



## Structural Elements of Pashto Radio Drama

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**ABSTRACT:** Drama is, after all, an ancient art form that extends back to the earliest centuries of human history. There has been some discussion regarding the antiquity of the drama's origin. There are distinct forms for this genre, including stage, radio, television, one-act, and interactive dramas. In this case, the radio drama is the one that is broadcast, and each character and actor presents a scene, which is recorded in the studio and then broadcast for the audience to hear. It represents events that can only be conveyed audibly. In the structural elements, the narrative and design serve as the drama's foundation, while the story and incident serve as the drama's building blocks. It has both primary and secondary characters, without which the drama could not exist, as they give the plot motion. It is a dialogue that leads to additional dialogue between the actors. Sound effect creates sound effects and results, is a picture of time and location that relates to both, and is a crucial element of drama. It also features effective music and music, which play a significant role in comedy and tragedy-themed dramas and multiply the flavour and colour. Actors and actresses are responsible for ensuring that, with Hamdi's assistance, the narrative progresses and ends with a message that inspires positive behavioural change and elicits strong emotions.

**KEYWORDS:** Character, Drama, Dialogue, Music, Message Plot, Place, Radio, Story, Time.

### INTRODUCTION

Drama and performance art constitute an excellent and pleasurable subgenre of artistic literature that has been a societal norm and tradition since antiquity. This allegorical and dramatic art appears in a variety of forms with various types and facets; a series of materials and elements were chosen for the structure of these types in the modern era and on the stage, and we have attempted to identify them in this article. In order to cast some light on the structural elements of the radio drama, this explains why there was a dearth of regular work in this genre. On the basis of this number, we decided to discuss and address each of these factors to the best of our ability.

### The aims of the investigation

- Examining the artistry and influence of radio drama. Examining and dissecting each and every component of the radio drama. During the creation of radio dramas, the author was instructed in the techniques and art of utilising each element appropriately.

### Research topics

- What is radio drama among the various forms of drama?
- What impact and value does radio drama have?
- What elements and materials comprise the structure of radio drama, and why is this significant?

### What is the plot of the drama?

Drama is an ancient, representative art form and genre whose history dates back to the earliest centuries of human existence. Numerous theories have been presented regarding the origin of drama. In the second decade of the twentieth century, this aesthetic genre shifted from Urdu to Pashto language and literature. Regarding the preface, it is written as follows: (Drama is not excluded from the Greek language's appeal. Draw is both an action and a verb in Greek. Drama and action are associated with one another. (Reza, 1990: 7 page)

In another introduction to drama, the following is written: ((Drama is a figurative art form that evokes emotions and sentiments through movement, language, and colour)) (Azmon, 2018, p. 213)



In drama, various life experiences are depicted in the elegant attire of art. Drama is the most efficient and effective method to communicate a goal. The drama depicts a variety of facets of life, and each scene and moment is presented with the aid of a parable. Thus, the drama's thematic elements are extremely diverse.

### Types of drama based on their structure

Drama is essentially a living narrative in which emotions are communicated through movement and representation. According to its structural makeup, the following types of drama exist:

1. A dramatic production

2. Radio drama

3. TV drama

4. A dramatic combat film

5. Intercut drama (Hashmi, 2009: p. 199)

We are not discussing other types of drama here; rather, we are discussing only radio drama and its structural materials and elements, as radio drama is, like other dramas, a beautiful and charming hybrid artistic literature genre.

**Radio drama:** This is a drama that is broadcast on the radio using airwaves, in which the events that are narrated with a voice can be interpreted, and in which each character and actor performs their assigned role. Audience members use their senses to hear it. The effectiveness of the radio drama is dependent on the producer or director and the drama's subliminal message. This is because the director or producer must convey the drama so that the audience believes they are experiencing it firsthand. In another location, the radio drama is described as follows: (It is not a radio drama, but it can be seen and not viewed, like a stage play or a television drama. It relates exclusively to broadcasting and hearing. This distinguishes it from all other varieties. Here, dialogue is of utmost importance, and all movements are conveyed to the listener's mind and thoughts through music; they are portrayed in his imagination. It transcends time and space. be unrestricted because the author can publish his drama in multiple time periods. Because he has given new directions to the genre of radio drama, he is able to present in it the events and sequences he cannot depict on stage. (Rashid 2016, page 46)

The following is yet another introduction: ((A radio drama is one that is written to be transmitted on the radio and in which each character performs his role; it is recorded in the studio and broadcast via radio waves; and it is listened to by the audience. Listen. In the radio drama, only those events that can be conveyed solely through sound are selected.) (Hashmi, 2003: p. 41)

Now we will discuss our primary topic. When we consider it, the structural materials and elements of radio dramas are identical to those of other narrative literature; however, the type and quantity of these materials, the value of these materials, and the technical technique are significantly different from those of other narrative literature. Let's take a look at a few of these essential and crucial items and components:

Every drama should have a sweet and engaging plot because drama is the first original tale, and the more closely it resembles human nature and life, the more enjoyable the drama. (Yes! Without the story, it is impossible to structure and reconstruct the drama; however, in the drama, more so than in the novel and short story, the plot is advanced by dialogues and characters. This story begins, middle, and ends and it has a conclusion. (Hashmi, 2007: p. 199).

When writing a radio drama, the author must first consider a good theme and theme, one that is both new and fresh and will disclose a beautiful story. If it is unacceptable, the author should not squander his audience's time. The initiative of the author is crucial in determining the theme, as the theme determines the structure and organisation of the play. In consideration of this principle, the playwright should select a subject with a delightful thematic aspect and create a story that is full of flavour and artistic innovation for the audience.

It refers to the order, sequence, and sequence of events in dramatic stories. This premise is the basis of the drama. The foundation or narrative is so tightly woven that it can be destroyed with a single word. Therefore, brevity is highly valued in Adana. In another context, the plot is described as follows: (The plot is the arrangement and arrangement of events and events that the playwright creates in advance, and it is the writer's responsibility to give these events an appropriate progression. To provide a logical adjustment and agreement as to which event precedes and which follows or which occurs after. In order to increase the reader's interest in the play and make it more appealing, the author of a play will sometimes disclose the outcome of an event beforehand. Describe the incident to be reached.



**Character and actor:** Each play contains a succession of characters, each of which is portrayed by a different actor. Characters and actors are required based on the type and purpose of the drama, as drama is the genre and genre in which the characters and actors are portrayed and with which the events and plot of the drama progress. In other words, it cannot be considered one of the fundamental elements of radio drama structure because these characters drive the plot and events of radio dramas. If they are not used, the audience will be perplexed. In another place, it is stated: (The character is the most essential aspect of the drama, and the main character is the drama's driving force... Important roles in the drama are played by the characters, and the drama always ends differently. Given the significance of the roles of the major characters, I do not accept the assertion that the absence of the main characters equates to the absence of drama. (Mohib, 2014: p. 32)

In addition to the primary characters and actors, secondary characters and actors also participate in the radio drama, but their importance and roles differ from those of the main characters and actors. These characters supplement the roles and functions of the primary characters and actors and, when necessary, cause them to move or provoke. Also, sometimes ancillary characters and actors are required.

4. Dialogues, dialogues and dialogues: Such language, dialogues, and dialogues are used in radio dramas to touch the listeners' hearts, attract them, and give them delight. So that the farmer and the doctor are not differentiated and both wind up on the same stone, every actor and character must use the appropriate language and dialogue according to his knowledge and ability. Here you can read about dialogue and dialogue. (A dialogue is a discourse between two individuals. In radio drama, dialogue is very essential. Due to the effect, it is difficult to identify the time and place in the drama, so the names of the time and place are used in the dialogue to provide the audience with the location.

It should not be the case that one character or actor represents the wall of one mountain and the other represents the peak of another mountain in the drama's dialogue. It should be attempted that dialogues do not exceed a reasonable length, as the use of lengthy dialogues prevents the natural portrayal of characters, as the actor's breath may be shortened and the primary meaning may be confused. Another disadvantage is that the listeners' emotions may be hardened. If a character's words and meaning are not conveyed in short dialogues, the author may use another character to end the dialogue in the middle. For instance: "Yes, how did that occur? The benefit of this is that the first character will have time for the next conversation with a tranquil breath, and there will be no artificiality in the illustration or through sound and sound effects. It should be minimised, such as when shaking a cup of tea or imbibing water.) (Karwan, 1375: 37)

In the dialogue, the author must give careful consideration to the academic and social standing, political standing, and mental state of his characters and actors. There are surges in which no one knows what the other is saying or wanting.

Sound signifies sound, and effect signifies effect. About Lulu:((When two names are combined, a sound effect is created, a sound that produces positive results. Sound effects are essential for bringing a scene to life, including wind, rain, animals, accents, machine sounds, and others.

In other words, the sound effect provides the listener with a sense of time and location, whereas empty dialogues tyre and bore the listener. In the studio, radio drama producers can obtain the sound they require with minimal difficulty. For instance:

Place a card in front of the aeroplane to simulate the sound of an aeroplane.

- Close the vehicle door: close a large book that is open.

Attach a piece of delicate glass iron securely to the car's brake.

- Slowly raining: distribute 50 centimetres of sand on a newspaper or thick paper.

- Tree leaves rustling: steadily shake the paper near the microphone.

Numerous accents can be obtained for radio drama if the actors have diverse experiences. You can create such noises using your own life experiences.

6. Portrayal of time and place: Portrayal of time and place is of particular importance in radio drama.

7. In radio dramas, music and music have their own value because they contribute to the drama's effect and flavour and evoke emotions and feelings. One author explains: (Although music is not as important as sound effects in the first step, it can make the drama more effective through the use of effective music. For instance, if we want a tragic scene, and we release a tragic scene along with music, the effect of the tragic scene will be doubled.

This secret is extremely valuable in the drama of the music at the outset of the play and the music that separates one scene from another, but (it should not be forgotten that the music should be used with great care, or else the audience will become bored).



Instead of the protagonist and actor, the drama's composer will be illustrated. As a result, music can give the listener a reason to ponder by establishing an ambiance, illustrating the passage of time, and providing structure to events. 1380L: p. 87)

8. Actors and Actors Since this section focuses on the structural elements of radio drama, the role of actors and actors can be viewed as an essential and crucial component. View this opinion regarding it: ((Radio drama is only an object of hearing; it has nothing to do with the eyes or vision. However, in stage and television dramas, visual and auditory forces assist each other, and the defect of each part is magnified. It is comprehensive, but in radio dramas, scenes, spring, treasure, hail, storm, heat, ice, good, and evil are all related to words and sounds. As a result of hearing the sound effects and actors' dialogue, the mind forms an image of these objects. This is also why radio dramas are adapted for the stage. It requires more intelligence, effort, and agony than the drama. In radio drama, the actors play the same role as the writer; this is the reason why some dramas are weak, but if they are portrayed by talented actors, the drama will be of high quality. However, the mental ability and experience of the playwright are of particular significance. Indeed, the actors' artistic movements, movements, and artistic perfection can give a dramatic effect a moving personality. This makes it more appealing. (Whenever a playwright considers composing a play, he must also consider the actors and actresses who will perform it.)

9. Message: Numerous individuals can benefit from radio dramas that effectively communicate a message or concept. The primary function of radio drama is to communicate a message. The intent of the message is to effect positive behavioural change in the recipients. Behaviour modification is not a straightforward task that can be accomplished through words and advice alone. No one will accept a fictitious or illogical message, so we must adhere to all the necessary standards for communicating a message in a drama, and we must pay close attention to the fact that the message must be logical. Unless the message of the radio drama is consistent with the culture, culture, national, and social values of the society, all controversies will be eradicated.

## CONCLUSION

As a result of this topic, drama is an ancient form of representational art whose origins begin with human existence. The invention and origin of drama are ancient. There are numerous variations of this genre, including stage, radio, television, one-act, and interactive drama. In this case, the radio drama is the one that is recorded in a studio and broadcast over the air using a radio. Story and design are crucial structural elements without which the structure and reconstruction of a drama would be impossible. The narrative is the sequence of events in this case. The primary and supporting characters are played by the same actor. The dialogue depicts the conversation between two individuals, which discloses their condition and emotions. Equal to the sound and effect is the auditory effect. Painting time and space has its own value, but requires accuracy. In a radio drama, effective music enhances the drama's impact, but this music and music should be pertinent to the scene; for example, if you wish to portray a tragic scene, you should release tragic music that corresponds to the situation. The impact of the tragic scenario will be significantly more positive. Actors and actresses must also assume their respective roles. The drama's message can also bring about a positive transformation in people's behaviour and instill compassion and emotion in their hearts.

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