A MULTIDIMENSIONAL COMPARATIVE STUDY OF NINETEENTH AND TWENTIETH CENTURY DRAMA AND NOVEL

Zeeshan Hussain[1], Amjad Hussain[2], Muhammad Mohsin Rashid[3], Usman Yousaf[4], Aman Ullah[5]

[12345]MPhil Scholar, Department of English, Riphah International University Faisalabad

chzeeshan1526@gmail.com

Abstract

This corpus based research provides insight how the text of same genre differentiates from each other and how intra genres variations take place. This study highlights the functional variations exist in two different genres of literature (drama and novel) of 19th and 20th centuries on the basis of analysis conducted on the texts of both genres by using software MAT. The texts of both of the genres are analysed on different five dimensions given by Biber and some major and minor variations are observed that both the texts differ at different dimensions. The intra genre and inter genre comparisons have been done which gives some interesting findings and results. This study further highlights the specific features of both of the genres which are the hallmark of these two very genres (novel and drama) of 19th and 20th centuries. This present research is concluded on very interesting findings which may pave the ways for further research in this arena.

Keywords: drama, novel, multidimensional analysis, corpus, comparative study, Biber, fiction, genre

Introduction

The two literary genres of drama and the novel are incredibly popular throughout the nineteenth and twentieth century. These literary genres have been the subject of numerous researches with different aspects but in this study the main purpose is to analyze the functional variations between novel and drama of nineteenth and twentieth century.

This study's main objective is to explore the variations between nineteenth- and twentieth-century drama and novel. However, in order to

accomplish the main objective, we have compiled a corpus of novels and dramas from both of the centuries, with a sizable number of both dramas and novels, in order to identify functional variations in terms of genre and era to ascertain whether the comparison of these functional variations represent specific era and genre?

The texts of nineteenth- and twentieth-century dramas and novels will serve as the basis for the study's material. Text versions of novels and plays from the nineteenth and twentieth century make up the data. Each novel and drama is chosen based on how well it adheres to the guidelines for that genre.

The Stratified Random Sampling approach is used to choose a sample that is representative of the selected population. There are 120 total text items chosen, including 30 novels from the 19th century, 30 dramas from the same era, 30 novels from the 20th century, and 30 dramas from the same era. The data which will be collected for this study will be analyzed and interpreted by MAT, "A program that replicates Biber's (1988) Variation across Speech and Writing tagger for the multidimensional functional analysis of English texts".

The texts from both genres are analyzed using Biber's five dimensions, and some major and minor differences are found that show how the texts differ at each dimension in both cases. There have been comparisons made between and within genres, and the findings and outcomes are interesting. The distinctive characteristics of both genres that define the novel and drama of the 19th and 20th centuries are also highlighted in this study. Very insightful conclusions from the current study may open the door for more research in this field.

Objectives of the Research

The major aim of this study is to analyze the functional variations between drama and novel of nineteenth and twentieth century. However to achieve the main purpose we highlight the following objectives:

- To compile a corpus of novels and dramas from the 19th and 20th centuries
- To identify functional variations genre wise
- To identify functional variations era wise

Research Questions

This study aims at finding answers to the following questions:

1. What are the major functional variations found in the novel of 19th century?
2. What are the major functional variations found in the novel of 20th century?
3. What are the major functional variations found in the drama of 19th century?
4. What are the major functional variations found in the novel of 20th century?
5. Can the analysis and comparison of these functional variations represent specific era?

Significance

This very study endows the practical shape to the theoretical perceptions regarding the interim genre and inter genre variations. The functional variations are scientifically proven by analyzing the data using software MAT. The difference between the two genres may be interpreted on the basis of different dimensions given by Biber. As a major intra genre difference has been observed between drams written in 19th and 20th centuries with the values -0.2 and 3.68 respectively, which will help to interpret the texts on the basis of practical analysis.

Methodology

Drama and novel are extremely popular genres among the writers of nineteenth and twentieth century. Previous studies are mostly related to other characteristics and features of these genres. The researcher in this study will analyze the functional variations between drama and novel of the above mentioned era.In order to keep the number of texts from both genres equal, the researchers decided to make a corpus comprising of 20 books from each of the two categories of philosophical fiction and non-fiction prose writings. The sample remained so small because only those novels and books of philosophy are to be selected which discuss all the traditions and areas of philosophy. Hence the books or novels having a limited scope or dealing with a particular theory of philosophy or the life story of a single philosopher do not belong to the population from which the sample of this study has been selected.

Data Collection

The material used in this study are based on text files of the dramas and novels of the nineteenth and twentieth century. As data is not available in text format so it will be downloaded from different websites and other online sources. The data is in different formats like html, word, pdf etc. This data will be converted to text format and will be arranged according to the type and time period.

The data is composed of novels and dramas taken from nineteenth and twentieth century in text form. Each novel and drama is selected that fits to the requirements of the specific category of genre. Drama is a term used for that branch of literature that covers dramatic composition. The basic difference between drama and other forms of literature (prose and poetry) is that drama is presented in dialogue from the beginning to the end. Any information by the playwright is given in stage-direction. Where for the purpose of selective novel a full length novel is selected which fits the following definition; a novel is a piece of long narrative in literary prose. It is a description of a chain of events which includes a cast of characters, a setting, and an ending. Most publishers prefer novels that are in the 80,000- to 120,000.

Population and Sampling

Sampling is a very crucial aspect of analysis and it is always fair to say that the fate of the entire population heavily depends upon the probed sample set. In this light, the choice of sampling scheme and the sample size should substantiate strongly. For this there is no thumb rule yet, however, there is certain art or an element of thinking to it while dealing with such questions of sampling. According to many researchers a minimum of 30 observations is sufficient to conduct significant statistics.

To select a representative sample of the selected population, Stratified Random Sampling strategy is chosen. Total 120 text items are selected which are composed of 30 novels from 19th century, 30 dramas from 19th century, 30 novels from 20th century and 30 dramas from 20th century.

Tool for Data Analysis

The data collected for this study has been analyzed and interpreted by MAT. The Multidimensional Analysis Tagger (MAT) is a program that replicates Biber's (1988) Variation across Speech and Writing tagger for the multidimensional functional analysis of English texts, generally applied for studies on text type or

genre variation. The program can generate a grammatically annotated version of the corpus selected as well as the statistics needed to perform a text-type or genre analysis. The program plots the input text or corpus on Biber's (1988) Dimensions and it determines its closest text type, as proposed by Biber (1989). Finally, the program offers a tool for visualizing the Dimensions features of an input text.

This module of the program accepts as input only plain text files in the format '.txt'. The user can select either a folder of .txt files or a single .txt file. MAT tagger uses the Stanford Tagger for an initial segmentation in parts of speech and then finds the patterns. Multidimensional analysis (MDA) forms a central component of the paper. MDA uses computers to count the frequencies of linguistic features in tagged corpora, and then to carry out a factor analysis on these feature counts in order to identify 'dimensions', that is, sets of meaningful associations among individual variables. The multidimensional approach can be used to identify individual features which can then be quantified and compared so that it is possible to examine a particular text, identify a feature, for example the incidence of agent-less passives or average word length and compare it with another text. This enables an analysis of pre and post-writing samples which the study presents as a key methodological technique.

Analysis and Discussion

The main focus of this study was to analyse the two genres of literature (drama and novel) by using a software MAT to highlight the functional variations within genre written in 19th and 20th centuries and to compare two genres on the basis of functional variations. For this purpose text of different dramas and novels from relevant centuries, is compiled to analyse it by MAT and after analysing the data the following results are obtained:

Involved vs. Informational

Novels are usually highly involved as there are elements of subjectivity and personal thoughts and sometimes the writer portrays the glimpse of his/her personality by the art of characterization in one of the characters of the novel. As the concerned data is corpistically analysed and here we see although the data shows some weightage towards involved but it is more informational and it means a lot of information can be seen in these novels and as literature is the reflection of life so many aspects of society may be described in these novels so that life can be studied thoroughly.
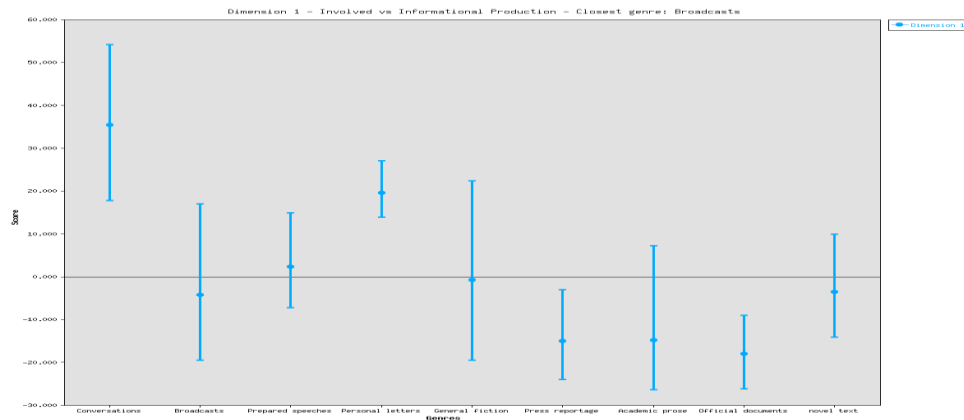
Figure1. Dimension 01, Involved vs. Informational

The closest genre to the analysed data is Broadcast which also means that something is being broadcast and information is provided.

Narrative vs. Non- Narrative

The second dimension given by the software used (MAT) is about narration and as for narration, it is always narrated in past tense. Looking at the dimension, it is seen that the tagged data is highly narrated and novels are mostly written in past tense and now it is scientifically proven. The closest genre is General Fiction and novel is related to fictional work so it is proven here.
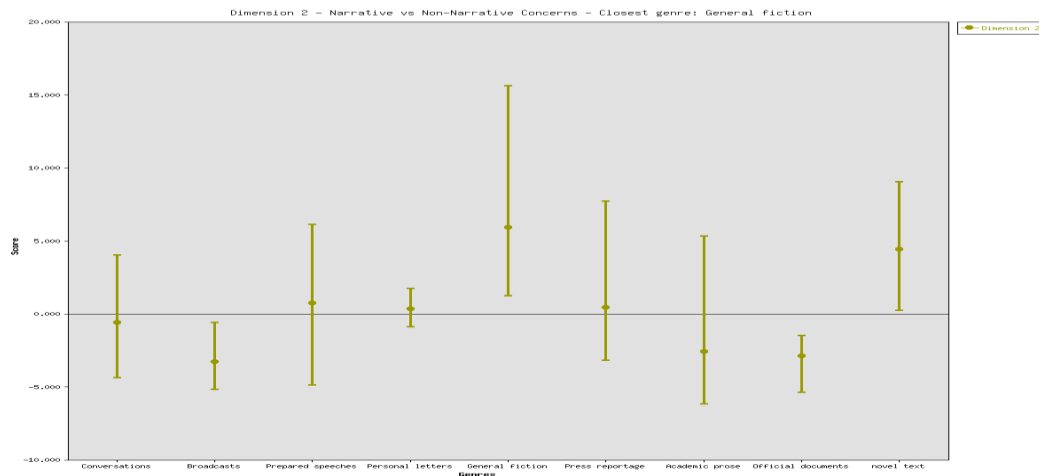

Figure2. Dimension 02, Narrative vs. Non-narrative

Explicit vs. Situation Dependent

The other dimension here is about whether the data is explicit or situation dependent and from the conducted analysis it is observed that most of the data is explicit and before it was seen that the data is highly informational so it is concluded here that the information given is explicit and there is no ambiguity as the text gives the clear meaning so the readers don't have to struggle to understand what is being informed.
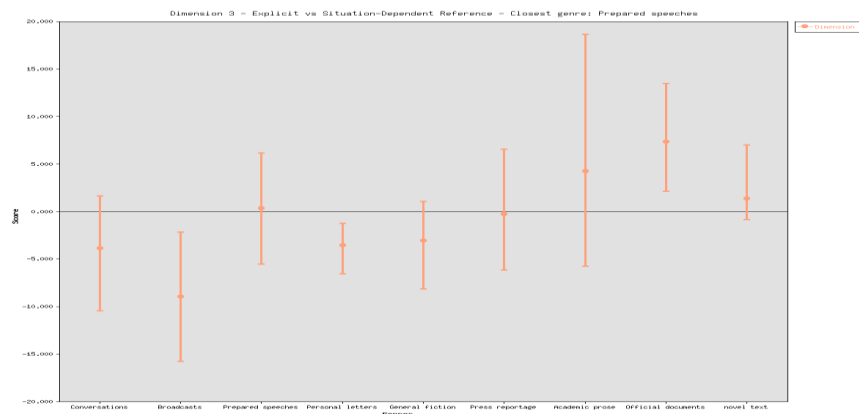

Figure3. Dimension03, Explicit vs. Situation Dependent

The closest genre in this regard is Prepared Speech and it is indicated that novels are written in fully prepared mind and there is some kind of motive behind writing this piece of literature and of course which is explicit as it has been analysed. Some part of the text is implicit or we can say situation dependant which means there is something that is left for the readers to generate their own meanings as Catherine Belsay shapes the Reader-Oriented theory so that there is something for the readers to look for.

Overt Expression of Persuasion

On this dimension, something significant has been observed while analysing the concerned data which can be seen in this dimension and it is the dimension where our text stands neutral. Although the given closest genre is Official Documents but there is the slightest difference between analysed data and other genres of dimension as it shows that there are elements of conversation, prepared speeches, general fiction etc. There is nothing to argue as the dimension itself suggests the neutral stance of the data.
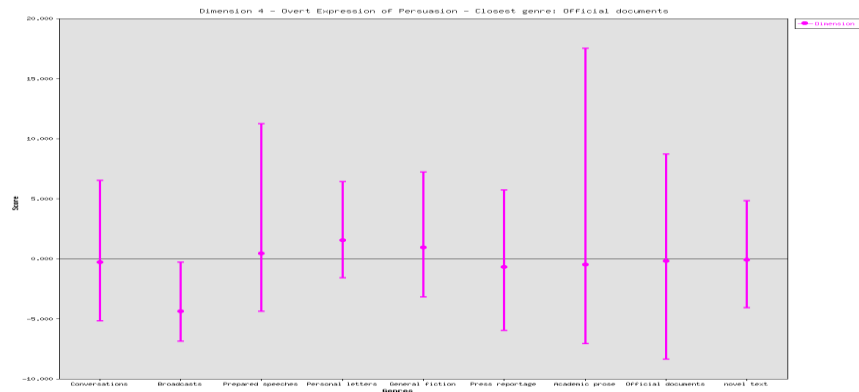
Figure4. Dimension04, Overt Expression of Persuasion

Abstract vs. Non-Abstract Information

As it is already seen that the data is highly informational and there is less subjectivity involved and from this dimension it can be seen what sort of information is given and it weighs towards the non-abstract information which means that there is information about geo political issues, educational or environmental concern.
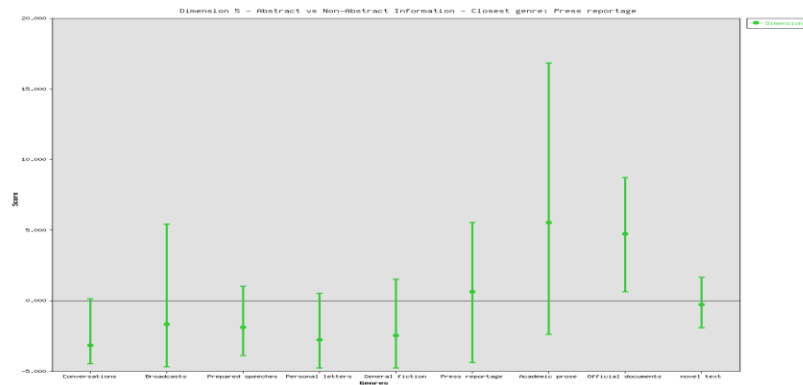

Figure5. Dimension 05, Abstract vs. Non-Abstract information

These type of topics require the writer to have the knowledge on current affairs and facts and figures pertaining to recent incidents happening in the world. This gives vent to the notion that the writers of these novels give information of the situations they face and they are well aware of their respective issues. The closest genre in this regard is Press Reportage which also refers to the idea that the information is being given related to the concerned era 19th and 20th centuries as

press reportage mostly highlights the current situations. Some part of the text also gives abstract information but most of it is based on non-abstract information.

Comparison of Inter Genre Novels of 19th and 20th Centuries

The texts of the novels of 19th and 20th centuries are analysed and on the basis of the five dimensions of the software used MAT there are some differences which can be seen in the graph given below:

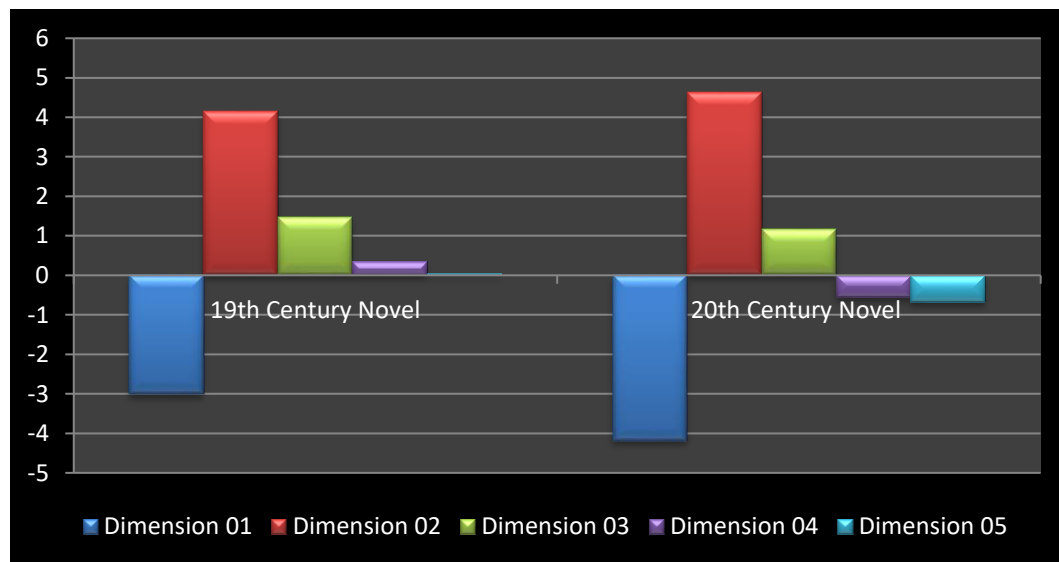|	D1	D2	D3	D4	D5
19th Century Novel	-3.02	4.15	1.48	0.34	0.04
20th Century Novel	-4.19	4.63	1.16	-0.56	-0.68

Figure6. Comparison between novel of 19th century and 20th century

By observing the graph and the position of the both texts at different dimensions it is seen that there is the slightest difference between the both texts at some dimensions and at some dimensions there is difference. If we look at the first dimension then it is seen that both the text at t;his dimension are informational and there is less elements of involved side which means there is less subjectivity. As the values of the 19th novels are -3.02 and -4.19 respectively and there is a

minor difference of -1.17. At the second dimension there is also a neglect able difference with (4.63-4.15=0.48) the difference of 0.48 and the text falls toward narrative and narration refers to the past tense. Both of the texts are highly narrative. The fourth dimension shows the difference between the texts that the text of 19th century novels falls towards the overt expression and it refers to the clear idea and the text of the novel of 20th century highlights that there is less overt expression which means there is less argumentative approach. To conclude it can be stated that there are less or neglect able differences between the texts of 19th and 20th centuries as both of the texts are informational and both have almost same closest genres at different dimensions. It means both texts are written almost in same pattern.

Multi Dimension Analysis of Drama written in 19th and 20th Centuries

This study concerns the multi dimension analysis of two genres of literature(novel and drama) and earlier the data of novels of 19th and 20th centuries has been analysed and now it the data from drama written in 19th and 20th centuries which is to analyse by using a software MAT. This data will be analysed on different five dimensions to find what is given by the text of this particular genre.

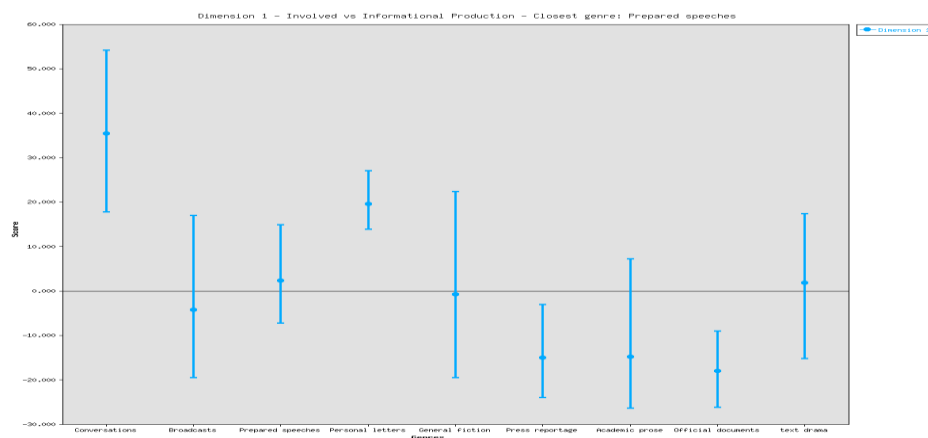## Involved vs. Informational Discourse

Figure7. Dimension 1 of Drama, Involved vs. Informational Discourse

According to the conducted analysis of the text it is seen that the data falls toward the involved side. It means that there are elements of subjectivity in this analysed text and as the centre of all dramas is communication. Like all the arts, drama allows people communicate with and understand others in a new dimension. The closest genre in this regard is prepared speeches. There is also almost half of the

text falls towards the informational side but it weighs more toward involved one. It means information is also there but there are elements of subjectivity.

Narrative vs. Non Narrative

Narration is usually seen in novels and from this very graph it is highlighted that the text of the drama is non narrative. Although there is some part of the text is based on narration but it falls towards the non narrative aspect.
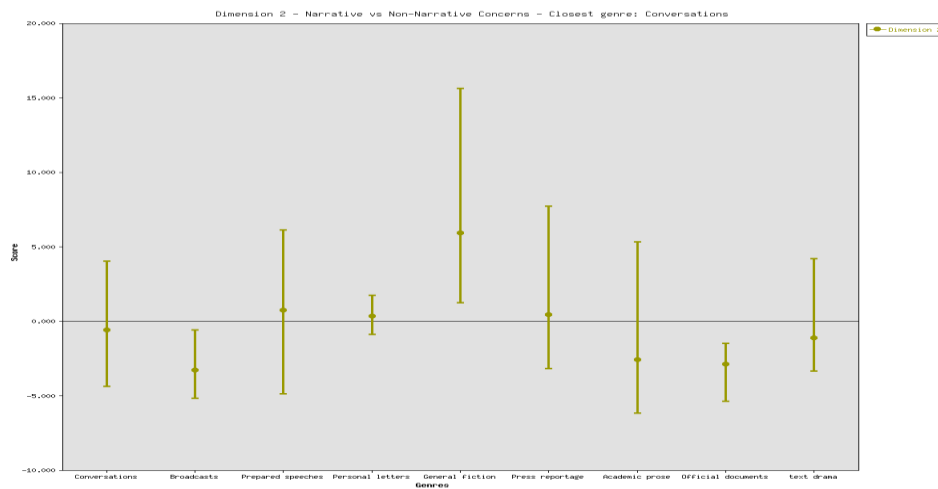

Figure8. Dimension 2 of Drama, Narrative vs. Non Narrative

The closest genre to the analysed data is conversations, as there can be seen long conversations in drama when they are performed on stage among different characters. The characters of the dramas communicate in long conversations and sometime the glimpse of the dramatist can be seen in some or one of the characters. This dimension highlights that the text is highly conservative.

Explicit vs. Situation Dependent

This very graph indicates that the text is less situation dependent and it weighs more toward explicit side which means there are some instances where text has to depend on various situations and there may be some sort of ambiguity but most of the part is explicit which communicates quite clearly. The closest genre to the text in this dimension is again Prepared Speeches which also indicates that text gives clear meanings and there is less vague notion as the prepared speeches are always considered explicit and there are less chances of ambiguity and they communicate very clearly.
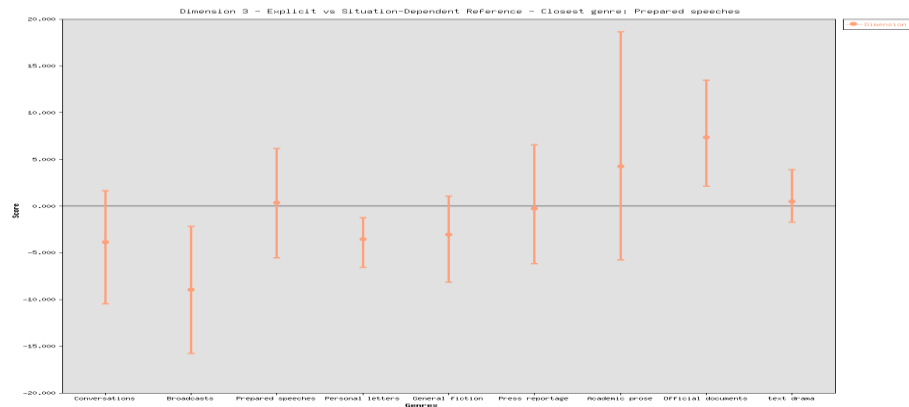
Figure9. Dimension 3 of Drama, Explicit vs. Situation Dependent
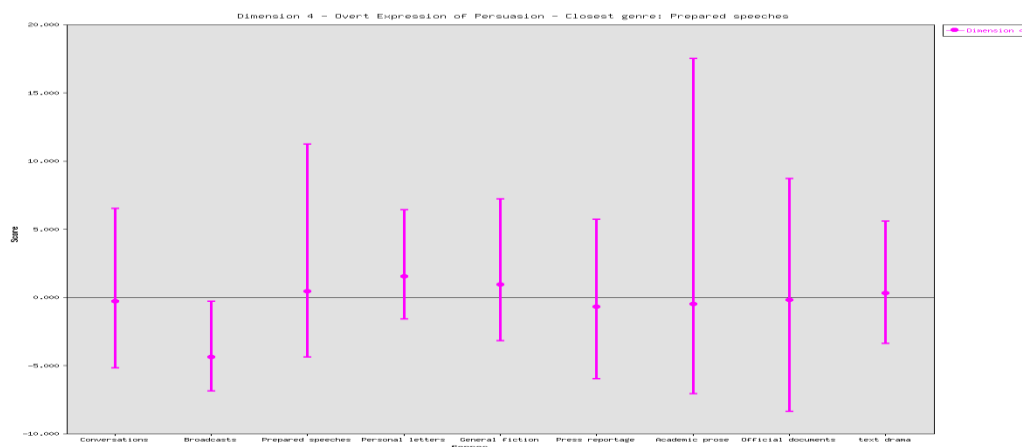
Overt Expression Persuasion

Figure10. Dimension 4 of Drama, Overt Expression Persuasion

It has been observed from the previous dimension that the text of the analysed genre is explicit and again in this very dimension it is seen that the text falls toward the overt expression which means there are clear arguments and less ambiguity and as most of the part of the text is conversative there can be observed strong communication. It is interesting to note that the closest genre in this dimension is again Prepared Speeches and these very speeches refer to the explicit tone of the text as the prepared speeches are usually give clear and less ambiguous meaning. One thing is clear that the text of the dramas is communicative and the communication among the characters and audience is done in a clear manner.

Abstract vs. Non Abstract Information

Abstract information refers to the idea of representing events, situations or feelings rather than acting them out in a realistic manner and in present situation it is clear that the concerned text strongly favours the non-abstract information which means something is presented realistically in front of audience and there is clarity of ideas and which can be understood.
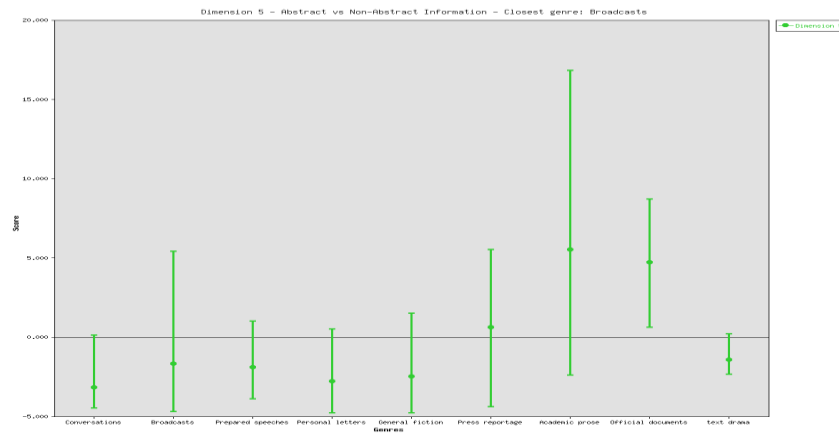

Figure11. Dimension 5 of Drama, Abstract vs. Non Abstract Information

By observing the position of the data it is clear that the text falls towards non abstract information and the closest genre in this dimension is Broadcast which means that the text is highly explicit as the broadcast refers to clear ideas and everything which is being broadcast is mostly communicated clearly? The elements of abstract information in this text almost nonexistence and again it give vent to the idea that the text gives clear meaning.

Comparison of Inter Genre Drama of 19th and 20th Centuries

	D1	D2	D3	D4	D5
19th Century Drama	-0.2	0.99	0.49	0.28	-1.29
20th Century Drama	3.68	-1.31	0.38	0.28	-1.58

This is interesting to note that the first dimension shows a huge difference between the texts of 19th and 20th centuries as the text of 19th centuries drama favours the informational type and on the other hand the text of the 20th century drama falls towards the involved type which means that more subjectivity is there in 20th century drama as compared to the dramas written in 19th century. The figures (-.02 and 3.68) show it all.
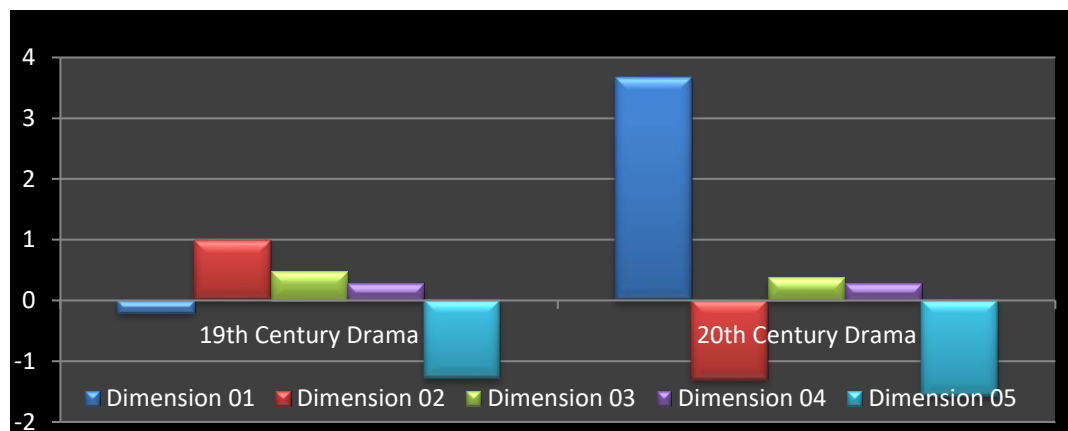

Figure12. Comparison of Inter Genre Drama of 19th and 20th Centuries

The fourth dimension which is Overt Expression, shows that there is no difference between the two texts at this dimension as they have overt expressions which means there is clarity of ideas and as it has been stated that dramas based mostly on conversations and communication is done in a very clear manner that there is the slightest chance of ambiguity. There is no major difference at other dimensions which can be described. It is observed that the dramas written in both centuries are almost give same sort of information and there is same pattern is used except one or two dimensions which give different result but overall both of the texts are almost written in same pattern.

Comparison of Both Genres Drama and Novel of 19th and 20th Centuries

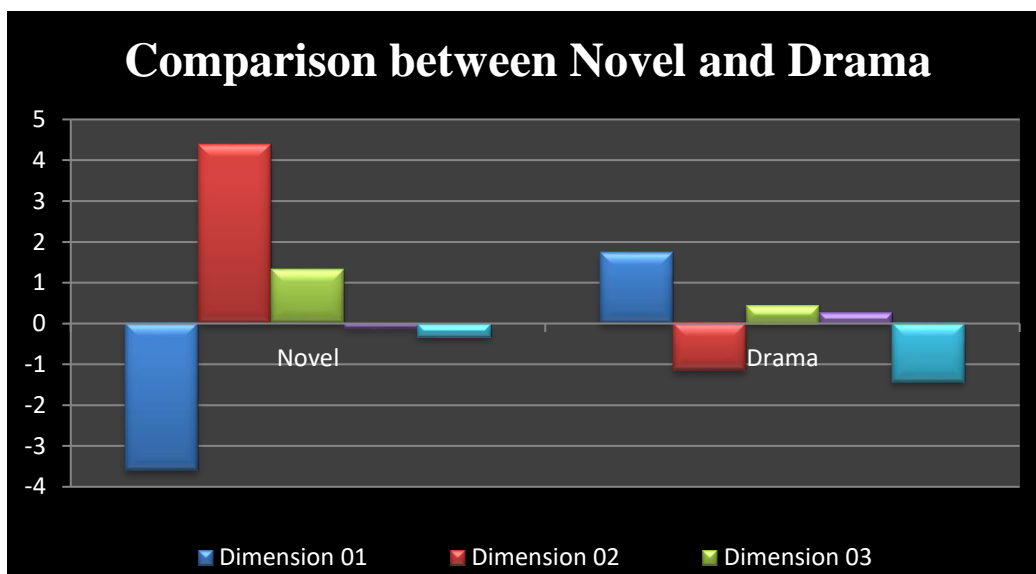|	D1	D2	D3	D4	D5
Novel	-3.6	4.39	1.32	-0.11	-0.32
Drama	1.74	-1.15	0.44	0.28	-1.44

Figure13. Comparison of Both Genres Drama and Novel of 19th and 20th Centuries

A multi dimension analysis is conducted on different genres of literature, Drama and Novel of 19th and 20th centuries which gives us some new kind of information on the basis of five dimensions given by Biber. A lot of Theoretical work has been done on these very genres and different type of analyses have been conducted but now the data from these two genres is being analysed scientifically with help of a software MAT which gives the information about these genres with facts and figures on different five dimensions. There is a difference at dimension 1 which is involvedcvs. Information, it is observed that the text of the novels of 19th and 20th centuries is more informational and the text of the drama is involved with the dimension values -3.6 and 1.74 respectively and there is a difference of – 1.86. There is a huge difference at the second dimension (narrative and non-narrative) as it was analysed before that the text of the novel was highly narrative and now in this graph it can be seen that how much narration is there in novels. While comparing with novels, the text of the drama is non-narrative and there are elements of narration is somewhat non-existent which means the usage of the past tense is less in drama. The values at this dimension show the difference as novels with 4.39 and dramas with -1.15 with the difference of 3.24 which means that the text of novel is 3.24 times more narrative than the text of drama. There are minor differences between the texts of novel and drama at other dimensions which are of

less importance. It is scientifically proved that in what ways both of the genres of the literature (Novel and Drama) differ from each other and what types of variations are there between these two genres. There is subjectivity involved in the text of the drama and the elements of information are more in novel. Moreover, the past tense is used mostly in novels and dramas tend to use less past tense. Both of these genres have their own unique traits that have their make them worth analysing.

Discussion

Examples from Text

	Novel	**Drama**
Dim1 Score	-3.6	1.74
Example Text	"Might manage a sketch. By Mr. and Mrs**. L. M. Bloom**. Invent a story for some proverb. Which? Time I used **to** try jotting down on my cuff what she said dressing. Dislike **dressing** together. Nicked myself shaving. Biting her nether lip, hooking the placket **of** her skirt. Timing her. 9.15. Did Roberts pay you yet? 9.20. What had Gretta Conroy on? 9.23. What possessed me **to** buy this comb? 9.24. I'm swelled after that cabbage. A speck of **dust** on the patent leather **of** her boot". (Ulysses, James Joyce)	"**You** may learn a good deal **that** will surprise **you**. **You** may learn that there are races in the world that seem born to rule and races that seem born to serve; **that** democracy **is not a panacea for all the ills of mankind**, but merely one system of government like another, which hasn't had a long enough trial to make it certain whether it is desirable or not; that freedom generally **means** the power of the strong to oppress the weak, and that the wise statesman gives men the illusion of it but not the substance--in short, a number of things which must be very disturbing to the equilibrium of a Radical Member of Parliament". (Caesar's Wife, Somerset Maugham)
Dim2 Score	4.39	-1.15
Example text	"I do not propose to invite the worthy Mustafa to meals, and I am not in the habit of 'rigging myself out,' as you so charmingly put it, for any one's benefit. If you think I dress	"The Stranger **rushes** to the switch and turns off the light. Darkness, Shouting and confusion. The light is turned on. The furniture is **disarranged**, the Stranger and the

	in camp to please you, my dear Aubrey, you flatter yourself. I do it entirely to please myself. That explorer woman we **met** in London that first year I began **travelling** with you **explained** to me the real moral and physical value of changing into Comfortable, pretty clothes after a hard day in breeches and boots. You Change yourself. What's the difference?" (The Sheik, E. M. Hull)	clock have gone, the others are distributed about the room, Mrs. Perkins sitting in the chair she first **Occupied.** ALBERT Who's got it? MR PERKINS He's gone. MISS PERKINS Oh! Albert! ALBERT Where's the diamond?" (The Grand Cham's diamond, <u>Allan Monkhouse</u>)
Dim3 Score	1.32	0.44
Example Text	"It seems to me possible, perhaps desirable, that I may be the only person in this room **who** has committed the folly of writing, trying to write, or failing to write, a novel. And when I asked myself, as your invitation to speak to you about modern fiction made me ask myself, **what** demon whispered in my ear and urged me to my doom, a little figure rose before me--the figure of a man, or of a woman, who said, 'My name is **Brown**. Catch me if you can'." (Mr. Bannet and Mrs. Bannet. Virginia Woolf)	"ALEXIS. No! Utterly useless truth! Do you think I wish to believe Myself Boris IvanovitchShamrayeff, born a peasant? I, **who** have sat in high places and given my life to preserving an order of men to which I do not belong, which my blood ought to cry out against. Do you think I would have believed it if the belief had not been forced upon me? I have ways of **knowing truth** from falsehood, my friend. You are striking at a man who is dead before you touch him. **What** I have found out in the past **week,** others already know. I have come to the end, I tell you. I have been a fantastic dupe. I cannot go on. I would have killed myself to-day, but I have a **horror** of taking my own **life**. You have come in time to save me from that". (The game of chess, Thomas

		Middleton)
Dim4 Score	-0.11	0.28
Example Text	"Five fathoms out there. Full fathom five thy father lies. At one, he Said. Found drowned. High water at Dublin bar. Driving before it a Loose drift of rubble, fanshoals of fishes, silly shells. A corpse rising salt white from the undertow, bobbing a pace a pace a porpoise landward. There he is. Hook it quick. Pull. Sunk though he be beneath the watery floor. We have him. Easy now". (Ulysses, James Joyce)	"DAM. How? I have discovered his intention **to marry**, and knowing how nervous he is upon the subject, I have always interfered in time, told him in strong language the evils he was bringing upon his head, brought instances of married misery so plainly before his eyes, that I have frightened him out of his wits; and one morning, eight years ago, he was actually dressed and on his way to church **to unite** himself to some designing woman, when I luckily met him, and dragged him back again by the collar". (Single Life, John B. Buckstone)
Dim5 Score	-0.32	-1.44
Example Text	"The silences between them were peculiar. There would be the swift, slight "cluck" of her needle, the sharp "pop" of his lips as he let out the smoke, the warmth, the sizzle on the bars as he spat in the Fire. Then her thoughts turned to William. Already he was getting a big boy. Already he was top of the class, and the master said he was the smartest lad in the school. She saw him a man, young, full of vigour, making the world glow again for her". (Sonand Lovers, D. H. Lawrence)	"CROCKSTEAD. I trust you may find it so. He sits, and pauses for a Moment then begins, very quietly. Lady Aline, I am a self-made man, as the foolish phrase has it--a man whose early years were spent in savage and desolate places, where the devil had much to say; a man in whom Whatever there once had been of natural kindness was very soon kicked out. I was poor, and lonely, for thirty-two years: I have been rich, and lonely, for ten. My millions have been made honestly enough; but poverty and wretchedness had left their mark on me, and you will find very few men with a good word to say for

		Harrison Crockstead. I have no polish, or culture, or tastes. Art wearies me, literature sends me to sleep". (Five little play, Alfred Sutro)

Discussion on the D1 and D2 of Drama written in 19th and 20th century

	19th Century Drama	20th Century Drama
Dim1 Score	-0.2	3.68
Example	"As your poor **father** was, **beforeye**. And if you are fool enough to marry, and to beget **children**, doubtless your son will follow the same course. Taking snuff. Y--y--yes, but I shall be dead 'n' gone by that time, it's likely. Ah--h--h--h! pi--i--i--sh! I shall be sitting in the Court above by that time---From the adjoining room comes the sound of rose's voice singing '**Ever of Thee'** to the piano. There is great consternation at the card-table. **Arthur** is moving towards the folding-doors, Sir **William** detains him._] No, no, let her go on, I beg. Let her continue. Returning **to** the card-table, with deadly calmness. We will suspend our game while this young lady performs her operas". (Trelawny of the wells, Arthur Wing Pinero)	"When **you** know Arthur at all well **you** discover **that** when he **wants** anything he **doesn't** hesitate to ask for it. He told our hostess **that** he wanted me to sit next to him at dinner. That didn't suit her at all, but she didn't like to say no. Somehow people **don't say** no to Arthur. The Cabinet Ministers' wives looked more like camels than ever, and by Sunday evening, my dear, the duchesses' strawberry leaves began to curl and crackle. ANNE. Your poor hostess, I **feel** for her. To have got hold of a real lion for your party and then have him refuse to bother himself with anybody but a chit of a girl whom you'd asked just to make an even number!" (Caesar's Wife, Somerset Maugham.)
Dim2 Score	0.99	-1.31
Example	"GERTRUDE. The weather's the same all over Europe, according to the papers. Do you think it's really going to last? To me these chilly, showery nights are terrible. You know, I still tuck my child up at night-time; still have my last peep at him before going to my own bed; and it is awful to	"STRANGER As I **have told** this lady, **my little boy** MRS PERKINS Where is 'e? STRANGER To Mr. Perkins. His favorite glass

listen to these cold rains--drip, drip, upon that little green coverlet of his! She goes and stands by the window silently. AGNES. This isn't strong of you, dear Mrs. Thorpe. You mustn't you mustn't. [AGNES brings the tray with the cut flowers to the nearer table; calmly and methodically she resumes **trimming** the stalks". (The notorious Mrs. Ebbsmith, Arthur Wing Pinero)	marble. He pretended to throw it. It slipped from his hand and, I am sorry to say, went through your window. I apologize and shall be glad to pay. Please give me the marble at once. Where **is** it? I've no time to lose. MRS PERKINS Where's the boy?" (The grand Cham's diamond, Thomas Middleton)

The intra genre analysis is conducted at different dimensions by using a software MAT. Many minor and major differences have been observed between the texts of dramas written in different eras 19th and 20th centuries and a major difference occurs at dimension 1 which is Involved vs Information between the texts of two eras. It is interesting to note that the text of dramas written in 19th century favors the negative side of the dimension which is informational while on the other hand the text of 20th century drama falls toward positive side which is involved having the values -0.2 and 3.68 respectively. It means there is more usage of present tense and 2nd person pronoun which have been highlighted in example given above. This change might have occurred due the revolution took place which gave vent to the unease and rebellion acts against the state and as literature is the reflection of life so the poets and writers of that very era might have changed their writing style due to which this difference has been observed between 19th and 20th century drama.

Conclusion

This article has tested that the writers performed a crucial function in people's emancipation in 19th and 20th centuries in the world particularly in Europe. English writers broke with the conventional problems of the Victorian novel associated with the storytelling and leisure and focused on people and their each day dilemmas, growing propaganda and social concerns. Prominent a number of the 20th century writers, David Herbert Lawrence abundantly make use of Oedipus complicated to show the social pain many British residents are stuck of their dissatisfaction with social norms and principles.

Much work has been done on literature but in this very study the two genres (Drama and Novel) are analyzed Corpistically on the basis of functional variations by compiling the text of dramas and novels written in 19th and 20th centuries by using a software named as Multidimensional Analysis Tagger. This has been used to analyze the concerned data on different five dimensions to check how different they are and what types of linguistic features are there.

References

Banham, M. (1995).*The Cambridge Guide to Theatre* (2nd ed.). Cambridge
University Press.

Biber, D. (1992). *Variation across Speech and Writing* (Reprint ed.). Cambridge
University Press.

Carlson, M. A. (1993). *Theories of the Theatre: A Historical and Critical Survey,
from the Greeks to the Present* (Expanded ed.). Cornell University Press.

Chen, L. (2009). On Literal Translation of English Idioms.*English Language
Teaching*, *2*(2). https://doi.org/10.5539/elt.v2n2p164

Fairclough, N. (1992). Discourse and Text: Linguistic and Intertextual Analysis
within Discourse Analysis. *Discourse & Society*, *3*(2), 193–217.
https://doi.org/10.1177/0957926592003002004

Fletcher, J. (2018). World Theories of Theatre by Glenn A. Odom.*Theatre Topics*,
28(1), 83–84. https://doi.org/10.1353/tt.2018.0011

Iulian, Mardar. (2018). Teaching Idioms – How, Why and to Whom? *Language
Teaching Research Quarterly*, *6*, 51–
60.https://doi.org/10.32038/ltrq.2018.06.06

Kovecses, Z., &Szabco, P. (1996). Idioms: A View from Cognitive Semantics.
Applied Linguistics, *17*(3), 326–355.
https://doi.org/10.1093/applin/17.3.326

Nunnally, T. (2002).Fixed Expressions and Idioms in English: A Corpus-Based
Approach (review).*Language*, *78*(1), 172–177.
https://doi.org/10.1353/lan.2002.0045

Sánchez, J. A. (2018). Applicability and variation of Swales' CARS model to
applied linguistics article abstracts. *Elia*, *18*, 213–240.
https://doi.org/10.12795/elia.2018.i18.09

Sinclair, J. (1991). *Corpus Concordance and Collocation*. Oxford University
Press España, S.A.

Titone, D. A., &Connine, C. M. (1994). Descriptive Norms for 171 Idiomatic
Expressions: Familiarity, Compositionality, Predictability, and Literality.
Metaphor and Symbolic Activity, *9*(4), 247–270.
https://doi.org/10.1207/s15327868ms0904_1

Worthen, W. B. (2022). *The Wadsworth Anthology of Drama, Brief 6th Edition*
(6th ed.). Wadsworth Cengage Learning.

Yule, G. (2022). *The Study of Language* (8th ed.). Cambridge University Press.