)

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## Customer Reviews

Lajos Egri is a highly opinionated man, and one of a bygone era. His analysis of what makes great theater has long been disproved by the inventiveness of playwrights like Harold Pinter, whose dramatic tension powerfully hinges on the pause between words, and screenwriters like Charlie Kaufman, whose narrative line successfully obsesses over the incongruity of the human condition. These writers, who emerged since the 1946 publication of Egri's "The Art of Dramatic Writing," have shown that character does not necessarily drive plot, the purely visual can suffice in revealing a story, and style can trump structure. Nevertheless, "The Art of Dramatic Writing" is an excellent book for novice playwrights, aspiring drama critics, or theatre students. Readers interested in dramatic theory will also be absorbed by Egri's systematic deconstruction of plays by Ibsen, Strindberg, Shakespeare, and O'Neill to prove his theory that character is the basis of a great story. In summary, here is what Egri writes: \* Character drives plot, not the other way around. \* Well-drawn characters possess three dimensions, physiology, sociology, and psychology. Avoiding any of these three in developing a character will lead to composing a failed drama. \* The play must have a

premise that its writer can assert in a three-part sentence suggesting character, conflict, and resolution. Examples: Power-mongering (character) results in (conflict) self-destruction (resolution). Love (character) conquers (conflict) oppression (resolution).\* Conflict should slowly rise to create conflict, tension, climax, and conclusion. It should not be static, leading to boredom, or jumping, leading to melodrama.\* Conflict demands perpetual exposition, or transition.

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