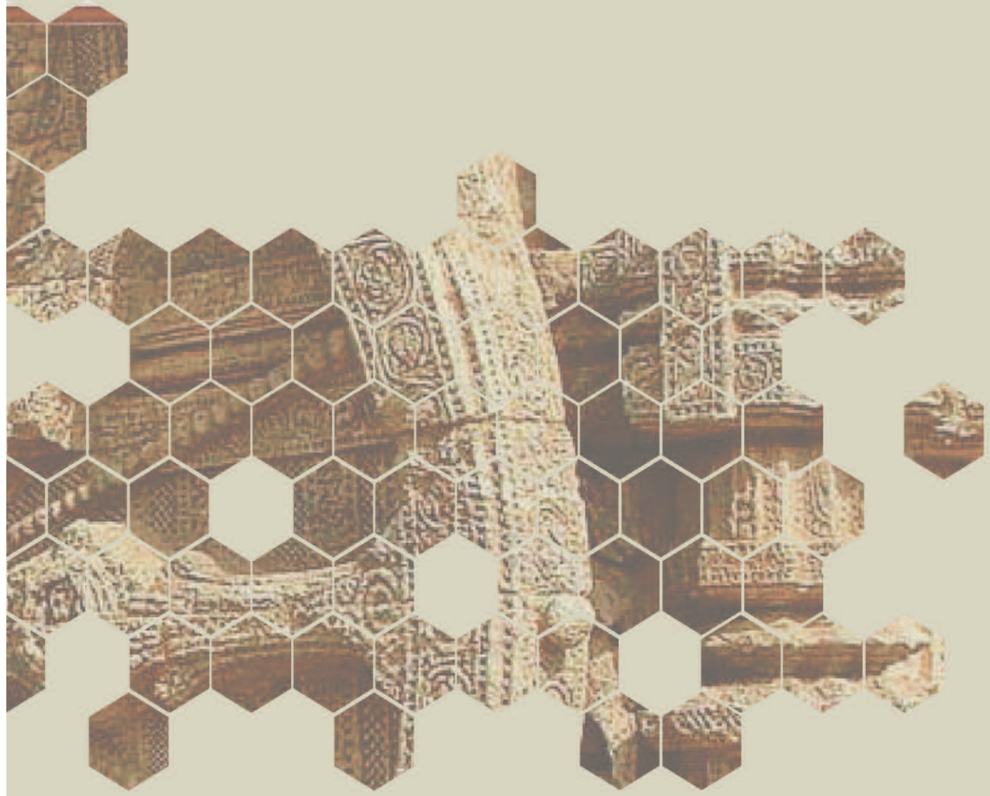

Drama-II

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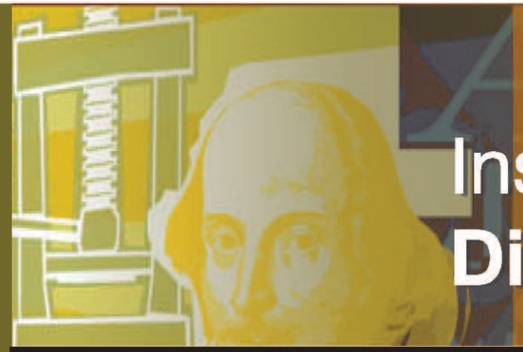

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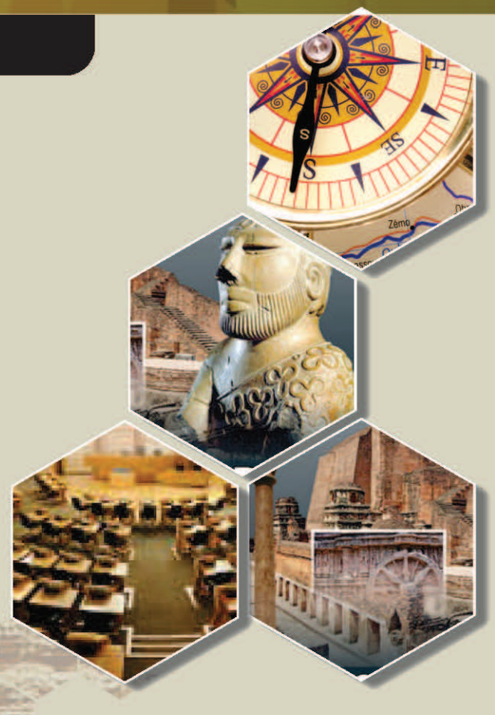

2MAENG2

DR. C.V. RAMAN UNIVERSITY
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DRAMA-II

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All for Love

(1) **Our plenteous harvests**
Must then redeem the scarceness of their soil,
While Antony stood firm, our Alexandria,
Rivalled proud Rome (dominion's other seat),
And Fortune striding, like a Colossus,
Could fix an equal foot of empire here. (Act I, i, 64-69)

Context: These lines are taken from Dryden's heroic tragedy, All for love.

Serapion, a priest describes some omens which have been seen recently and which indicate that Egypt is doomed. Alexas, a follower of the Egyptian queen Cleopatra, asks him not to spread panic, among the people. The situation is really bad. Octavius Caesar has besieged Alexandria. Mark Antony who is responsible for the defence of Egypt, is not in a fighting mood. He hac retired into the temple and refuses to see anyone. Serapion says that ir Antony is defeated or makes his peace with Octavius, Egypt will become only a province of Roman Empire.

Explanation : Serapion says that if Egypt becomes a province of the Roman empire, the rich harvests of Egypt will be taken to Rome. Egypt has a fertile soil while Italy is a barren land. So if Egypt is governed from Rome the rich produce of the Egyptian soil will be taken away to feed the Italians. While Mark Antony was powerful, Alexandria was as important as Rome. If Antony remains strong, Fortune would make Egypt as strong as the Roman Empire. Fortune is compared to Colossus which stands on its two huge legs across the harbour of Rhodes. Fortune's two legs would have been fixed on Rome and Alexandria and both the places would have been equally strong and prosperous. But if Antony becomes weak Alexandria will lose its power and wealth and will become only a subsidiary of Rome.

Note : Colossus is a gigantic statue of the sun-god, Helios. It stands astride the harbour of Rhodes. It was built in B.C. 304. Fortune is here represented as a Colossus standing with one foot on Rome and the other on Alexandria. So long as Antony was powerful, both places were equally fortunate. But if Antony's fortunes declines, Alexandria will lose its Importance.

(2) **Behold, you powers,**
To whom you have entrusted humankind !
See Europe, Africa, Asia, put in balance,

And all weighed down by one light worthless woman !
I think the gods are Antonies, and give,
Like prodigals, this nether world away
To none but wasteful hands. (Act I, i, 369-375)

Context : These lines are spoken by Ventidius in Dryden's heroic tragedy, All for Love.

After Antony's defeat at the battle of Actium Antony was terribly depressed. Ventidius tried to rouse up his spirits by telling him that he had twelve legions of brave soldiers who were anxious to fight under his leadership. But he added that these troops would fight for him only if he freed himself from the slavery of Cleopatra. Antony replied that he must not talk of Cleopatra. She deserved more worlds that he could lose.

Explanation : This altitude of Antony shocked Ventidius. He appealed to the heavenly powers to notice what type of persons had been put in charge of the destiny of mankind. In the judgment of this man who ruled large parts of Europe, Africa and Asia, these countries are of less value than the love of our frivolous and worthless woman (Cleopatra). Antony is lavish in spending because he is prepared to give away his empire in exchange of the woman whom he loves. Ventidius thinks that the gods are as lavish in spending as Antony because they have given the rule of a large part of the earth to persons like Antony who are prepared to waste their empire in frivolous ways.

Note : The 'nether world' means 'the lower world'. Here it means our world as opposed to Heaven.

(3) **Caesar slept in, and, with a greedy hand.**
Plucked the green fruit, ere the first blush of red,
Yet cleaving to the bough. He was my lord,
And was, beside, too great for me to rival;
But I deserved you first, though he enjoyed you. (Act II, i, 268-272)

Context: These words are spoken by Mark Antony to Cleopatra in Dryden's famous play, All for Love.

After the defeat of Antony in the naval battle of Actium he was in a very sad mood. He was angry with Cleopatra because his defeat was chiefly due to the desertion of the Egyptian fleet. He was ashamed because he had run away from the battlefield. Ventidius came to cheer him up. He-told him that there were twelve legions of brave soldiers ready to fight for him. If he could abandon Cleopatra and take command of these troops he could win back his honour. He got ready to go Cleopatra intercepted him. She said that the gods were jealous of her happiness and so were parting her from her lover. Antony told her that

he had been ruined by her. He told her that he was the first to fall in love with her. He restored her falter to the throne of Egypt and he wanted to get her love as a reward.

Explanation : Antony says that before he could get her love Julius Caesar came into the picture and snatched her away like a greedy man. She was too young for love at that time. She was like a green fruit which is not yet ripe and is therefore unfit to be eaten. Julius Caesar plucked the fruit even while it was not red (ripe) and was clinging to the branch of the tree. Caesar possessed her before she was old enough for love. Antony says that he could do nothing about in because Julius Caesar was his lord and too great for him to become his rival in love. Antony deserved her first though Caesar enjoyed her first.

Note: Julius Caesar was the uncle of Octavius. He was murdered in 44 B.C.

(4) **Thou bast what's left on me;**
For I am now so sunk from what I was,
Thou find'st me at my lowest water-mark,
The rivers that ran in and raised my fortunes,
Are all dried up, or take another course. (Act III, i, 128-132)

Context : These words are spoken by Mark Antony to Dolabella in Dryden's heroic tragedy. All for Love.

In spite of the best efforts of Ventidius Antony did not abandon Cleopatra and did not leave Alexandria. He thought he could dislodge Octavius from his positions by fighting small battles with him. Ventidius now thought that it would be best to persuade Antony to have a treaty of friendship with Octavius. He asked Antony whether any good friend of his was in Octavius's camp. Antony said that Dolabella was his sincere friend. Ventidius had already called Dolabella and so he went out and brought Dolabella to Antony who was very happy to see his old friend. Dolabella told him that his soul had come home.

Explanation: Antony tells his friend, that he is not what he was in the past. He is now sunk to a very low level. He compares himself to a river. In the past the water of the river was full to the brim but now it has gone down to the lowest possible level. The other rivers which joined this river and brought water to it have dried up or changed their course. Antony means that he is in a miserable condition. He has no friends or supporters. He is only a poor remnant of what he was in the past when Dolabella knew him well.

(5) **Were she the sister of the thunderer Jove,**
And bore her brother's lightning in her eves,
This would I face my rival. (Act III, i, 417-419)

Context: These words are spoken by Cleopatra in the Third Act of Dryden's heroic tragedy, All for Love.

Ventidius wanted to separate Antony from Cleopatra. So he brought Antony's wife, Octavia, and his daughters to him. At first Antony received them coldly but when he heard that Octavia had negotiated very honourable terms for him with her brother, he was tremendously moved and asked her to stay with him. Alexas carried this news to Cleopatra. He told her that Octavia was a miracle of goodness but Cleopatra was more beautiful than she. Cleopatra felt very sad because she was sure that she had lost Antony for ever. Just then Charmion brought the information that Octavia was coming to meet her. Iras advised Cleopatra to run away from there.

Explanation : Cleopatra did not become nervous when she heard that Octavia, the sister of Octavius and the wife of Antony, was coming to see her. She remained calm. She said that even if this lady were the sister of Jupiter, the god of thunder and lightning, and carried her brother's lightning in her eyes, she would not be nervous. Octavia was her rival because they both loved Antony. Cleopatra said that she would meet her rival calmly and boldly.

(6) **Those Roman wits have never been in Egypt :**

Cytheris and Delia else had been unsung:

I, who have seen-had I been a poet,

Should choose a nobler name. (Act. IV, i, 108-111)

Context : These words are spoken by Dolabella to Cleopatra in Dryden's heroic tragedy, All for Love.

When Antony decided to get reconciled to his wife, Octavia, and to abandon Cleopatra, Alexas thought of a method of bringing Antony back to his queen. If Cleopatra pretended to love Dolabella, this young man would be inspired with deep love for her. This would make Antony jealous and he would come back to Cleopatra. She said that she could not show love where it did not exist. But Alexas told her that she must force herself to do so. When Dolabella come, Iras told her that he had been praising her beauty. Cleopatra said that it was mere poetry which he must have learnt from the Roman poets, Gallus and Tibullus who wrote poems describing the beauty of their beloveds.

Explanation : Dolabella said that the Roman poets Gallus and Tibullus described the beauty of their Roman beloveds, Cytheris and Delia because they had never seen a superbly beautiful woman. If they had come to Egypt and seen Cleopatra they would have realized that Cytheris and Delia had no beauty at all. They were nowhere in beauty when compared to Cleopatra. Dolabella says that if he had been a poet he would have sung the beauties only of Cleopatra.

Note- Gallus was a Roman poet. In his poems he described the beauty of his mistress Lycoris under the name of Cytheris. Tibullus was also a Roman poet. He wrote elegies to his mistresses under the fictitious names of Delia and Namesis.

(7) **I should have kept the mighty anguish in,**
And forced a smile at Cleopatra's falsehood;
Octavia had believed it, and had stayed.
But I am made a shallow-forced stream,
Seen to the bottom ; all my clearness scorned,
And all my faults exposed. (Act IV, i, 437-442)

Context : These words are spoken by Mark Antony in the Fourth Act of Dryden's heroic tragedy, All for Love.

Ventidius wanted that Antony should be completely separated from Cleopatra. So he brought Octavia to see a scene in which Cleopatra pretended to make love to Dolabella because she thought that in this way Antony's Jealousy would be roused and he would come back to her. Ventidius then told Antony that Octavia and he had seen Cleopatra making love to Dolabella. Antony was in great distress. He called Alexas to tell him the truth. Alexas wanted to rouse up Antony's jealousy and so he said that Cleopatra's feelings were now changed and she was in love with Dolabella. This made Antony so unhappy and so angry that Octavia was convinced that he was still madly in love with Cleopatra and she decided to leave him for ever.

Explanation : Antony then says that his misfortune is that he has a plain and honest heart and so everyone can know his real thought and feelings. If he had been a dissembler he would have concealed the terrible pain that he felt or learning that Cleopatra was false to him from everyone else. He should have forced a smile on his face when he heard about Cleopatra's falsehood. In that case Octavia would have believed that he did not have any great love for Cleopatra and she would not have left him. But he is like a shallow stream. Everyone can cross this stream and see through its water up to the bottom. People can easily see his faults and so they all condemn him. No one has any consideration for the purity of his heart. Antony feels that if he could keep his feelings to himself and deceive the world he would have been happier and far more successful in life.

Note: A beautiful metaphor has been used here. Antony compares his honest and plain heart to a shallow stream of clear water. Just as one can see everything lying at the bottom of such a stream, in the same way people can find out exactly what Antony is thinking and feeling.

(8) **Tis as with a man**
Removing in a hurry; all packed up,
But one dear jewel that his haste forgot,
And he, for that, returns upon the spur;.
So I **come back for thee.** (Act V, i, 366-370)

Context : These words are spoken by Antony in the Fifth Act of Dryden's heroic tragedy, All for Love.

Alexas wants to bring Antony and Cleopatra together. He argues that if he tells Antony that Cleopatra is dead he will be fired with passion. He will run to her and finding that she is alive he will be overjoyed and they will be reconciled to each other. But when Antony hears that Cleopatra has died he loses all interest in life and wants to die immediately. He asks Ventidius to kill him but Ventidius kills himself. Antony then falls upon his sword but the sword misses his heart and so he does not die at once. When Cleopatra hears what Alexas had told Antony she is afraid that Antony will kill himself. She comes and finds that her fears were true. She asks Antony how he is.

Explanation : Antony is dying and has just a few minutes to live. He tells Cleopatra that he is like a person who has got ready to go on a journey in a hurry. He has packed up everything and is ready to start but he comes back because he has forgotten to take one jewel. Antony tells Cleopatra that she is his jewel and he bas not died so far because he wants to hold his jewel in his arms before he dies.

Note: These lines show that although Antony misunderstood Cleopatra a number of times in his last moments he realizes that Cleopatra was pure as a diamond and was his most precious possession.

The Way of the World

(9) **"I'd no more play with a man that slighted his ill fortune, than I'd make love to a woman who undervalued the loss of her reputation."** **(Act 1. Sc. I, p. 138)**

Context: These lines have been taken from Fainall's speech, of his conversation with Mirabell in the opening scene in the Chocolate House, of the First Act of William Congreve's masterpiece 'The Way of the World'. Fainall and Mirabell have just risen from a game of cards. Mirabell offers to play on although he is losing. Fainall answers that since Mirabell is playing so indifferently he will play some other time.

Explanation: Mirabell offers to continue the game of cards to entertain Fainall who is winning. But Fainall does not like to continue because he feels that Mirabell is not playing seriously. He adds that he does not like to play with a person, who is so indifferent to his ill-luck. He tells Mirabell that it is his principle not to love a woman who is not concerned (or is indifferent) about the loss of her honour or reputation. He means to emphasise that he is not concerned with winning either a game of cards or the love of woman of quality only but he wishes to win honourably in a fair competition.

Comments : The speech of Fainall should reflect his character. Here he appears to be a person of noble character having faith in honour and justice but his conduct belies the promise of this utterance.

(10) **"True, 'tis an unhappy circumstance of life, that love should ever die before us; and that the man so often should outlive the lover. But say what you will, tis better to be left than never to have been loved."** **(Act II. Sc. I, p. 186)**

Context: This speech of Mrs. Marwood occurs in the conversation between her and Mrs. Fainall. The two friends are discussing men in and out of love and their conduct towards their lady-love. Mrs. Fainall observes that when men cease to love they avoid their former beloved as if they are ghosts and not real persons of flesh and blood. Mrs. Marwood comments on this.

Explanation: Mrs. Marwood agrees with Mrs. Fainall and observes that really it is very unfortunate that love should come to an end while they are still young and alive. She means to say that the life in youth without love is unthinkable. But she adds that another circumstance is still worse i.e., when a person has to pass life without love, of loving or being loved. She says that though it is unfortunate that a lady should have lost the love and attention of her lover, it is more miserable and Unfortunate to have never been loved in life. The deserted beloved has, at least, the satisfaction of having tasted the fruit of love.

Comments: Mrs. Marwood's comment is characteristic of the lady.

(11) **"To you it should be meritorious that I have been vicious : and do you reflect that guilt upon me, which lie buried in your bosom?"** **(Act II. Sc. 3, p. 202)**

Context: These lines constitute Mrs. Marwood's speech when she is in conversation with her illicit lover Fainall, in the Second Act of

William Congreve's play, 'The Way Of The World'. Fainall has accused Mrs. Marwood of infidelity, of loving Mirabell secretly, and when her love was responded to, of jealousy towards Mirabell. When Fainall accused Mrs. Marwood that she reported Mirabell's pretended love towards Lady Wishfort out of jealousy she protested saying that she did so because she had a duty of friendships towards Lady Wishfort. Fainall ridiculed her sense of duty asking her why did she report against the relationship between Mirabell and Mrs. Fainall to him when Mrs. Fainall was also her friend. This taunt and allegation made Mrs. Marwood very angry.

Explanation: Mrs. Marwood takes exception to her love's sarcasm. She angrily tells Fainall that he should have been thankful to her and should have considered the vice of reporting against her own friend (Mrs. Fainall-about Mrs. Fainall's intimacy with Mirabell) as her (Mrs. Marwood's) merit because she did this to uphold the honour of her lover (Mr. Fainall). Instead of complimenting Mrs. Marwood for being so concerned about him and his honour, he has the cheek to insult her with the allegation of infidelity. She asks him if he was correct; in accusing her of that vice which he should have securely concealed in his heart for the sake of his beloved (Mrs. Marwood).

(12) **"A better man ought not to have been sacrificed to the occasion; a worse had not answered to the purpose." (Act II, Sc. 4, p. 210)**

Context: These lines occur in the Second Act of William Congreve's dramatic masterpiece, a comedy, entitled, 'The Way Of The World'. Here Mirabell speaks to Mrs. Fainall. Mrs. Fainall, daughter of Lady Wishfort, was before his marriage Mrs. Arabella Languish, a rich, young and beautiful widow. During this period she developed illicit relationship with Mirabell, a young and handsome gentleman of great talent and respectability. She feared that she might become pregnant on account of this intimacy. So on the advice of Mirabell she married Fainall and became Mrs. Fainall. She did not love or like her husband. When she complained to Mirabell that it was he who advised her to marry Fainall, a gentleman of loose morals and vicious nature. Mirabell explained the reason for his choice of Fainall as her husband.

Explanation : Mirabell tells Mrs. Fainall that it is true that Fainall is not a man of morals. But he also knows that Fainall is a gentleman of some respectability in society. He is witty and polished also. He is always in need of money. Since Mrs. Arabella Languish, widow, feared that she might be pregnant she needed a husband to give legitimacy to the birth and the husband had to be a respectable person. In Mirabell's opinion nobody was more suitable to be Arabella's husband than Fainall. He gives his reasons for his choice of Fainall. If he had chosen a gentleman who was altogether noble, honourable, virtuous, cultured and

young, it would have been an injustice to him to marry a lady with somebody else's child. Mirabell thought it an unjust sacrifice. Next, if he chose any other person whose social status was not commensurate with the social status of Arabella it would not give her the respectability she needed. So, under the circumstance, only Fainall seemed to be the most appropriate choice. So argues Mirabell, the choice of a better person would be an injustice to him, and the choice of a worse (than Fainall) would not serve her purpose.

(13) **"A fellow that lives in a windmill has not a more whimsical dwelling than the heart of man that is lodged in a woman. There is no point of the compass to which they cannot turn, and by which they are not turned; and by one as well as another, for motion not method is their occupation." (Act II, Sc. 7, p. 232)**

Context : These lines constitute the soliloquy of Mirabell in the Second Act of William Congreve's comedy, The Way Of The World'. Mirabell is in love with Millamant. Millamant is young, beautiful and very whimsical. Her whimsicality and other circumstances have greatly distressed Mirabell. He has neither physical comfort nor mental peace. In these lines, he is comparing himself to a person who lives in a windmill.

Explanation : Mirabell says that a person who lives in a windmill is troubled and disturbed physically only. But a lover whose heart is lodged in a woman is much more miserable on account of the whimsicality of the beloved. The windmill is dependent on the wind. The Windmill turns according to the direction of the blowing wind and may, thus, take any direction according to the wind. Similarly, a lover also depends on the whims and caprices of his beloved who has complete sway over him. He has no independence or power over himself. He is dependent on his beloved who drives him in any manner she likes.

(14) **"For a fool's visit is always a disguise; and never admitted by a woman of wit but to blind her affair with a lover of sense. If you would but appear barefaced now, and own Mirabell; you might as easily put off Petulant and Witwoud as your hood and scarf." (Act III, Sc. 10, p. 268)**

Context : These lines form part of Mrs. Marwood's speech in the Third Act of William Congreve's dramatic masterpiece, The Way Of The World'. Mrs. Marwood is in conversation with Millamant. Millamant is greatly provoked by the foolery of Petulant. Mrs. Marwood is a wicked and vicious Lady. She had a secret passion for Mirabell but her advances were not encouraged. This frustration in love makes her an avowed enemy of Mirabell. Mirabell loves Millamant ardently and wishes to marry her so she (Mrs. Marwood) is jealous of Milamant. Here she gets

an opportunity of railing at Millamant. Witwoud and Petulant are Millamant's companions because they are considered harmless wits but Millamant does not like them.

Explanation : Mrs. Marwood tells Millamant that ladies of wit and culture keep fools with them in order to conceal their love-affairs with lovers of sense and quality. From that point of view Petulant and Witwoud are essential for Millamant because she has Mirabell's love to conceal from the world. But if she admits that she loves Mirabell she will not need Petulant and Witwoud. Then she can easily discard them as she may discard her scarf and hood when she does not want to conceal her identity and appear barefaced. In her opinion Millamant keeps Witwoud and Petulant with her to hide her passion for Mirabell. The moment she owns up Mirabell's love she will not need the fools, Petulant and Witwoud. The remarks of Mrs. Marwood are not in good taste even from Restoration Age standards of etiquette.

(15) **"Mr. Mirabell seduced me; I am not the first that he has wheedled with his dissembling tongue; your ladyship's own wisdom has been deluged by him, then how should I, a poor ignorant, defend myself?"** **(Act V, Sc. I, p. 368)**

Context: These lines haw been taken from Foible's speech in the Fifth Act of Congreve's "The Way of the World', a dramatic masterpiece of the Restoration Age. Mirabell's plot was exposed through Mrs. Marwood's overhearing the conversation between Foible and Mrs. Fainall. Mrs. Marwood instigated Fainall to report everything to Lady Wishfort. Lady Wishfort is beside herself with anger on learning about her maid servant's complicity in the plot against her. She took Foible to task and told her that she had been very ungrateful.

Explanation: In these lines Foible is defending herself. She is telling Lady Wishfort that she was deceived by the sweet tongue of Mr. Mirabell. She told that she was helpless before his persuasive talk. She next gives the example of Lady Wishfort's personal example and experience with Mirabell. She too was deceived and taken in by the flattering conversation of Mirabell and started believing that he really loved her (Lady Wishfort). She points out that when a wise, discreet and experienced Lady like Lady Wishfort could be deceived how a poor illiterate, inexperienced, indiscreet and foolish person like her (Foible) could resist the winning and persuasive ways of Mr. Mirabell.

Man and Superman

(16) **"Marriage is to me apostasy, profanation of the sanctuary of my soul, violation of my manhood, sale of my birthright, shameful surrender, ignominious capitulation,**

acceptance of defeat. I shall decay like a thing that has served its purpose and is done with; I shall change from a man with future to a man with a past; I shall see in the greasy eyes of all the other husbands their relief at the arrival of a new prisoner to share their ignominy."

Explanation: These lines have been taken from bernard shaw's play 'man and superman'HereAnn boldly accepts that she will have her husband someday. Tanner knows well that Ann is the woman who will leave no stone unturned for getting her will fulfilled. He feels that he is the victim of Ann, so he asks her why does she want to marry him when there are so many men in the world? In the given passage. Tanner expresses what he thinks about marriage. He defies marriage because he thinks that it will be a conditional contract of his surrender. After the marriage, his free soul will be burdened with the things which he considers contemptuous to him and his soul will be hurt; besides, once he is married he will not be able to make love to any woman other than his wife as he will be regarded as her exclusive property. He also fears losing his freedom which he has cherished since his birth and submitting himself to the wishes of his wife. In short, he regards marriage as some sort of a shameful surrender to his wife and an acceptance of his defeat before a woman. He further proclaims that he will lose his vitality in serving the purpose of his wife and once the purpose is served and his vitality exhausted, he will be thrown away like a thing which is used for sometime and thrown away when it is of no use. He further says that once he is married, all his future hopes will be dashed to pieces and he will be reduced to a man of past only. He dares not face other husbands because they will be happy to see him arrive and share their ignoble life in the same prison where they have been held captive for long and have suffered a humiliating defeat at the hands of their wives.

(17) **But I know, and the whole world really knows, though it dare not say so, that you were right to follow "your instinct; that vitality and bravery are the greatest qualities a woman can have, and motherhood her solemn initiation into womanhood, and that the fact of your not being legally married matters not one scrap either to your own worth or to our real regard for you.**

Explanation: These lines have been taken from Bernard Shaw's play 'man and superman'

In Act I of the play, Tanner congratulates Violet for having acted so bravely. He is of the view that she was in the right and others were in the wrong. In this passage, he explains his resons for holding this view.

All others blame Violet because of their wrong and foolish ideas of morality and decency. They are wrong in considering her actions as immoral and indecent. But she was right in acting according to her natural instinct and impulses. Sexual energy and courage to act according to her womanly instincts are the disinctive qualities of a woman. A woman is the instrument of the Life Force, and as such her most important function is to have children, and multiply life. A woman becomes a woman in the real sense only when she becomes a mother, for motherhood is the most important function of a woman. By becoming pregnant, Violet has performed this function and so has acquired the dignity and status of a woman. The fact that she is not married does not matter at all. It does in no way lessen her value and dignity. Neither should it at all lessen their regard and respect for her.

(18) **I say the most licentious of human institutions: that is the secret of its popularity. And a woman seeking a husband is the most unscrupulous of all the beasts of prey. The confusion of marriage with morality has done more to destroy the conscience of the human race than any other single error. Come, Ann: do not look shocked: you know better than any of us that marriage is a mantrap batted with simulated accomplishments ad delusive idealizations.**

Explanation: These lines have been taken from Bernard Shaw's play 'man and superman'.

In Act III of Bernard Shaw's Man and Superman, Don Juan tells Ann and the statue, that marriage is the most immoral of human institutions. It gives one full freedom to indulge in sex. That is why it is so popular on earth.

A woman, who is anxious or eager to marry, is hungry for sexual intercourse- more hungry than any wild animal in the jungle when it is hungry for food. The very fact that marriage is considered as moral (because it is sanctioned by society and the law of the country) has led to a total loss of the sense of morality in the human race. This conception is the most erroneous and harmful. Marriage is a kind of a trap for catching man for the purpose of sexual indulgence or for procreation, and the temptations which are held out by woman to man for this purpose are her imaginary virtues or accomplishments. As a result, man fancies that every woman is a paragon of beauty, and an angel in her accomplishments.

(19) **"Our moral sense! And is that not a passion? Is the devil to have all the passions as well as all the good tunes? If it were not a passion-if it were not the mightiest of the passions, all other passions would sweep it away like a leaf before a hurricane. It is the birth of that passion that turns a child into a man.**

Explanation: These lines have been taken from Bernard Shaw's play 'man and superman'.

In this passage, Tanner speaks to Ann about the moral sense. He does not agree with the view of Ann that all passions are controlled by the 'sense of morality'. He believes that the moral sense is also a passion and is not at all antagonistic to othe passions. He explains it to Ann very conspicuously that we cannot expect a man to have all devilish passions alongwith a sense of marality. H believes that the moral sense is all powerful and guides othe passions but it does not hamper them as is believed by her. If this passion of moral sense had not been the mightiest of all other passions, it could not have survived, would have been pushed to the corner by other passions as it happens in the case of a leaf which is swept away by the strong current of wind without any resistance. He tells Ann that it is the passion of morality which creates the passion that transforms a child into a man.

Justice

(20) **"A man doesn't succumb like that in a moment, if he's a clean mind and habits. He's rotten; got the eyes of a man who can't keep his hands off when there's money about."**

Explanation. These lines occur in the First Act of Justice written by John Galsworthy. These words are spoken by James How to his son Walter How in reply to his pleading in favour of Falder on compassionate grounds. Walter How is of the opinion that the forgery committed by Falder was a matter of a few moments. It was like a flash in the mind and the culprit was compelled to do all that because of his particular circumstances. Disagreeing with Walter, James How says that it is as bad a case as there could be. If pressure of circumstances is enough to turn a man into a criminal there would not be left any person free from crime. If a man has a clean mind and habits, no temptation is strong enough to deviate him from the righteous path. On the contrary, if he is foul-minded, and criminally inclined, he will readily yield to the pressure of circumstances and avail himself of the suitability of occasion to do the misdeed.

(21) **"You may depend on it, my boy, if a man is going to do this sort of thing he'll do it, pressure or no pressure, if he isn't, nothing'll make him:"**

Explanation. These words are spoken in the First Act of Justice (written by John Galsworthy) by James How. Falder has committed forgery. James How wants to sue him. His son Walter How pleads with him to forgive Falder, because it is his first crime. James How tells his son that he may depend on his idea, yet if a man starts following a

criminal path, he goes on following the same whether there is pressure of circumstances or not. Most criminals, according to James How, are criminals by habit and not by accident. If a man is not in the habit of committing crimes, nothing would happen to him whether he is under the pressure of circumstances or not, and he will not commit any crime.

(22) **"One wrong is no excuse for another, and those who are never likely to be faced by such a situation possibly have the right to hold up their hand - as to that I prefer to say nothing".**

Explanation. The judge finding Frome's arguments in defence of his client Falder, to be somewhat longwinded, warned him against the prolixity of his pleading. Frome promises the Judge to touch the point in a minute. Frome says that Falder is innocent of the crime of forgery; he altered the cheque under the pressure of circumstances.

In response to Frome's argument the Counsel for the Crown has spoken the above lines (the lines under explanation). Cleaver says that one wrong is no excuse for another wrong. Those who commit wrongs cannot hold their position in society high. Besides this, he wants to say nothing;

(23) **"This woman, gentleman ..... husband."**

Explanation. Falder is arrested. He is facing trial. Frome is his counsel. He has just started his pleading. He is trying to prove that Falder did not commit the crime of his own accord. He did it in a fit of insanity and under the impulse of a woman's cause. Cleaver, the Counsel for the crown, has already stated his case. Frome argues that Falder's condition would be narrated by a woman (Ruth) whom he was calling. The woman had been leading a very miserable life. She developed contacts with Falder. Falder is a young man of twenty-three. Youth is the most plastic age of man. He wanted to save her. In this connection the 'question whether it was proper or not on the part of Falder to make love to a married woman, had no business to poke its nose. There was a sudden impulse and under the pressure of that impulse, he committed the crime.

(24) **"He was a nice ..... like that."**

Explanation. These lines are taken for explanation from the Second Act of Justice, a social tragedy written by John Galsworthy.

Falder is facing trial on the charge of forgery, felony and cheating. He has cheated his master by changing a cheque of nine pounds to that of ninety pounds. In this connection many witnesses are being interrogated before the Jury. Many persons are to be cross-examined. Here Frome, the counsel for Falder asks Cokeson to shed some light

on the character and conduct of Falder during the period of two years of Falder's service- under the Hows. To this Cokeson replies in the following way:

Falder had always been a fine gentleman. He had regular habits, pleasant nature and nice behaviour. Never before had he given him or to the Hows a chance to complain against him. It was surprising that he should have behaved just contrary to his (Cokes on's) anticipation. Cokes on had never thought Falder to be so mean as to indulge in such a nefarious activity as he had done and due to which he had to face the ordeal of the court.

(25) **"Divested of .....forgery"**

Explanation. These lines have been taken from the Second Act of Justice, a social tragedy written by John Galsworthy.

Falder is facing trial on the charge of forgery, felony and cheating. Falder has cheated his master. The case is being presented to the Jury for disposal. Many witnesses are being examined. Here Cleaver, the counsel for the Crown, is cross-examining and interrogating Falder. Falder tries to say that he was out of his senses that morning, but Cleaver, a seasoned counsel ridicules the idea. According to him that romance of Falder caused the young man to commit the illegal and unlawful act. Cleaver says to the Jury.

That his friend (Frome), the counsel for Falder, was trying to play with the romantic aspect of the forgery. Falder was not mad or insane or senseless when he committed the forgery. He was in his senses. Only the romance of the woman was dancing in Falder's eye. His romance with Ruth compelled the former to do what he did. After all romance and law are not related. The law did not recognize romance. If the case is seen from the impartial point of view, without the colour of the romantic glamour of the situation and the causes there under, it will appear that the case is one of clear forgery. There is not the least doubt that it is a case of forgery.

(26) **"My friend ..... of a crime."**

Explanation. These lines are taken from the Second Act of Justice, a social tragedy by John Galsworthy. Falder stands charged with felony and forgery. He has cheated his master by altering a cheque. The case is being heard in a court of law. Falder's counsel, Mr. Frome, continues his argument.

Frome says that his friend (Cleaver), who is the counsel for the Crown, had hinted at the romantic glamour of the case. Cleaver has tried to prove that it is not insanity or temporary aberration that has compelled Falder to commit the forgery. In fact, it was the romance of Falder with Ruth that compelled him to do all that. Frome's contention was that he was not going to explain, elaborate, scan or support the

contention of Cleaver. He was speaking of the background of real, actual, practical and factual life. Falder wanted to help a woman in distress. It was but natural.

So he thought of a way out. The only chance that opened itself before him was the cheque. He was tempted to have the money somehow or other. After all, he was a man and a young man. A wrong man could be tempted by a woman. When a man commits a crime and if he commits it as a raw or unintentional criminal, he is doing so in response to the natural and instinctive impulses of life. Life is like that. One does not know what will happen at a particular time under particular situations.

(27) **"Now, gentlemen.....what then"**

Explanation. These lines occur in the Second Act of Galsworthy's play Justice. Falder stands charged with felony and forgery in the court. His counsel. Mr. Frome, gathering his notes, continues to argue by saying that Cleaver has altogether ignored the element of practical life that must be considered in every consideration of the behaviour of life. They lived in a highly civilised society and people could not tolerate brutal violence. This violence is anger invoking and wrath-exciting even when it is inflicted upon a person who is not directly involved in the affair. In the age of developed liberality, democracy and enlightened humanism, it was but natural that the citizens of a society should feel pity when they see some inhuman and callous misdemeanour being meted out to anybody whosoever he or she is. This thing becomes more poignant when we see something inhuman being done to a woman who happens to be the beloved of somebody. The lover is easily excited to help her in an hour when she is being tortured at other ends. It is natural and spontaneous. We do it automatically.

(28) **"The rest has followed, as death follows a stab to the heart or water drops if you hold up a jug to empty it. Believe me gentlemen, there is nothing more tragic in life than the utter impossibility of changing what you have done."**

Explanation. Frome during the course of summing up the case in his address to the Jury does his best to convince the Jury that Falder forged the cheque under a momentary impulse of emotional and nervous excitement or madness. But the subsequent actions of Falder in failing to confess this guilt to his employers, his alteration of the counterfoil, etc., cannot be explained away as all being done under the same impulsive madness. It would be absurd to say so. Therefore, Frome does not deny that Falder did all these deliberately. But he mitigates their criminal character by making them inevitable consequences of the first action, all due to the ingrained weakness of the criminal's character. He takes to similes as 'rhetorical devices' to carry his meaning to the Jury,

a number of laymen. When a man is stabbed in the heart, it is inevitable that blood would flow out and cause the death of the man. The stabbing may be intentional or accidental. If a man holds up a water jug, the water will drop down and the jug will become empty. It is a common experience that one cannot undo a mischief by simply wishing that it had better been not done at all. Once the mischief is done, there is no retracing back. This impossibility of calling back an arrow that is shot is a matter of deep regret with many who would not like to see the ultimate mischief; such men are made miserable for the rest of their lives.

(29) **"But is a man to be lost because he is bred and born with a weak character? Gentlemen, men like the prisoner are destroyed daily under our law for want of that human insight which sees them as they are, patients and not criminals. If the prisoner be found guilty and treated as though he were a criminal type, he will, as all experience shows, in all probability become one."**

Explanation. These words are addressed by Frome to the Jury and the Judge. He is arguing for the defence of Falder. He has already thrown light on Falder's character and the momentary impulse and excitement amounting to temporary insanity and the pressure of circumstances under which he committed the act of forgery. But the counsel for the Crown, Mr. Cleaver, pleads to the jury to reject Mr. Frome's arguments. They are all evidence of the weakness of his character.

Frome now contends that a man of weak character should not be abandoned as the despair of society. He should not be eternally condemned. If there be any chance of his reformation, he should be reformed by law and society. Many people who, like the prisoner, have been found guilty of committing an act unwarranted by social code of behaviour, have been utterly crushed owing to lack of understanding on the part of those who have the powers of Law. They think them to be criminals, whereas they are merely patients and not criminals. They need sympathy and understanding; they should not be subjected to the harshness of penal law. If such people are treated as criminals, in due course they may become real criminals. Society punishes them, tortures them to be criminals; and they, on their part, wreak vengeance on society through further criminal acts.

(30) **"Justice is a machine that, when someone has once given it the starting push, rolls on of itself. Is this young man to be ground to pieces under this machine for an act which at the worst was one of weakness."**

Explanation. This extract is from Frome's speech addressed to the Judge and the members of the Jury in defence of his client Falder.

He has already referred to Falder's weakness of character and given reasons why such cases need sympathetic treatment at the hands of society and not the cruel one aiming at the ruin of the person.

Towards the concluding part of his speech to the Jury and the Judge, Frome, naturally very doubtful of the success of the plea of temporary insanity, put forth in defence of Falder, tones down his argument into what is practically an appeal to the Jury for merciful, sympathetic consideration. It is the Jury that can save the unfortunate criminal by using their sympathetic imagination and human discretion. The course of justice is often relentless; the law makes out much provision for discrimination between criminals in strict accordance with each man's deservings. It is a collective body of rulings and directions which are operated mechanically. Life is an inert but powerful machine which requires only an initial start to roll recklessly on, the criminal code devised by the state requires somebody to bring a case against some other body who has offended the law. Then the prosecution, trial, and sentence take the course relentlessly and the accused is crushed and ruined for his guilt without any consideration for the springs - the defects in the social system or the individual weaknesses - which occasion the guilt. In the present case, if the Jury return the verdict of 'guilty', the poor youth Falder is going to be ruined only because he has been born and bred a weak character.

(31) **"Is he to become a member of the luckless crews that man those dark, ill-starred ships called prisons? Is that to be his voyage - from which so few return ?"**

Explanation. It is one of the most ironical passages in the play Justice, a social tragedy, written by Galsworthy. In summing up his defence, Falder's counsel, Mr. Frome, says that Falder is a weak character, who has slipped without any deliberation into a criminal offence. If without taking into consideration the weakness and the circumstances of the accused, the Jury return the verdict of 'guilty', Frome asks them to deliberate coolly the effect that their verdict would have on the criminal. It is a common fact that we see it daily happening in the world that once a person has been forced to serve a term of imprisonment, he cannot be expected to lead a clean and virtuous life when he is released from his confinement. The long period of jail life tends to make him a confirmed and hardened criminal. Such a sad eventuality is not very different from the fate of the old galley prisoners who, once they were set on the voyage, had hardly any chance of returning home and lead their normal social life.

(32) **"The rolling of the chariot-wheels.....that for him."**

Explanation. These lines are set for explanation from the Second Act of Justice, a social tragedy written by John Galsworthy.

Frome has concluded the evidence for defence. He is trying to elaborate the real meaning and purpose of justice. He feels that man commits a crime within seconds, but has to pay for the same all through his life. He compares justice with a cage out of which nobody comes out unhurt when one has fallen into it. It is also like a heavy stone roller, once given the push it goes on rolling for ever.

The contention of Frome is that the chariot wheels of justice have been crushing and trampling Falder for the last two months. He has received a lot of mental and physical torture. He is not going to forget it throughout his life. It is just like a permanent scar on his fair face. The scar has become indelible. So the chariot wheels of justice have already crushed and punished him and any more punishment or crushing by these wheels would result in a complete breakdown of his life. The culprit would be completely undone as a man. If he was imprisoned as a criminal he would be lost for ever. The first stage was the beginning of the torture. The second was his mental and physical torture as a result of the court ordeal and penal trial. The third one would be to put him behind the bars again. Frome is, thus, not prepared to see that in the interests of the prisoner and justice.

(33) **"They come down on you like a cartload of bricks, flatten you out, and when you don't swell up again, they complain of it. I know'em-seen a lot of that sort of thing in my time."**

Explanation. There lies a gap of two years between the action of Act III and Act IV. Sweedle is now eighteen and has learnt to speak in the plenitude of wisdom. Ruth comes to the office of Robert Cokeson, one morning. Sweedle who has just arranged the papers on Cokeson's table, is now surveying himself in the mirror. He puts some questions to Ruth about falder. His considered opinion is that James How had made a serious mistake by proceeding against Falder legally. The Judge also appeared to be quite ignorant of human nature. Ruth smiles on hearing these words.

Then Sweedle proceeds to give his own view of the ways of Law. What Frome called the 'Chariot-wheels' of justice, he prefers to describe as a 'cartload of bricks'. But the idea is nearly identical. Men like Falder are daily crushed and ground to pieces by Law. The machine of justice destroys such men, they are lost for ever. Sweedle too felt that Falder ought to, have been given a chance to improve and reform his morals. He speaks like an old man whose worldly wisdom has attained maturity. He passes his judgment on the Governor (James How), on the Judge and the institution of law.

(34) **"When a man's down never hit 'im. 'Tisn't necessary. Give him a hand up. That's a metaphor I recommend to you in life. It's sound policy."**

Explanation. Cokeson advises Sweedle to treat Falder with due courtesy. He advises him to treat Falder as he would have treated him, if he were to be in a similar position. Sweedle replies that he naturally should do so.

Now, Cokeson puts in a good piece of human advice. His recommendation is not to ill-treat a man who is down and out. A person who is down should not be hit. A person in distress should not be maltreated. A sufferer should not be made a victim. He should be treated with sympathy, understanding and courtesy. This is how We should behave in life. It is a good policy. It is a humanitarian approach. It is human.

(35) **"I seem to be struggling against a thing that's all round me. I can't explain it ; it's as if I was in a net; as fast as I cut it here, it grows up there."**

Explanation. This speech is spoken by Falder. It occurs in Act IV.

Falder is released from the jail. After his release he gets a job and then another. One day, all of a sudden, the other clerks got wind of his being an ex-convict, Falder could not stick there. He had another job after that, but it also did not last.

Falder feels that he is in the worst mess. He finds all struggle useless. The thing is all round him. He cannot explain it. He feels he is in a net. The more he tries to cut it, the more it takes him in its grip. If he cuts it at one place, it grows up at another place. If he cuts it here, it grows up there. He finds himself helpless. He feels himself Surrounded from all sides. Howsoever much he may try, he cannot get out of the net.

(36) **"You can't play fast and loose with morality and hope to go scot-free. If society didn't take care of itself, nobody would - the sooner you realise that the better."**

Explanation. These words are spoken by James How to Falder. Falder is released from jail. He reaches the office of his first employers. Walter How and Cokeson plead to James How for Falder. Cokes on says that Falder may be given another chance to serve in the office of James. In the beginning James is unwilling, then he gives in. But he wants Falder to have no concern with Ruth. Walter remarks that Falder's whole future may depend on what the do. Falder is called in.

James flatly tells Falder that it is no good Coming here as a victim. If Falder has any notion that he has been unjustly treated and punished, he should get rid of it. He cannot play fast and loose with morality. He cannot break the principles of morality. If he does so, he cannot go unpunished. If he is found guilty, he cannot go scot-free. Punishment is

the natural consequence of every offence. Society has to take care of itself. Society has to protect itself. If society does not do so, nobody else would. Falder must bear this in his mind. The Sooner he realises the truth of this fact the better it is for him. Falder must always remain conscious of this fundamental principle.

(37) **"And what I mean, sir, is, that if we'd been treated differently the first time, and put under somebody that could look after us a bit, and not put in prison, not a quarter of us would ever have got there."**

Explanation. These are the words of Falder to James How in the fourth and last Act of Galsworthy's Justice.

James tells Falder that he cannot play fast and loose with morality and hope to go scot-free. If society did not take care of itself, nobody would. The sooner Falder realizes this the better. Falder replies that he had a lot of time to think it over in prison.

Falder has seen all types of prisoners in the jail. He feels that they need an entirely different treatment. Prisoners should be treated more kindly. They should be put under somebody who could look after them a bit. They should not be put in prison which produces an evil effect. Had, this been done, not even one-fourth of the prisoners would ever have got there.

A Doll's House

(38) **No debts! Never borrow! There's always something inhibited, something unpleasant, about a home built on credit and borrowed money.**

Explanation -This passage forms a part of the conversation between Torvald Helmer and his wife Nora Helmer in Act I of Ibsen's play, A Doll's House. While advising his wife Nora to live within their means, he gently chides her for her irresponsible remark that she would not care to repay the money borrowed should any accident befall her husband. He prevails upon her the evils of borrowing for he strongly feels that there cannot be any freedom or beauty in a house which depends on borrowing and incurring debts.

This passage contains "dramatic irony" in that Torvald Helmer does not know that his own home is in the grip of debts and borrowing on account of Nora having raised a loan from Krogstad to save the life of her husband some eight years back without the knowledge of Helmer. This passage also reveals a clue to the character of Helmer. He is found to be a man of strict principles and moral code?

(39) **It's in the blood. Oh yes, Nora it is. That sort of thing is hereditary.**

Explanation -This passage forms a part of the conversation between Torvald Helmer and his wife Nora Helmer in Act I of Ibsen's play, A Doll's House. Helmer asks Nora what she wants to buy for her on Christmas. Nora asks him to give her in cash instead of in kind so that she will decide leisurely what she can buy. At this Helmer tells her that she should not mix up housekeeping expenses with the money that he will give for her Christmas clothings. Nora gently protests that she is never lavish and that she always tries her best to save whatever she can. But Helmer retorts saying that she is a spendthrift by nature for she has inherited her recklessness with money from her father. As is the father, so is the daughter.

Besides providing a clue to the character of Nora Helmer, this passage highlights the theme of "heredity" in the play.

(40) **Oh, I think I can say that some of us have a little influence now and again. Just because one happens to be a woman, that doesn't mean..People in subordinate positions, ought to take care they don't offend anybody...who..who...(has-influence).**

Explanation -This is the remark of Nora Helmer made to Krogstad in Act I of Ibsen's play, A Doll's House: Krogstad tries to ferret out information regarding Mrs. Christine Linde from Nora Helmer. He asks Nora about the purpose of Mrs. Linde's visit to the Helmers and wants to know from Nora if Mrs. Linde is getting a job in the Bank. Nora does not relish his cross-examining her In a fit of anger, she tells him that it was she who has got Mrs. Linde a job in the Bank and Krogstad has no business whatsoever to question her (Nora) as he does. She warns him to mind himself and learn how to behave with people in superior position who command some influence. She snubs Krogstad who holds a subordinate position to that of her husband, Torvald Helmer, the would-be manager of the Bank.

This passage contains "dramatic irony" ia view of the fact that Nora will be made to eat back her words soon and plead, her helplessness to reinstall Krogstad in the Bank.

(41) **That job in the Bank was like the first Step on the ladder for me. And now your husband wants to kick me off the ladder again, back into the mud.**

Explanation -Krogstad makes the above remark to Nora Helmer in Act I of Ibsen's play, A Doll's House. He tells Nora Helmer that he is not so much concerned about the money that she has to repay him as the dire necessity to retain his job in the Bank. He would fight for his little job in the Bank as if he were fighting for his life. He too, like Nora, committed an indiscretion (forgery) and had to face social stigma.

The job in the Bank enabled him to gain social recognition and the first-foothold of social respectability. He has to retain this for the sake of his sons who are growing up. While he is at such a critical juncture, Torvald Helmer, the husband of Nora Helmer is trying to chuck him off his Bank job. This would again land him into social degradation.

This passage provides us a clue as to the motives of Krogstad's villainy. His act of blackmailing Nora Helmer is more intended for his self-preservation rather than to, cause wanton infliction on Nora. The language of Krogstad is metaphorical.

(42) **It is hardly flattering to suppose that anything this miserable penpusher wrote could frighten me! But I forgive you all the same, because it is rather a sweet way of showing how much you love me.**

Or **When it comes to the point, I've enough courage, believe me, for whatever happens. You'll find I'm man enough to take everything on myself.**

Explanation -These are the words of Torvald Helmer addressed to his wife, Nora Helmer in Act II of Ibsen's play, A Doll's House. When Nora frantically pleads with Helmer not to sack Krogstad on account of the potential danger that he may cause to the reputation and fair name of Helmer, her husband by writing scandalous insinuations about him and his family in all the notorious newspapers which thrive on such third-rate stuff as scandals and gossips about private individuals, Helmer brushes aside warning with an assumed bravado. He tells Nora Helmer that it will be the height of shame to be worried about such hack writers like Krogstad. Though he takes exception to Nora bringing the affair of retaining Krogstad to the Bank time and again, he forgives her all the same because he looks upon her plea for Krogstad to be borne out of her genuine love and concern for him. But he wants, she may rest assured that whatever be the consequences of Krogstad's supposed potential for mischief and harm, he will face the challenge boldly and with manly courage and take all responsibility on himself.

This passage contains "dramatic irony" in view of the fact that Torvald Helmer does not live up to his own tall claims in the face of the crisis in Act III.

(43) **He had grown so close to us. I don't think I can imagine him gone. His suffering and his loneliness seemed almost to provide a background of dark cloud to the sunshine of our lives.**

Explanation -This is the remark of Torvald Helmer made to his wife Nora Helmer in Act III of Ibsen's play, A Doll's House on knowing about the news of the impending death of their family friend, Dr. Rank. He tells Nora that he knew that Rank would not live for long but it is distressing to know that his death is round the corner. Having grown so

close with Rank all these years, he cannot imagine their home without him. The loneliness and the intense suffering faced by Rank on account of his fatal illness (consumption of the spinal cord) seemed to Helmer to have formed a background of dark cloud to the bright and happy life of their own home forming the sunshine of their life.

This passage contains dramatic irony because there will be a sudden breakdown of the marriage of the Helmers with Nora opting to walk out of her husband's home utterly disillusioned with him. (Note: The second sentence of the passage is noted for the metaphorical language employed by Torvald Helmer.)

(44) **All your father's irresponsible ways are coming out in you. No religion, no sense of duty ...Oh, this is my punishment for turning a blind eye to him. It was for your sake I did it, and this is what I get for if.**

Or **Now you have ruined my entire happiness, jeopardized my whole future. It's terrible to think of. Here I am at the mercy of a thoroughly unscrupulous person, he can do whatever he likes with me, demand anything he wants, order me about just as he chooses... and I daren't even whimper. I'm done for, a miserable failure, and it's all the fault of a feather-brained woman!**

Explanation -This is the volley of accusations levelled against Nora Helmer, his wife by Torvald Helmer in Act III of Ibsen's A Doll's House on reading Krogstad's letter exposing Nora's secret borrowing and her criminal act of forging her father's signature. When Nora offers to get out of Helmer home for fear of Helmer taking her blame on him, Helmer shouts at her to stop her play-acting and then unleashes the above harsh words.

Torvald Helmer accuses Nora of having imbibed her father's irresponsibility and lacking in duty to her husband or any fear of religion to have committed acts like forgery. He is sorry that Nora is ungrateful for what he has done to save her father from public shame and humiliation. By her reckless act of forgery, she has let Krogstad blackmail him and ruin his career and his future. Nora, the silly and foolish woman has placed him, his honour and his future at the hands of the villain that Krogstad is. Because of her want of caution he has landed him into a miserable position, to dance to the tunes of Krogstad.

The given passage contains "dramatic irony". Torvald Helmer who said earlier (in Act II) that he cared too hoots for the threat of a silly pen-pusher like Krogstad, is now shivering in his shoes and reveals himself to be a man of straw. Here in lies the irony.

(45) **I lived by doing tricks for you, Torvald. But that's the way you wanted it. You and Daddy did me a great wrong. It's your fault that I've never made anything of my life.**

Or **But our house has been anything but a play-room. I have been your doll-wife, just as at home I was Daddy's doll child. And the children in turn have been my dolls. I thought it was fun when you came and played with me, just as they thought it was fun when I played with them. That's been our marriage.**

Explanation -In these words Nora Helmer accuses her husband Torvald Helmer for treating her as anything but a doll-wife. She tells Helmer that both her father and he never loved her nor cared for her true feelings. Her father treated her as a child and she had no independence of thought and action. Then after her marriage when she moved into Helmer home, there too Helmer made her his doll-wife. He arranged everything to his tastes and Nora had to acquire the same tastes whether she liked or not. As his pet, she was like an automaton (and a clock-work mechanism) doing things to please Helmer. Their house (Helmer home) has never been anything except a play-room. Just as Nora played to provide fun for the children, her dolls, Helmer came, played with her to provide fun for her, his doll. Thus both her father and Helmer did a great injustice to her by damaging the freedom of her "soul" and individuality. It is because of their inept handling of Nora, that her life has become hollow. Helmer also is to blame to a great extent for he too looked upon her as his pet to do tricks for him to please him. She was his glamour-doll and provider of fun. He was looking upon her as his "possession". So, no wonder, Nora feels that their marriage has become a ridiculous affair.

This passage is very significant for it holds a key to the title of the play. It is a satire on marriage as an institution becoming a mockery without equal rights to the partners. We find here Ibsen as a social propagandist pleading for the better status of women as partners in marriage.

(46) **It was tonight, when the miracle didn't happen. It was then I realized you weren't the man I thought you were.**

Or **Torvald, that was the moment I realized for eight years I'd been living with a stranger, and had borne him three children. ..Oh, I can't bear to think about it! I could, tear myself to shreds.**

Explanation -These are the spirited words of Nora Helmer addressed to her husband, Torvald Helmer towards the fag end of Act III of Ibsen's play, A Doll's House. When Helmer asks Nora how and when he had forfeited her love for him, Nora tells him that he fell low in her estimate that night when he behaved in a most selfish manner like a coward when he read-Krogstad's letter exposing her guilt. He

proved himself to be a man of straw much to her disappointment for she hoped that he would take her blame on him and save her honour.

But in order to prevent that, she was even ready to commit suicide. She was ashamed to think of having lived with him for eight years and borne children to him. She had now realised to her horror and shame that she had all these eight years been living with a stranger. She had polluted herself in his company and felt like tearing herself to pieces. This passage reveals Ibsen as a powerful feminist propagandist.

Mother Courage

(47) I'll not see Swiss cheese again and where my Eilif
is the Good Lord Knows. Curse the war.

Reference to the Context: This part has been extracted from Bertolt Brecht's anti-war play 'The Mother Courage and Her Children'. The dramatist shows the horrific side of war. The war has ruined several's life. Here the mother courage is condemning the war.

Explanation: Mother courage is very disappointed with war. The war has caused a huge harm to her family. Her daughter Kattrin has to suffer a lot. The war has taken the life of Swiss cheese. The mother courage is very sad due to Swiss cheese's lost. But she also does not know anything about her son Eilif who is a great warrior of the war. He has missed from his war place and she has no information about her son. She is condemning and cursuing the war which has shattered her family into pieces.

(48) **You all know honest socrates who always spoke the truth. They owed him thanks for that, you'd think. But what happened? Why, they put hemlock in his drink And swore that he misled the youth.**

Reference to the Context: These lines have been culled from 'Mother Courage and Her Children'. It is a great anti-war play of Bertolt Brecht. It is a pathetic story of Mother who faces the horrors and dreadful outcomes of war bravely and says nothing. She lost her two sons in the war but she doesn't lose patience. Brecht nicely dealt with the issue of war.

Explanation: In this part of the play, the playwright takes the example of Socrates, the great Greek philosopher. The dramatist describes the honesty and simplicity of Socrates. He was very honest and he never left speaking truth in any difficult situation. He became a great man in the world history. But his quality of speaking truth brought huge sufferings to him. Socrates spoke whatever he saw and observed. Many

people accused him that he was misleading the youth. He was awarded death penalty. He sacrificed his life for the sack of truth. Thus, Socrates was a great man of his time, who dedicated his life for truth.

(49) **I won't let you spoil my war for me. Destroys the weak, does it? Well, what does peace do for 'em huh? War feeds its people-better.**

Reference to the Context: These lines have been selected from 'Mother Courage and Her Children', a great anti-war play by Bertolt Brecht. It revels the horrors and destructive effects on the people who faced the war. These words have been-uttered by Mother Courage. She faces the war bravely. Though she herself is a victim of the demon of war, she never loses the hopes and desire to live. She is a lady of a lot of patience.

Explanation: In this part of the play, Mother Courage favours war. She says that peace does not provide anything to its people. Peace is very baneful for people. War plays a crucial role in the life of the people. It does not destroy the life of the people. It creates new ways of employment. Like a mother, war feeds all the people. It provides huge opportunity to us to earn our livelihood. War is a life line for mother courage. She boldly backs the cause of war and denounces peace. Thus here a Mother courage talks in a very different and unique way and favours war for it manages the employment for her.

(50) **No, there's nothing we can do. (To Kattrin :) Pray, poor thing, pray ! There's nothing we can do to stop this bloodshed, so even if you can't talk, atleast pray. He hears, if no one else does.**

Reference to the Context: These lines have been taken from 'Mother Courage and Her Children', an anti-war play by Bertolt Brecht. In this play, mother courage faces the horror and drastic effect of war. She loses her family members in the war inspite of it, she backs the war. Because war is the source of her livelihood. But the horrors of war normally frightens her.

Explanation: Mother Courage's family is the victim of war. War has caused a huge harm to them. Mother Courage and her daughter Kattrin find themselves helpless before war. They want to stop it but they cannot do anything to prevent it. It is a very horrible and dreadful situation for them. They condemn the bloodshed and genocide occurring in the war. But they are obliged to face it. They have to witness it like a helpless creature. But they can bow their head before god to pray. They have the option to pray to God to stop it. God can hear the prayer and he can stop the blooshed of war. Thus a gloomy conversation is going on wishing the stopping of war.

The fire and the rain

(51) **All these days I couldn't touch you because Brahmins don't touch other castes. Now you can't touch me because among hunters, girls don't touch their betrothed. Are you sure someone won't think of something else once we're married?**

Reference to the context: These lines have been selected from Act I of Girish Karnad's play 'The Fire and the Rain'. It was a nice play by Karnad originally written is Kannard language. The dialogue is going on between Arvasu and Nittilai who are in love and want to marry each other. Arvasu wants to show some love for Nittilai but she objects that before marriage, they are not free to make. Nittilai says that she cannot even touch her betrothed man.

Explanation: Arvasu wants to show some love to Nittilai. But when he tries to make love Nittilai says that before marriage, he should not make love with his fiancee. At this Arvasu makes a sharp reply. He says that he is a Brahmin and he should not touch any man or woman who is below to his caste. The Brahmins are the superior to other castes of the society. Inspite of being a Brahmin, he loves a hunter's daughter. He is violating his caste's limits and rules, then why can't she forget her old, rotten customs. He further says if she is sure that after their marriage nobody will non raise any objection on their unmatched relationship. In short, Arvasu points out the old and putrid system of the Hindu society that does not allow two lovers to make love.

(52) **My point is since lord Indra appeared to Yavakri and Indra is their God of Rains, why didn't Yavakri ask for a couple of good showers? You should see the region around our village Porched.**

Reference to the Context: These lines have been extracted from Act I of Girish Karnad's famous play 'The Fire and the Rain'. These words have been uttered by Nittilai who does not seem to be agree with Andhaka. Andhaka proclaims Yavakri was a great sage and he obliged God Indra to come before him with his hard and devoted worship and Tapsya. Andhaka says that Yavakri was an incredible and great as a sage.

Explanation: Nittilai does not seem agree with Andhaka that Yavakri was a great sage. She says that when lord Indra, the God of rain appeared to Yavakri, why didn't he demand a couple of good showers to appease the thirst of the land. She further tells that our village is a severely drought hit area and a heavy down pour is the first demand of our village. If Indra himself appeared before Yavakri, he should have asked for a couple of good rains to remove the curse of drought from our village. He did not make a demand of good rain and missed that

good opportunity. Then how could he be held a good and great sage. Thus, Nittilai did not accept Yavakri as a great sage.

(53) **One can practice austerities like you fool, Yavakri, to coerce the gods to bend to one's will Stand in a circle of fire, Torture oneself. So many techniques, all equally crass, to make the gods appear. And when they give in, what do you do? Extend the begging bowl: Give us rains, cattle, sons.**

Reference to the Context: These lines have been taken from the Act II of Girish Karnad's famous play 'The Fire and the Rain' which was originally written in Kannad language and later was translated into English by author himself.

These words have been uttered by Paravasu. He ridicules the lacunas of the Hindu religion. He points out the flaws in the Tapasya or meditation of the sages and hermits.

Explanations: Paravasu is mocking at the meditation or Tapasya of the sages. He tells that they are, no doubt, great people woo go through many sufferings and pains to achieve self-purification. They stands continuously in a circle of fire without having meal or water. They do all these things to purify their souls and to please gods. They appear to be great human beings. Their hard meditation and practices oblige gods to appear before them. And then after, they start doing silly things and come out from the cover of great men. The sages start behaving like a greedy person or begger extending their bowl before gods. They start begging for cattle, sons, wealth and health. Thus, Pravasu highlights the errors and flaws in the Tapasya or meditation conception of Hinduism.

(54) **Yes, that has to be washed. We must atone for father's death. I know I should perform the rites of penitence. But I have to return immediately. So there's only one person who can do that, you. As his son, it's your prerogative and your duty.**

Reference to the Context: These lines have been culled from the Act II of Girish Karnad's play 'The Fire and the Rain'. It is a part of a dialogue between Arvasu and Pravasu. Pravasu has shot an arrow to Arvasu's father by mistake in the forest. He mistook him for a wild animal. He died at the spot. Arvasu starts crying seeing his father dead. Pravasu consoles him. But he emphasizes the atonement and rites of penitence. He himself is very sad and disappointed at that accident.

Explanation: When Arvasu points out the blood stained hands of Pravasu, Pravasu tells that he will, wash off the hands. He is very disappointed at the death of the father. He decides to atone his death. He wants to perform the rites of penitence and atonement. He seems ready to suffer the mishappening that has taken place with his hands. But he is also concerned for the sacrifice. He tells Arvasu that the

sacrifice should not be stopped. It must go on. He tells Arvasu that he should do the sacrifice. He is his son and it is his duty to continue it. He should behave like a mature and obedient son.

(55) **You don't understand. You hunters-You only know minor spells and witch craft-spirit slithering in shallow eaves or dangling on trees. But Yavakri and father and brother can bring out the terrors from the womb of the earth and play with them.**

Reference to the Context: These lines have been selected from the Act III of Girish Karnad's play 'The Fire and the Rain'. It is a dialogue between Arvasu and Nittilai. Arvasu is very afraid because he has seen a very bad dream. He sees that his brother Arvasu wants to ruin his life. At this Nittilai attempts to console him that it was just an illusion or a petty dream.

Explanation: When Nittilai tries to calm Arvasu and tries to dispel his fear by telling that it was just a petty dream. Pravasu cannot harm him. Arvasu becomes angry over her out of frustration and fear. He tells that she belongs to a petty hunter family. They can spell a few trivial magic spells. She is aware with the real power hidden in magic. Yavakri, his father and his brother Pravasu can bring out the most terrible things from the womb of the earth. His brother Pravasu is a great magician who has to turn around all things. She is an ordinary girl and she will not understand his problems.

Tara

(56) **Not at all ..... jigsaw puzzle.**

Reference to the Context: In this part of the play Tara and Chandan express their impressions of what their father means when he asserts that Chandan should assist him to the office. They sum up their impressions in their own humorous way.

Explanation: They make a reply Roopa's query in the form of a puzzle. They seek Roopa's suggestion to the question whether women should be considered eligible for the office work, which has been hitherto done by men. Chandan represents the new generation of men. He says that he will not feel shy if he stays back. He hopes he would enjoy it and use it doing all the work, which are near to his heart. He backs Tara for her intelligence and wisdom and says that she would be using her talent if she goes to the office. These lines have their own importance as they reflect one of the important themes the play deals with. Chandan's attitude, to Tara tells us of young generation's untraditional attitude. The modern generation has no qualms about doing unconventional jobs, be it even household work, such as looking after children or doing the kitchen work. They reflect on Chandan's

impartial attitude. He does not believe in the age-old male dominated view regarding the classes of work.

(57) **Then they ran off. Pleased ..... frightful they look.**

Reference to the Context: Tara is very angry and seems desirous to teach Prema and Nalini a lesson at an appropriate time. She is very annoyed and emotionally hurt to see their reaction to her artificial leg.

Explanation: She finds them wretched. She recalls how they ran to her the moment she got off the car. They tried to understand the matter for a few minutes. They saw her walking with surprise. She attempted to be good with them. She introduced herself with a sweet smile. They were curious to know about her leg. So, she showed them her artificial leg. She also told them about the other one worn by Chandan. She also revealed them that they were the best one from Jaipur. Tara did not find their behaviour normal and peaceful. She says that she would make them aware of their ugliness someday. Tara's mental and emotional potency can be observed in these lines. Though she has to depend upon an artificial leg, it is not a big problem for her. She is a girl of confidence. She has the courage and intelligence to utilize the situation wisely. This is one of the important features of the new woman presented by Dattani.

(58) **When have expenses ..... satisfaction of doing it.**

Reference to the Context: These lines uttered by Bharati and Patel are vital as they disclose their prejudices against each other.

Explanation: Patel has got the first opportunity in his life to prove his importance. He has got a compatible and noble donor who is willing to donate his kidney to Tara. He is glad as the doctor going to transplant it is hopeful and happy for her. Bharati is angry to know that she would not be eligible to donate her kidney to Tara. She uses all her effort to get Patel ready for it. Rut Patel does not seem ready to play in her hands anymore. He feels helpless to think of the previous operation in which Tara was denied her right. Bharati and her father did not take the pain of consulting him. Bharati's compensatory behaviour is more painful for him. She keeps on prejudicing the children against their father. Her desire to donate her kidney to Tara is one of such efforts. She says that buying kidney will cost a lot. This also does not match her behaviour. Patel's hurt feelings become open when he utters that she has never cared for money, that her father's money has been her strength against him, that now he has got the opportunity to do something for Tara, so, he is not going to allow her to derive the satisfaction and pleasure of doing anything for her.

(59) **Now take this ..... the compliment.**

Reference to the Context: These lines have been extracted from Act-II. Patel and Tara have returned. Roopa and Chandan give them a

warm welcome. They welcome Tara by presenting her bouquets. Tara is happy to get this warm welcome, the behaves like an Oscar winning artist. Patel gives Tara her bag and instructs to wash it.

Explanation: Tara is enjoying the company of Roopa and Chandan. Tara is not in a mood to leave the company of Roopa and Chandan. She does not feel happy this work assigned by her father. She also says-that he sounds just like mummy. She is aware of man's talent to imitate someone. Tara does not know about her mother's illness. Neither Patel nor Chandan tells her about Bharati's illness as she was undergoing surgery. When Roopa asks if she knows about Bharati's illness he answers that she will know in due course. Patel seems very concerned for the privacy of Tara. He requests Roopa to leave if she does not mind. Roopa leaves, promising him to help them if required.

These lines denotes Patel's concern for Tara, He appears to be strict and partial, but this is not true. There is a soft, kind generous and loving, person behind the strict, partial and dominant one. This reveals the real Patel's character.

(60) **He left you a lot of ..... whole place down.**

Reference to the Context: These lines, culled from Act-II of Dattani's Tara, Patel expresses his deep desire to be out from his father-in-Law's obligations and influence.

Explanation: Moments ago he made Tara and Chandan know about his plan to send Chandan abroad. He is doing so for Chandan's further studies. He is sanguine that it would be possible with the help of his brother, Praful, who is in England. He also tells that Chandan does not need to work for his bread and butter as he will inherit his grandfather's enormous property. When Chandan comes to know this his instant query is regarding Tara. He does not like his father's reply that his grandfather did not give anything to Tara. He wants to know if they are going to stay in that big house in Bangalore Patel becomes restless having this question before himself. He is so angry that he asks him to lock it. He goes to the extent of saying that it will be better if the house is burnt.

These lines show that Patel hates his father-in-Law for his interference in his matters. He does not seem ready to accept the dominance of his grand father anymore. His inter-caste marriage with Bharati, his parents' non-acceptance of his marriage, and his father-in-Law's sound economic and political position made him feel inferior in his own eyes. He found himself unable to take vital decision even in his own house. It is in Bharati's absence he could tell such words. These lines have their own significance as they reflect upon Patel's frail and meek nature. He is a pure opportunist. He relishes the status of his father-in-law, but does not appreciate his interference.

(61) **You should. You ..... everyone else!**

Reference to the Context: These lines uttered by Tara and Chandan reveal their ideas on what is going on in their house. Tara has undergone kidney surgery.

Explanation: Bharati is in hospital following her nervous breakdown. Tara goes to the hospital to visit her ailing mother. She misses her session of physiotherapy to meet her mother despite her father's instruction not to visit her alone. Patel does not like her going to her mother. Tara is very concerned for her mother. She wishes to know the secret her mother wants to divulge. But Patel does not like that Bharati should get the satisfaction of making the children know the secret. He himself wants to make them know the secret.

Tara and Chandan remains concerned these secrets. They simply find that their father does not want them to visit their mother alone. As Chandan loves Tara and for her happiness and joy he advises her to care for people around her. Tara does not like this particular piece of advice. She says that she is not going to care for people who do not care for her. She is a new woman of Dattani and is ready to assert her identity and ready to pay detractors back in the same manner. She does not consider herself selfish as Chandan suggests her not to be. Top of it, she thinks that she also has got the right to be selfish as others are.

(62) **No, I ..... stop her then?**

Reference to the Context: These lines have spoken by Patel. They express his repentance and helplessness. He repents his failure. He could not prevent Bharati from taking the decision that backed Chandan at the cost of Tara.

Explanation: Bharati had the support of her father. He assisted her emotionally and economically to materialize the decision. Dr. Thakkar is also ready to help them. He was also guided by his ambition to set up the biggest hospital in Bangalore though he knew the consequences. The operation proved fatal and disastrous. Chandan's body did not accept the leg as anticipated. Tara had to face further complications. Patel felt helpless frustrated and dejected. Bharati suffered a guilt-complex. Chandan also suffered from a guilt-complex that he was responsible for Tara's suffering and problems. Bharati had to face her nervous breakdown. All these make Patel's repentance all the more intense. His only feeling that had he stopped Bharati there would have been no nervous breakdown torments him. These lines also, show his constant feeling of being helpless, and Chandan's feeling of being responsible for Taia's untimely and sudden death.

All For Love

Dryden sticks to the unities of time and place, and has consequently to limit the number of characters and incidents, and avoid any entanglements. The scene is laid in Alexandria and does not shift elsewhere ; the action does not go beyond a single day. Within such limits he has to develop the theme of the play. The theme is a contest between love and honour in Antony. A good deal of information of the past has to be pressed into incidental dialogues to explain the situation with which the play opens. The preliminary talk of Serapion and Alexas in the opening scene forms the exposition.

The portents and prodigies to which Serapion refers seem to foreshadow the future developments which can only be disastrous to Antony. Antony is the theme of the talk in the opening scene. There is the Roman army stationed in Alexandria, to be in action at any moment. It is a threat to Egypt. Antony bas betaken himself to the temple of Isis, and is a prey to black despair, and seems to be shunning Cleopatra. With the presence of the Roman army in Alexandria and the seeming concurrence of Antony in the situation, since there is no activity on his part, there is immediate danger to Egypt-it may be converted into a Roman province any day.

There is the hint of Octavia, Antony's wife, seeking revenge, and Dolabella, once his friend, bent on accomplishing Antony's ruin. Alexas observes that Cleopatra still dotes on Antony, when she could have saved herself and her kingdom by discarding Antony, and seems to be very much worried about the state of things. It seems that he can do something to shape the destiny of Egypt. So, all the information that is needed to follow the action of the play is supplied in the opening dialogues.

Ventidius is at once introduced-and he is the man who has a strong hold upon Antony. Though Antony will receive no visitor, Ventidius presents himself before him, and Ventidius has to proceed very cautiously and tactfully, reproaching him for his passive submission and indolence and offering him the services of twelve legions so that he may fight again to recover his position. None but Ventidius could have handled him. Antony seems to be conscious that he has degraded himself oy his sensual love for Cleopatra, and Ventidius is pleased to hear that he is even willing to leave Cleopatra. The sooner he does it the better. It is not yet too late to retrieve the position. The first Act has but one scene, and so has every other Act. This has been done to make sure of the unities of time and place.

It can be easily seen that the play will be very simple and uncomplicated in construction. The first Act opening with the dialogue between Serapion and Alexas, puts us in possession of all the facts that we need to know in order to follow the action of the play. The action of the play is confined to a single day-and it means getting Antony who has sunk into despair, to rouse himself and fight his enemy at the door. Ventidius, Antony's general, is brought in without delay into the presence of Antony ; it is now only Ventidius who can draw him out of his inaction, and rescue him from his enslavement to dishonourable love.

We do not meet Cleopatra until we come to the Second Act. Alexas informs her that Antony will have nothing more to do with her, but is going to fight and not even see her again. She is naturally upset. She is going to lose Antony and nothing can be a greater calamity to her. She is reproached by Alexas for her weak passion unbecoming a queen. And she replies that she is no queen when she is besieged by the Roman Army, and when her country may be reduced to slavery at any moment.

But the loss of Antony weighs most heavily upon her. She is most unhappy because Antony would not see her again before going out to fight. She has sent Charmion to Antony, and Charmion returns to tell her that Antony is in the midst of his soldiers, and that he received her though Ventidius frowned at it, and that Antony would not rather see her if he could, and sends his respects to her. Alexas is Cleopatra's adviser, just as Ventidius is Antony's. Alexas next brings Antony a message from Cleopatra. It is an appeal to Antony's men to stand by him and protect him from all dangers ; and with the message comes the gift of a bracelet for Antony. Antony is in a yielding mood, and Ventidius can do but little to check him.

Alexas now sends an attendant to bring in Cleopatra. Antony takes a firm line when he sees Cleopatra again. He says that their hard fates are separating them. Incidentally, we are now acquainted with the past of Cleopatra. Antony charges her with having been possessed by Caesar, while she was in love with him ; and reproaches himself for having wasted his time in lascivious love for her, and goes into other incidents, none very creditable, in his life, for his infatuation-the raising of war by his wife, Fulvia, in Italy, and her subsequent death, his patch-up of friendship with Octavius by marrying his sister, and his-repudiation of her for the sake of Cleopatra, his defeat at the battle of Actium at sea, for which he holds her mainly responsible, as she advised him to fight at sea while he wanted to fight by land.

In fact, Antony blames her for all that has happened in his life since his association with her. Cleopatra replies to all these charges in effective and unambiguous terms, and at last produces a letter from Octavius, in which she is offered Egypt as well as Syria if she will side

with him. She has refused a kingdom for him; but that is not much. She will readily part with her life for him. Antony makes a complete surrender to Cleopatra:

Give, your gods,
Give to your boy, your Caesar,
This rattle of a globe to play, withal,
This gewgaw world, and put him cheaply off.
I'll not be pleased with less than Cleopatra.

In the contest between love and honour, love routs honour. In the first Act when Ventidius argued with Antony, honour seemed to have prevailed against love. Yet at the end of the second Act his words are:

Our men armed:
Unbar the gate that looks to Caesar's camp:
I would revenge the treachery he meant me.

At this stage, he attempts balancing love and honour. But can he uphold his honour and redeem himself from degradation to which he has sunk by his infatuated and illegitimate love for Cleopatra ? That is the issue here.

The third Act opens with the celebration of Antony's victory over the forces of Octavius. He has just been able to push them back a little, but not to expel them from Egypt. He knows well that Octavius is not going to spare him-that he will try his best to bring about his ruin and destruction. And Ventidius knows that Antony cannot redeem his position until he extricates himself from Cleopatria. And he brings in Dolabelia. As we learn from Antony, Dolabella happened to be a great friend of his, later estranged because he betrayed his passion for Cleopatra. Antony still remembers him and esteems him as his friend. Ventidius needs the aid of Dolabella to wean Antony away from the sinister influence of Cleopatra.

There is, as Ventidius conceives, no other way of saving Antony and restoring his honour which he has so miserably jeopardized by his surrender to the voluptuous love of Cleopatra.

So Dolabella is now brought in. Before Dolabella Antony betrays his sense of shame at his self-degradation, but he would deprecate any charge being made against the Queen (Cleopatra), one being that she had anything to do with the death of Dolabella's brother. Antony refers to Dolabella being smitten with love for Cleopatra. Dclabella does not like to hear that Antony should make his (Dolabella's) weakness for Cleopatra an excuse for his own, and hints that Antony's infatuation has cost him his legions, his honour and half the world he once ruled. He hints also that honourable terms have been settled for him with Octavius.

Then Ventidius brings in Octavia and her two little daughters. So it is Octavia who has settled honourable terms for Antony.

Octavia has to take pains to convince Antony that by the terms agreed upon. his honour remains unimpeached and his freedom remains unconditioned-that he is even free to abandon his wedded wife (i.e., Octavia). Octavia tells him that all that her brother seeks is Antony's friendship, and that if he likes, he may discard her, and she will not complain. Antony has no scruples about accepting that offer, when it seems to be dictated by Octavia's duty, and not love (as she does not mind being dropped by Antony if he is so inclined). Antony is not willing to be obliged to Octavia who does not love him. But here the question of Octavia's honour is involved ; she has been injured and bed-right denied to her-and in such circumstances, she can but offer her duty, and not her love. She says,

Therefore, my lord,

I should not love you,

and adds,

And therefore I should leave you, if I could.

There is a conflict now in Antony's mind. He is more than half inclined to yield to Octavia. What about Cleopatra? How can he leave Cleopatra who deeply loves him? His heart is overwhelmed with pity for both Octavia and Cleopatra. Antony has a sorely distracted mind. At last, he cries out :

I am vanquished : take me,

Olivia, take me, children: share me well,

I've been a thriftless debtor to your loves,

And run out much, in riot, from your stock:

But all shall be amended.

This resolution of Antony's marks the climax of the play-if it is followed later by an anti-climax, for the contest between love and honour is variable, and may remain inconclusive at the end. The third Act closes with an interview between Octavia and Cleopatra, and it has rather a weakening effect. It is doubtful whether in the interview the triumph goes to Octavia or to Cleopatra. Cleopatra claims that her beauty attracted Antony who must have come to her after having grown weary of dull, tame domesticity.

It is a hit at Octavia. She sets the virtue of a modest wife against the lasciviousness of a mistress. Cleopatra replies that she has no reason to be ashamed of charms that may please the bravest man. and claims that the loves Antony better, and deserves him more. And Octavia

censures her for having been his ruin, and made him scorned abroad, and betrayed him at Actium. Cleopatra's reply is :

Yet she, who loves him best, is Cleopatra.

If you have suffered, I have suffered more.

And she has lost her honour, degraded her royal house-all to bear the branded name of mistress. Cleopatra puts up her plea as strongly as one can-and we cannot say that Octavia scores against her. In the fourth Act some sort of complication arises when Antony, instead of making his farewell to Cleopatra personally, sends Dolabella to do it for him. Alexas who bears a hand in all the affairs of Cleopatra, and who now sees that Cleopatra is going to lose Antony, suggests a plan to her. While Dolabella comes to say farewell to her on behalf of Antony, she should rekindle love in him who has a weakness for her, and thus she can win back Antony by rousing his jealousy. To this plan, Cleopatra agrees rather reluctantly. With a hind of encouragement from Cleopatra, Dolabella pours out his passion for her, and rather overdoes his part in misreporting Antony's callous cruelty to her, and Cleopatra is very much upset. Then Dolabella goes down on his knees and recants, and speaks fairly of Antony and his attitude to her. He confesses :

I, traitor as I was, for love of you.

(But what can you not do, who made me false ?)

I forged that lie, for whose forgiveness kneels

This self-accused, self-punished criminal.

Then he takes her hand-and it is all the reward he claims for the service he is going to render her. The scene is watched by Ventidius and Octavia. Ventidius interprets it to Octavia as an exchange of love between Dolabella and Cleopatra.

This is reported to Antony who will not at first believe it. When Alexas turns up, Ventidius catches hold of him, and tells him that he overheard Cleopatra making love to Dolabella and demands of him (Alexas) that he must not conceal the truth. Alexas's confession is rather ambiguous. He first defends Cleopatra's love for Antony, for when her beauty has attracted kings from far and near, she had chosen a Roman for her love, and that Roman is Antony. Then he points out that due regard of honour now disposes her to renounce her claim for Octavia, though her heart may not have wholly altered. Then he defends his mistress if she were to turn her love to Dolabella.

Antony bursts out in his passion when he hears this, and Octavia chafes within-and she is surprised by "this extreme concernment for an

abandoned, faithless prostitute." Antony bids Octavia to leave him. Octavia retorts:

Wherein have I offended you, my lord,
That I am bid to leave you ? Am I false,
Or infamous ? Am I a Cleopatra ?
Were I she,
Base as she is, you would not bid me leave you :
But hang upon my neck, take slight excuses,
And fawn upon my falsehood.

Now it appears that Octavia grows as jealous of Cleopatra as Antony of Dolabella. Then there is a final break-off between Octavia and Antony. She leaves him never to return. She refuses to have a share in him with Cleopatra. Her last words are:

So, take my last farwell, for I despair
To have you whole, and scorn to take your half.

This is again the end of Ventidius's hope ever to rescue Antony from his enslavement to Cleopatra. And this works the anticlimax. Antony seems to be bemused by jealousy. The thankness and sincerity of both Dolabella and Cleopatra-for Dolabella confesses to his loving Cleopatra which must be a sin in him, but avows Cleopatra's innocence, and Cleopatra confesses to inciting in Dolabella so that she might win back Antony's love-has no effect upon Antony.

It is for Antony a farewell to love and friendship, and he cannot forgive them while he can forgive a foe. In this scene in which Antony dismisses his mistress and his friend, he shows himself at his worst, while Cleopatra shows herself at her best. Antony feels like relenting for a moment, but honour, he thinks now, triumphs:

I have a fool within me takes my part;
But honour stops my ears.

It is jealousy that blinds him, honour is out of question. Superhuman love and superhuman honour are the themes of a heroic play. It would have been something, if Antony's jealousy had been superhuman jealousy. Antony, the hero of a heroic play, falls extremely low here!

In the opening of the fifth Act, there are Cleopatra, Charmion and Iras, soon joined by Alexas. Cleopatra curses herself, or rather her doting on him, which she cannot rid herself of even now. She brings out her dagger to kill herself but she is restrained. But she can, as she tells them, die inward, and her soul seems to struggle with all the agonies of love and rage. Then seeing Alexas she vents her wrath upon him. He

diverted her from the path of plain and open love-and the result is her banishment and the removal of Octavia. She makes Alexas responsible for the calamity that has come upon her. Alexas still flatters her with hopes of winning back Antony's love when Octavia is gone and Dolabella is banished, for jealousy with which he is now visited is the secret nourisher of love. He reports an engagement between the Egyptian fleet and Octavius's which Antony has been watching at the moment.

Serapion now enters and delivers the news that the Egyptian fleet has gone over to the enemy, and that Antony cannot but think that he has been betrayed, and warns Cleopatra to keep out of his way. Alexas offers to go to Caesar, and negotiate her safety. Clelopatra spurns this offer for it would be but betraying Antony. She would now listen to Serapion and not to Alexas. They leave Alexas, and he is anxious now to save his own life, and to think no more of Cleopatra or Egypt.

When Antony and Ventidius appear, Alexas reappears, and Antony questions him and is told that Cleopatra had nothing to do with the desertion of the Egyptian fleet and that she had retired to her monument, and killed herself. Now, Antony fully believes in her innocence.

Ventidius again urges him to fight. What's the use ?-Antony .replies. His queen is now dead-and he but valued his power and empire for her. Now that she is dead, let Octavius take the world. Rather than be captured by Octavius. Antony will die like a Roman, Le., kill himself. Ventidius offers to follow him to death. Antony desires him to live after him, and report him fairly, and then suggests that he would better kill him and recommend himself to Octavius by the merit of this act. Ventidius is hurt by this proposal. At last the pact is made that he should kill Antony first and then himself.

But Ventidius plunges the sword into himself. He prefers to die perjured rather than kill his friend. Antony next throws himself upon his sword, but it misses his heart. Fortune seems to have let him down. At this moment Cleopatra enters, followed by Charmion and Iras. There is a mutual understanding now. The dying Antony is put into a chair ; he has but few moments to live, and he is comforted when she tells him that her fleet betrayed him and her ; and that she is going to die with him. He seals his love for her with a dying kiss. Now she claims to be his wife-and she loved a Roman, and she is going to die like the wife of a Roman. She will not submit to Octavius to grace his triumph in Rome. She first crowns Antony's head with a laurel wreath and then she decks herself in her jewels like a bride, and sits beside him ; then she puts the asp on her arm, and death slowly creeps upon her.

Next it is the turn for Iras and Charmion to die by the bite of the asp. Then enter Serapion, two priests, Alexas in chains and

j::gyptians, and they behold the tragic scene-the lovers sitting in state together, a smile still flickering on the lips of Cleopatra. Se:rapion pays them this tribute:

And fame to late posterity shall tell,

No lovers lived so great, or died so well.

How is the issue of life and honour solved here ? The place of jealousy in Antony-and that after he has been more than convinced of her truth, as it appears, at the end of second Act, and jealousy thai persists even after the frank and unreserved avowal, made by both Dolabella and Cleopatra, damns Antony irretrievably. He dies to escape captivity from Octavius. Does he vindicate his honour by this ? He should have fought Octavius again, as Ventidius urged him, and if he had died fighting, he might have upheld his honour. The last line of the play is:

No lovers lived so great, or died so well.

Does it mean then the vindication of love ? If so, Antony's jealousy so base and undignified, smirches Antony's love. It is true that the course of love rarely runs smooth; it has more than once been deflected in the case of Antony by the crosscurrents of his passion, feigned or real, for honour-and we cannot forget here that Ventidius, Dolabella and later Octavia have repeatedly to call forth the sentiment of honour in Antony.

Antony is known to be a great warrior, but as he has been portrayed in the play, he appears a feeble and more of less passive character. All glory to Cleopatra ! She is consistent throughout;'; her love for Antony never varies for a moment, even in her interview with Octavia, she defends herself ably for such love. The tribute she pays Antony is misapplied:

Only thou

Couldst triumph o'er thyself; and through alone

Wert worthy so to triumph.

The tribute should have gone to Cleopatra herself. Love triumphs in her, and death is the vindication of her love, and it is love transcendent, and so it is little trubled by the brittle, finicky question of honour. She is the finest drawn character in the play. She is the triumph of Dryden's art. The title of the play, All for Love, or The World Well Lost is appropriate only in relation to Cleopatra. It is justified by Cleopatra's invariable love and the sacrifice she made for it.

Characters of the Play

D$_{ry}$den chose Antony as the hero of this heroic play. In the preface he writes, "The death of Antony and Cleopatra is a subject which has been treated by the greatest wits of our nation, after Shakespeare ; and by all so variously, that their example has given me the confidence to t$_{ry}$ myself in this bow of Ulysses amongst the crowd of suitors ; and withal, to take my own measures, in aiming at the mark. I doubt not but probably the same motive has prevailed with all of us in this attempt : I mean the excellency of the moral. For the chief persons represented were famous patterns of unlawful love ; and their end accordingly was unfortunate.

All reasonable men have long since concluded, that the hero of the poem ought not to be a character of perfect virtue, for then he could not, without injustice, be made unhappy ; nor yet altogether wicked, because he could not then be pitied. I have therefore steered the middle course ; and have drawn the character of Antony as favourably as Plutarch, Appian, and Dion Cassius would give me leave; the like I have observed in Cleopatra.

The story of Antony and Cleopatra was very popular one with the dramatists of the time. Some thirty plays are extant in Latin, French, Italian and English, dealing with the fascinating story of Cleopatra. Two English productions preceded Shakespeare's play--lady Pembroke's Antonie, translated from Garnier and Daniel's companion drama, Cleopatra (1594). D$_{ry}$den's play is based mainly upon Shakespeare's Antony and Cleopatra, and indirectly upon Plutarch, from whom Shakespeare borrows the sto$_{ry}$. D$_{ry}$den takes nothing from Appian and Dion Cassius though he mentions them as his authorities. The question is how Dryden portrays the character of Antony. We shall not compare Dryden's Antony with Shakespeare's for Shakespeare's play stands on a much higher level. Campbell gives the following characterization: "D$_{ry}$den's Man Antony is a week voluptua$_{ry}$ from first to last....A queen, a siren, a Shakespeare's Cleopatra alone could have entangled Shakespeare's Antony, while an ordina$_{ry}$ wanton could have enslaved Dryden's hero."

Even as a voluptua$_{ry}$, does Antony show much of zest, or a keen s-ense of enjoyment ? If he were a voluptua$_{ry}$, we do not see now anything of his unrestrained pursuit of sensual pleasures-we find him, if anything, a dissipated-rake. As he appears to us now, we should rather be disinclined to believe that he is a man of strong appetites and passions or that he is capable of yielding himself to the frenzied intoxication of love. Antony seems to be without character and personality. Ventidius tries to inject into him a feeling for honour, but he cannot keep him at it long. He has to bring in Dolabella and Octavia to enforce his appeal to Antony's fiftul sense of honour, if he has such awareness at all. Octavia

brings him terms-and they are certainly very fair terms-from her brother. The terms give Antony entire freedom of choice-he may even discard his legally wedded wife, Octavia, while he offers his friendship to Octavius. Octavia says:

I'll tell my brother we are reconciled;
He shall draw back his troops, and you shall march
To rule the East: I may be dropt and Athens;
No matter where. I never will complain,
But only keep the barren name of wife,
And rid you of the trouble.

There appears a conflict now in Antony. He feels like surrendering to Octavia. We feel pity for Octavia, but there is more pity for Cleopatra. Octavia, despite her stolid virtue, behaves with more grace and dignity than Antony. At last Antony confesses himself vanquished. For the time being it is a total surrender to Octavia (Cleopatra might be out of his mind now) :

Take me,
Octavia; take me, children: share me all
[Embracing them.
I've been a thriftless debtor to your loves,
And run out much, in riot, from your stock;
But all shall be amended.

Does this resolution show the real stuff in Antony ? Does he stand by his honour and remain true to Octavia ? Antony is as variable as the wind. Antony is later filled with jealousy when it is reported to him that Dolabella, sent by him to bid farewell to Cleopatra for him, has been making love to her. Ventidius might have overreached himself in this matter, for he inflames jealousy in Antony by his report which Alexas is made to confirm in a way-and the result is the final break off between Antony and Octavia. His jealousy again seems to be fatuous. He is incapable of the fury of jealousy (such as we find in Shakespeare's Othello).

Cleopatra and Dolabella make a clean, frank, unreserved confession of the trick that seems to have been played upon him, but his mind seems to be sealed. His reason and judgment seem to be of a very low order. The confession of Cleopatra and Dolabella leaves their bonafides unquestioned, and makes the truth as the daylight, but Antony cannot see it. After his rupture with Octavia, Antony does not go back to Cleopatra. He suspects Cleopatra of loving Dolabella, and he may perhaps want to keep away from her. He resumes fighting with Octavius,

and then the crisis comes-the Egyptian fleet goes over to Octavius. And Antony thinks that he has been betrayed by Cleopatra :

Ungrateful woman!

Who followed me, but as the swallow summer,

Hatching her young ones in my kindly beams,

Singing her flatteries to my morning wake;

But now my winter comes, she spreads her wings,

And seeks the spring of Caesar.

Antony could not have been more unfair to Cleopatra and her constant love. Then Alexas reports the suicide of Cleopatra. What is Antony going to do now ? The dialogue between Ventidius and Antony at this stage throws light on his character:

Ant. *I will not fight; there's no more work for war. The business of my angry hours* **is** *done.*

Vent. *Caesar* **is** *at your gates.*

Ant. *Why, let him enter:*

He's welcome now.

Vent. *What lethargy has crept into your soul?*

Ant. Tis *but scorn of life and just desire*

To free myself from bondage.

If his love is terminated, how does he uphold his honour ? The theme of the heroic play is a contest between love and honour. The sentiment of honour in him seems to be slumbering. It is awakened by Ventidius now and then. His love for Cleopatra does not seem to be a strong passion : it is easily killed by a flick of jealousy. However, he is going to die like a Roman, and a Roman would not let himself be captured alive by his enemy. He throws himself upon his sword, but it misses his heart. Now a reconciliation is patched up between him and Cleopatra. Before dying he wants to be assured that Cleopatra is not false to him. Cleopatra gives him more glory than he deserves-and it is her generosity:

First, this laurel

Shall crown my hero's head; he fell not basely,

Nor left his shield behind him,-only thou

Couldst triumph o'er thyself, and thou alone

Wert worthy so to triumph.

Cleopatra is rightly the heroine of the play. She is not troubled by the que tion of honour as Antony is supposed to be. She is all for love, and love absorbs her whole bemg and she cannot think of anything else. It is all-transcending love. Her position is that of a mistress to Antony. But she is more than that, and love raises her above the position of a mistress. Now here we see her wanton behaviour ; she is not artful, coquettish, lascivious as a mistress should have been. She is rather characterized by modesty and seemliness in all her dealings with Antony

Octavia knows not her character. Ventidius wishes only to separate Antony from Cleopatra, and is biased against her from the beginning. Antony, though brought into the most intimate relation with her, has not the understanding or insight to fathom the death of her being. Dolabella, because he really loves her unlike Antony, partially sees her inside. Alexas knows too well that Cleopatra cannot disentangle herself from her love for Antony. He says that she "dotes.-.on this vanquished man and winds herself about his mighty ruins ;" and his opinion, for Alexas knows the situation all right, is that she can save herself and her kingdom by giving up Antony. Her love is unquestioning; her love is again undeviating-and such cannot be the love of a mere mistress. If she had been but a mistress she could have made her position better by changing Antony for Octavius as her lover. It is love all-transcending, it 1s for such love that she can sacrifice her kingdom and herself. Ventidius gauges her as mistress pure and simple (and he is just blinded by his prejudice). When he reports to Antony that Cleopatra has been carrying on with Dolabella, he says :

I do not lie, my lord,
Is this so strange ? Should mistress be left,
And not provide against a time of change ?
You know she's not much used to lonely nights.

Ventidius might well think so when he must, at any cost, detach Antony from Cleopatra. Cleopatra has not the remotest intention of exchanging one lover for another. She would not even save herself by casting off Antony when Antony had cast her off. Alexas suggests that he can persuade Octavius to spare her life. Cleopatra protests

Base fawning wretch ! wouldst thou betray, him too ?
Hence from my sight ! I will not hear a traitor;
'1was thy design brought all this ruin on me.

She cannot forget that it was Alexas who persuaded her to play with Dolabella so that she might make Antony jealous. A mistress could have managed it all right. Later she confesses to Antony:

Ah, what will not a woman do who loves ?
What means will she refuse, to keep that heart.
Where all her joys are placed ? Twas I encouraged,
'Twas I blew up the fire that scorched his soul,
To make you jealous, and by that regain you
But all in vain, I could not counterfeit :
In spite of all the dams my love broke o'er,
And drowned my heart again.

It is the passionate utterance of true and sincere love that dares all; playing with love, as she intended with Dolabella, is totally alien to her nature.

Octavia's notion for her may be that of "an abandoned faithless prostitute." She is farthest from an abandoned, faithless prostitute. It is an accident, and it is her misfortune that she has the position of a mistress to Antony. But she bears him true, all undying love. She bears him love more than a wife could have borne him. She might have better graced the position of a wife to Antony. It is with an unerring instinct that she says:

Ah, no : my love's so true,
That I can neither hide it where it is,
Nor show it where it is not. Nature meant me
A wife, a silly, harmless, household dove,
Fond without art, and kind without deceit;
But Fortune, that has made a mistress of me,
Has thrust me out to the wide world unfurnished
Of falsehood to be happy.

It is an intimate self-revelation, and we prize it above everything else in the play. Cleopatra would have made a good and ideal wife to any true, sincere man who is capable of loving in return. If she had married Antony, Antony would have deserted her for another. It is a pity that she has not been appreciated by anybody in the play except by Charmion and Iras who are sincerely devoted to her.

With good reason she defends her love for Antony. When Octavia taxes her with being the cause of Antony's ruin, of his being cheapened and scorned abroad, of his losing the battle of Actium, and all that, she replies:

Yet, she, who loves him best, is Cleopatra.
If you have suffered, I have suffered more.
You bear the specious title of a wife.

To guild your cause, and draw the pitying world
To favour it; the world condemns poor me.
For I **have lost my honour, lost my fame**
And stained the glory of my royal house,
And all to bear the brand name of mistress,
There wants but life, and that too I would lose,
For him, I **love.**

It is the vindication of her love in the right strain. So much is being made of Antony's honour being at stake in his infatuation for Cleopatra by Ventidius and Dolabella while Antony seems to be little bothered about it. Cleopatra breathes but once of having sacrificed honour, fame and the dignity of her royal house for love. But honour is not an issue with her, as it is supposed to be with Antony. Love means everything to her; she lives and dies for love.

If Dryden follows Shakespeare, he differs from Shakespeare in his conception of the character of Cleopatra. Mrs. Jameson notices the following characteristics of Shakespeare's Cleopatra : mental accomplishments, unequalled grace, woman's wit and woman's wiles, irresistible allurements, starts of irregular grandeur, bursts of ungovernable temper, vivacity of imagination, petulant caprice, fickleness and falsehood, tenderness and truth, childish susceptibility to flattery, magnificent spirit, royal pride etc.

Dryden's Cleopatra is not such a complex character, so rich in contradictions. Nor can we picture her as "one brilliant impersonation of classified elegance, oriental voluptuousness, and gypsy sorcery." None of the subtlety, witchery, "infinite variety" are displayed in Dryden's Cleopatra, as she is presented in the play. She is not, however, wanting in mental accomplishments, in grace or in womanly wit.

Shakespeare's Cleopatra may match her in love for Antony. ,Enobarbus, a character in Antony and Cleopatra says that "her passions are made of nothing but the finest part of pure love." But Brandes notes the difference: "This is literally. true only that the love is not pure in the sense of being sublimated or unegoistic but in the sense of being quintessential erotic emotion, chemically free from all the other elements usually combined with it." The love of Dryden's Cleopatra is the love of a silly, harmless, household dove, fond without art, and kind without deceit. Dryden has not been able to make anything of the character of Antony ; his Antony is a total failure. Cleopatra is a supreme creation of his-it is the triumph of his art.

Title of The Play

It is the story of Antony and Cleopatra and when we compare it with Shakespeare's play, apart from its limited scope and aim, the treatment of the two characters, as we find, has been inadequate. The very theme-contest between love and honour in Antony-has not been properly developed. **If** Antony had been once great, as we find him to be when we read Shakespeare's play, in Dryden's play, he is a total wreck of his former self. When we analyse the action and motive of the play, do we see that the title is justified ? Antony is lashed into action by the pleading and persuasion of Ventidius.

So, his sense of honour is stimulated, and he goes out to fight again and so redeem his lost glory. And he does push back Octavius and his army, **if** they are not forced to quit Alexandria. He shows something of his greatness again. **If** his sense of honour is revived, and if he upholds his honour in his fighting with Octavius, there is no clash at this stage between his love and his honour. At the end of the second Act when he is going out to fight he declares:

Go ! whither? Go from all that's excellent ?
Faith, honour, virtue, all good things forbid,
That I should go from her, who sets my love
Above the price of kingdom ! Give, you gods,
Give to your boy, your Caesar,
This rattle of a globe to play withal,
This gawgaw world, and put him cheaply off:
I'll not be pleased with less than Cleopatra.

Here Antony seems to prefer Cleopatra's love to rulership of the world. It would have been all right if Antony had stuck to Cleopatra, whether it was good for him or not. But Ventidius, with the aid of Dolabella and Octavia, could draw him away from Cleopatra. In the third Act he declares to Octavia:

This is thy triumph; lead me where thou wilt :
Even to thy brother's camp.

If it is an issue between love and honour, as it is presumed to be, then honour now triumphs over love. Antony is as emphatic in his declaration here as when he said a few hours ago (for all the incidents of the play occur in the course of a day), "I'll not be pleased with less than Cleopatra." Ventidius might think that Antony could regain his honour, and uphold it if he would abandon Cleopatra. Octavia now recaptures her husband and it looks like Antony veering round to honour.

In the Fourth Act there is a reversal. Dolabella is deputed by Antony to bid farewell to Cleopatra on his behalf. Alexas turns the situation to use according as he thinks he can best serve the interest of Cleopatra. He advises and even persuades Cleopatra to encourage Dolabella to make love to her. By doing so, as she is told, she will excite jealousy in Antony and regain his love. Ventidius too turns it to use and the result is that Antony, a prey to tormenting jealousy, breaks off with Octavia as well as with Cleopatra. It has, however, nothing to do with the question of honour. Antony is after all temperamental. At this stage the title seems to have little bearing upon the motive and action of Antony. He rejects Cleopatra, and resumes fighting with Octavius. We may well question whether it is at the dictate of honour that he does so. If he had followed the dictate of honour, he should have stayed with his wife, as he had given himself unreservedly to her in the Third Act, and should have been now reconciled to Octavius, instead of going out to fight him again.

Octavia brought from her brother terms of friendship and reconciliation-and the honourable course for Antony would have been his reunion with his wife and renewal of friendship with her brother. But things take a different turn altogether. He loses the battle, the Egyptian fleet goes over to Octavius, and he suspects that he has been betrayed by Cleopatra. Honour had little to do with his action and now the issue 'of love drops out. He is certainly now very much disappointed and embittered, and he has not met Cleopatra for some time, and then he learns from Alexas that Cleopatra has committed suicide, and is told that if she had betrayed him, she could have gone over to Octavius, and made sure of her reign in Egypt. His love returns to Cleopatra put now what he chooses is the path of honour, in harmony with love. Instead of being made captive by Octavius, he will kill himself and die like a Roman. Are love and honour then reconciled? Cleopatra honours him when he is dead by crowning him with laurel. And these are the words she utters:

First, this laurel
Shall crown my hero's head; he fell not basely,
Nor left his shield behind him. Only thou
Couldst triumph o'er thyself: and thou alone
Wert worthy so to triumph.

So far Antony is concerned, the title of the play can be justified by some straining. With reference to Cleopatra, it is fully justified. Love means, and has always meant everything to Cleopatra. She is all for love, and is not bothered by the question of honour. Only once she refers to honour (honour is no issue with her); her words are addressed to Octavia:

Yet she, who loves him best, is Cleopatra
If you have suffered, I have suffered more:
You bear the specious title of a wife,
To guild your cause, and draw the pitying world
To favour it, the world condemns poor-me,
For I have lost my honour, lost my fame,
And stained the glory of my royal house,
And all to bear the branded name of mistress,
There wants but life, but that too I would lose
For him I love.

Her position and her attitude could not have been more explicitly stated. She sticks up for love to the end, unlike Antony who veers about from love to honour, from honour to love. When Antony cast her off, she might have saved herself and her kingdom too by making terms with Octavius. No, she sacrificed her all for love; she lived and died for love.

I have not loved a Roman, not to know
What should become his wife; his wife, my
Charmion!
For 'tis to that high title I aspire;
And now I'll not die less. Let dull Octavia
Survive, to mourn him dead; my nobler fate
Shall knit our spousals with a tie, too strong
For Roman laws to break.

The title is appropriate in Cleopatra's way of life, and Cleopatra's action, and Cleopatra's death. In her case the world is well lost for love.

The Contrast Between Dryden's Intention and the Play's Actual Effect- The theme of All for Love is the conflict of reason and honour with passion in the form of illicit love. From the preface it seems that Dryden wished to show how Antony, torn between these two, chooses unreasonable, passionate love and is consequentiy punished for his rejection of reason. In his preface Dryden says that he was attracted to the story of Antony and Cleopatra by the excellence of the moral which it teaches. The chief persons in this story, he says, were famous patterns of unlawful love and their end accordingly was unfortunate. For Dryden the love-affair of Antony and Cleopatra contained good material for tragedy because it illustrated the punishment for a love founded upon vice. This love-affair, in his opinion, made virtue attractive and vice

abhorrent, and therefore met the requirement for poetic justice. Dryden believed that these lovers do not demand full tragic pity because the crimes of love, which, they both committed, were not caused by any necessity or any fatal ignorance but were wholly voluntary. The tragedy is lacking in inevitability, according to Dryden, because the lovers are not forced into their action by circumstances or by fate. However, if we examine the play closely, we find that it does not offer a picture of the crimes of love and of unlawful lovers being punished for their voluntary departure from the moral code of conduct. Instead, the play gives us almost the opposite picture. It gives us the feeling that the love of Antony and Cleopatra is inevitable, and that their love is not voluntary but an uncontrollable force. We are also given the feeling that the lovers stand vindicated because of the very intensity of their passion. The result is that our sympathies are drawn to the lovers and held there because their passions are not within their power. From this point of view, then, there is certainly a difference between Dryden's intention and the actual effect which is produced by the play. Dr. Johnson's comment is, in this context, quite relevant. According to Dr. Johnson, All for Love "has one fault equal to many, that, by admitting the romantic omnipotence of love, Dryden has recommended as laudable and worthy of imitation that conduct which, through all ages, the good have censured as vicious, and the bad despised as foolish." This means that, if Dryden's intention was to teach his audiences a moral lesson, he has failed, because the love-affair of Antony and Cleopatra, as depicted by him, would not serve as a deterrent but as a stimulus to passionate, unreasonable love.

The Attitudes of Antony and Ventidius in Act I. At the beginning of Act I, the struggle in Antony's mind is evident. Antony has been made a woman's toy and has "shrunk from the vast extent of all his honours." But Ventidius hopes to cure his mind of love. Ventidius, siding with the world of reason and of virtue, curses the joy and revelry of the Egyptians and mocks at Alexas the eunuch. Aware of his degradation, Antony admits the truth of Ventidius's charges. Antony says that he has lost his reason and that he has disgraced the name of "soldier". He says that he has witnessed the honours won by him passing into other hands. When Antony resolves to kill himself because the world is not worth keeping, Ventidius offers to die with him. Thus in the very opening Act some of the contradictions are manifest. Although Ventidius argues for reason, he himself offers to do an unreasonable thing because of his deep love for Antony. In terms of the morality of Dryden's preface, Ventidius's idea to commit suicide is wrong; in the context of the play itself, that idea seems admirable. We thus have a split between Dryden's intention and the actual effect which the play produces in the very opening Act. At the close of this Act, however, Ventidius's siding with reason proves temporarily victorious because Antony returns to reason and honour, and declares to Ventidius: "Our hearts and arms are still the same."

Cleopatra's Love, Above Reason. In Act II Cleopatra appears. She tries to bring Antony back into her world. The opening and closing lines of this Act indicate the progress of the action and her success. In the beginning of this Act, Cleopatra feels depressed because Ventidius has won over Antony to the side of reason and has prevailed upon Antony to forsake her. But at the end of the Act, Antony has been won over again by Cleopatra. Here Cleopatra appears to be more than the evil temptress visualized by Dryden in his preface. Instead, she illustrates a moral complexity which reason cannot solve. When Iras urges her to call reason to her help, Cleopatra replies that she has no reason left and that she would not seek the help of reason either. She says that her love is a "noble madness" and that she has loved with such "transcendent passion" that she had soared quite out of reason's view and that now she is lost above reason. Thus, her transcendent love is not the negation of reason but an emotion which has risen above reason.

Reason, Discredited By Alexas's Failures. In Act II Alexas speaks as a man of reason without passion. He tells Cleopatra that she is misjudging Antony because she is seeing him through her love. He says that her vision is being deceived just as one's vision is deceived when one looks at objects through water. He claims that he can see Antony in the proper manner because he can look at him through his reason which is "undisturbed" by any emotion. Ironically, this person with his undisturbed reason is a eunuch: and if this particular speech is intended to show him as a man of reason, then his later failures have the effect of discrediting reason. His failures include his scheme (in Act IV) to make Antony jealous through Cleopatra's pretence that she loves Dollabella; his counsel to Cleopatra (in Act V) to negotiate with Octavius; and his lie (also in Act V) to Antony that Cleopatra is dead. Thus Alexas's seeing things through reason leads to his seeing things wrong. These episodes thus seem to imply that the faculty of reason is not wholly reliable.

The Excessive Self-righteousnes of Octavia. In Act III Octavia is introduced. Dryden most probably intended Octavia as a character who would arouse the sympathy and compassion of the readers and the audiences. But she is drawn in such a way that her love for her husband appears as something far more of a vice than the illicit love of Antony and Cleopatra. She is portrayed as a highly respectable woman with a high sense of honour and a scrupulous regard for her reputation. But she is too self-righteous, so self-righteous that any husband in Antony's position would have done what Antony does in returning to Cleopatra in Act V. A good illustration of Octavia's morality is found in her plea to her children in asking them to approach their father and pull him to her and to themselves from that bad woman, Cleopatra. She says that the children should not mind if their father shakes them off and dashes

them against the pavement because they are hers and because she was born to suffer. In this speech Antony, Roman conqueror of worlds and the passionate, mature lover, is scolded by a virtuous wife, and is being checked in such a way that he appears to lose not only his dignity but also his masculine honour. This sudden intrusion of virtue into the scene may be morally necessary, but Dryden makes it so much less attractive than the compelling physical love- affair between Antony and Cleopatra that he seems to be siding with passion against the reason and the virtue which he advocates in his preface to the play.

Cleopatra's Cloak of Virtue. Even Cleopatra, the sophisticated beloved of Antony, is reduced in stature when she tries to represent herself as a seeker after virtue. In her confrontation with Octavia, she complains that she has suffered more than Octavia. Octavia at least bears the title of a wife, while the world condemns Cleopatra, and she bears "the branded name of mistress". Cleopatra here feels wronged, and she pities herself. Cleopatra's cloak of virtue does not enrich her personality but diminishes her essential character of mature sophistication. She is hardly a woman who would mourn the loss of her honour, a loss which she has suffered because of her love for Antony. Here we recall that she loves him with a "transcendent passion." The desperate and illicit love of Antony for the beautiful, sensual, and cunning Cleopatra has so engrossed both of them that they are unable to control themselves, although both are well aware of what they are doing. This passion is wholly outside Octavia's middle-class morality. When Cleopatra tries to echo this morality in the speech just referred to, her behaviour, like that of Octavia in the confrontation scene, proves to be not tragic but merely sentimental.

The Excellent Moral, Not Really Established Through the Play. In Act V Dryden faced the choice of either punishing his lovers and establishing the excellent moral which he had in mind or ending the play with the victory of passion over reason and honour, a victory which had almost been made inevitable from the very beginning of the play. Antony's closing lines indicate that Dryden had by this time given up altogether his ideal of poetic justice and his plan to establish the moral of which he spoke in the preface. In these lines Antony idealizes his love-affair with Cleopatra. He tells Cleopatra that they have had ten long years of uninterrupted love- making, and that they had extracted the maximum pleasure from their love. He also says that, after their deaths, they would walk hand in hand through the groves of the underworld where crowds of the ghosts of dead lovers would pay homage to them and would attend upon them. None of the speeches after this suggests a moral condemnation of the lovers. In fact, the play ends with a further idealization of the love-affair of Antony and Cleopatra. Serapion's speech, with which the play closes, is a tribute to the lovers.

Se_rapion says that the coming generations would recognize the greatness of this love and would acknowledge the fact that no lovers lived with such dignity and honour or died so nobly as Antony and Cleopatra. All this leads us to the conclusion that Dryden ignored what he had asserted in his preface. Instead of drawing any moral lesson from the love-affair which is the subject of the play, we are made to admire the lovers and their illicit passion. The sub-title reinforces this view of the play. The sub-title is: 'The World Well Lost" The sub-title implies that, in losing the empire, Antony was not guilty of any crime or sin or moral lapse, and that Antony did well to sacrifice his empire for the sake of his love.

An Ambiguous Play, If Perused in the Light of the Preface. Dryden claimed that All for Love was the one work which he had written for his own satisfaction. The question of where his sympathies in the play lay is a key to the split between Dryden's intention and his achievement, the split which has been described above. As already pointed out, his intention was to point a moral; but his achievement consists in glorifying the illicit love-affair which was to serve as a warning to the readers. Theoretically Dryden believed that Antony and Cleopatra should be punished in the play because they violated one of the basic principles of morality : but in the actual writing of play he could not impeach his hero and heroine for being guilty of a breach of morality. He represents his lovers as having lived greatly and having died nobly. For these lovers, the world was well lost. Thus we find an ambiguity in the play when we read it in the light of the preface to it. Yet the play is by no means a failure. It has moments of grandeur and contains some of Dryden's most intense poetry. It has even been said that, if Shakespeare had not written his play on the same theme, Dryden's play would have been one of the most impressive monuments of English drama All for Love is certainly a confusing play. While, on the whole, the play offers an endorsement of passionate though illicit love, the preface and certain early portions of the play condemn passionate and illicit love as unreasonable and immoral. In spite of this confusing aspect of the play, it is a masterpiece of dramatic writing.

All for Love is undoubtedly a great tragedy. In fact, it is a masterpiece in the field of tragic drama. It is unsound criticism to regard All for Love as a type of the heroic play which enjoyed a great vogue in Ei:;igland during the Restoration. All for Love does bear some resemblances to the heroic plays of that time but it rises to a much higher level of poetic and dramatic creation than was reached by those plays. Indeed, if Shakespeare had not written Antony and Cleopatra, then Dryden's All for Love could justly be called the greatest tragic play on the subject. And it has even been argued by a-

critic that Dryden has shown more tact and a sounder judgment in handling his material than the great Bard had done in writing Antony and Cleopatra.

Tests of a Great Tragedy. Every discussion of a tragic work must begin with Aristotle's views on the subject, because those views basically remain valid even today although they have been considerably modified, qualified, and amended by later theorists in the light of subsequent practice. Aristotle defined tragedy as a representation of an action which is serious, complete in itself, and of a certain length; it is expressed in speech made beautiful in different ways in different parts of the play; and, by exciting pity and fear, it brings about the catharsis of these and kindred emotions. About the hero of a tragedy, Aristotle expressed the view that he must be a man of noble character though he must not represent the perfection of goodness or virtue.

The hero must not be wicked or depraved, but he must be shown as suffering from some defect or flaw of character which leads to his suffering and downfall. The hero, in Aristotle's opinion, must be a man of a high position so that his downfall may inspire the necessary feelings of sympathy as well as awe in the audience. By "catharsis "Aristotle seems to have meant the purgation of the feelings of pity, fear, and other feelings allied to these.

Through such purgation the audience experiences a feeling of relief, exhilaration, and even pleasure which is heightened by the beauties of language and the style of writing. Thus the chief considerations in a tragedy are its plot-construction or structure, its portrayal of the hero (and/or heroine), its emotional effect (which consists in the catharsis or purgation of certain emotions), and the qualities of its style.

The Plot-Construction, and the Observance of the Unities. Coming to All for Love, we find that its plot-construction and structure leave nothing to be desired. In this respect, the observance of the three unities by Dryden is one of the play's greatest merits; and in this respect a brief comparison of this play with Shakespeare's Antony and Cleopatra is certainly called for. Shakespeare's play bewilders the reader with its list of dramatis personae, a number of whom are quite unimportant. We do not have any such confusion in Dryden's play characters. Then the action in Shakespeare's play covers along period of twelve years, and occurs in several different places. In Dryden's play the entire action takes place in Alexandria, and it covers a span of just twenty-four hours or less. Furthermore, in Dryden's play there are no unnecessary complications or entanglements. Whatever is said, done, or suffered, belongs to the love of Antony and Cleopatra, and to nothing else at all. Here we have no Pompey or Lepidus, no rivalries of the triumvirs, no political intrigue, no superfluous or semi-superfluous scenes like some

dozen such scenes in Shakespeare's play. In All for Love the circumference never forgets its centre. As Dryden himself says in the preface, every scene in this play conduces to the main design, and every Act ends with a "turn" of it. All the event and situations move forward steadily to the final catastrophe; and we never for a moment lose sight of the immortal passion which is the whole substance of All for Love. This passion in itself constitutes the beginning, the middle, and the end of the play.

Antony, a True Tragic Hero. Antony, who is the hero in All for Love, is a man of an essentially noble character, though his nobility is flawed by an element of vice. In this connection Ventidius's assessment of Antony's character early in the play is perfectly relevant. According to Ventidius, virtue is the true path which Antony follows; but sometimes this path proves to be too narrow for Antony's vast soul, and then he deviates from this path and leaps into a vice which carries him far away from his original course and plunges him into dissipation. Ventidius adds that, soon after having plunged into evil courses, Antony begins to realize his blunder and is filled with remorse. In his mood of remorse Antony then censures his own misdeeds, judging himself impartially. In many ways Antony is a man of almost supernatural virtues, but the great drawback in him is that he sometimes forsakes the path dictated by those virtues. A little later, Ventidius supplements his account of Antony's character by saying that Antony was at one time the bravest of soldiers and the best of friends. That he was "bounteous as Nature," and that he had given evidence of divine qualities. However, now Antony does not seem to Ventidius to be what he used to be in the past. Thus Antony is depicted by Ventidius as a man of a noble character with a marked tendency to stray into vice. This vice, which is also the tragic flaw in his character, consists in his unlawful or illicit passion for Cleopatra. For the sake of Cleopatra, Antony leaves his empire, forsakes his wife, and abandons both his public and private duties and responsibilities. It is because of this illicit love-affair that Antony has been living in Alexandria for a number of years, cut off from his empire, family, and friends. When the play opens, Antony is experiencing the remorse to which Ventidius has already made a reference. In his soliloquy, Antony calls himself not an emperor but the shadow of an emperor, and says that soon he would die and be reduced to a few cold ashes. He thinks of the time when Fortune had raised him to the skies like a meteor, and refers to the enormity of his downfall. Now there is every possibility that Octavius Caesar would trample upon him. Even when Antony has, under Ventidius's pressure, agreed to leave Cleopatra and undertake a war against Octavius, he changes his mind as soon as Cleopatra appears before him and puts up an elaborate defence of herself against his accusations. Later, he, again under the pressure of Ventidius who is this time supported by Dollabella and by Antony's own wife, promises once

more to forsake Cleopatra, through he does so with the greatest reluctance. But this time events take an unexpected turn so that he feels alienated from Cleopatra.

Finally, after having been told falsely that Cleopatra, who had never betrayed him and who had remained loyal and faithful to him always, has committed suicide, he decides to put an end to his life. Thus the sufferings and downfall of Antony are due to his own fault which is that he has never been able to control his illicit passion for Cleopatra who has taken a complete possession of his body, mind, and soul. Although it is not essential that the hero of a tragedy should be a man of an exalted status (as was laid down by Aristotle), the tragic hero in this particular case does occupy an exalted position in public life. And so the portrayal of the tragic hero in this play meets all our requirements.

Cleopatra, a True Tragic Heroine. But the play has a tragic heroine as well. In this respect we are reminded of Shakespeare's play Mecbeth,,,, where Macbeth is the tragic hero and Lady Macbeth is the tragic heroine. Cleopatra has been portrayed by Dryden as a woman with a large soul, whatever she might have been in history. Cleopatra in this play is not only a paragon of beauty but is also a model of loyalty and fidelity. She too suffers from the same tragic flaw which mars the character of the hero. She is a party to the illicit love-affair which is the theme of the play. Where her love for Antony is concerned, she knows no scruples. To retain Antony as her lover, she would go to any lengths and adopt any device or strategy. But she shows her nobility in her constancy towards her lover. At no point does her love for Antony waver or diminish; at no point is she tempted to betray him or to deceive him. Only on one occasion she deceives him, and that is when she puts up a pretence of having fallen in love with Dollabella; but even this deception is intended by her to arouse Antony's jealousy so that he may give up all thought of forsaking her. Towards the end, when Antony lies dying, she assures him that she would soon follow him in death; and she does follow him in death by taking her own life. Thus she proves to be capable of great self-sacrifice. Not only had she spurned Octavius's offer of two kingdoms, but now she refuses to consider the suggestion that she should negotiate with Octavius in order to come to terms with him. Life without Antony would not be worth living for her, and therefore she quits this world. It is by the sublimity of her passion that she wins our esteem and sympathy, even though the passion is unlawful. She rightly describes her love for Antony as a "noble madness" and as a "transcendent passion' 'which has soared beyond the reach of reason. In the conflict between reason and passion in this play, passion wins a decisive triumph; and, far from reacting to this love-affair with any disgust or contempt, we are deeply moved by it. Probably Ventidius is right in accusing Cleopatra of having ruined the career of Antony; but we feel inclined to endorse

Dollabella's wish to emulate Antony's example and be ruined in the process. Cleopatra might have done a great wrong to Octavia; but here again we feel that the compulsions of a transcendent passion justify Cleopatra's conduct whatever the injustice done to Octavia as a consequence.

The Failure of This Play to Arouse Fear or Terror. We next come to the emotional effect of this tragedy. A great tragedy must arouse the feelings of pity and fear, and also the kindred feelings of awe, terror, admiration, etc. Now, All for Love does arouse in us the feeling of pity; in fact, pity is the paramount feeling aroused by this play. It also arouses in us the feeling of admiration; and the admiration is felt by us for the hero and the heroine, and for the hero's friend Ventidius too. But this tragedy fails to arouse in us the feelings of fear, terror, or awe. Serapion in his opening speeches describes certain portents and prodigies, including the ghosts of the dead kings standing on their graves. These speeches do arouse a feeling of fear in our minds; but this supernatural element is quite irrelevant to the play, and does not figure again anywhere in the course of it. For the rest, there is no event or situation arousing fear or terror in us. This is certainly a serious limitation because the absence of fear narrows the scope of this tragedy. Fear and terror are fundamental to a tragedy; and the failure of All for Love to arouse these feelings is certainly to be deplored.

The Feelings of Pity and Admiration, Aroused By the Play. As for pity, it is the feeling which we keep experiencing again and again as we go through the play. Indeed, it has rightly been pointed out by a critic that All for Love is a tragedy of pity and pathos, and not of terror, though this critic goes wrong when he says that it is not a tragedy of admiration either. All for Love is certainly a tragedy of pity and pathos, but it is also a tragedy which arouses admiration in ample measure. Not only does it arouse our admiration for the hero and the heroine but also for Ventidius who is a unique example of sincere friendship. The feeling of pity is experienced by us for both Antony and Cleopatra. When, on two occasions Antony decides to forsake Cleopatra, she is filled with grief; and on both these occasions we are filled with deep pity for her. We feel pity for Antony at the very outset when we find him in a mood of utter desolation; we feel pity for him when he wrongly believes that Cleopatra has fallen in love with Dollabella; we feel pity for him when he is grieving over the reported death of Cleopatra; and we pity him when he kills himself. Thus All for Love does bring about the catharsis of the feeling of pity.

Another Limitation of This Play. The play suffers from another limitation as well. The hero's greatness and glory do not make enough impact on us because his greatness and glory belong to his past. It is true that at the beginning of Act III he is presented to us as a great

warrior who has just won a tremendous victory over the troops belonging to his enemy; but, on the whole, his military renown and his achievements, such as his victory at the Battle of Philippi, pertain to his past life. In the play itself, Antony has been portrayed as a lover rather than as a warrior and emperor. His downfall as a warrior has already taken place when the play opens. It is for this reason that a critic refers to this play as a retrospective tragedy.

Character, Not Fate, Responsible for the Tragedy. Fate, which plays a significant role in ancient Greek tragedy, is not very prominent in Dryden's play. The suffering and the catastrophe in this play are brought about by the actions and decisions of the hero and the heroine themselves. No misfortune or calamity descends upon them from above.

Nothing here seems to have been pre-destined. We do not get the impression that the hero and the heroine are manipulated by some invisible and all- powerful force. The hero and the heroine are certainly not puppets in the hands of Fate. The suffering and the deaths here are entirely due to the faults in the characters of the hero and the heroine, so that we can say that character here is destiny. And this too is a merit in the play because we become personally involved when we find human beings being punished for their own shortcomings and their own errors. We would expect a human being to control his or her passion, especially if such passion works against the public good or violates the social norms. We cannot say in the case of Antony and Cleopatra that they could not control their illicit passion because Fate had made them incapable of exercising any such control. If we attribute Antony's and Cleopatra's failure to have controlled their passion to Fate then we can attribute all our own blunders, sins, and crimes to Fate on the ground that Fate has created us with uncontrollable proclivities to commit errors, sins and, crimes.

The Stylistic Qualities. Finally, we come to the stylistic qualities which too can, as Aristotle said, contribute to tile pleasure that a tragedy produces in our minds. Dryden has written this play in blank verse because, as he said, he had begun to feel weary of rhyme; and he has handled this metre most successfully. A critic speaks of the healthy clarity and controlled flow of Dryden's blank verse. Then there is plenty of successful imagery in the play. There is no doubt that some of the images are trivial, unimpressive, and even absurd. There is no doubt also that many of the images here have been borrowed from Shakespeare. But then there are many images which are original and which possess a striking quality. An example is the picture of the mute lamb which is going to be slaughtered by a priest but which does not know that the priest standing by his side would prove to be its executioner. Antony is then compared to such a sacrificial lamb, and Cleopatra to the executioner. The play is, in fact, close-wrought. The

imagery and the action qualify each other, as they should in a poetic drama. Furthermore, the play contains several passages which are truly poetic and may lines which appeal to us so much that we feel like memorizing them and quoting them when occasion permits or demands.

The way of the world

The dramatists of the Restoration period wrote only one type of comedy -Society Comedy or the Comedy of Manners. The title, "The Way of the World", itself indicates this. It was an ironic commentary on th ways of the society of the time.

Elizabethan drama was concerned with life in general -life as it is lived in the whole world. The Restoration dramatists, on the other hand, regarded London as their world and the presentation of the high society of this city was their sole concern.

The Way of the World deals entirely with life in London. London is their Mecca and all those who live outside it are rustics. All the characters in The Way of the World except Sir Wilfull are thoroughly imbued with the spirit of London life. Sir Wilfull alone comes into this life from outside and does not fully merge with its spirit and, as can be expected, he wants to go out of it on his travels. His half-brother, Witwoud, represents this society at its Worst. He considers it unfashionable even to recognize his half-brother. Persons living outside London are only objects of ridicule. Sir Wilfull is a foreigner in this society. The qualities that he shows -affection for relations, goodness of heart and the spirit of self-sacrifice-are all foreign to this artificial society.

The scenes in The Way of the World are laid in Lady Wishfort's bed-room or parlour or a London park. This is in the true style of the Comedy of Manners.

The characters in Restoration Comedy are of a set pattern. We find graceful young rakes, lustful women, deceived husbands and a charming young heroine who finally marries the rake who shows signs of becoming better. In the Way of the World we find characters of this very type. Mirabell has had an affair with a young widow and they suspected that she might be in the family way. But Mirabell, instead of marrying her himself, persuaded her to marry Fainall. After her marriage, she hates her husband and still has a soft comer for Mirabel!. Fainall has no principles or feelings. He marries this young widow

because he wants to get her property and that of her rich mother. Behind her back he flirts with Mrs. Marwood.

Millamant, the heroine, is of course, a virtuous young widow. She loves Mirabell but she takes delight in being courted by Petulant and witwould. She Joins other ladies in hatting men. She thus represents the sex-antagonism of Restoration comedy. Lady Wishfort leads these ladies in hating men, but in spite of her old age she wants to marry some young man. She paints her face in order to hide her faded beauty and her wrinkles. Mirabell alone is serious about his love for Millamant right up to the end and this was not liked by Restoration audiences.

The dramatists of this age all made fun of marriage. Love was all right but marriage was a dreaded calamity. Millamant loves Mirabell but is most reluctant to get married. She can only agree to get married if Mirabell agrees to let her keep her individuality and liberty. When Mirabell agrees to this she says, "Well, then, I'll take my death, I'm in a horrid fright - Fainall, I shall never say it - Well, I think I'll endure you."

She does all the bargaining in spite of the fact that she loves him violently.

Love-intrigue is the main theme of Restoration comedies and this is the plot of The Way of the World. The play is only concerned with the intrigues of Mirabell to win the hand of Millamant. First of all, he pretends to make love to Lady Wishfort in order to get access to her niece, Millamant. When this does not succeed, Mirabell hatches a deeper plot. The old lady wants to have a husband at all costs. So he gets his servant, Waitwell, married to lady Wishfort's maid-servant, Foible, and then sends Waitwell in the disguise of his uncle, Sir Rowland, to make love to her. His plan is to agree to save her from disaster at the last moment if she agrees to *his* marriage with her niece.

Thus, The Way of the World has all the characteristics of the Restoration Comedy of Manners. But Congreve does not allow his dialogue to descend to a low moral pitch. The dialogue of the rest of the Restoration dramatists is full of licentious talk. Congreve introduces intrigues and illicit love but his dialogue has wit and not immoral jokes, The Way of the World represents the Comedy of Manners in its best.

Humour is the spirit of sympathetic laughter but satire is the spirit of derisive laughter. The attitude of the humorist towards the follies and frivolities of the world is one of sympathetic understanding; that of the satirist is one of scornful intolerance. Wit is a kind of intellectual acrobatics and consists in clever repartees, neat epigrams and a brilliant

display of words and phrases. There is often a thin line of demarcation between humour and satire, and wit may be found in both.

In The way of the World we can distinguish four kinds of humour, though they often merge into one another. The first arises from funny situations or incidents, the second from eccentric characters, the third from clever dialogue and the fourth from fanciful ideas. Let us give examples of each. When Waitwell, disguised as Sir Rowland, makes love to Lady Wishfort, a funny situation is created. In a normal situation the meeting between the two would have been of a different kind. Lady Wishfort would have behaved with dignity and waitwell would have behaved with servile humility . But in the present situation we find Lady Wishfort treating Waitwell with great respect and courtesy and thinking him a very dignified person. Thus arises a funny sitaution which causes amusement and laughter. Sir wilfull's arrival and his attempt to pull off his boots in the drawing-room in the presence of Lady Wishfort create an incident provoking fun and laughter.

The eccentric character of Lady Wishfort is another source of merriment and laughter. At an advanced age of fifty-five she thinks herself young enough to love and be loved. Her feverish attempts to look young and beautiful with the help of paints and powders make us laugh heartily. Sir wilfull is another eccentric character. We are reminded of the scene of courtship where Millamant is repeating verses of the poet Suckling and makes an appreciative remark : "Natural, easy Suckling !" Sir Wilfull who has never heard of Suckling thinks that the remark is meant for him and replies : "Anan? Suckling? No such suckling neither, cousin, nor stripling; I thank Heaven, I'm no minor" (Act IV. Sc. IV) The great discrepancy between his desire for the hand of the highly sophisticated, town-bred Millamant and his utter unworthiness due to his ignorance and rusticity brings out the eccentricity of his character and provokes mirth and laughter. Humour arising from dialogue abounds in this play and examples have been given when dealing with wit. An example arising from fanciful ideas can be given. The idea usually associated with love-letters is that of carefully preserving them. When Millamant informs us that 'they serve one to pin up one's hair' (Act. 11., Sc. IV.) and that she does it only with those in verse but never with those in prose, we are naturally amused at the extraordinary flights of fancy.

Congreve is predominantly a humorist, though an undercurrent of gentle satire runs through the whole comedy. The characters of Petulant and witwoud are the objects of ridicule and satire. They are fools posing as witty gallants in order to get admission into the world of fashionable ladies and gentlemen. They try to be witty and, in doing so, make a fool of themselves. Petulant's efforts to gain respect and esteem in polished society by arranging that respectable ladies should

visit him at public places provoke ridiculous laughter when we learn from Witwoud that 'these are trulls whom he allows coach-hire, and something more by the week, to call on him once a day at public places'. (Act I., Sc. VIII)

The most distinguishing feature of The way of the World is its brilliant flashes of wit from the beginning to the end. Smart repartees, neat epigrams, clever twist of words and phrases and, above all, amazing flights of fancy combine together to make an intellectual feast the like of which is seldom served anywhere else. Hazlitt truly says, "Every sentence is replete with sense and satire, conveyed in the most polished and pointed terms. Every page presents a shower of briliant conceits, is a tissue of epigrams in prose, is a new triumph of wit, a new conquest over dullness."

We have an example of wit in the opening scene of the play. Fainall says to Mirabell, "The coldness of a losing gamester lessens the pleasure of the winner. I'd no more play with a man that slighted his ill fortune, than I'd make love to a woman who undervalued the loss of her reputation." Here the truth of the first statement is reinforced by an apt comparison between a man who is careless about his fortune and a woman who is unmindful of her reputation.

When Witwoud suggests that the three gentlewomen in a coach that came to see Petulant should be two strumpets and a bawd, Mirabell remarks that he is taking undue liberty of his friendship. Witwoud replies:"Ay, ay, friendship without freedom is as dull as love without enjoyment, or wine without toasting." (Act I, Sc. VIII). This is a neat, epigrammatic sentence containing an apt simile.

Petulant also has his share of wit. When Betty tells him that the three ladies have gone away in great anger, Petulant replies : "Enough, let' em trundle. Anger helps complexion, saves paint." (Act I., Sc.IX.) This is a sarcastic remark which means that anger brings a naturally reddish hue to the cheeks and thus saves the paint for future use.

There are some witty remarks full of fine imagery. For example, Mirabell describes Lady Wishfort's unnatural cravings in the following words : "An old woman's appetite is depraved like that of a girl-'Tis the green sickness of a second childhood; and like the faint offer of a latter Spring, serves but to usher in the Fall, and withers in an affected bloom." (Act II., Sc.III). The end of youth and the advent of old age have been poetically described in the beautiful image of the latter Spring ushering in the Fall.

At the beginning of the second act Mrs. Marwood says to Mrs. Fainall : "To pass our youth in dull indifference, to refuse the sweets of life because they once must leave us, is as preposterous, as to wish to have been born old, because we one day must be old. For my part, my

youth may wear and waste, but it shall never rust in my possession." (Act II., Sc.I.)

The idea is simple. Mrs. Marwood says that youth must be enjoyed to the full as long as it lasts. But the way in which the idea has been expressed through apt and beautiful metaphors startles the mind and delights the heart.

And, last of all, we come to the repartees between Mirabell and Millamant which show the consummation of wit. Mirabell. "You are no longer handsome when you have lost your lover; your beauty dies upon the instant : For beauty is the lover's gift; 'Tis he bestows your charms-your glass is all a cheat.....For that reflects our praises, rather than your face."

Millamant. "..... Beauty the lover's gift-Lord, what is a lover, that it can give? Why one makes lovers as fast as one pleases, and they live as long as one pleases and they die as soon as one pleases : and then if one pleas s one makes more".....

Mirabell. "To your lover you owe the pleasure of hearing yourselves praised; and to an Eccho the pleasure of hearing yourselves talk."

Even Witwoud who is present catches the infection of witticism. He says:

"But I know a lady that loves talking so incessantly, she won't give an Eccho fair play; she has that everlasting rotation of tongue, that an Eccho must wait till she dies, before it can catch her last words." (Act II Sc. IV.)

Thus we find that the play provides a delicious feast of wit which the reader enjoys in his study as much as, if not more than, the audience does in "the theatre-house. We may close this discussion with the following apt remarks made by Whibley:

"Posterity, content, like Voltaire, to forget the gentleman, remembers the poet, who used the English tongue with perfect mastery, and who alone of his race and time, was fit to tread a measure in wit and raillery with Moliere himself."

The way of the World is a comedy in which Congreve has depicted the social life of the fashionable men and women of London of the Restoration Age. This was a peculiar age in which the pursuit of pleasure and intrigues for love or lust became the sole business of the ladies and gentlemen of the upper classes in London.

Charles II, who came to the throne in 1660, was a gay monarch. He had passed the years of his exile in France. There he had become

used to the life of pleasure. There was no moral code for him and his courtiers. The pursuit of women was the main business of men. Marriage had no sanctity and Charles himself and all his courtiers were not ashamed to have mistresses. This was probably a reaction to the austerity that had been imposed by the Puritans during the days of the commonwealth. All pleasures had been banned during that time. Now there was a swing of the pendulum to the other extreme. The King and the courtiers had brought from the French court lax morals, dissipated habits, love of gaiety and sensuality. The upper class and the rising middle class too seemed to have caught the infection from the court. There were, of course, virtuous men and women in England, but they had no voice in society and often met with ridicule.

This is the life that is portrayed in The way of the World. The plot is concerned with the intrigues of Mirabell to gain the hand of Millamant in marriage and the counter-intrigues of Fainall to grab all the property belonging to his wife, her mother and Millamant. The men are all pursuing the women. The women all enjoy this chase but are afraid of marriage. Mrs. Marwood, although a widow, is annoyed because Mirabell has repelled her advances and now she is enjoying sensual pleasures with Fainall. Lady Wishfort, an old lady with a twice married daughter, tries to look beautiful with paint and rouge. Her footman says, "Why truly, sir, I cannot safely swear to her face in a morning before she is dressed." She is most desirous of marrying again and Mirabell makes a fool of her by sending his servant disguised as Sir Rowland to make love to her.

There is an atmosphere of free love in the play. Mirabell had an affair with the widowed daughter of Lady Wishfort and they became so intimate that she was afraid that she was in the family way. He, however, did not marry her. He arranged her marriage with Fainall. And later on nobody blamed him for it. In fact, all the ladies continued to admire him, including Mrs. Fainall herself.

The beaux and belles of the Restoration age had no deep feelings for each other. They were cynical and heartless. Even a good girl like Mrs. Fainall joins Mirabell in the game of befooling and humiliating her own mother. Witwoud does not recognize his own brother. Even a virtuous girl like Millamant, who loves Mirabell sincerely, loves to be courted by gallants like Witwoud and Petulant. She cannot fully appreciate Mirabell's constancy to her. She says, "His constancy to me has quite destroyed his complaisance for all the world beside. I swear, I never enjoined it him, to be so coy. If I had the vanity to think he would obey me, I would command him to show more gallantry-'tis hardly well bred to be so particular on the one hand, and so insensible on the other."

The Restoration age delighted in witty conversation. There was no appreciation of sincerity or devotion or depth of emotion. Congreve's dialogue is full of wit. Witwoud puts his finger on the spirit of this age when he says : "A wit should no more be sincere than a woman constant; one argues a decay of parts as the other of "beauty".

Congreve's dialogue is full of suggestions, gossip and scandal but everything is clothed in brilliant wit. The gallants and society ladies of this age loved to meet in the parlours or the coffee-house or the streets or the gardens of London and fire witty repartees at each other.

The Way of the World is full of such scenes and such dialogues. See the following conversation between Mirabell and Millamant :

"Mira. You are no longer handsome when you have lost your lover- your beauty dies upon the instant, for beauty is the lover's gift, 'tis he who bestows your charms. Your glass is all a cheat. The ugly and the old, whom the looking-glass mortifies, yet after commendation can be flattered by it, and discover beauties in it; for that reflects our praises rather than your face.

Milla. Oh, the vanity of these men : Fainall, d'ye hear him? If they did not commend us, we were not handsome ! Now you must know they could not commend one, if one was not handsome. Beauty the lover's gift!-Lord, what is a lover that it can give. Why, one makes lovers, as fast as one pleases, and they live as long as one pleases, and they die as soon as one pleases; and then if one pleases one makes more."

The bargaining scene throws a flood of light on the ways of the high-class women of that day. Millamant is a good girl herself but she has moved in the society of coquettes. She is afraid that her liberty and individuality would be crushed by marriage. She, therefore, wants Mirabell to agree that she will be free to pay and receive visits and to write and receive letters. She wants to remain free to wear any dress she likes. She does not want her privacy to be disturbed. Her husband must knock before he enters her room. She does not want to be called by any pet names or to be kissed in public. She wants to keep lying in bed as long as she likes in the morning. They must never visit friends together or go to plays together. She wants that they should remain as strange as if they had been married a long time and as well-bréd as if they had never been married at all!

The conditions proposed by Mirabell also show very clearly the condition of the women of the time. He wants that she must not have a lady confidant. She must not be friendly with immoral women. She must not go to a play in a mask in the company of a fop. When she is pregnant she must not tie up her body with laces to keep her figure because that would sqeeze the child in the womb. Her tea-table talk must not go beyond the spoiling of reputations. On the tea-table she

must not take any strong drinks. She must appear before her husband as she is and must not try to look beautiful by painting her face:

These demands show the condition of the men and women of the upper-class society of the time.

In fact, the ways of the world of upper-class society in the year 1700 A.D. can be recreated from Congreve's The way of The World.

It may be said about The way of the World that its plot-is good, its characters are better but its style is the best of all. Hazlitt remarks : "Congreve's style is inimitable, nay perfect. It is the highest model of comic dialogue. Every sentence is replete with sense and **satire,** conveyed in the most polished and pointed terms. Every page **presents** a shower of brilliant conceits, is a tissue of epigrams in prose, is a new triumph of wit, a new conquest over dulness."

A dramatist's style is the manner in which he adapts his language to character and situation. In other words, it is the kind of language he uses to reveal the thoughts and feelings of his characters acting and reacting upon one another and also the different situations in which they are placed. The style expresses the personality of the writer and it is clear that the style of one dramatist must differ from that of another.

Congreve's prose style is marked by clearness and conciseness, balance and similes, antithesis and alliteration, wit and conceits, ease and spontaneity. It reaches its highest perfection in The way of the World. Take, for instance, the opening scene of the play. Fainall says:

> "The *coldness of a losing gamester lessens the pleasure of the winner. I would no more play with a man that slighted his ill fortune, than I would make love to a woman who undervalued the loss of her reputation."*

The idea that a man cannot derive pleasure from the playing of a game in which the opponent is not keenly interested could not have been more clearly, concisely and forcefully expressed than in the above passage. The fine balancing of phrases is evident in the first sentence. The phrase 'the coldness of a losing gamester' is balance against the next phrase 'the pleasure of the winner'. In the same way, the first part of the next sentence, 'I would no more play with a man that slighted his ill fortune', is balanced against the next part 'I would make love to a woman who undervalued the loss of her reputation'. 'Than' is the link word which joins these two parts of almost equal length, each part consisting of a principal clause followed by an adjective clause. The balance is found not only in phrases and clauses but also in ideas. The idea of playing with a man is balanced by the idea of making love to a

woman. The idea of ignoring the loss of the game is balanced by the idea of ignoring the loss of reputation.

The way of the World abounds in similes and metaphors. The image of a beautiful woman appearing like a stately ship is expressed in the following metaphor :

"Here she comes, in faith, full sail, with her fan spread and her streamers out, and a shoal of fools for tenders."

Take the following simile :

"The falling out of wits is like the falling out of lovers : they agree in the main, like treble and bass."

We find a continuous flow of similes and metaphors in the famous passage at the beginning of the fifth act where Lady Wishfort gives a thorough scolding to Foible.

The witty repartees between Mirabell and Millamant are marked by antithesis and alliteration, conceits and epigrams and at the same time they have an ease and spontaneity of their own.

Take the following scene from the second act of the play:

Mirabell. For beauty is the lover's gift; 'tis he bestows your charms-your glass is all a cheat-For that reflects our praises, rather than your face.

Millamant. Beauty the Lover's gift-Lord, what is lover, that it can give? Why one makes lovers as fast as one pleases, and they live as long as one pleases, and they die as soon as one pleases : And then if one pleases one makes more-One no more owes one's beauty to a lover, than one's wit to an echo: They can but reflect what we look and say; vain empty things if we are silent or unseen, and want a being.

Mirabell. Yet, to those two vain empty things you owe two of the greatest pleasures of your life.

Millamant. How so?

Mirabell. To your lover you owe the pleasure of hearing yourselves praised; and to an echo the pleasure of hearing yourselves talk.

It is difficult to find a parallel scene in English dramatic prose so remarkable for its brilliant wit and the art of repartee. And yet the whole dialogue is so natural and spontaneous that it conceals any conscious effort on the part of the dramatist to make it attractive. And herein lies the beauty and grace of Congreve's style. In the passage quoted above, the phrase 'as one pleases' has been repeated several times with wonderful effect. Each time it is said, it gathers momentum till the climax is reached in the final sentence, 'and then, if one pleases, one makes more.'

Congreve's style is the highest model of comic dialogue not only because it is drenched with the comic spirit of fun and raillery, wit and repartee but also because it correctly expresses changing moods and varying emotions, the clash of motives and the conflict of personalities. We can do nothing better than conclude our discussion with the brilliant observations made by B. Dobree about the style of Congreve:

"Those extracts are from that miraculous second act, which shows a more consummate mastery than any other passage in the dramatic literature of the period. The whole rhythm of changes of swiftness from scene to scene is astoundingly beautiful and moving. The pace is made up of varying emotions, from the corrosive jealousy of Mrs. Marwood to the almost too sweet melancholy of Mirabell, and in every instance the phrasing is perfectly adopted, as well to the highest gaiety as to the gravest doubt. Nor are we at any time kept too long at the same pitch, and the succeeding scene always seems just the right one to modulate the change of our emotions. In its tuneful measure the passage **between** the lovers reminds one of the second act of Le Tartufe : and there the whole of Millament is revealed, the wise and winning woman who knows that life is so serious that we cannot afford always to be serious about it, and wear for ever an inflexible wise face."

It is therefore quite true to say that the excellence of The Way of The World is neither so much in its plot nor **in** its characters as **in** its style.

The Way of the World gives a realistic picture of the way of life lived by the fashionable circles of English society **in** the Restoration **age.** Its scenes are laid in a Chocolate-house, in the chamber of a lady's house and in the St. James's Park of London. Its characters are men and women whose sole occupation is the pursuit of pleasure above everything **else.** Extramarital relationship is the basic feature of such a society. It is not the picture of the whole world but that of a narrow aristocratic world of the Restoration period that we get in this play. In this world of fashion and frivolity we get characters like Mirabell who is a rake, **Millamant** who is a town-coquette, Fainall who is a villain, Mrs. Marwood who is a frustrated and vindictive woman and Lady Wishfort who is .an elderly woman with the passionate cravings of a young girl. It is the habits and manners and ways of life of such men and women that are faithfully depicted in The way of the World and so the title is quite appropriate.

But the significance of the title is not exhausted by its aptness or appropriateness. It can be realised only when we dive deeper to grasp the meaning of the play. The success of married life is the theme of The way of The World. In this play the dramatist studies the different motives for marriage and the conditions that make or mar the happiness of

married life. For instance, Waitwell and Foible marry each other to satisfy their natural appetites. The marriage of Fainall and Mrs. Fainall is based on greed on the one hand and convenience on the other. Fainall marries because he wants to grab the property of his wife and Mrs. Fainall marries because she finds it convenient to hide her former guilt and shame behind the respectable cover of a husband. Lady Wishfort's motive for marriage is to satisfy her inordinate lust whereas Sir Witwoud attaches no particular significance to marriage at all. Mirabell and Millamant want to marry because they want to live as partners in the great adventure of life. The dramatist suggests that mutual love and the desire for comradeship should be the basis of a happy married life.

The conditions that ensure the happiness of married life are discussed in the famous bargaining scene. The significance of this scene lies in driving home the truth that married love can be successful only when it is based on sincerity, mutual adjustment and the spirit of understanding and compromise. The fundamental problem of married life is how to adjust the two conflicting tendencies..... the tendency to maintain one's independence and the tendency to love and surrender. Congreve suggests that this can be done only when both husband and wife respect each other's independence and they exercise moderation in their habits and tendencies. They should recognise each other's limitations with tolerance and understanding. Thus Mirabell should not encroach on the rights of Millamant but Millamant also must not carry her rights too far. Both Mirabell and Millamant have been the rocks on which married love often founders and so they are careful to avoid them in order to make their married life happy and successful.

It is also noteworthy that there are three distinct references in the play to the title, The way of The World. The first is when Fainall discovers his wife's previous relations with Mirabell. He says, "And I it seems am a husband, a rank husband, and my wife a very errant, rank-wife,-all in the way of the world." (Act III, Sc. XVIII). The second is when Mrs. Marwood's illicit relations with Fainfall are on the verge of exposure. Fainall says, "If it must all come out, why let them know it, 'tis but the Way Of the World". (Act V. Sc. XI.) The last is when Mirabell produces the Deed of Conveyance to confuse and confound Fainall. Mirabell says to Fainall, "Even so, Sir, 'tis the Way of the World". (Act V. Sc. XIII)

It seems that the dramatist wants to suggest through these pointed references to the title of the play that vice and human frailties are a part of the way of the world and have to be recognised as such. At the same time it is also a way of the world that vice, howsoever triumphant in the beginning, is ultimately exposed and the vicious is brought to shame and humiliation. If Fainall and Mrs. Marwood represent Vice as an integral part of the world, Mirabell and Millamant prove by their

subsequent conduct that human nature is capable of reform and improvement. It is tlie way of the world that happiness in married life can be achieved not by fraud and suspicion but by sincerity and confidence, not by self-indulgence and jealously but by self- restraint and love, and not by selfish greed but by the spirit of self-sacrifice. This is the significance of the title of the play.

Although Congreve has been critised for the intricacy and complexity of his plot; a minute study of his play, makes it clear that he has constructed his plot with perfection. He has maintained the unites of Time, Place and action.

Congreve was obviously influenced by neoclassical theories about drama. To achieve the regularity of form praised by neoclassical critics meant keeping to the three unities, principles of dramatic composition based upon Aristotle's poetics, as expanded by sixteenth century Italian and seventeenth-century French critics. These critics has set down that a play sh9uld consist of one main action, occurring at one time (not longer than the play takes to perform on the stage), and in one place. The three unities were often stretched-the time limit could extend to twenty four hours, for example, and the place to one house or town rather than one room or street.

Thus in The way of The World, there is considerable unity of action in the plot of the drama. The main action of the play revolves around whether Mirabell will succeed in his plans to manipulate Lady Wishfort. The intrique which Mirabell has plotted f r the purpose goes on developing to the middle and the end of the drama. Though, towards the end, the attention shifts for a time to the villaining of Fainall who tries to blackmail Lady Wishfort, the unity of action is maintained with the main attention reverting back to Mirabell who dexterously handles the situation.

The action takes place within a single day as in made clear in the text. Thus unity of time is maintained in the play.

The unity of place is observed in The way of The World by keeping the locale well centred about London. There is no change in the locale though, no doubt, the characters meet at different places. The first scene is set in a Chocolate house, the second in St. Jame's Park and the third subsequent acts in Lady Wishforts house. However, the locale on the whole is centred in London.

Congreve's Interest in Highlighting Vices and Follies

Right from the outset of the play we observe that Congreve's emphasis and main interest is not on the love stories of characters who have been portrayed in this drama. Although there are a number of love affairs in the play, the writer has not given them much importance. Even the love-story of Millamant and Mirabell, who are respectively the heroine and the hero of the play have been overshadowed by the unconventional and eccentric behaviour of characters. We see the dominance of immoral activities in the plot of the play and the relationship of Millamant and Mirabell is overshadowed by these vices and follies which have been highlighted by the playwright to a great extent.

This play is undisputedly Congreve's master-piece. It is a very artistic and carefully designed comedy of Restoration period. In other words it can be taken as one of the finest comedies of the Restoration age. The characters of this play speak in a witty manner. Wit and humour strengthen the plot of the play and Congreve is at his best in portraying his characters.

But when we go through the comedy we see that right from the beginning to its end, Congreve satirises immoral practices which were prevalent in Restoration Society. For example, adultery, treachery, gambling, bigamy, etc. are some of the malpractices which have been depicted in the play. Actually, Congreve wants to satirise those immoral actions through this play. Readers feel that inspite of being the principal event of the play, the love- story of Millamant and Mirabell has not availed proper treatment in the hands of congreve.

In fact, Restoration Society was in the grip of immoral practices. All relationships were based on selfish motives. When we go through the drama, we come across numerous relationships (Relationship between Lady Wishfort and Mirabell, between Mr. Fainall and Mrs. Marwood, between Mrs. Marwood and Mirabell; between Mirabell and Mrs. Fainall, between Waitwell and Foible etc.) which are based on selfish motives. Nobody is truly devoted to each other. Mirabell dupes Lady Wishfort by pretending a false love for her in order to win the hand of Millamant, who is his true beloved. Similarly, the relationship between Mrs. Fainall and Mr. Fainall is a kind of pretence. Although they are husband and wife but both of them maintain illicit relations with other people. Mr. Fainall is involved with Mrs. Marwood and Mrs. Fainall maintains a close relationship with Mirabell even after her marriage. We find that Mrs. Fainall, before her marriage to Mr. Fainall, became pregnant because of her sexual relations with Mirabell; and Mirabell advises her to marry Mr. Fainall in order to cover her pregnancy. It means that both these lovers have treated Mr. Fainall as

a scapegoat. But Fainall himself is not a very honest man. He maintains an illicit relation with Mrs. Marwood and neglects his wife.

He is well-aware of his wife's illicit relation with Mirabell yet he marries her because he wants to usurp her huge property.

Therefore, we see that in Restoration Society such kind of relations were in practice. Apart from this, people were fond of gambling as we see that in the very first Act-Mirabell and Fainall and after that Petulant and Witwoud are very busy gambling.

Congreve highligl)ts these immoral practices which are a bane for any society. This is the reason that his comedy The way of The World, inspite of containing so many 1ove-stories, appears before us as a document of the follies and vices of Restoration age.

In a nutshell, it can easily be affirmed that in the play, The way of The World, we find a subtle attack on the prevalent mode of fashionable life. His role purpose in the play is to expose the unconventional and eccentric behaviour of the people belonging to the sophisticated upper classes if the Restoration Society.

In The way of The World congreve portrays the upper class of society of the Restoration period. And the members of the upper class, in this period, seemed to have little sense of the higher values of life and Charles H's personal followers and courtiers, plunged into on orgy of sensuality, which reacted upon society too. If congreve is cynical and we do not deny that he is, he reflects the spirit of the age. He might have been himself infected by this cynicism. It is noteworthy that all the female characters-we do not know much about Foible, and she belongs to the humbler class, and she seems to be respectable compared to the ladies-are widows, Mrs. Fainall being married again. Lady Wishfort who has her daughter twice married, must be a fairly old lady, but she longs to have another husband and welcomes the addresses of Mirabell. When the trick is discovered, how does she react? She starts the cabalmights and propagates aversion to man. Mrs. Fainall, Mrs. Marwood take it up too. They discuss the matter between them in the beginning of the Second Act, and we find that while Mrs. Fainall really hates her husband which she has good reason to do, but not all men. Mrs. Marwood in spite of her professed hatred of all men, wants to marry one who loves her well. Of course to keep true to the vow of marriage is a custom discarded among these ladies. Naturally Mrs. Fainall asks Mrs. Marwood whether she will not make a cuckold of her new husband. Mrs. Marwood will make him believe that he has been cuckolded; there will be little pleasure in making him an actual cuckold when he will be relieved of all uncertainty. When they come to talk of Mirabell, both betray a

self-consciousness. From this consideration, it appears that these ladies have little respect for marriage, and no faith in unchanging love, but hunt for experience from man to man-they seem to live in a world of free love. Mrs. Fainall -has little sense of embarrassment when she has a talk with Mirabell about his plan of duping her mother by getting Waitwell to play the part of his fictitious uncle and make love to her mother. Most revealing is the talk or wrangle between Fainall and Mrs. Marwood. Congreve's cynicism, if anywhere, is most pointed here. It is a world of moral anarchy that is presented to us. Mrs. Marwood is Fainall's mistress, but she wishes to have Mirabell as her lover too, and she being rejected she must have her revenge upon him, and this she can do by preventing the marriage of Mirabell and Millamant. She professes to be a friend of Mrs. Fainall while she is her husband's mistress; and there seems to be nothing inconsistent in it. 'Have I been false to her, through strict fidelity to you, and sacrificed my friendship to keep my love inviolate." Nothing can beat this cynicism. It is well marked in Fainall too. He says, "and wherefor did I marry, but to make lawful prize of a rich widow's wealth, and squander it on love and you?" Cynicism of a callous type is manifested in these two characters. Mirabell's plan to dupe and entrap Lady Wishfort, because she has a desire to have a second husband, smacks of cynicism too. The question is whether Congreve imports cynicism into his play. Restoration society is notorious for its profligacy, and profligacy breeds cynicism. Congreve is then portraying society as it is. The picture may be a little exaggerated-and it should be so if it is to produce its due effect. We may quote here Louis Cazamian : With much less brutality, Congreve is more of the true cynic than Wycherley; in his more sober tints is depicted a deeper vice, which sinks to the very conscience, and snaps the spring of all moral indignation. The only virtue which he held up to us-and it is perhaps in itself a sufficient antidote-in sincerity." And Mirabell pleads for such sincerity : "I say that a man may as soon make a friend by wit, or a fortune by his honesty, as win a woman with plain dealing and sincerity."

Some -critics have said that The way of The World is immoral in tone. But this is not true. This play is a comedy of Manners. Congreve's aim in writing this comedy was to depict the ways of the world of the upper-class society in London in the year 1670. This society is said to have been very corrupt. But there is nothing indecorous in the language used in this play. Here and there we find suggestions subtly conveyed. But there is no obsenity in the dialogue or in the situations of the play.' It would, therefore, be wrong to call it an immoral play.

With the restoration of Charles, the Second, to the throne of England, there was a wave of free and immoral behaviour among the men and women who formed the court circles of London. The pursuit of women was the main business of the men, and the chief pleasure of the women consisted in being chased by the gallants. The people were cynical and heartless and were afraid of showing their feelings. The women pretented to hate men but their desire was to be admired by men. Marriage had lost its sanctity and free love was the order of the day.

This is the society on which this play is based. Here the men are all society rakes who intrigue for love or money. Fainall hates his wife and is in love with Mrs. Marwood. There is the impression of free love in the play. Mirabell had an affair with Mrs. Fainall when she was the widow. But when he falls in love with Millamant he becomes very serious. He is sincerely in love with her and forms all the intrigues to force Lady Wishfort to agree to his marriage with his beloved.

The ladies are all widows but are engaged in love-affairs with young men. Mrs. Fainall marries Fainall to save her reputation and remains friendly with Mirabell and helps him in all his plans. Mrs. Marwood is matched with Fainall in villainy. She once loved Mirabell but was repelled by him. Then she started hating him and worked to thwart everyone of his plans. She is as unscrupulous as Fainall. Millamant has lived in the company of society women and so she has learnt to talk like a coquette, but she does nothing wrong. She is genuinely in love with Mirabell and she respects him as a man far superior to fools like Witwoud and Petulant, and uncultured persons like Sir Wilful. She is respected by all the men in the play for the excellence of her character. Lady Wishfort is an old Widow, faded and wrinkled, who tries to look young and beautiful by a lavish use of paint and rouge. She is rightly made a fool of for her "indigestion of widowhood" and her "lethargy of continence".

All these characters are thoroughly cynical and absolutely heartless. Hating one's own wife and flirting with someone else's wife is common play with them. Marriage is a social bargain. Affection for one's brother or mother is out of fashion. The limit is reached when Mrs. Fainall joins Mirabell in a deep plot to befool her own mother.

This is a true reflection of the society of the time of Congreve, but he does not bring any obscenity or vulgarity in it. The dialogue is suggestive but not indecent.

Congreve has said that "it is the business of the comit poet to paint the vices and follies of human kind." He does that in The way of The World. But he makes these vices and follies not attractive but ridiculous. He makes us laugh at all these things with the help of his

wit which is radiant and all pervasive. We laugh with him at all the villains and their actions. Even the suggestions of indecent actions are clothed in sparkling wit. In fact to read this play or to see it staged is a sort of intellectual discipline.

Charles Lamb wanted us to overlook the indecency of these Restoration plays by suggesting that they lived and had their beings in a fairyland of cuckoldry and so should not be taken seriously.

But even when we take The way of The World seriously we do not find it immoral.

The test to be applied is this : After reading the play do we feel that it is good to follow the ways of vice? Certainly not. Congreve has made vice and villainy odious. Do villains like Mrs. Marwood and Fainall succeed in the play? No. They are rendered ridiculous and all their designs are defeated. Ultimately goodness triumphs: Mirabell triumphs because he is now completely reformed, is good at heart and is serious and sincere in his love of the heroine. He also defeats the designs of Fainall to grab the property of Lady Wishfort. Ultimately goodness triumphs and villainy is punished. So by no stretch of the imagination can The way of The World be called an immoral -play.

The main themes of the play are indicated in the title itself. It deals with the ways of the world of high class men and women of London in the year 1670. The title, thus, sums up the main events and the principal characters of the play.

The characters introduced here are typical of that age. They **have** no feelings. They have only intellectual wit. They are cynical and heartless. Even a good man like Mirabell plots to humiliate Lady Wishfort by sending an imposter to make love to her. And her own daughter (who is otherwise a good lady) does not mind her mother being humiliated in this way.

The men introduced here have only two aims in life-love and lucre. The main business of all men seems to be the pursuit of women. The women (all widows) are members of cabal-nights where they all pretend to hate men. But they all love to be pursued by young men.

Money plays an important part in the play. Greed is Fainall's obsession. It is his sole aim in life. He marrjed the widow of Mr. Languish only because she was the only daughter of a rich widow. His first plot was that Millamant should marry Mirabell aga nst the wishes of her aunt and so her property should come to his wife and so indirectly to him. But this is thwarted by Mrs. Marwood who tells Lady Wishfort that Mirabell is only pretending to love her. Then Fainall threatens to expose the vices of his wife and ruin her unless Lady Wishfort agrees to give her own and Millamant's property to him. He is, however,

defeated when Millamant agrees to marry Sir Wilfull and so gets a claim over her own property, and a document is produced in which Mrs. Languish (widow) had placed her entire property in trust with Mirabell before she married Fainall. Fainall, therefore, does not succeed in his attempt to grab all the property.

With Fainall money is the be-all and end-all of his existence. But the others also care for money. Millamant loves Mirabell sincerely but she knows that marriage without money would be a sentimental folly. So she agrees to marry Sir Wilfull kin order to save her property. Lady Wishfort has her hold on his niece, Millamant, only because of money. And Waitwell must have agreed to marry Foible and act as Sir Rowland only on the promise of a handsome reward. Thus, money plays an important part in the play.

The play is concerned with love in its various forms. The most graceful aspect of love is seen in the relations of Mirabell and Millamant. This was the Restoration ideal of love-intense and yet balanced and without any sentimentality. It is love based on mutual esteem, without the sacrifice of individuality. In contrast with this was Mirabell's earlier love-affair with Lady Wishfort's daughter. Their relations were very intimate but they did not get married. Instead, the lady married Fainall to save her reputation. But Mrs. Fainall had no grude against Mirabell. On the other hand, she remains on very friendly terms with him and helps him in all his plots.

Then we have the illicit love of Fainall and Mrs. Marwood. It is all passion with no sincerity in it. Witwoud plays court to Millamant and hopes to win her some day. But he is treated by Millamant as a fool whose company is good for her health. They we have Sir Wilful's crude attempts to make love to Millamant. At the other extreme we have the longings of Lady Wishfort to have a young husband in her old age. Her attempts to appear young and beautiful in order to impress Sir Rowland are ridiculous and at the same time pathetic in the extreme. Thus, we find all the varieties of love in this play.

But the main theme of the play is the great intrigue of Mirabell to gain the hand of Millamant in marriage. He first pretends to love Lady Wishfort in order to get the chance to meet Millamant. This is revealed to Lady Wishfort by Mirabell's great enemy, Mrs. Marwood, and so nothing comes out of it.

Then Mirabell thinks of a deeper plot. Lady Wishfort should be put in such a compromising situation that Mirabell alone can relieve her of the trouble and he will do so after the lady agrees to his union with Millamant. He prepares his servant, Waitwell, to make love to Lady Wishfort in the disguise of his imaginary uncle, Sir Rowland. He begins by getting Waitwell married to Foible, Lady Wishfort's maid. This was

likely to produce two advantages. Foible would now be on his side and if Waitwell tried to go very far, Lady Wishfort's honour could not be compromised because being a married man he could not marry again. Waitwell plays the part of Sir Rowland very well, but Mrs. Marwood overhears the plot and reveals it to Lady Wishfort.

Mirabell's plot has now failed. The impostor is arrested and Foible too is to be sent to prison. Millamant decides to save her property by agreeing to marry Sir Wilfull. Fainall cannot now get her property but Mirabell seems to have lost her.

But Mirabell has something more up his sleeve. He wins Lady Wishfort's favour by producing a deed by which Mrs. Fainall had placed the entire property which she inherited from her first husband in trust with Mirabell. So Fainall cannot ruin them now. And finally he wins Millamant due to the goodness of Sir Wilfull who does not want to stand in the way of the two lovers being united.

Final victory goes to Mirabell not because he is the best person in the play but because he is the most successful intriguer.

The main business of the men of the court circles of the Restoration age was the pursuit of women and of gold, and the women enjoyed being pursued. And all the time the men and women were forming intrigues to achieve their ends. These are the main themes of The way of The World.

William Congreve is considered to be the most prominent dramatist of the Restoration Period. The way of The World, a comedy, is considered to be a masterpiece of Congreve, both by the discerning critics and the readers over the past three centuries almost. Its dramatic presentation on the stage, however, proved disastrous (in Congreve's own time) and made him so sad that he gave up any further serious attempt at writing dramatic works although he lived for almost three decades after writing The way of The Wond.

The restoration comedy is different from the romantic comedy. The restoration comedy is different from the Romantic Comedy of the Elizabethan age, i.e. from the Romantic Comedy of William Shakespeare, which has an air of freshness about it and a free-play of imagination and the comedy of humours of Ben Jonson which has the comedies of Terence and Plautus as models. The Restoration Comedy is more realistic. It truly holds a mirror to life. That life is the life of the upper class aristocracy of London. The Restoration Comedy concerns itself with a very limited section of London-society.

It must be made clear that after the Puritans closed down the theatres the dramatic activity suffered a severe blow but when they were reopened after the Restoration only two theatres where allowed to

function and these enjoyed the court-patronage. It was natural therefore that only those dramas were performed on the stage which depicted the court-life and manners or catered to the depraved taste of the courtiers and the people of the upper class aristocracy who aped court-manners and morals. Thus most of the dramatists revelled in painting court-manners and morals. Not only this they extolled the rampant debauchery and licentiousness.

'The way of The World' as a restoration comedy. That The way of The World is a restoration comedy is a fact. It depicts the manners and morals of the upper class aristocracy of London.

Most of its characters are drawn from the aristocracy.

The language is rich with the graces commended by the cultured people of that age. There is plenty of wit-even the conversation of the minor and insignificant characters is embellished with wit and vigour of cultured expression.

There are no higher ideals, virtues or values to be practised, upheld, or fought for. On the contrary, the depraved behaviour, artificiality, hypocrisy, immorality etc., are normal things.

Points of difference from the conventional restoration comedy. The way of The World is a Restoration Comedy with a difference. The background, the characters, the society with its manners and morals are all akin to those of a typical Restoration comedy, still there are perceptible differences. The differences may be noticed from the very beginning.

Almost all the male characters (with the exception of Mirabell's servant Waitwell who is to impersonate Sir Rowland, Mirabell's uncle; and Lady Wishfort's nephew and Witwoud's half-brother from Shropshire, Sir Wilfull Witwoud) congregate at the Chocolate House. Incidentally and interestingly these characters belong either directly or through association, like Petulant, to the upper-class aristocratic society of London. The ones who do not make their appearance here are outsiders. Waitwell is Mirabell's servant and Sir Wilfull Witwoud, although an aristocrat does not belong to the artificial, hypocritic, fashionable London society and is "a little unbred", in the words of her aunt, Lady Wishfort.

In the opening act itself, we get hints of the clash of interests. Mrs. Marwood is reported determined to thwart Mirabell's design to marry Millamant. Mirabell incurred Mrs. Marwood's displeasure by ignoring her amorous advances and in the words of Fainall : "Women do not easily forgive omissions of that nature." Fainall is covetous and has set his sight on Millamant's six thousand pounds which she may have to forego in favour of Lady Wishfort in case she marries against her aunt's (Lady Wishfort's) advice and consent. So Fainall asks Mirabell to

marry Millamant (so that he may get that amount through his wife who is Lady Wishfort's daughter).

These are the veiled hints of the plot and counterpart to come into play later. The message of Waitwell-Foible marriage is, in fact, significant as this marriage is a very important part of Mirabell's plan. The news, that Mirabell's uncle Sir Rowland is in the town in search of a wife, and that Mirabell and his uncle do not go on well, is also a part of Mirabell's plan. All these minor things form the basis of the action that follows.

Mrs. Marwood prejudiced Lady Wishfort's opinion against Mirabell. But it has not actually been depicted. It is simply reported. Similarly Waitwell-Foible marriage is also reported. The action of the play emanates from the plot and the counter-plot. The action is very rapid because much has to be performed in a manner which seems convincing. The denouement, for the same reason, is also quick.

The play is also different in the fact that it is more a comedy of characters than of manners. The characters both male and female, representatives of their age, are very witty. Their talk is no doubt entertaining but it is at the same time very important-it reveals the situation and characters and helps in the advancement of the action of the play. For instance when Foible, the maid-servant of Lady Wishfort explains the situation in which she was seen talking to Mirabell in St. James's park (and reported to Lady Wishfort by Mrs. Marwood) she not only very artfully saves her skin but also advances Mirabell's plot by infuriating Lady Wishfort to the extent that she determines to be contracted to marry Sir Rowland. The conversation and actions of the characters sustain the interest of the play till the last moment.

'The way of the world' is immoral-a charge. The charge of immorality has been brought against the Restoration Comedy as a whole. So it is not surprising that some people have seen immorality in Congreve's The way of The World also. There is without doubt much immorality in The way of The World. And even the most ardent admirer and supporter of William Congreve cannot deny it. To begin with, Lady Wishfort's depraved desire to have a husband-anything resembling a man-at fifty-five years of age and when she has a twice married young and beautiful daughter, and a young and beautiful niece with her, is definitely immoral. Mrs. Fainall, her daughter, is immoral as she had illicit relations with Mirabell after the death of her first husband and before her second marriage to Fainall. For the same reason Mirabell is immoral; and also because when there was the danger of Mrs. Fainall having conceived he did not marry her himself but advised her to marry a rake, Fainall, because a virtuous husband would not be proper for a lady with somebody else's child. Fainall and Mrs. Marwood are downright immoral. So there is plenty of immorality. But all these

instances and many others do not make the play The way of The World itself immoral. Congreve has faithfully portrayed the Restoration Age fashionable _society of London with all its immorality, indecency, licentiousness, formality, hypocrisy, artificiality and other vices. The charge would have been valid if Congreve had put premium on and extolled these in his characters. Since the society which be depicted suffered from these follies and blemishes, Congreve could not help it. If he did not depict them as they were, the play would have been farcical. The Restoration Age upper class society was excessively fashionable, hypocritical and artificial. It was a society in which immorality and free love were common. What can be more foolish and unnatural than finding married people behaving as strangers in public places? Can we think of the husband and wife's being seen walking together scandalous? But it was so. So William Congreve's The way of The World is not immoral. It only depicted an immoral society. Among these immoral characters and their, conduct we have Millamant who did not indulge in any immoral relationship. She loved Mirabell truly. She had all other attributes of the Age but not immorality. Similarly Sir Willfull was also free from the taints because he was an outsider to this society.

William Congreve has not made these vices and follies attractive. Lady Wishfort is ridiculous and Jitiable. Fainall and Mrs. Marwood are detestable. Congreve shows that the evil machinations of Fainall and Mrs. Marwood did not succeed and Millamant's love for Mirabell succeeded.

So William Congreve has the distinction of producing a play which faithfully re-creates the Age, but is free from immorality (for the reasons given above). He gives us a comedy of Manners ith innovations.

Congreve's wit is vital and radiant. It has not been employed as literary flourish but it is a very useful tool in the hand of the dramatist to reveal the situations and characters and also to advance the action of the play. Congreve may not have achieved the greatness and distinction of William Shakespeare but he has without doubt created an immortal place for for himself in the comic literature of English language. Its continued popularity with readers and critics alike is an incontrovertible proof of this.

William Congreve was born, bred and educated during the so called Restoration Age, which was a period during which

English prose was coming into its own largely through the concerted and organised efforts of the Royal society. William Congreve, a cultured gentleman, could not not remain unaffected by the trends of his times. We know that he is among the most prominent literary personalities of his time. We also know that he is also a very great, second only to William Shakespeare, comic dramatist of English Language. Besides his comic genius it was his brilliant style which enabled Congreve to earn that place of eminence and honour which he enjoys today.

Congreve's style. George Meredith observes : "He (Congreve) is at once precise and voluble." This brief comment in itself is precise and voluble. In these few words Meredith has said much about the power and range of Congreve's style.

Congreve was a Restoration Age dramatist. It was an age in which English prose was coming into its own. The style of the dramatists of this period, in general, was prosaic rather than poetic. The reasons, mostly political, for the growth of prose were many. The growth of industrialisation, the middle classes and the growth of political parties all contributed to the development of prose as an effective tool and means of communication. The rhetorical quality took ascendence over other qualities.

So the style was logical, rhetorical, simple, direct and witty. The style of William Congreve, as we shall presently note, is marked with lucidity, economy and brilliance of wit and these contribute to make his dialogues elegant and effective.

(a) **Diction.** Congreve's style is prosaic i.e., it is non-metaphorical. His language is not sensuous. It is rhetoric. It is clear rational and logical. It is not the language of feeling and imagination. It is more the language of everyday use rather than of literature.

(b) **Wit.** Congreve's style is witty. It is said that even the servants in his plays employ wit in their conversation. In 'The way of The World' the language used by the servants and maids, more specially Foible and Waitwell, is full of wit and culture.

Balancing words or phrases also present an example of this witty style, such as:

"One will melt in your mouth, and t'other set your teeth on edge; one is all pulp, and the other all core."

"So one will be rotten before he be ripe, and the other will be rotten without ever being ripe at all."

This device makes the style concise, witty and logical, and also very effective and attractive. Similitudes can be found in the speech of Witwoud (of which Millamant grows impatient). At times such

similitudes are really very effective : "like moths about a candle", "as a favourite just disgraced" etc.

- (c) **Imagery.** Much of the power of Congreve's style comes from the use of imagery. He draws his images from actual life, trade and commerce, birds, animals, plants, literature, etc. These show that Congreve was a scholar and a shrewd and close observer of life and nature around him.

There is a wealth of literary and classical allusions in 'The way of The World'. When Sir Wilfull is drunk he is like the monster in Shakespeare's 'The Tempest'. Then we have references to Alexander, Penthesilea, Mosca (in Ben Jonson's 'The Fox'), Maritomes, the Asturian in 'Don Quixote'; Gorgon etc.

All these devices give Congreve's style the dignity and power of a literary style.

Conclusion. Congreve's style gives his dialogues a rare brilliance and power and make Congreve one of the finest stylists in the realm of English Literature. Hazlitt observes : "His style is inimitable ....It is the highest model of comic dialogue. Every sentence is replete with sense and satire ... Every page presents a shower of brilliant conceits... The Fire of artful artillery is nowhere else so well. Macaulay too has a word of praise : "In this sort of jewellery he attained to a mastery unprecedented and inimitable."

Congreve owed his success to his age. He modelled his style on the actual high class conversation which he heard and remembered ... Congreve had the privilege of moving in the aristocratic and literary societies of his time and he possessed the power and talent to use his knowledge and observation to enrich the language with the fruits of his efforts.

Man and Superman

Bernard Shaw was born in Dublin in 1856. His father's family had been small landowners in Ireland since the late seventeenth century and they had intermarried with the Irish. But previously they had lived in Hampshire, and they claimed an ancient Scottish origin. His father, after employment at the law courts, became in middle life a grain merchant. His mother was 'the daughter of an Irish country gentleman. She was twenty years younger than her husband and she lived largely for her art, that of an opera singer. Shaw's education was ordinary enough, but as a boy he loved to frequent the Irish National Gallery to study the pictures there and by the time he was fifteen he had a sound knowledge of some of the great composers too. To great

writers such as Goethe and Moliere he introduced himself by following up the sources of the operas. He was, indeed, left to a great extent to find his own way, and he spoke of his early years as, "rich only in dreams". Religiously the family background was Protestant, but Shaw early rejected the Christian faith.

Career as a Novelist : At fifteen, his mother having gone to London with her two daughters, who were both older than their only brother, Shaw was left with his father and he worked as clerk in a Dublin estate agent's office, where his efficiency soon got him promotion from rent collecting to the position of a cashier. Four years of this employment were enough for him. Determined to be a writer, he resigned from this post and in 1876 he joined his mother in London. He tried journalism, but in ten years, up to the age of twenty-nine, it is said that he earned only 6 by that means. His inner confidence, however, sustained him through those hard years till his writing began to bring him in a small income. Between 1879 and 1882 he wrote four novels. The first, Immaturity, dealt with the problem of marriage. It remained unpublished until his collected works appeared. The second, The Irrational Knot, written in 1880, first appeared serially in 1885-87; it was published as a book in 1905. The third, Love Among the Artists, was also serialised in 1887-88. It was the fourth novel in the order of their writing, Cashel Byron s Profession, that was his first published book, for it appeared soon after its serialisation in 1885-86, and it is decidedly the best of his novels. None suggests that Shaw would have won the success as a novelist that he achieved as a dramatist, but these novels anticipate many of the themes and ideas he was to express later in his plays. They contain, too, some touches of disguised autobiography.

Membership of the Fabian Society : The important events for Shaw in these years of struggle were his meetings with people and his discovery of ideas. In 1882, he went to a meeting addressed by Henry George, of whose speech he later declared that it, "changed the whole current of my life". He then began to study Socialism and Economics, and he read Marx's Das Capital in the British Museum. He became acquainted with leading Socialists. Henry Salt, an apostle of Shelley's ideas, and Edward Carpenter, another progressive idealist, were among them. It was the newly founded Socialist journal Today which accepted Cashel Byron's Profession, and it was through that acceptance that Shaw met William Morris. He already knew Sidney Webb, to whose very clearly conceived socialist and economic ideas he owed much, and of whom he has said: "Sidney Webb was of more use to me than any other man I have ever met." His membership of the Fabian Society, to whose Executive he was elected in 1885, further extended his contacts and activities. He read papers to the Fabian Society, his outstanding aptitude for debate showed itself, and he became a public speaker on platforms

and at street corners, where his tall figure, red beard, clear and self-assured mind and abounding detailed knowledge, mastered his audiences.

Creative Evolution : By 1890, his knowledge of contemporary economic matters was considerable, and it was controlled by a comprehensive philosophic outlook. Like his friends he envisaged a better world to be brought into being by the co-operative efforts of realistic thinkers activated by a selfless love of humanity. This lofty moral idealism had, at first, no religious basis, but it was not long before he found a belief which lent it a strong support. In the writings of Samuel Butler he saw an escape from the Darwinian theory of evolution which made chance, not purpose, the determining factor, and when, in 1891, he came to know the thought of Nietzsche, he realised that he had already been thinking in terms of a purposive Life Force behind the working of the universe. This Life Force he moreover, perceived, explained the place of women in the world, for it accounted for woman's ruthless pursuit of man. Men like himself must, therefore, by intelligent co-operation with the Life Force, use all their endeavours to hasten the evolution of mankind to highet moral, intellectual, economic and social standards. To this stage in his thinking he, had practically come, when he turned to the drama as his medium of expression.

Influence of Ibsen and Archer : That Shaw chose the drama as the means whereby to criticise and educate society was due to a most happy combination of experience, coincidence and chance. His own experience had taught him that he had no promising future in the novel. It may well seem now a destined coincidence that, just when Shaw was approaching the time when he must find a channel for his enonnous vitality, the plays of Ibsen became known to him. It was more or less a result of chance that, when he had finished his Quintessence of Ibsenism (1891), he had ready with him the first draft of a play, which had been laid aside since 1885. William Archer, the dramatic critic, had then asked him to write the dialogue for an adaptation of a French play, but had rejected Shaw's unfinished attempt. Perhaps the predominating influence in determining him to turn to the drama was the example of Ibsen; perhaps his love of debating, influenced him towards choosing the kind of play in which the characters undertake this dual task of proposer and opposer. At any rate, taking up this early effort in 1892, he made it into Widower's Houses, and thereafter, for nearly sixty years, with unflagging energy, he made the drama peculiarly his own province.

Takes to Drama : In 1898, Shaw published the first collection of plays, entitled Plays, Pleasant and Unpleasant, in two volumes. Each of these plays proved a veritable bombshell in the literary world. They showed that a new and powerful genius had appeared on the dramatic horizon whose main purpose was to shake people out of their social

complacencies and beliefs. The new dramatist was exploiting with unusual effect the medium of drama for shattering a number of social, economic and political doctrines. The playwright was a combination of the artist and the preacher. Three plays later, in 1901, followed another volume entitled, Three Plays for Puritans, which confirmed the impression produced by the earlier volumes.

Success : With the publication of Man and Superman in 1903, Shaw attained his full stature as a dramatist. It showed that he had found his feet in the world of drama. The play proved a tremendous success especially in New York, and later in England. This was the first full dress exposition of his philosophy of life. In 1904 came another of his well-known plays, John Bull's Other Island, which shows how an Irishman looks at England.

From now onwards Shaw came to be recognised as a veteran dramatist of the highest calibre, a great force in the literature of the day. Plays flowed from his pen in an unending stream and he became almost a literary institution. Fanny's First Play came out in 1911, and skipping over other less significant productions, we may mention the famous Back to Methuselah, 1921, which also created a stir in the world of letters. Two years later, came Saint Joan, which, in many respects, is rightly regarded as Shaw's masterpiece. Another epoch-making play was The Apple Cart, in 1930. A number of other productions followed like Millionaire (1936), Geneva (1938), and In Good King Charles's Golden Days (1939), to mention only a few. Shaw's literary faculties seemed to be inexhaustible and he continued to write till the very last. At his death, he left an unfinished play, which according to his will, is not to be published. It has been given to the British Museum to be kept as a relic.

Death : The great dramatic and literary giant, who dominated the English scene for over half a century, and who had annexed the Noble Prize for literature in 1925, breathed his last at St. Lawrence, Herts, in November 1950, leaving a vacuum in the literary world which may not be filled for several decades to come.

Table of Important Dates

1856 George Bernard Shaw born in Dublin.

1876 Arrived in London.

1879-83 Wrote five unsuccessful novels: Immaturity, 1879; Irrational Knot, 1880; Love Among the Artists, 1881; Cashel Byron's Profession, 1882; and An Unsocial Socialist, 1883.

1884 Fabian Society formed; Shaw elected a member.

1888-94Brilliant success as music critic.

1890 Quintessence of Ibsenism.

1892 First Play, Widower's Houses produced.

1894 Arms and the Man and Candida. Shaw's first stage successes.

1895 Mrs. Warren s Profession banned. First produced in 1902.

1895-98 Shaw emerges as London's leading drama critic.

1895 The Sanity of Art.

1896 You Never Can Tell, perhaps Shaw's most under-rated comedy.

1898 Married Charlotte Payne- Townshed.

1899 Captain Brassbounds Conversion and Caesar and Cleopatra.

1901-03Man and Superman (produced in 1903) began Shaw's great period. First play to have a full-scale Shavian preface.

1904-07 Vedrenne and Granville-Barker Court Theatre productions of Shaw, Shakespeare and Euripides. Shaw's permanent theatrical reputation established.

1904 John Bull s Other Island.

1905 Major Barbara.

1906 The Doctor s Dilemma. Bought "Shaw's Comer" at Ayot, St. Lawerence.

1908 Getting Married

1911 Androcles and the Lion.

1912 Pygmalion.

1913-16 Heartbreak House (produced in 1920).

1914 Commonsense About the War.

1921 Back to Methuselah, Shaw's "Metabiological Pentateuch".

1923 Saint Joan.

1925 Awarded Noble Prize for Literature.

1928 The Intelligent Woman's Guide to Socialism and Capitalism.

1929 The Apple Cart.

1943 Mrs. Shaw died.

1947 Wrote his last complete play at the age of 91: Buoyant Billions.

1950 Shaw died at bis home in Ayot, St. Lawerence, November 2nd.

Shaw has called Man and Supermana "comedy and philosophy". This means that his aim is not merely to entertain the readers, but also to tell them something profound about life. Shaw was a comedian with a serious purpose. He had original and striking ideas, which he considered valuable, and which he wanted to convey to others. The drama was his chosen medium for communicating his ideas. The substance of his plays is serious, but it is treated with

utmost levity. Waggery is Shaw's instrument. He expressed his policy in this respect in the following words: "Spare no labour to find out the right thing to say; and then say it with the most exasperating levity as if it were the first thing that would come into any one's head". Thus he was right in calling Man and Superman 'Comedy' and a 'Philosophy', for the play is a rich storehouse of shavian thought, but this serious thought-content is treated in a vein of the most light-hearted comedy.

The Thought-Content: Varied and Serious : Man and Superman is a 'Philosophy' because it contains Shaw's views on practically every subject between heaven and earth. In the Play he has expressed his views on happiness, on love, marriage, sex- relations, women, art, socialism, democracy, industrialization, religion, morality, virtue, sin, death, peace, war, slavery, and a host of other topics. His remarks on all these countless subjects are original and striking. He has added to the play a lengthy Preface, rich in thought-content, and at the end we get the Revolutionary's Handbook and Pocket Companion. In the Hell Scene, the various subjects have been discussed and analysed logically from different angles. Shaw has been impartial enough to allow even the Devil to have his say and freely express his point of view.

Extended treatment of the Theory of Life Force : While the thought-content of the play is most varied, it is Shaw's philosophy of Life Force and Creative Evolution which finds the most extended and comprehensive treatment. The romantic notions about love and woman have been exploded, and it has been shown that woman is not so weak and helpless as she is supposed. The mother-aspect of woman has been emphasised. We are told that sexually woman is Nature's contrivance for the perpetuation of the human race; and sexually, man is woman's contrivance for fulfilling Nature's behest in the best possible way. Possessed by the "blind fury of creation", woman searches for a male 'biologically' most desirable, and when she finds him, she is most ruthless in her pursuit of him. The Life Force works by a process of trial and error, its aim being not forms of greater beauty or physical power, but of higher and higher intelligence. The Superman, the ideal Man of the future, would come through selective breeding. Urged on by the Life Force woman instinctively chooses the most desirable male, and then pursues him with ruthless fury. Man is not a victor in the game of sex; the victory, more often than not, goes to woman who is more 'vital', i.e., she is urged on by a more powerful instinct of procreation. Family, marriage, distinctions of rank and birth, poverty, etc., ar all obstacles in the way of the Life Force and so they must go.

Humorous Treatment of the Serious Thought-Content: A play which is so thought-provoking, which is so stimulating an irritant to thought, may very well be called a 'philosophy. This is more so the case because the central scene-the Don Juan in Hell-Scene- lifts up the theme

into the realm of "Shavio-Socratic dialogue's. The scene provides a philosophical discussion at once logical, penetrating, and impartial. But all this philosophy has been illustrated through the story of Tanner an Ann with utmost levity and this makes Man and Superman a 'Comedy' as well. It is a comedy with a serious purpose, a play which provides a humorous treatment of a philosophical substance. In the play, we witness the tragi-comic spectacle of the love chase of a man by a woman and the result is amusing and laughter-provoking in the extreme.

The Comic Love-Chase : Ann Whitefield 'a vital genius' i.e. she is a young female possessed by the blind fury of creation. Tanner, on the other hand, is an unwilling male who regards marriage, as a noose, a trap, a gin to ensnare a man ito becoming a proper husband and bread-winner. He regards woman as the hunter, and man the hunted, woman the spider and man the fly. He, therefore, avoids Ann and regards her as dangerous company. Ann, on the other hand, instinctively feels that he is 'biologically' preferable to the romantic Octavius who loves and adores her. But "the poetic temperament is barren-the Life Force passes it by."- (Desmond MacCarthy). Hence we get the highly amusing spectacle of a woman in love, wooing, courting, pursuing, and ultimately winning the unwilling male.

Ann and Her Woman's Wiles : Ann brings to bear all her woman's wiles on this comic love chase. She lies shamelessly and plays the hypocrite to gain her objective. She is audacious enough to put her arms round Tanner's neck and then charge him with being a flirt. She compels him to act as her co-guardian along with Ramsden. She lies blatantly about her sister Rhoda, so that she, and not her sister, may drive with him all alone. She agrees to ride with him in his car through Europe, without the permission or knowledge of her mother. This would amount to an elopement but she says innocently that there can be no harm in it, since Tanner is her guardian according to the will of her dear father.

Tanner as a Comic Figure : Ann spares no cunning, no subterfuge, no wile, to gain her objective. And when all these fail her, she comes out into the open and chases Tanner, and tracks him down in Spain, almost like a Sherlock Holmes. It is all comedy of the highest order. And Tanner becomes a comic figure, when he ultimately succumbs to her, saying, "The Life Force enchants me. I have the whole world in my arms, when I clasp you." He had resisted, he had fought for his freedom and his honour, but the life Force has proved too strong for him. He had run away from the lioness, but now he is in the lioness' mouth. He causes universal laughter with his last speech beginning "I solemnly say that I am not a happy man....".

Conclusion : This comic man-hunt suitably illustrates the dramatist's serious thesis that the female is dominant, and man is not the victor in the game of sex. Thus the dramatist was justified in calling

Man and Superman, a 'Comedy' and "Philosophy". It is a comedy with a serious purpose.

Man and Superman is regarded as one of Shaw's best plays. Here Shaw put his philosophy of Creative Evolution in a dramatic form. It made Shaw the leader of the new drama of ideas. Gone were the days of comedies such as those of Sheridan and Oscar Wilde which were written only to amuse people for three hours. The age of the Comedy of Purpose had begun.

Presenting a biological theory in a dramatic form was no easy matter. A biological thesis is heavy stuff. How could it be given a comic form? But due to Shaw's comic genius a most entertaining play was produced on a most serious theme. Much of it is debate and discussion but **while** reading this play we realize how interesting debate and discussion can be. This play, therefore, inaugurated the new drama of debate and discussion.

The Theme : For thousands of years the poets and dramatists of the world have been weaving a veil of romance and mystery over the relations between men and women. Shaw tore veil at one stroke by showing that in affairs of the heart the woman is the hunter and man her quarry. The play is concerned with the love-chase of the man by the woman. Shaw's idea is that the Evolutionary Will or the Life Force has been working for millions of years for the evolution of life into higher and higher forms. Sex attraction is the means which the Life Force adopts for bringing the right man apd the right woman together for producing a better race of men. The life Force chooses woman as its willing agent. When she is in the grip of the Life Force she instinctively

selects the man who would be the best father for her children. If he resists she uses all her tricks to break his resistance and finally she forces him to marry her. Thus Shaw reverses the roles of men and women in love affairs.

The Structure of the Play : The play does not have a proper plot involving a dramatic conflict. The play begins in an atmosphere of mourning but there are hints that we are not to take Mr. Whitefield's death very seriously, The comedy bursts into life with the arrival of Tanner. He is Shaw's spokesman about most of his pet ideas. He realizes that Ann is in the grip of the Life Force and he warns his friend Octavius that she would soon devour him, not realizing that he actually is the marked down victim. He eloquently defends Violet's conduct in defying social conventions in becoming pregnant without going through the formality of marriage. Then comes the anti-climax when Violet reveals to them that she is already married and the legitimacy of her child is

not in doubt. We are amused to find Tanner collapsing and all of them "cowering before the wedding ring." From this high comedy we get a little respite in the ACt II. At the end Tanner is told by his Chauffeur that Ann's attentions are fixed on him. Then he tries to escape. He wants Straker to drive him at tremendous speed across Europe to some Mohammedan country where the laws save men from women.

The Third Act takes us to the Sierra Nevada in Spain where Tanner's car is stopped by Brigands. These are not ordinary dacoits. They are socialists who rob the rich in order to bring about a better distribution of wealth. Tanner becomes very friendly with them. They all go to sleep and he has a dream in which Don Juan, Dona Anna, her father and the Devil meet in hell and have a long discussion on the issues of life and death. The Devil argues that man is doomed because he is in love with death. Don Juan argues that man is great because he is moved by great ideas. The life Force is working for the production of the superman. There are long speeches but they are so beautifully written that there is not a dull moment. We are amazed to notice how much fun can be provided by a debate on even a dry theme when the writer is a consummate artist like Shaw. We are amused to find that Hell is the home of love, music and pleasure and Heaven is a boring place where the residents only think of ways of attaining perfection.

In the morning, Ann and the others reach there with a party of soldiers. Tanner saves the bandits by telling the soldiers that these are his escort.

The Fourth Act takes us to a villa in Granada. Violet's father in-law is an American millionaire who is against his son marrying a middle-class girl. but Violet manages him so well that he becomes her admirer and requests her to bring round his rebellious son. This demonstrates the power of women over men.

Ann now tries every trick to break Tanner's resistance. He is also in the grip of the Life Force and he finally agrees to marry her. The Life Force has brought Ann and Tanner together and we expect that their union will result in the birth of the superman.

The Dialogue : The dialogue in this play mostly consists of long speeches but there is so much wit and humour in them that we are amused all the time and are not bored at all. The sentences are so written that they can be read swiftly and can be spoken by the actors swiftly. Shaw had an extremely sensitive ear for music and the words in the speeches follow each other sweetly like musical numbers. it is said that Granville-Barker always instructed the actors 'to speak the lines as if they were being sung by impassioned baritones and tenors, sopranos and contraltors'.

Characters : The characters in this play are very well created. Tanner has wit and eloquence and he has brilliant advanced ideas on every subject, Ann is a beautiful and clever woman who is full of vitality. She is chosen by the Life Force to become the mother of the superman. Ann knows instinctively that Tanner, the artist, the thinker, the philosopher, the man of ideas-would be the best father for her children. So she is driven by the Life Force to pursue him and marry him. The poetical and romantic Octavius who loves her passionately and regards her almost as a goddess is rejected because "the poetic temperament is barren-the Life Force passes it by." Shaw introduces Straker, Tanner's Chauffeur, as the New Man of the present age. He is a sort of hero of the industrial age.

The Life Force : In Man and Superman, we see the Life Force in action. We realize that Ann and Tanner are being used by an irresistible force as instruments for a purpose greater than themselves. Ann and Tanner have a good personality and a highly developed intellect, and they have come together on the basis of their instincts and so we expect that their offspring will be a superman.

The Comic Spirit : While reading this play we realize that thoughts, debates and discussions can be really fascinating. The Whole play conveys a message and is yet imbued with the comic spirit. Swinnerton says that the Preface, the Play and the Revolutionist's Handbook together form an "epitome of Shaw's genius". He adds, "The complete work is so full of life, thought, argument, and eloquence that it shows the author as an original and creative genius of first class importance in modem plays".

The play is wonderful combination of instruction and entertainment. It is brilliant in ideas and delightful in execution. Desmond Maccarthy has rightly called it "one of the peaks of Shaw's dramatic work".

Shaw's dramas are popular because he is a great entertainer. The other dramatists like Galsworthy who discussed problems seriously have been forgotten. Hut Shaw continues to be read and acted long after the problems which he discussed have ceased to interest people. That is because wit and humour are the main tools of his craftsmanship.

Shaw's main purpose in writing plays was to convey his ideas to his readers and his audiences. His plays, therefore, consisted mostly of debates and discussions. he saw all the evils of British society and he made it his mission to show the people how wrong they were. If he had done it seriously, he would have found himself on the stake. People would have found his plays dull and offensive. And after the problems

had ceased to interest his plays would have gathered dust on the shelves. Shaw has been saved from this fate only by his sense of humour.

In Man and Superman Shaw set out to dramatise his theory of creative evolution and the love chase of the man by the woman. He had a message to convey, namely that if we do not contract marriages of convenience but act according to our instincts we will become agents of the Life Force which wants to create a race of supermen. But Shaw does not preach dull sermons. He conveys his ideas in such fine words and phrases that we are entertained even while we are being instructed. We do not feel that we are being taught. We laugh while the dramatist is making us think. This he achieves by expressing his serious ideas in a gay and witty manner.

See how beautifully he explains why women go hunting for husbands and live with them.

Tanner (to Octavius) : "Go to the bee, thou poet: consider her ways and be wise. By Heaven, Tavy, if women could do without our work, and we are their Children's bread instead of making it, they, would kill us as the spider kills her mate or as the bees kill the drone. And they would be right if we were good for nothing but love".

And this is how the Devil describes the worklike propensities of man.

"In the arts of peace Man is a bungler.....his heart is in his weapons. This marvellous force of Life of which you boast is a force of Death: Man measures his strength by his destructiveness. What is his religion? An excuse for hating me. What is his law? An excuse for hanging you.....What is his art? An excuse for gloating over pictures of slaughter. What are his politics? Either the worship of the despot because a despot can kill or parliamentary cock-flighting".

Shaw makes his brigands delightful personalities. They hold detailed discussions on political and economic questions. Tanner immediately becomes friendly with them:

Mendoza: I am a brigand : I live by robbing the rich.

Tanner : I am a gentleman : I live by robbing the poor.

Shake hands.

The brigands are socialists who hold up motor cars in order "to secure a more equitable distribution of wealth." They prevent "wealthy vagabonds" from squandering a way the wealth (got from the labour of the poor) in the dens of vice. And they do this "at the risk of our lives and liberties, by the exercise of the virtues of courage, endurance, foresight and abstinence."

Mendoza then tells Tanner that they would discuss the terms of ransom the next day because "he had arrived out of office hours."

Shaw was a Fabian socialist but he cannot help having a dig even at socialists. When Tanner says, "I am a bit of a socialist myself," Straker comments: "Most rich men are". The brigands are all socialists and so there is a good chance of the movement becoming popular, for "until a movement shows itself capable of spreading among brigands, it can never hope for a political majority."

The scene in which Ann persuades Ramsden and Tanner to agree to abide by the terms of her father's will and remain her joint guardians is a fine comedy. At the end, Tanner cries, 'Ramsden, we are beaten, smashed- nonentitized.

Tanner tells Octavius that if he is not careful Ann will marry him. "Why, man, your head is in the lioness's mouth: you are half swallowed already-in three bites-Bite on Ricky, Bite Two Ticky, Bite Three, Tavy, and down you go."

Vertical Inversion : This is a type of wit which makes white look black and vice look like virtue. Shaw has practiced this on a large scale in Man and Superman.

He has inverted the character of Don Juan. Instead of the legendary philanderer and seducer of women he becomes an ascetic who is bored by the perpetual enjoyment of love, beauty, music and pleasure in Hell and wants to spend ages in the contemplation of truth in Heaven.

The worst thing about hell is that there is no hope there. Shaw turns this into a blessing. The Statue says, "For what is hope? A form of moral responsibility. Here there is no hope, and consequently no duty, no work, nothing to be gained by praying, nothing to be lost by doing what you like. Hell, in short, is a place where you have nothing to do but amuse yourself."

The Devil is not black at all. Nor is he the enemy of man. He is a courteous and good-natured gentleman. He was never expelled from Heaven. He was only bored there and so walked out of that place and formed another establishment. He loves warmth of heart and sincerity. He loves music. He wants to make everyone happy.

Shaw also interchanges Hell and Heaven. In Hell one can enjoy music and all the pleasures of flesh and blood. Heaven, on the other hand, is a boring place where there is nothing but contemplation. It is, therefore, not surprising that the best people wish to live in hell. Very few prefer to go to Heaven.

Shaw even transforms the Seven Cardinal Virtues into the Seven Deadly Sins. Don Juan tells Anna that Hell is the home of honour, duty, justice and "the rest of the seven deadly virtues."

Anti-English Jokes : Shaw does not miss an opportunity to introduce anti-English jokes in his plays. In this play also he introduces

a number of these jokes. The Statue who has lived in Heaven and found it "the most angelically dull place in all creation" says that many persons stay there not because they are happy but because they think they owe it to their position to be in heaven. They are almost all English.

The Devil says that he has the largest following in England. He adds that an Englishman thinks he is moral when he is only uncomfortable.

Other Jokes : Don Juan calls the army "a vulgar pageant of incompetent schoolboyish gladiators."

Dona Anna was very proud of having led a virtuous life. She is, therefore, shocked when she is told that she is in hell. This cannot be hell because she feels no pain. Don Juan tells her that hell is a place for the wicked. The wicked are quite comfortable in it. So the fact that she feels no pain in hell is proof of the fact that she is a damned spirit.

Don Juan also tells her that wherever there are ladies it is hell.

Shaw is also a master of paradox. Tanner and Octavius know that Violet has been secretly married. So when Hector Malone asks them why he cannot take the lady with him on a journey. Tonner tells Octavius, "Oh, tell him, tell him. We shall never be able to keep the secret unless everybody knows what it is."

Anti-climax : Anti-climax means passing from the sublime to the ridiculous. This can be a very effective comic device. There is an example of this in this play. When news is brought that Violet who is unmarried is going to be a mother, everybody seems to be ashamed of her conduct. Only Tanner defends her conduct which consists in boldly defying convention and fulfilling the highest purpose and greatest function of women-to increase, multiply and replenish the earth. Then Violet reveals to them that she is serectly married and the child is a legitimate one. Tanner collapses completely and they all "Cower before the wedding ring," The climax of comedy is suddenly turned into the anti- climax of Farce. Desmond Maccarthy has observed that this is "one of the most amusing thunder claps in modern comedy."

Thoughtful Laughter: The entire dialogue in Man and Superman is full of sparkling wit. We never feel that Shaw is giving us a theory or is trying to prove a thesis. We are entertained while we are being taught. We are laughing all the time while Shaw is making us think of the way in which we can better our race and evolve into superman. The laughter is never pointless: it is always thoughtful laughter.

Yes, Man and Superman is a drama of instincts. In this play Shaw sets. out to examine the basis of the attraction which men and women feel for each other. The world's dramatists have called ih "romantic attachment" But Shaw does not agree. He distrusts the emotions. He does not show any romantic attachments between couples in his plays. Infact, his hell is a place of perpetual romance which becomes tedious even for a person like Don Juan.

In this play, Octavius is in love with Ann. He has poetic temperament. He knows all the defects of Ann but he is madly in love with her. If Ann had fallen in love with him the play would have been a romance and the result would have been happiness for both of them. But that does not happen. She encourages him and calls him "Ricky-Ticky-Tavy" but does not love him. He is a broken man at the end of the play.

Ann does1not have a romantic attachment with John Tanner. He loves her in a vague manner but he has no idea that she is determined to marry him. He thinks that she is in love with Octavius. When Straker tells him that Ann's intention seems to be to marry him, he runs away. He wants to preserve bis freedom. He knows that marriage will be a hindrance to bis revolutionary work. Ann persues him across the continent. But is she impelled by any deep emotion for him? No A critic has said that there is as much sex appeal in Ann's pursuit of Tanner as in a Railway Time Table.

Is it ReJon, then which impels her to reject the poetic visionary and marry the rich advanced thinker, Tanner? No, Reason should have told her that shd would be far happier if she married Octavius who would have treated her like a goddess. It was not reasonable for her to disappoint her worshiper and marry a man who was trying to run away from her.

Shaw believes that there is a mysterious power which controls nature and works for the betterment of life in all stages. Shaw calls this power the Life Force. Throughout the ages it has been making experiments in evolving better and better forms of life. When life progresses towards a new form, the Life Force considers whether it is perfect. if it finds this form imperfe t it creats in those creatures the instinct to improve. Those who ignore this instinct and care only for pleasure, are left where they are. Those who heed the mysterious call of the Life Force for betterment move forward.

The Life Force has created the impulse of sex for the betterment of the Race because when there is a union of two creatures both inspired by a strong wiV to improve, a better offspiring is likely to be produced.

The Life Force does not care for beauty or sweetness, otherwise it would have stopped at the beautiful sweet-singing birds, and not

produced the ugly hyena and the clumsy ape. Then nature produced huge man-like creatures but they were destroyed because they did not have a brain. Finally the Life Force created man who has a good brain. But man is using his brain only for the creation of the instruments of his destruction.

The Life Force has, therefore, decided that it must help man to evolve into the superman who should be "omnipotent, omniscient, infallible, and withal completely, unilludedly self-conscious, in short, a god."

The Life Force has selected woman as its willing agent. It gives to the woman the instinct to find out the man by uniting with whom she can produce a better man. When she has instinctively spotted the right man the Life Force makes her pursue this man like a huntress. In doing this she is not trying to satisfy her sexual urge or achieve happiness. She is only performing the evolutionary purpose of life. As Shaw says, "Sexually, Woman is Nature's contrivance for perpetuating its highest achievement; sexually, Man is Woman's contrivance for fulfilling Nature's behest in the most economical way."

In this play Ann has been selected by the Life Force as its agent. She feels instinctively that Tanner would be the best father for the superman. She refuses to be a poet's dream. She rejects happiness as unimportant. She does not care for the world's opinion. She does not bother if the world laughs at her, calls her shameless. She does not pause to think. Driven by her instincts she pursues Tanner across the European continent, catches him in Spain and tries all her wiles to persuade him to marry her. At the crucial moment the Life Force "enchants" Tanner. He fights for his freedom upto the last moment. But instinct finally triumphs and she is victorious. He renounces happiness, freedom and tranquillity and takes up the cares of a family.

Since the Life Force has worked on their instincts and brought them together we are to suppose that their offspring would be a superman.

Thus the entire action in Man and Superman is directed by instincts and so it would be right to call it a drama of instincts.

Shaw is a philosopher in the sense that he has tried to present a coherent and comprehensive view of human nature and of human life. and also to show the way in which human life should best be lived. He has come to the conclusion that the Life Force is the essence, the ultimate reality behind the world of the senses. In the words of Sen-Gupta, He has found that the other things

might be Fictitious: but there can be no scepticism about life (the Life Force) which does exist and cannot be dismissed as a Maya". This theory makes its appearance from time to time in other plays as well. but it has been discussed in detail in the Preface to Man and Superman and in the Hell-scene of the play. The theory Finds further and fullest development in the five plays of the Back to Methuselah series. It is this theory which makes Shaw a "Creative Evolutionist". It is this Life Force that mocks at all accepted ideals.

Theory of Life Force : Its Background. Shaw's theory of Life Force was considerably influenced by the scientific theories of the 19th century. The scientists, including Biologists, believed that in the beginning there was all matter and no life or spirit. Then under the influence of certain specific, but rare. physical conditions this matter became conscious of itself, ie. it came to life. Life is rare, because the conditions for matters coming to life are so rare and also because life is something alien in a hostile and brutal universe. Life evolved into higher and higher forms, and Darwin explained this evolution through his famous doctrine of natural selection and survival of the Fittest Variations in species occurred. While Darwin attributed these variations merely to the play of chance. Lamarck attributed them to climatic and other changes in the physical world. However, all were at one in one respect: they all denied the operation of any spiritual force or agency, mind, life or some superhuman creator. It was Samuel Butler who for the First time postulated the possibility of some living force or spirit which animated matter, which was in some way independent of it, and which tried to use it for its own purposes. Bernard Shaw got the hint for his philosophy of Life Force fron Butler, whom he regarded as, "The greatest writer of the later half of the 19th century". We may mention that the German philosopher Schopenhauer had called this spirit or life-giving force by the name of Will and this Will is closely similar to Shaw's Life Force. Chesterton, on the other hand equates it with the Nature of the 18th and 19th century Naturalists.

The Origin of Life : Its Aim. Shaw is of the view that even in the very beginning universe contained both Life and matter. Matter was there to begin with as also there was life. Matter is as a matter of fact often spoken of as Life's enemy. Regarding matter in the light of an enemy, Life seeks to dominate and subdue it. It is for this reason that Life enters into matter and animates it The result of this animation is a living organism: it is life expressed in matter. Shaw suggests that Life uses matter as an instrument because Life cannot evolve or develop unless it enters into matter and creates living organisms. Life has two purposes : (1) The immediates purpose of life is to acquire new faculties and higher intelligence. This it does by creating living organisms. Matter, though Life's enemy, is also, "the whetstone upon which life sharpens

itself in order that it may advance further". Matter limits the operation of the Life Force, thus forcing it to make efforts to overcome these limitations and thus acquire new powers and new faculties. (2) The ultimate object of the Life Force is to pass beyond matter, i,e. the necessity of incarnating itself in matter, of depending upon matter for its evolution. When this is achieved. Life's individualised expressions will become permanently individualised, i,e. immortal. Thus in Back to Methuselah, the Ancient tells the Newly Born that their ultimate destiny is to become immortal, which is conceived of as a state of pure thought. From a study of this series of plays we learn:

(1) That life was originally a whirlpool of pure force.

(2) That it entered into matter, and used it for its own purposes.

(3) That by doing so it became matters slave.

(4) The object of Life Force is to put an end to this slavery by winning free from or conquering matter. But it is not clear whether matter will still persist or it will be eliminated by life.

(5) That redemption from flesh having been achieved, life will become pure thought.

The Nature of the Life Force :The Way in Which It Operates. What is the nature of this Life Force and how does it operate? As mentioned above, it is purposive and in this respect of differs from Hardy's Immanent Will which is blind, ceaseless striving, without any purpose or direction. Shaw defines Life Force as, Vitality with a direction, expressing itself in the will to create matter or to mould matter which it Finds, but which it has not created. Will to do anything, can do that thing, and the will to create, if sufficiently intense, can create. Just as an athlete can. "put up a muscle", so by intense willing one can "put up a brain". By intense willing evolution takes place, new organs are developed in the existing species and ultimately there is the development of new species. Thus by the intense willing of the vital Life Force new and higher forms of life are evolved. First, there is desire, then imagination, then will, and then creation. "You imagine what you desire; and at last you create what you will. " This evolution is not towards forms of greater beauty or physical strength but towards higher and higher forms of intelligence. New powers of mind, powers of insight, vision and intelligence are gradually developed because Life Force wills them, so that it may evolve more effectively towards higher forms of life. Evolution takes place not continuously or faultlessly, but through a constant process of trial and error. Life enters matter so that it may be transcended: it is a ladder which must be scaled in order that, having arrived at the top, life may pass on to something higher. As pointed out above, the ultimate purpose of Life Force is to evolve into pure thought.

But Shaw does not make it clear how Life can exist as 'pure thought' or what it would 'think' about.

Man, an Instrument of the Life Force. Since man is the instrument of the Life Force for the evolution of higher forms, he must act in a way which is likely to further the evolutionary process. It is by the maximum expenditure of effort and energy in working and thinking that a man will develop his existing faculties and thus contribute his might to the process of evolution. His increased intelligence and faculties will become a part of the common heritage, and so in the next generation life will express itself at a slightly higher level, and the process will continue from generation to generation. Such effort will result in happiness, for it is the furtherance of the purpose for which we were created. A life of pleasure-seeking. self-indulgence, is not likely to bring any happiness for it defeats the purpose of the Life Force. As the direct pursuers of pleasure, we shall miss the pleasure we pursue. Hence, the aphorism. "Folly is the direct pursuit of Happiness and Beauty".

The Female Principle. According to Shaw's conception, the initial form of life was female. Lilith in the Back to Methuselah tells us that in the beginning she was alone. No man was with her. She created man by "sundering herself in twain". Shaw conceives the Life Force as working through woman to create man, who is designed to carry life to higher levels. We are told in the Hell scene in Man and Superman, "Sexually woman is Nature's contrivance for perpetuating its highest achievement. Sexually Man is woman's contrivance for fulfilling Nature's behest in the most economical way". Thus the romantic notion of love which glorifies womanhood is mocked at by Shaw's philosophy.

The Sexual Bait. Far back in the evolutionary process, woman invented man for her own impregnation, because in this way could be produced, "something better than the single-sexed process can produce". But as man is assigned so small a part in the process of reproduction-he has not to undergo the exhausting labour of child birth-he has at his disposal a store of surplus energy which he has used to invent, "dreams, follies. ideals, heroism", and creeds and causes. "He has become too strong to be controlled by her bodily, and too imaginative and mentally vigorous to be content with mere self-reproduction." Art and literature and such other higher activities divert his attention from the purely biological purpose for which woman created him. But as woman is biologically primary and man biologically secondary woman is able to subdue him in most cases by first turning him into an adorer of herself-hence the romance of love and marriage-and when he has been ensnared by the bait of sexual attraction, by turning him into a bread-winner for herself and her children. Hence it is that Shaw considers marriage a heavy chain. In order to ween man away from his " artistic or idealistic activities, she shares man's interests and ideals. But

this is only a bait to convert man into a suitable bread-winner-an ideal father and husband.

Woman and Genius. Woman is able to win over ninety-nine men out of hundred, but the hundredth case is an exception. He is the genius, the man selected by Life Force to carry life to higher levels. To quote Joad: "In the genius Life's purpose is to carry life itself to heights consciousness not previously achieved: in the woman. to safeguard and maintain the Level which bas already been attained". Thus as in the genius, too, the Life Force is extra-ordinarily intense, he is ready to sacrifice woman to his higher purposes, just as woman sacrifices the ordinary man to her own. The mind of the genius is in advance of the age in which he is born, the world is not ready to pay for the work which the genius does. In other words, he does not make a good bread-winner, and hence the clash between woman and man of genius. Woman may sometimes win him over by making him devote his energies to her own glorification. In this way is born romantic art, i.e. art devoted to the glorification of woman. But in most cases, the genius sees visions of Beauty and devotes his time and energy to make others see it. In a genius, "Woman meets a purpose as impersonal, as irresistible as her own; and the clash is sometimes tragic".

Shaw's Theory: Its Weakness. Shaw's philosophy has not won wide acceptance, despite its remarkable coherence. For one thing, Shaw's eminence in other fields has come in the way of his being regarded as a philosopher. Moreover, bis theory of Life Force suffers from a number of weaknesses. He does not make it clear how the Life Force arose or who created it. Nor does he explain how it came to have a mind, a purpose and a direction. Similarly, the conceives of matter as different from the Life Force, but does not tell us what was the origin of matter. Shaw tells us that the purpose of the Life Force is to evolve into 'pure thought', but he does not tell us, "what it will think about". Not does he make it clear as to how the Life Force conquers and subdues matter after it has entered into it. Then again the question arises whether man is free to will and act or is he a mere passive instrument in the hands of the Life Force.

Justice

William Falder is an interesting character. He is one of the greatest creations of John Galsworthy. He figures as the central character in 'Justice'. He typifies that weak character who suffers partly by his own faults and nature but more from society and its institutions. He is the victim of a system. Like Cokeson he is a living

and growing character. The playwright has gifted him with his own individuality. Unlike many characters of John Galsworthy he is not a mere type.

(ii) A tragic Figure: Falder is a tragic figure. We take pity on him. We feel for his sufferings. We sympathise with him. He is the hero of 'Justice' but he differes from the conventional hero. That is so, for he is not an exceptional mannor. His tragedy does not concern itself with, the fate of masses. He does not fail in spectacular with the world and he excites pity in us as a poor helpless creature. He is one of us and goes to the wall like so many other people of the world. When we think of him, we feel that Galsworthy does not mean to present him before us like any one of the heroes of classical or Elizabethan play.

(iii) A Weak and Nervous Man: Falder is a weak and nervous character, He is a impulsive man. Frome who is defence counsel tells us that he has "bred and born with a weak character, he has neither the face nor the manner of a man who can survive that terrible or deal" of imprisonment. He again says, "He is just the sort of man who easily becomes the prey of his emotions. It is during a fit of powerful impulse that he alters the cheques. It is during another fit of impulse that he commits suicide." Frome is right when he wants Falder to be treated like a patient. James also thinks that "weak character is written all over him." This weakness of character is his misfortune. He suffers and dies due to this weakness of his character.

(iv) His Romantic and Chivalrous Nature: Mr. Falder is a romantic and emotional character. He has a something of brave heroes who belonged to good old days. There are people who think that he has weak moral principles. That is why he loves a married woman when she is not divorced by her husband. James does not want him to do so. He is to reappoint him only when he gives up loving Ruth Honeywill. Cokeson dislikes this immorality of his behaviour. The judge punishes him for it. He thinks that like the act of forgery this illicit love is also a serious crime against society. But the truth does not lie on the surface of the things. He is a romantic lover. He acts like knight of the good old days. When he attempts to save

Ruth from her brutal husband, he begins to sympathize with her. This sympathy leads to love. He does not see any change of getting a divorce, so he decides to take her to South America. That is the only way to save her from her husband. He is not a weak and dishonest man. He needs money to help her. He does not return the money got by cashing the forged cheque because with this money only he can save her. Hence it is proper to call him a wicked man who knows no morality or honesty he works under the force of circumstances and become a criminal. At heart he is a good man. There is not much truth in the following words of James How:

"A man does not sucumb like that in a moment if he's a clean mind and habits. He's rotten, got the eyes of man who can't keep his hands off where then there is money about."

(v) A True and Sincere Love: Falder is a true lover of Ruth Honeywill. His heart overflows with the milk of sympathy and love. He loves Honeywill passionately and ardently. It is for the saving of this poor beauty that he ruins his own spotless career. He becomes a criminal in the eye of law or our selfish society. He loves her with his soul. He keeps her even at the cost of his honour and honesty, religion and morality. This love is true. We hesitate in calling it immoral. It implies the mingling of two souls. When James wants him to give up loving her, he cries out "I couldn't give her up. I couldn't! I'm all she's get to look to, And I'm sure she's all I've go." This cry comes from the core of his loving heart. When he comes to know that Ruth has sold her baby to the employer daring his absence, he loses all-he has. The tragedy of his life is complete. He commits suicide only after the completion of the tragedy of his soul.

(vi) Emotionally weak character: Falder is a weak character. The way in which he reacts to the prison life shows his weak will. He feels that "a day shut up in your cell thinking and brooding as I do; it's longer than a year outside; cannot help it." During his solitary confinement in the prison cell, he at time feels like beating his head against the prison wall. His suicide is also a proof of his weak will. He has an unstable mind. In the words of a critic Phelps, "He is a weak, spineless man." James also says of him that "weak character's written all over him." He is weak and nervous all through. He is a man of impulse. He does not possess the courage to face the odd circumstances. His decision to run away with Ruth to South America, to forge out a cheque, and his suicide are all impulsive acts. **He** gets a nervous breakdown in the prison. Defending Falder in the court of law, Frome rightly says, "He has not a strong face, but neither has he a vicious face. **He** is just the sort of man who would easily become the prey of his emotion. "

(vii) Conclusion: William Falder is to linger long in our memory as a tragic figure, a weak, nervous and impulsive figure, a true lover and a romantic and emotional character. He typifies every man who happens to suffer at the hands of "a black Godmother of all demnable things who we know as society that works through its various institutions. "

Ruth Honeywill is a very interesting character of 'Justice'. She is the woman in the state of marriage. Conventions and chains of social morality have made her a helpless victim. "Justice is as much a tragedy of Falder as it is of Ruth. She is a foil to the character

of her lover Falder in many ways. She suffers much more than her lover does, for she has to face something worse than death. She is the heroine of 'Justice.' She is a social rebel for she does not mind the loss of her moral balance.'

(ii) Her Personality: She is a stately beautiful woman with black hair and eyes. She possesses an ivory-white, clear cut face. Her personality has a natural dignity of pose and gesture. She is a youthful woman of twenty-six years of age. She throws the power of her feminine beauty and honeyed-look.

(iii) A Victim of Society: Like Falder, Ruth Honeywill is also a victim of society. She is a prey to the cruel social set up. She is the most important female character in the play. She plays a major role in bringing the tragedy to its close. She is a true tragic heroine. She does not die. She only suffers, but her sufferings are more painful than death. She has to bear the pain of the death of her lover. When the dead body of Falder is brought up and laid before her she gets frantic and hysteric with grief. She flings herself upon the dead body and in the hysteric cries she asks the people around her not to arrest him again. She is terribly grief stricken.

(iv) A Foil to Falder : Ruth Honeywill presents a great contrast to the character of Falder in many respects. Unlike her lover she is not weak, nervous and impulsive character. She is rather a woman of firm mind or determination. She has got self-possession in her. When she makes up her mind not to live with her brutally cruel husband, she does not live with him. She is independent by nature. She tries to support her children by sewing shirts. She does not accept help from Cokeson also because she is conscious of her self-respect and dignity which she is not prepared to submit to society easily. She does not low down to her cruel husband, who is a drunkard. He tells this thing to the judge in a free and frank manner. She is a courageous woman with a strong will and firm determination. She retains her balance of mind and remains calm and self-possessed in the court during the trial of Falder.

(v) Evil Star of Falder: In a sense she is responsible for Falder's tragedy. She is his evil star, although she loves him a great deal. Her unfortunate marriage is the cause of her tragedy. She is married to a cruel and heartless monster. He tortures her in all possible ways and even tries to strangle her to death. This is the beginning of her cruel tragedy. Her acquaintance with Falder develops into passionate love and it is this passionate love which is the cause of the hero's (Falder) fall and his sad tragedy. She suffers terribly at the hands of her husband. She herself says,

"He grew more and more cruel in his behaviour. He used me worse than ever. He couldn't break my nerve, but I lost my health

and then he began knocking the children about. I couldn't stand that, I wouldn't go back now, if he was dying". Ruth suffered and suffered on account of her unfortunate marriage. She tells Cokeson about her miserable condition. "It was the best I could get, but I never made more than ten shillings a weak, buying my own cotton and working all day; I hardly ever got to bed till past twelve. I kept at it for nine months. I was not made for it. I would. rather die. "

(vi) Her Love for Falder : Ruth Honeywill is sincere and true lover of William Falder. She is a born lover. She has married Honeywill only for the sake of her love for him and thus disobeys the other members of her family. Her husband treats her cruelly like a brute. When Falder begins to sympathise with her she responds to his sympathy with love. He is the only man to whom she can look up for help. Indeed he is the hope of her life. She tells Cokeson that her meeting with Falder is to be a matter of life and death. She remains worried all the times Falder is in the prison. She makes a great sacrifice when she agrees to leave Falder for the sake of his future happiness. She does so with a great agony in her mind. She is prepared to kill herself but not to take Falder against his will. She glories in her love for Falder. While speaking of this love to the judge she says that "it is the only thing in her life now." She is a loving mother too. It is for the sake of her little children that she sells her body to the employer, sleeps with him and satisfies his lust. When Falder comes to know of this immoral act she hides his face with both the hands. He commits suicide. But it is the tragedy of her soul by losing her chastity. She has lost every thing. But we cannot say that she is faithless in her love. Ruth is not responsible for this immoral act on her part. It is "the Black God mother of all demnable things," It is society that makes her to suffer and go to the wall in the end. She lives in her body, but she is worse than dead Falder.

(vii) A Pathetic and Tragic Future: Ruth is a great tragic figure. 'Justice' is as much a tragedy of Falder as it is of Ruth Honeywill. She is not much responsible for that tragedy of her life. When she is quite young, she falls in love with Honeywill at first sight and makes him her lord against the wishes of her relatives. The disobedience is the only sin she commits in her life. Her husband proves to be a cruel brute and drunkard. He treats her like a brute. One day he goes to the extent of trying to strangle her to death. She takes refuse in the world of Falder's generous and loving nature. He commits forgery to take her to South America for living with her happily there. He wants to save her from the deadly clutches, of society and all her institutions or representations. But by the irony of fate or chance he is arrested just in time and is imprisoned for three years. All these things shock and sadden her. She tries to live like a pure, honest and industrious woman, but the society does not let her do it. The social and economic forces together with

morality do not let her live a life of chastity. She has to sell her body. Thus she becomes a pathetic figure. Our hearts weep for her. It is something deeply moving that she has to prove faithless to a man who has ruined his life for her sake. The discovery of her faithless shocks Falder and throws him on the move of a powerful impulse. It is in this state of his mind that he commits suicide. Ruth bends over bis body lamenting bis death in a whisper: "My dear! My pretty!" Now the tragedy of her life is complete. She remains standing like a perfectly pathetic figure and a great tragic character.

(viii) Conclusion: Ruth Honeywill linger long in the temple of one's memory. We shall always remember her as a social rebel, a courageous, strong willed and firm minded woman, a true lover and a great ,tragic figure.

Galsworthy had a penetrating eye to criticise all the problems faced by any class in his contemporary society. He tries to reform the wrong social customs and systems whether perpetuating in the society or in the legal sphere or Governmental circle. He puts the problem facing the society in sharp and criticising tone. and seeks its solution from the society itself. His viewpoint is to divert the attention of the people towards the vicious, wicked and unhealthy environs then prevailing, and impelling them to improve upon.

He was a great social reformer, a true philanthropist, a political philosopher whose heart always flowed with the milk of human kindness. He became the champion of the poor, advocating and professing all their just, legitimate and equitable demands. He was always with the downtrodden masses of society. He was set aback and felt a deep concern at the hollowness and corrupt conditions in the society besides economic and political evils prevailing in his country and elsewhere in the world. He ought to introduce reformsin all of them by his writings Hence, every play of Galsworthy deals in social, economic, legal, political and other problems wherein he tried to bring about reforms in the existing systems.

The existing play 'Justice' seeks to point out certain grave defects and blunders *io* which the contemporary English law and judiciary were subjected. Galsworthy says in the words of Frome in the open Court, "Law is a blind, feelingless and lifeless process. Whosoever is caught hold of within its grip, is crushed into powder: It does not show any sympathy to anyone on the score of basic human weakness and temptations. **It** does not take into cognizance any one's emotions, sentiments and considerations, however noble and philanthropic they may be. **It** judges a man by his actual crime or a tangible action without

viewing the soul of it or its background which led to its commission. Similarly, the judicial system is a mechanical process. It is heartless, malignant, unfair and unscrupulous. In its routine like process innumerable innocent and noble souls are harassed and victimised. The wheels of the chariot of law go moving, crushing innumerable souls almost daily. Galsworthy expresses his view in the words of the Defence Counsel, "Justice is a machine that some one has once given the starting push, rolls on of itself."

The play develops this idea that Justice is not being properly meted out to the criminals. They are victimised for more than their actual crime. Falder, the hero of the play, is a noble young man of twenty-three. He is not a professional criminal but he is only a casual and first ever offender. It is the adverse circumstances, which are responsible to compel him to commit a crime in a maddening fit of mental excitement." He loves a lady whose life is in great danger at the hands of her cruel husband. He wants to help her but he has no money. In such a baffling and excited state of his mind, he suddenly gets a cheque of nine pounds to be cashed from bank. He is so much mentally agitated that he forgets what actually, good or bad, he was doing In a state of temporary insanity and excitement, he adds zero after the figure of 9 and 'ty' after the word nine and gets ninety pounds from the bank. All this was done by him within a short period of four minutes only. After collecting the money from the bank, he realises his gross mistake and feels much ashamed of what he has done. He thinks of throwing away the money and flinging himself under a running bus. Now it was too late for him to undo the wrong. But his deep love for his beloved survives him. After about a week, his crime of forgery is detected and he is put on trial in the law court.

He has not been caught hold in the grip of hard Jaw from which there is no escape for him. Mr. Galsworthy tells through the Defence Counsel Frome, "Once his cheque was altered and presented, the work of four minutes, four mad minutes-the rest has been silence. But in those four minutes the boy has slipped through a door, hardly opened, into that great cage which never again quite lets a man go-the cage of the law." The malignant forces of law gain their upper band. All the arguments of Frome in defence of Falder were turned down. The spotless character of the prisoner, his tender heart and noble feelings and earnest entreaties were not considered. He is sentenced to three years rigorous imprisonment.

The Unlucky criminals are confined to solitary imprisonment irrespective of the nature and degree of their crime. They are indiscriminately penalised. None listens to their appeals, nor looks to the sincere heart and circumstances under which they are compelled to commit a certain crime of a casual nature. The prisoners lead a life of

help which demoralises them to such an extent as to reduce them ultimately to confirmed criminals-a constant menace to our civilised society.

Prisoners confined to prisons are referred as "luckless crews confined to dark, ill-starred ships called prisons." Hardly anyone returns safe out of such hazardous voyage. The existing legal system seeks to check crimes through imprisonment which becomes a process to complete the cycle of crimes. Again speaking in favour of Falder, Frome says, "Gentlemen, men like the prisoner are destroyed daily under our law for want of that human insight which sees them as they are, patients and not criminals. H the prisoner be found guilty and treated as though he were a crimiDf11 type, he will, as all experience shows, In all probability become one. So Frome appeals to the members of the Jury in the words, "I beg you not t return a verdict that may thrust him back into prison an brand him for ever."

The legal process is so very defective and faulty that it is an unending process which does not leave a prisoner even after he has undergone the full term of imprisonment. The law requires a convict to report about his "hereabouts continuously even after his release from the prison. The system yet continues to declare him a convict since he failed to reportiat the Police Station about his whereabouts. What a ludicrous, fantastic and defective our legal system is !"

Law does not allow Falder to lead a clean and honest life even after his release. This is the most cruel aspect of law. Falder is rearrested by Police Sergeant Wister. The horrors of second term of imprison.ment terrorise Falder and in his frantic effort to escape he rolls down the stairs and dies. Thus the malignant law kills an innocent young man, and also spoils the miserable life of his poor and innocent beloved.

Galsworthy, through his play, attracts the attention of the English public and authorities to the prevailing legal and judicial systems which are full of defects, are soulless and devoid of any feelings of sincerity and humanity. This drama was witnessed by 'Winston Churchil, then attached to the Home Ministry in England, who, after seeing this drama brought about great reforms in the rules relating to imprisonment. Thus the play achieved the objective that it i aimed at.

There are critics who agree that the title of the play "Justice" is quite suitable to the theme and subject-matter and its treatment. But there are others although very few, who say that the play should have been called "William Falder". At the first sight, the title of the play appears to be non-committal. It is evident from the play that the sympathies of Galsworthy are with William Falder and Ruth Honeywm. He is not so impartial in this play as he is in his

other plays. Hence, the title is suggestive; it is ironical. In the places where justice is expected, it is only injustice which the individual, especially the poor individual, gets.

Realistic Title. As Galsworthy belongs to the realistic school of drama, he is wedded to the actual. The titles of his plays are terse and concise, laconic and short. Most of them have one word titles, e.g., 'Justice', 'Loyalties', 'Strife', 'Silver-box', 'Joy', etc. They have no romantic overtures or imaginative flights, such as, 'As You Like It' or 'A Mid-Summer Night's Dream' or 'All's Well That Ends Well'. Nor are his plays named after his heroes; Galsworthy wants to deal with the unheroic heroes. Hence, he does not name his tragedies after the names of his heroes unlike Shakespeare.

Problem-oriented Title. Galsworthy was writing problem plays. His titles directly relate to the themes, and thus hint at the major problems they are going to deal with. "Strife" deals with the strife between capital and labour; "Loyalties" deals with different kinds of loyalties, and similarly "Justice" deals with the problem of justice. Galsworthy had seen the wretched condition of the prisons of his time. He was pained to see the miserable conditions of the jails and wanted to see that they were reformed. So he painted in this play the miseries and cruelties of jail-life, and hit at the penal system of England which required change.

Hence, in the play the problem is more important than the individual. That is why, the play is named after its main problem and not after its main character. The individual (Falder) has been subordinated to the main problem, the problem of justice. The play, if captioned after Falder, would not have pin-pointed the gravity of the problem posed by the dramatist in the play. By titling the playas "Justice", Galsworthy has made the problem and theme a matter of general regard and consideration. Falder is only a means and justice is the end. Falder is only a tool in the hands of the dramatist to prove what he wishes to propagate or advocate.

In the play, "Falder is convicted of forgery. We are convicted of murder. We are murderers. The society of the murderers. Our laws are slaughter-houses where innocent and sometimes unintentional and unseasoned criminals are turned into brutes and eventually murderers." This is the message the dramatist wants to give. What a better title could he have chosen than the present one, that is, "Justice"?

Falder a Symbol of the Problem. The play could not be captioned "Falder", because the playwright did not want to lionize or make Falder immortal, but wanted to criticize the prison life and the system of justice in the England of his days. The tragic hero and heroine of the play are common persons and are symbols of two problems confronting modern

society. Falder is further a symbol of a person who is branded as a criminal and is crushed under the chariot wheels of 'justice'.

The Central Idea behind the Play. The play by its very title hints at the central idea behind the play. Falder is a young man in his early twenties when men easily fall prey to looks of beautiful women. In order to help her escape from the clutches of a cruel and drunkard husband, he forges out a cheque, and cashes ninety pounds instead of nine. His forgery is detected before he leaves for another country as planned by him with the woman and her children. He is Willing to return the money, but the masters of the firm in which he is working decide to prosecute him to uphold the honest principles of their firm.

He is now in the cage of law. He has been entrapped in the network of law, whence there is no escape possible. "Once the cheque was altered and presented, the work of four minutes - four mad minutes - the rest has been silence. But in those four minutes the boy (Falder) has slipped through a door, hardly opened, into that great cage which never again quite lets a man go- the cage of the law." The malignant process of law works upon him. All the arguments of Frome in his defence fail. No consideration is allowed to the circumstances in which he committed the felony. He is sentenced to three years' rigorous imprisonment. Frome says, men like the prisoner are destroyed daily under our law for want of that human insight which sees them as they are - patients, and not criminals.

An essential corollary of the legal punishment is imprisonment. The unfortunate men, called criminals, are kept in prisons. The prisons are a dismal place where the prisoners live a life of hell. The life in the prison completely demoralizes them. Once a man gets into the prison, there is no way out of it. The author describes the prisoners as a band of "luckless crews" who dwell in "those dark, ill-starred ships called prisons". From that voyage hardly a person ever returns. This is the malady of the existing legal system. It is a great mantrap and a paradox. Imprisonment is said to be a process to check crime, but in really it becomes a process to complete the cycle of crime. Frome says with reference to Falder: "If the prisoner be found guilty and treated as though he were a criminal type, he will, as all experience shows, in all probability become one." Therefore, Frome appeals to the court not to thrust him back into prison and brand him for ever. "

The process of law is an unending process. It does not end even with the term of imprisonment undergone by a prisoner. The Law requires that even after his release, the convict must regularly report to the police about his whereabouts. Howsoever penitent a convict might be, he must regularly report at the police station. This system keeps him reminded that he has been a convict. Law does not give him a chance to forget his unlucky past and to begin a clean life after his release. This

is perhaps the cruelest aspect of the legal system. It is to this part of law that Falder again falls a victim and dies. The police detective again comes to arrest him because he has failed to report his presence at the police station and has got a job after forging a reference. The fear of the second imprisonment so horrifies him that be kills himself by jumping down and breaking his neck.

This is the malady of law and the legal system. It is to this social evil that Galsworthy draws the attention of the English public and authorities in the play. Thus, the play really achieves its objective; and the title is just, suggestive and appropriate, and contains in it the main idea behind the play.

Galsworthy was primarily a dramatist and not a propagandist. He did not claim himself to be a reformer. He only presented the social institutions as he really found them without fear or prejudice, or partiality. He exposed the evils and shortcomings of the contemporary social institutions. His function was to throw light on social evils and not to offer any remedies or solutions for them. "It is not the artist's business to preach," he says, "his business is to portray, but portray truly he cannot if he is devoid of insight which comes from instinctive sympathy. The sincere artist is bound to be cunous and perceptive, with an instinctive craving to identify himself with the experiences of others. Galsworthy, thus, portrays social conditions and institutions with penetrating insight, curiosity and sympathy. It is only casually or by inference that he offers remedies or solutions for the problems taken up by him.

All his tragedies may be described as sociological tragedies. Each of them presents some social problem. The Silver Box exposes the great evil that there is one law for the poor and another for the rich. Strife throws light on the great social and economic havoc caused by perpetual conflict between workers and the employers, and thus shows the loss caused by the strife between capital and labour. The Fugitive treats of woman's position in social life. The spirit of the crowd and idealism dominates. The Mob, Loyalties and similar other plays are studies in racial pride and social conventions and shortcomings. Justice likewise exposes the evils of the contemporary English system of law and judicial procedure. Once a person is caught in the trap of law, it is impossible for him to escape from it. The author calls it a huge cage. Justice is treated as a machine which when given a push rolls on of itself and crushes the individual. Men, like Falder, are destroyed daily under the law for want of that human insight which sees them as they are, patients, and not criminals. One evil exposed in the play is that of solitary confinement. Another evil hinted at is .the practice of reporting regularly at the police station by the criminal after his release from the jan. Once a person becomes a criminal, he is always a criminal. Society ill-treats

the ex-convict. Galsworthy suggests only one remedy - sympathetic and humanitarian approach to the offender.

Galsworthy wrote about thirty problem plays. Each of these plays deals with a social problem: Likewise, Justice also deals with a social problem. The main problem is the problem of Justice. The subsidiary problems are those related to the prison system, solitary confinement, and ill-treatment of a woman by her husband. Condemning solitary confinement, and stone-roller of blind justice, Galsworthy asks what society is going to do for the relief of distressed women like Ruth and emotionally weak young men like Falder?

According to Allardyce Nicoll, "In Justice we feel that waste implied by Falder's suicide, and the same spirit is trenchantly expressed in The Mob, The Pigeon, The Elder Son, The Fugitive, and Loyalties, all alike in producing this atmosphere and in making the faiths of man his masters. In The Pigeon, it is a question of the vagabonds and the poor. In The Elder Son it is the problem of morality as applied to the rich and the poor. The Fugitive treats of woman's position in social life. The spirit of the crowd and idealism dominate The Mob, Loyalties is a study in racial pride and social conventions."

Justice, says A. C. Ward, is a commentary upon the prison administration of that period. W. L. Phelps writes: "The play is a propaganda. The real criminal on trial is civilized society, its particular offence is the prison-system, and it is found guilty. Solitary confinement is a bad business, and like all deliberate cruelty is worse than inefficient. It is pleasant to know that as a result of the sensation produced in Great Britain by this play, certain much needed reforms were actually put through. Here Galsworthy stands by the side of Dickens, and all literary men who have used their art for a distinct moral purpose."

"The real problem of the play, what is society to do with a young clerk who falsifies his employers' cheque and steals their money in order to run away with another man's wife and children, alleged (but never shown) to be unhappy, is entirely shirked" - (George Sampson).

In Galsworthy's own words, "Justice made a great sensation especially in Parliamentary and official circles. Winston Churchill, the new Home Secretary, and Ruggles-Brisie, Head of the Prison Commission, both witnessed it, the first with sympathy, the second with a sinking sensation. Reinforcing previous efforts, the net result was that solitary confinement was reduced to three months for recidivists, and to one month only for intermediates and star-classes."

To sum up, Justice, like some ten other plays of Galsworthy deals emphatically with the problem of justice. Galsworthy says that law is an inhuman and malignant institution. It is a blind and lifeless mechanical force that tends to crush its victims into powder. Once an unfortunate

person is caught in the trap of law, there is no escape possible for him. Galsworthy describes it as a huge dark cage "which never again quite lets a man go." Once a man is caught into its network, it continues to work upon him automatically. "Justice is a machine," he says, "that, when someone has once given it the starting push, rolls on of itself." Falder, a noble-hearted and promising young man is inadvertently caught in the network of law and is reduced to ashes. The author suggests that "men like the prisoner are destroyed daily under our law for want of that human insight which sees them as they are, patients, and not criminals."

Another great evil of the legal system is the notorious practice of confining the prisoner to solitary imprisonment. Solitary confinement is the worst punishment that can be inflicted upon a person. Cokeson says that he would not condemn even a dog to solitary imprisonment. It completely shatters the nerves of a person and demoralizes him. Frome says with reference to Falder: "Imprison him as a criminal and I affirm to you that he will be lost." This is true of every prisoner. If the prisoner be found guilty, and treated as though he were a criminal type, he will, as all experience shows in all probability, become one. The process of law confirms and completes the criminality."

There is yet another serious evil. A prisoner even after his release from the prison is required to rerort regularly at the police station about his whereabouts. Failure or even irregularity in the matter may lead to his arrest again. This is a process which does not let the prisoner forget his unfortunate past. .This never allows him to start a new clean life. Once a criminal, he is always a criminal. Law which is meant to prevent crime compels man to commit more crimes. Falder typifies the voice of other victims: "I seem to be struggling against a thing that is all round me. I can't explain it; it is as if I was in a net: as fast as I cut it here, it grows up there." This is the malady of every unfortunate victim of law.

The solution to these social problems, as suggested by Galsworthy, lies in the sympathetic and humanitarian approach to the offender. We should hate the evil and not the evil-doer. We should judge a man not merely on the basis of legal acrobatics, but on the basis of his circumstances too. It is not merely the action, but the motive behind the action that should be the guiding principle of the judiciary. Furthermore, the criminals should be treated not as convicts but as patients in the beginning. Falder truly says: "If we had been treated differently the first time, and put under somebody that could look after us a bit; and not put in prison, not a quarter of us would have ever got there." The play was finally instrumental in bringing about revision in law relating to solitary confinement. Solitary confinement was reduced to three months for recidivists, and to one month for intermediates and star-classes.

Justice was first produced in 1910. Galsworthy was interested in several social problems to improve the conditions of Workers, women, children and prisoners. In those days, in England, solitary confinement was undergone by every convict who was sentenced to penal servitude for three years and more during the first three, six or nine months of his sentence. This solitary confinement was determined according to the class of the criminals. There were three classes -star, intermediate, and recidivists. Solitary confinement had to be undergone for one month by every prisoner. For female criminals it lasted for a period of four months. Galsworthy was interested in the abolition of this solitary confinement and wanted to see improvement n conditions of the English jails. In September 1907, he visited Durham prison and the painful feelings he experienced during his visit were recorded by him in two sketches -The House of Silence and Order. In his play Justice, he embodied his reformatory zeal in respect of prison reformation. By the beginning of 1909, he was in correspondence with Henry Salt of the Humanitarian League and Mr. Ires, the authority on the subject, with an open letter to the Horne S cretary already in mind. In a letter to Edward Garnett, he wrote: "I spent last Friday and Saturday in Lewes prison interviewing convicts undergoing solitary confinement -saw 49 in all and thoroughly confirmed my impressions that it is a barbarous thing." It is from his jail **visits** that he formed his theme of Justice. In May, 1909 he also wrote an open letter to the Home Secretary, the Right Hon. Herbert John Gladstone, explaining to him the bad effects of solitary confinement.

The lette11 written by Galsworthy to the Home Secretary spoke about the miseries of a young woman prisoner. I had the following description: "It is like nothing else in the world, it is impossible to describe it no words can paint its miseries, nothing that I can, would **give** any idea-of the horrors of solitary confinement, it maddens one even to think of it. No one, who has not been through it, can conceive the awful anguish one endures when shut up in a living tomb, thrown back upon yourself. The overpowering sensation is one of suffocation. You feel you must and can smash the walls, burst open the doors, kill yourself."

There is little doubt that Galsworthy obtained much experience of the true state of mental sufferings of the prisoners doomed to solitary confinement; and while he was interviewing prisoners or exploring documents, the play justice was taking shape in his mind; it was composed in 1907. The play achieved a high degree of stage-success. It led to a very important prison reform. Hence, Galsworthy can be placed in the same category of Social reformers as Elizabeth Fry and John Howard.

Justice made a great sensation, especially in the Parliamentary and official circles. Winston Churchill the new Home Secretary, Ruggles-Brisie, Head of the Prison Commission, both witnessed it, the first with sympathy, the second with a sinking sensation. Reinforcing previous efforts, the net result was that solitary confinement was reduced to three months for recidivists, and to one month only for intermediates and star-classes."

The Story of the Play. The play deals with the life of a young man of 23. His name is William Falder. He is a junior clerk in the office of James and Walter How, solicitors He forges a cheque in order to help Ruth Honeywill, a beautiful but miserable young lady. This lady is ill-treated by her husband. She is in distress and in miserable condition. Falder wants to run away with that woman to another country. For paying the fare, he needs extra money. So he forges out the cheque, and writes 'ninety' in place of 'nil1e' pounds by adding 'ty' to the word and 'zero' to the figure of 9., He does this with a mind that he would return the money from abroad. But before his departure, this forgery is discovered. He is tried in a court of law. His lawyer tried to defend him by admitting the crime but by saying that the crime was done in a fit of excitement, emotional derailment, frenzy of passion, a mood of insanity. His defence is pleaded on humanitarian grounds of his age, the circumstances in which he did the act, and his intention to help a miserable lady. But his defence fails on the basis of matured and more legal arguments put forward by the counsel for prosecution. He is sentenced to three years' imprisonment, including the solitary confinement. The jail-life makes his life hell; all the time he is miserable and mentally disturbed in the jail. After his release from the Jail, his relations, and other acquaintances do not treat him well. He is neglected, rebuffed, insulted and humiliated. He has to leave a job because his fellow-workers come to know that he is an exconvict. He tries to get a job in the old firm of the Hows. But James How is reluctant to accept him. Later on, James agrees to give a Job, but he should not let him know anything about his private life. He also asks him to abandon Ruth Honeywill. But Falder loves her deeply. He declines to give her up. Meanwhile the police detective comes there; he arrests him again on the charge of not reporting himself to the police station as a convict, and on the charge of forging a reference. Falder, who has had a bitter experience of imprisonment feels that he cannot undergo another term of imprisonment, so he Jumps down and breaks his neck and dies.

The Problem of the Play. The real problem of the play is what society is to do with a young clerk who falsifies his employers' cheque and steals their money in order to run away with another man's wife and children. Does society do justice to the people who commit crimes under an impulse of the moment and pressure of certain circumstances?

Another problem related to this problem of justice is the problem of the effect of prison life on an unintentional criminal. The third minor problem treated in the play is that of a poor and helpless woman married to a cruel man who ill-treated her. The dramatist has posed a question: What is society to do with a woman like Ruth Honeywill who cannot be legally separated from her cruel husband? The evil of solitary confinement is also depicted in the play. In short, Justice is a study of the machinery of justice and of punishment in modern society.

Impartiality and Sincerity in "Justice". The dramatist is very earnest and sincere in the treatment of the problem. He wants to teach a moral. The moral is that man should be sympathetic to his fellow-men, that society should have an attitude of sympathy and understanding for the convicts, and that people should not be punished severely for their first offences committed under the momentary impulses or psychological pressure or force of circumstances. The dramatist is quite impartial in presenting both sides of the case. He gives full opportunity for the counsel of defence to place his arguments. Similarly, he gives the same opportunity to the counsel for prosecution.

Immaculate Knowledge of Legal Affairs. Galsworthy had a thorough knowledge of legal affairs. He himself had studied law and practised it for some time. The play demonstrates his legal knowledge in the trial scene which fully represents all aspects of the case. Witnesses are examined and cross-examined as in courts of law; the arrangement of the Judge and the Jury is perfect. In Mr. Cleaver we get the picture of a conventional but experienced lawyer. In Frome we come across the moderate type of lawyer of the younger generation who has a great deal of consideration for humanitarian aspects of a crime. Galsworthy sees the whole thing without any bias.

The Flavour and Atmosphere of the Play. The play is a tragedy. The cause of the tragedy is the social evil in the form of its institutions and organisations. Hence, the play is a social tragedy. Here we are oppressed by a sense of inevitable social injustice. The atmosphere of the play is grim and tragic, but it is never full of horror and violence. The suicide of the hero is a natural consequence, and is used by the dramatist not to end the story but to have a better dramatic effect and heighten the tragic sense.

The Play is not a Justification of Crime. Although Galsworthy has deep sympathy for Falder and Ruth Honeywill yet the play is not a justification of come. He simply wants to show the result of the process of law, but he hates all crimes. He wants to appeal to have consideration for a man's circumstances and intention when he commits the crime.

The Theme of the Play. The theme of the play is that Law is blind and inhuman. It does not take into consideration human psychology and

innate human infirmities. The British judicial system is unfair and unscrupulous. It is a malignant process in which innumerable hmocent and noble-intentioned men are victimized. The prisons are like an ill-fated ship in which thousands of prisoners perish. Once a man is caught and convicted to imprisonment, there is no escape for him. This is the idea behind this social tragedy.

Shortcomings of the Play. Though a popular play of its time, Justice, is not a perfect play. In the first place the characters in the play fail to develop within the action of the play. The vast majority remain at the end as they were at the beginning. Hence, the impression conveyed is that of a dramatic situation, not of the ever moving current of life. Secondly, Galsworthy is inclined to build up his characters symmetrically, one balanced against the other, and this adds to one's sense of artificiality. The imaginative part of the work is too thin. A third defect is also pointed out by some. It is thus that at times Galsworthy's sympathy slips over the line into sentimentality. So, much sympathy for a criminal like Falder or for a woman who has been false to her husband and then to her lover, seems to these critics to be "sickly sentimentalism".

Conclusion. In Justice, Galsworthy exhibits· dramatic skill by means of his good dialogues which help to provide the audience with all necessary information about the situation as well as with a proper understanding of the characters in the play.

In Justice, everything is held in suspense when the two advocates plead for and against Falder till Judge declares his judgment. In this play, a convict prowls about his prison-cell like a caged animal and then throws himself against the door like a lunatic. In it the dramatist depicts social deterioration and social injustice. Falder is about to be re-employed; he could have easily gone on smoothly with Ruth for the rest of his life; but then one day he is re-arrested of the charge of false references which be bas given for securing employment. Just before Falder is taken into custody by the detective, he jumps from the stone staircase and breaks his neck and dies.

. A Doll's House

he word "doll" means a woman who has no mind or will other own. "A doll's house" therefore means a house inwhich there lives such a woman. The word "doll" inthe context of this play is applicable to Nora. She is a doll because, during the eight. years that she has spent as Helmer's marriage-partner, she has always been a passive and subservient kind of wife to him. It is true that on

one occasion she took a bold initiative by entering into a transaction with Krogstad and obtaining the requisite amount of money in order to take her husband to Italy because he was critically ill and the doctors had told her that he could survive only if he were taken to a warm climate. The step which she took on that occasion certainly shows that she was no doll. During the eight years following her husband's recovery she has regularly been paying monthly instalments to Krogstad against the principal amount and against the interest which has been accruing thereon. This too shows that she was no doll, especially because she has regularly been dealing with Krogstad and has yet never allowed her husband to become aware of what has been going on between her and Krogstad. Apart from this, however, she has been, more or less, a kind of doll, obeying her husband's wishes and always conforming to his views and his tastes.

Nora as Helmer's Pet at the Beginning. At the very beginning of the play we find Helmer treating his wife as a kind of a pet. He addresses her as his "little skylark" and as his "little squirrel"; and she fully responds to these terms of endearment. In fact, it has become a normal practice for Helmer to address her thus, and she accepts the role of a pet without in the least being conscious of anything unusual or singular about it. It is true that she enters into an argument with him over the amount of money that should be spent on the occasion of the Christmas festival, telling him that they can afford to be a little extravagant this year in view of the new job which he is going to take up and which will bring him a much bigger income. But her manner of arguing clearly shows that she has to submit to the wishes of a husband who is conscious of his power over her and who says in categorical terms to her: "No debts ! Never borrow !" Immediately afterwards, however, Helmer tries to humour her by saying: "My little singing bird must not go drooping her wings." Helmer's whole attitude towards Nora consists of a feeling of authority mingled with a deep affection; but the feeling of authority predominates.

Helmer's Authoritarian Attitude in Rejecting Nora's Recommendation. The authoritarian attitude of Helmer becomes more emphatic when he rejects Nora's recommendation on behalf of Krogstad. Helmer on this occasion appears as a stern moralist, and his condemnation of Krogstad is so strongly worded that Nora, applying the condemnation to her own case, shudders inwardly. If she had been a self-assertive woman, she could very well have taken up a firm attitude on this occasion and tried to refute Helmer's arguments. But, far from adopting a firm attitude, Nora begins to think of suicide: and at the beginning of Act II we find her speaking to the old Nurse as if she had already decided to put an end to her life. When Krogstad comes to meet her for the second time and gives her another threat, she feels even

more demoralized. But this time again her recommendation on Krogstad's behalf is summarily rejected by her husband. In fact this time her recommendation has the opposite effect because Helmer hastens to send to Krogstad the order of dismissal which he might otherwise have sent a few days later.

Nora's Wifely Devotion, and Her Intention to Commit Suicide. By the end of Act II, no doubt is left in our minds that Nora is entirely dependent on her husband. She seeks his advice as to what kind of a costume she should wear at the fancy-dress ball. She tells him that she cannot move a step without his guidance in this matter. She then seeks his guidance in rehearsing the Tarantella, appealing almost helplessly to him for his direction. Indeed, according to the ideas then prevailing, Nora is a model of wifely devotion. She loves Helmer so much that, in order to save him from the disgrace of a public disclosure of her guilty action committed eight years ago, she is ready even to put an end to her own life. Previously she wanted to kill herself so as not to continue to poison her home and deprave her children; but now she wants to put an end to her life in order to save her husband from disgrace and scandal. Accordingly, at the end of Act II we find her saying that she has now only thirty-one more hours to live.

A Doll-Wife All These Years. Nora has been living In a doll's house without having ever been conscious that she was a doll. But the awakening comes with Helmer's totally unexpected reactions to Krogstad's two letters. After she has severely been reprimanded by Helmer and then after she has been forgiven by him, Nora realizes that she has always been a non-entity in this house and that she has been rendering blind obedience to convention and custom all these years in order to keep her husband pleased. It now dawns upon her mind that her husband is not the man she had thought him to be. He neither has the moral courage to face Krogstad's challenge nor loves her enough to come forward and take the blame for her guilt on his own shoulders. Her love for him now drops dead, and her mind now becomes active. She discovers that she is an individual in her own right, but that her individuality has remained dormant and suppressed all these years. She tells Helmer that he has been treating her as his doll-wife just as her father had in the past treated her as his baby-doll. She tells him that their house has never been anything but a play-room and that he has been playing with her just as she has been playing with her children. She says that she would now like to know things at first-hand and, in order to do that, she must go out into the world alone. Her most sacred duty. she says, is not to him or to her children, but to herself. And so Nora makes her exit from this doll's house.

Nora No Longer a Doll at the End of the Play. At the end of the play Nora is no longer a doll. She is a woman and an individual in her

own right. She would now discover her own potentialities and seek to achieve a fulfilment of those potentialities. She would be facing an uncertain future, but she has now got the necessary self- confidence for the purpose. She has greatly matured; she has grown in stature mentally and morally. Who can predict what would l;lappen to her? There is every possibility that, in the course of a few years, she would emerge as a leader of a campaign for the rights of women. In the course of a few years she might distinguish herself as a feminist leader. After all, great results have bee1' achieved by enterprising individuals who have taken initiatives of this kind. The title A Doll's House for the play is most appropriate beca se it signifies the kind of life that Nora has led for eight years in her husband's home. Her exit from her husband's home is a turning-point in her life; her exit can prove to be a new starting-point for Nora.

A Doll's House has rightly been described as a tragedy. At the same time, it is also correct to call it a modern tragedy. Let us First consider the tragic character of thi play. The whole play is pervaded by a solemn and sombre atmospqere. There is certainly a bit of comedy in it, but only a little bit, which is to be found in the flirtation scene between Nora and Doctor Ra k. -rpere is a bit of joyousness also in the play-mainly at the beginning when we find Nora in a jubilant mood and thereafter when she is playing gleefully with her children. There is also a bit of happiness in the scene in which Mrs. Linde offers to marry Krogstad who accepts the offer gratefully and most gladly. Apart from these comic and joyous elements, the whole play is serious and sad. The main action of the play is tragic, and so is the ending. Nora is a tragic heroine who wins our deepest sympathy.

Nora's Anguish at the End of Act I. The play becomes serious as soon as it is revealed to us that Nora had borrowed money in order to save her husband's life and, in borrowing it, she had felt compelled to forge a signature on the promissory note. She has been paying monthly instalments to her creditor Krogstad against the principal amount of twelve hundred dollars and the interest accruing thereon. She has been leading a life of self-denial, even though she has been cheerful and contented. But now the clouds begin to gather on the horizon. Krogstad comes and gives Nora a threat the effect of which on her is to depress her spirits greatly. She is hardly able to devote her attention to decorating the Christmas tree because Krogstad's threat has greatly disturbed her peace of mind. In a brief soliloquy she refers to Krogstad

as a revolting man and tries to console herself by saying: "It's all nonsense. There's nothing to worry about." But she is definitely worried. After Helmer's condemnation of Krogstad and Krogstad's moral lapses, Nora feels even more upset. She now thinks that she may also be exercising a pernicious influence upon her children because of the criminal act of forgery which she had committed years ago. We are deeply touched when at the end of Act I she feels that she may be corrupting her children and poisoning her home.

Her Decision to Commit Suicide at the End of Act II. With the beginning of Act II, Nora's distress has greatly deepened. From her talk with the Nurse it becomes clear that she is thinking of putting an end to her life. This is a sad development which again arouses our deep sympathy for her. She is almost on the verge of tears when Helmer, in opposition to her wishes, sends the order of dismissal to Krogstad. Her anxiety is further increased when her plan to obtain money from Doctor Rank fails. She again thinks of putting an end to her life. Then comes Krogstad's second visit and his action in dropping the incriminating letter into Helmer's locked letterbox. At the end of Act II, we find Nora telling herself in a brief soliloquy that she has now only thirty-one more hours to live. This means that her intention to commit suicide has become very strong. The main reason for her deciding to commit suicide is that she would not like to face a situation in which Helmer feels compelled to take upon himself the blame for the guilty deed which she had committed years ago. This decision to commit suicide is certainly a tragic one which again moves us to the deepest pity for her.

Nora's Painful Renunciation at the End of Act III. Helmer's outburst after going through Krogstad's incriminating letter comes as a great shock to Nora. She is now completely disillusioned about her husband. The disillusionment becomes even greater after Helmer's speaking to her in different key altogether after reading Krogstad's second letter. Now her mind is made up. She has always been treated by her husband as his property, as his possession, as his doll-wife. She can no longer live in the doll's house in which she has been living for eight years, obeying every wish and whim of her husband. She has discovered that she is an individual in her own right and that she must find from a first-hand experience of life what is right and what is wrong. Her decision to leave her husband is certainly heart-breaking for us. It is a painful renunciation on her part. She is leaving not only her home and her husband but also her children. What can be more tragic than a mother finding it necessary to forsake even her children? We feel very sad not only at the thought that Nora is leaving her children but also at the thought that she is going into a strange, unknown world to face an uncertain future. Her ultimate fate is definitely tragic.

Nora, a Modern Tragic Heroine. We now come to the modern quality of this tragedy. Nora grows in stature, and is purged by suffering. In defeat she is victorious. When everything lies in ruins around her, she emerges strong and independent; she is in the process of attaining complete maturity. At the same time, her action at the end, points to a freer and more honest humanity in a healthier society. In this sense she is a modern, tragic heroine, and the play is precisely what it has been called, a modern tragedy.

The Use of Prose; Bourgeois Characters. A Doll's House is modern also in respect of its technique. Prior to Ibsen, tragedies were always written in verse. Prose was all right for comedy, but tragedy had to be in verse. Now, A Doll's House is modern in so far as it is written in ordinary everyday prose. A Doll's House is modern also because the characters in it belong to the ordinary middle class. Before Ibsen, tragic plays were concerned with the fate of kings and queens or princes and princesses or army generals. But all the five major characters in A Doll's House belong to the bourgeois class. In other words, Ibsen democratized tragedy.

The Modern Elements in the Technique of the Play. Another noteworthy feature of the technique and its modern quality is that Ibsen in this play (and in his other plays as well) employs the analytic aid retrospective mode, according to which the decisive events have all taken place long before the action of the play begins on the stage. Those decisive events are then revealed and brought to a head in the course of the play. The decisive event in this case was Nora's borrowing money and forging a signature. The whole play revolves round this event which took place in the past and which is revealed slowly, leading to a crisis. Closely connected with this aspect of the technique is a strict dramatic economy. All the three unities, of place, of action, and of time, have been observed. There is certainly a sub-plot, namely the affair between Mrs. Linde and Krogstad, but it takes very small space and does not affect the unity of the action. The action of the play extends over just three days, and that is not too long a period of time. The dramatic action is very concentrated and therefore produces a profound emotional effect. The number of characters also is very small, and each of them is essential for the central action. Four of the main characters serve as foils for the main character who is Nora. Then, again, in this play for the first time we see extensive use made of what a critic has called "visual suggestion". By this is meant those visual elements on the stage which acquire a deeper, symbolic meaning in addition to their realistic function. An example is the Christmas tree. Other examples are Nora's game of hide-and seek with the children, and the preparations for the fancy-dress ball.

Striking Features of the Modern Technique. Referring to the technical originality of the play, a critic points out that it achieved the most powerful and moving effects by the highly untraditional methods of extreme simplicity and economy of language. Not a single declamatory phrase, no high dramatics, no drop of blood. With the help of five main characters, the dramatist has succeeded in maintaining our interest throughout. Indeed, in the matter of technique, A Doll's House marks a turning-point in the history of European drama. Naturalness of dialogue and situation; the observance of the unities; the disappearance of artificial devices; the avoidance of a happy ending when such an ending would be unsuitable-these are the features of modern technique.

A "Modern" Play by Virtue of Its Message. Finally, A Doll's House is a modern tragedy because a wife who has always led a conventional kind of life in the household takes a revolutionary step. The step taken by her was a trumpet-call to the women of the day to rise and demand their rights. The message of the play makes it modem in the fullest sense of the word.

A Doll's House is an outstanding play as regards its structure. It is remarkable for its compactness and for the singleness of the effect which it produces on our minds and hearts. The play has a well-knit plot the compactness of which gains by the fewness of the characters in it. A concentration of effect is produced by the author's observance of the three classical unities, the unities of place, time, and action. The scene of the action of the play is throughout the same, namely the apartment where the Helmers live. The ction extends over a short period of just three days. Of course, strictly speaking, the unity of time demands that the action should not extend over more than twenty-four hours, but three days too is not a long period of time and does not injure the unity in that respect. As for the unity of action, our attention is throughout focused upon the relationship between Nora and Helmer, with **Nora** engaging most of our attention and thoughts. There is a continuous progression of the plot relating to the relationship between the husband and the wife and the change which takes place in it towards the end. Of course, there is a sub-plot in the play too, but, as we shall see, this plot is very brief and does not take away much from the unity of action. The play is divided into three Acts instead of the five customary ones. All this concentration or compression serves to create a realistic frame-work and places the emphasis on psychology rather than on action, thus intensifying the force of the drama.

The Device of the Parallel Situation. Within the structure of the play, Ibsen has made considerable use of the device of the parallel

situation to illuminate the central predicament of Nora. In the case of Mrs. Linde, for example, Ibsen establishes a sharp contrast with Nora as soon as that lady makes her first appearance, and it is a contrast which Nora herself tries to diminish by confiding to Mrs. Linde the hardships which Nora herself had been facing in the past. Mrs. Linde serves the useful role of a confidante to Nora, but at the same time her greater experience and her more stable personality throw Nora's girlish rashness and excitability into greater relief. As the play proceeds, it is Mrs. Linde who becomes instrumental in Helmer's discovery of Nora's secret, which could still have been hidden if Mrs. Linde had so wished. Whereas Mrs. Linde achieves a feeling of security through her decision to marry Krogstad, Nora leaves a life of security with her husband to face an alien world in which she would be independent but would have to earn her own living. Just when Mrs. Linde is escaping from the emptiness of her life into the warmth and cosiness of married life, Nora forsakes the warmth and cosiness of her married life and goes into exile voluntarily. In the same way, Doctor Rank in his hereditary disease, and the old Nurse in her abandoning of her illegitimate child, serve to amplify Nora's motivation and attitudes. Just as the old Nurse had forsaken her little daughter, so Nora too at the end forsakes her children. Just as Doctor Rank has inherited his disease from his dissolute father, so Nora has inherited a habit of extravagance, a certain recklessness of action, and a certain indiscretion (in forging a signature) from her irresponsible and somewhat unscrunpulous father. Other parallels also exist-between other pairs of characters; for example, between Krogstad and Helmer. A Doll's House is a play which brings into focus the danger of avoiding the truth, and Ibsen's skillful use of the technique of parallelism enables him to delineate characters by implications and suggestion rather than by direct statement.

Extreme Simplicity and the Economy of Language. A Doll's House is notable for its technical originality. It achieves the most powerful and moving effects by the highly unconventional methods of extreme simplicity and economy of language. This method employed by Ibsen may be regarded as a kind of literary Cubism. An eminent author gave high praise to the structure of this play by singling out Ibsen's resort to the method of extreme simplicity and the economy of language. The play is strikingly simple in its action, and it has an everyday "dress". There is not a single declamatory phrase in the play, no high dramatics, no drop of blood, not even a tear. Never for a moment is the dagger of tragedy raised. Every needless line has been kept out; every bit of conversation carries the action forward; there is no superfluous effect in the whole play. The mere fact that the author succeeded with the help of only Five characters in keeping up our interest throughout the play is sufficient proof of Ibsen's technical mastery. Ibsen's earlier play, The Pillars of Society, had used as many as nineteen characters . And

there are other ways in which A Doll's House marks a considerable advance over The Pillars of Society. The characters in A Doll's House do not tell each other what the listener already knows; points once made are not repeated; the final curtain is not tediously delayed after the climax has been reached. There is no melo-dramatic machinery in the play, except a little in the sub-plot of Krogstad.

Plot-Development in Act I: Krogstad's Threat to Nora. Each of the three Acts of the play falls into several distinct parts. In fact, Ibsen could easily have given to each of these parts the status of a separate scene within the same Act. Indeed, it would have been better if Ibsen had done so. Act I, for instance, falls into eight parts. There is the opening dialogue between Nora and Helmer revealing to us the kind of relationship existing between the husband and the wife, with the husband treating the wife as a pet, and with the wife accepting that role. This is followed by the appearance of Mrs. Linde on the scene, and a long dialogue between the two women in the course of which the past life and circumstances of both of them are revealed to us, including the fact of Mrs. Linde's widowhood, and Nora's long-kept secret about the loan that she had taken. In the third part of Act I, Doctor Rank is introduced and there is some conversation among the three persons-Doctor Rank, Nora, and Mrs. Linde, with Doctor Rank speaking about the moral corruption of Krogstad. Then follows a brief talk in the course of which Helmer promises to give Mrs. Linde a job. Next, we have the very short scene in which Nora plays and laughs with her children. Then comes the momentous dialogue between Nora and Krogstad in the course of which an important development occurs in the plot. This new development is a threat by Krogstad to Nora that, in case she does not ensure his continuing at his post in the bank, he will expose the fact that she had forged her father's signature on the I.O.U. Then there is a brief pause in the plot when Nora is shown as feeling uneasy on account of the threat given by Krogstad. Act I concludes with another dialogue between Nora and Helmer in the course of which the latter unconsciously awakens an acute and painful sense of guilt in the mind of Nora who now tries to avoid her children for fear of "corrupting" them by her influence.

Act II: Nora Facing a Real Danger from Krogstad. Act II falls into seven parts. In the first part there is a brief dialogue between Nora and the old Nurse, from which we learn that the Nurse had in her youth committed an indiscretion and had forsaken her little illegitimate child. In the second part we have a dialogue between Nora and Mrs. Linde, in the course of which they discuss Doctor Rank. In the next part we have a dialogue between Nora and Helmer, in the course of which Nora recommends to her husband the case of Krogstad, thereby only hastening the dismissal of that man. Then follows the episode revealing

Doctor Rank's secret passion for Nora. Then Krogstad calls once again and has another talk with Nora, at the end of which he drops the incriminating letter into Helmer's letter-box. This leads to Mrs. Linde's coming to know from Nora that she had borrowed the money from Krogstad and is now being harassed by that man. Mrs. Linde promises to speak to Krogstad on Nora's behalf. Finally, Nora begins to rehearse the Tarantella for the next day's fancy-dress ball. Thus in this Act the danger from Krogstad assumes a concrete and tangible shape in the form of a letter which he has dropped into Helmer's letter-box. Nora's predicament now becomes the central fact of the action of the play.

Act III: The Momentous Decision Taken by Nora. Act III begins with a meeting between Mrs. Linde and Krogstad in the course of which Mrs. Linde expresses a desire to get married to Krogstad and at the same time decides that Krogstad should not withdraw the crucial letter which he had addressed to Helmer. Then Mrs. Linde informs Nora in confidence that it would be best for her to let Helmer know the truth. Next comes the brief scene in which Helmer tries to make love to Nora but is interrupted by Doctor Rank who goes away after announcing, through his visiting cards, the news of his impending death. Then comes the final episode in the course of which the real character of Helmer is revealed to Nora and in the course of which Nora takes the momentous decision to forsake her husband, her home, and even her children. This marks the culmination of the play, and it is here that the real substance of the play is to be found. Everything in the play has been contributing to this final episode, except those scenes in which the focus is on Doctor Rank and, to some extent, the scene in which Mrs. Linde offers to marry Krogstad, to the infinite joy of the latter.

The Scenes Involving Rank Interesting but Not Indispensable. The scenes in which the focus is on Doctor Rank may seem to be irrelevant but are not so. Though not indispensable to the plot or the structure of play, he is quite important to the design of the play. He serves as a family friend to the Helmers. Through him, a certain important facet of Nora's personality is revealed to us. Nora, we find, is not averse to having an admirer around her. She has already been aware of the man's secret passion for her, and she has even planned to borrow money from him in order to pay off Krogstad, though she has to change her mind on account of his unexpected declaration of his love for her. In the earlier portion of the play his sad fate offers a contrast to the apparent happiness of the Helmers. As already pointed out, he also serves to emphasize the effect of heredity on the life of an individual, a fact which is relevant to Nora's own case. Thus the scenes involving Doctor Rank have their value and their interest, but are not integral to the action of the play.

Mrs. Linde and Krogstad Indispensable to the Plot. A reference has been made above to the sub-plot relating to Mrs. Linde and Krogstad both of whom are indispensable to the plot. Without Krogstad there would be no complication in Nora's life, and without Mrs. Linde there would be no occasion for Nora to go back to her past life and to speak about her past experiences including the loan that she had taken. The seeds of the sub-plot relating to Krogstad and Mrs. Linde are to be found in the very opening Act when Krogstad comes to see Helmer while Nora and Mrs. Linde are having a talk. This sub-plot develops much later, at the beginning of Act III. However, it does not affect the unity of the action because, in the course of the talk which these two have at the beginning of Act III, Mrs. Linde decides that Krogstad should not withdraw his incriminating letter. Thus Mrs. Linde plays an important role in the main plot. If she had allowed Krogstad to withdraw his letter, there would have been no disclosure and there would have been no confrontation between Helmer and Nora. In fact, if the letter had been withdrawn, the play could not have proceeded further and it would have ended tamely and without conveying anything worth our consideration.

Climaxes; Suspense; Surprise. There are a number of dramatic situations, and a lot of suspense is created in our minds as we go through the play. The feeling of suspense keeps mounting till Helmer at last comes to know of the facts and flares up. Till this moment, we are kept in a state of uncertainty, wondering what will happen. The climax of the play as a whole is reached with Nora's decision to terminate her relationship with Helmer. Actually there is a climax at the end of each Act. Act I ends with Nora feeling terrified by the thought that her influence might have a corrupting effect on her children. Act II ends with Nora's desperate plan to commit suicide after the fancy-dress ball is over. Act III ends with Nora's leaving her home and slamming the door behind her. Each climax heightens our suspense and our feeling of uncertainty as to what will happen next. Nor does the suspense end with the final climax. At the conclusion of the play we are left wondering what will now happen to Nora and what kind of a life she will now lead. There are several surprises for us in the course of the play. For instance, it is only at the beginning of Act III that we come to know of the romantic love-affair which had existed between Mrs. Linde and Krogstad during their youthful days. Helmer's angry reaction to Krogstad's first letter comes as a surprise to us as well as to Nora. Nora had thought that Helmer would take everything upon himself, but her expectations are falsified. But the biggest surprise for us is Nora's decision to forsake her husband and her children. This decision comes as a bomb-shell to Helmer as well as to us. At certain points it had seemed that the play would end happily, and so the unhappy ending too comes as a surprise to us, though it is the most appropriate ending.

No Superfluity or Digression. There is no superfluity in the play, no excess, no digression, no deviation· from the theme. Everything contributes to the development of the plot or to the delineation of character, or to the problem and its working-out. Even the macaroons, the Xmas Tree, the Tarantella, etc., are made to serve certain symbolic purposes, and the device of dramatic irony is employed to heighten the emotional effect.

Symbolism is one of the common devi es used in drama (and in other forms of literature also). The use of symbols may heighten the emotional effect of a situation or a remark; the use of symbols may reveal character; but the use of symbolism always imparts an additional layer o f meaning to the writing. While the apparent meaning lies on the surface, the symbolic meaning is often hidden from view because it lies deeper. Ibsen makes use of symbolism in A Doll's House chiefly as a means of character-revelation. Ibsen always said that he aimed at drawing living crf a tu res, and that any symbolism was purely incidental. However, it is this incidental symbolism (or, visual suggestion) which helps him in his aelineation of the characters. The macaroons, the stove in the room and the description of the room itself, the Tarantella, the Christmas tree, / the lighted lamp, the black shawl-all these have a symbolic significance.

The Macaroons as a Symbol. At the very opening of the play, Nora is described as eating one or two macaroons, taking care at the same to hide t e bag of macaroons from being seen by her husband. This action by Nora shows that she is somewhat childish, that she stands in fear of her husband, and that she does not mind indulging in a bit of deception. The macaroons appear again at least twice. On one occasion she offers a macaroon to Doctor Rank, saying that the macaroons have been brought bx Mrs. Linde. Here her husband's new power as the next manager of the bank, or her own sense of power derived from her husband's new has considerably diminished her fear of Krogstad and aroused 1appointment, a feeling of self-confidence in her. As a result of this feeling of self-confidence, she revolts against the authority of her husband by eating a macaroon and offering one to Doctor Rank and another to Mrs. Linde. On the second occasion, after Nora has failed to protect Krogstad from dismissal and when she thinks that suicide would be the only right course of action for her, she tells the maidservant (at the end of Act II) to put plenty of macaroons on the dinner-table. Here the macaroons serve as a means of showing the desperate state of Nora's mind.

The Symbolic Use of the Stove. The stove is a conventional source of heat but, in Nora's actions after Krogstad has gone into Helmer's

study to have a talk with him (in Act I), the significance of the stove is extended to include emotional as well as physical warmth. Nora nods indifferently as she closes the hall-door behind Krogstad. Then she walks across the room and "sees to the stove". There is no real need for Nora to touch the stove but her action reveals the state of her mind. Krogstad's visit to Helmer has given rise to a vague fear in her mind, and so she makes up the fire, instinctively seeking a physical remedy for a nervous discomfort. Similarly, after Doctor Rank has declared his love for her, she walks over to the stove saying: "Oh, dear Doctor Rank, this is really horrid of you !" Here (in Act II) she seeks mental comfort from the stove in her state of mental disturbance caused by Doctor Rank's unexpected declaration of his love and the consequent giving up by her of her original plan to ask Doctor Rank for money and pay off the balance to Krogstad. Thus Ibsen makes use of a symbolic device to establish the emotional state of a character.

The Christmas Tree as a Symbol. Then there is the Christmas tree which we see at the beginning of Act I, then towards the close of Act I, and then again at the beginning of Act II. Christmas is a family festival, mainly devoted to the happiness of children; and the tree is this festival's symbol representing family happiness and security. At the beginning of Act I, we just see the tree and then it is taken away by the maid who is asked by Nora to hide it. We have just been given a glimpse of it so that we may perceive the feeling of household joy which is associated with Christmas. The Christmas tree, which we here see only for a moment, establishes both the time of the year and Nora's involvement in her family's well-being. Later, when Krogstad has left after giving a threat to Nora, she orders the maid-servant to bring the tree and place it in the middle of the room. Here too the Christmas tree represents family security and happiness as Nora tries to concentrate upon its decoration, wanting also to forget Krogstad's threat. But when we see the Christmas tree at the beginning of Act II, Nora's state of mind is conveyed to us by the altered look of the tree. The tree is now described as standing in a comer, stripped of its decorations, and with its candles burnt out. It is clear from the bare look of the Christmas tree that Nora has not been able to allay her tear and her anxiety. Thus here too the Christmas tree gives us a peep into the state of mind of Nora.

The Tarantella, and Its Symbolic Purpose. The Tarantella too, apart from serving other purposes in the action of the play, is used as a symbol. To keep Helmer's mind off the incriminating letter lying in the letter-box, Nora rehearses a wild dance which Helmer himself had once taught her. We have already been made aware of the increasing torment in Nora's soul, but the play demands that, at its height, this torment should be concealed from the others in the play though not

concealed from us. And so Nora's frantic struggle against fate is represented through a symbolic action, through the rapid movements of the Tarantella which was traditionally a dance performed by those who had been stung by the tarantula, a poisonous spider. Nora's dancing at this time heightens the pathos and irony of Nora's situation.

Light as a Symbol. When in Act II Nora calls for a lighted lamp, the ensuing light chases away the semi-darkness of the room in which she and Doctor Rank had been conversing and in which Doctor Rank had declared his love for her. In the light of the lamp, she asks Doctor Rank if he is not ashamed of himself for having spoken about his love. Thus Nora here implies that Doctor Rank's declaration of love was an objectionable proceeding on his part and one which could be acted out only in the darkness. She implies that his declaration of love was a deed of darkness, even though she had been prepared to exploit that darkness for her own purposes. She had been planning to ask Doctor Rank for money, but had been prevented from doing so by his declaration of love.

Thus the lighted lamp serves as a symbol of open dealings which do not require darkness or concealment, while the darkness had served as a kind of cover under which Doctor Rank had felt emboldened to declare his love. There is another kind of light also serving as a symbol. When Doctor Rank obtains a cigar from Helmer, Nora offers to light the cigar. She then strikes a match and holds it close to Doctor Rank who lights his cigar at it. Here the light of the matchstick symbolizes the fact that Nora has been the only light in Doctor Rank's gloomy existence. There has always been a very close sympathy between Nora and Doctor Rank, and the latter has always found her company to be a source of comfort to him in his miserable life. And now her lighting his cigar emphasizes that fact in symbolic terms. While going away, Doctor Rank leaves his visiting cards with the black crosses over his printed name. The black crosses here are symbolic of Doctor Rank's death which is now imminent. Thus Doctor Rank has used the black cross as a symbol, as opposed to the symbol of the light.

The Symbolic Significance of the Shawls. When Nora rehearses the Tarantella, she is wearing a long, multicoloured shawl; but for the actual performance of the Tarantella at the party she wears a big black shawl over her fancy-dress. This difference is of crucial significance. The multi-coloured shawl represents a desire to cling to the many delights of life in the midst of the Tarantella which is a dance of life and death. By contrast, the black shawl symbolizes Nora's death-wish. (She had already made up her mind at the end of Act II to put an end to her life after the fancy-dress ball, and she had said at that time that there were only thirty-one hours more for her to live). When afterwards it seems to Nora that Helmer would take upon himself the blame for her guilty action, she picks up the black shawl and gets ready to rush out of the

house in order to commit suicide. Later, when she is about to tell Helmer of her decision to leave him, she has removed the fancy-dress and put on her everyday clothes. This kind of visual symbolism certainly deepens the emotional effect of a situation.

The Symbolic Imagery of Doors. Even the many references to doors opening and closing in the play have a symbolic purpose. The play begins with a door opening, and it ends with a door slammed shut. The imagery of the doors throughout relates to themes of caged and free animals. It relates to open possibilities and to closed possibilities; it relates to the possibility of change and the impossibility of change; it relates to a sense of choices made freely and it relates to choices determined by heredity and by social compulsions.

Dramatic irony is a device commonly and frequently used by playwrights. Irony arises from a contrast between appearance and reality, between what seems to be the case or the situation or the meaning and what really is the case or the situation or the meaning. Irony may be employed by a speaker in a play consciously or unconsciously. A speaker is consciously ironical when he makes a remark conveying the exact opposite of its surface meaning. For instance, when Nora at one point in A Doll's House says to Helmer that, in whatever he does, he is always right, she is consciously ironical. She does not really mean to say that Helmer is always right in what he does. In fact, she means just the opposite. Helmer, of course, does not perceive the irony in her remark; he takes her remark literally and feels happy in the belief that she has paid him a compliment. But we as the readers do perceive the irony, and we feel amused because actually she means to say that Helmer is seldom right in what he does. Irony is unconsciously employed when the speaker says something without knowing or realizing that the opposite of what he has said will prove to be the case. In such a case of the use of irony, even we, the readers, become aware of the irony only afterwards when the opposite of what was said actually takes place. In other words, in such a case we, as the readers, also become aware of the irony only in the retrospect. It is only on our second reading of the play that we become aware of such cases of irony. Thus we may say that irony arises from a contrast between what a character says and what he really means

to convey, between what a character believes and what the readers know to be actually the case, between what a character thinks he will do or achieve and what he really in the long run does or achieves, between what a character thinks will happen and what actually happens afterwards. Irony may produce a comic effect or a tragic effect, depending upon the circumstances of the case.

Unconscious Irony in Nora's Remarks Early in the Play

There are several occasions on which we find Ibsen making use of the device of irony in A Dolls House. Early in the play, Nora, in the course of her conversation with Mrs. Linde, tells her that she and Helmer have had a great stroke of luck because Helmer has been appointed the manager of a bank, that he would now be getting a big salary and lots of commission, that from now on she and Helmer would live a carefree life, doing just what they please. She goes on to say that she is now very happy and is feeling greatly relieved of her economic worries. It would be lovely to have plenty of money and not to have to worry about it, she says. In making these remarks, Nora is visualizing a bright future for herself and her husband. But there is unconscious irony in what she is saying here because subsequently just the opposite of what she anticipates will happen. Nora's conjugal life with Helmer will afterwards be completely shattered, and Nora would leave him in order to face an uncertain future. But at this point she does not know that the opposite of what she is dreaming will happen. Even we, the readers, do not know at this point that the opposite of what Nora is saying will happen. Even we realize the irony in these remarks when we read the play for the second time-after we have come to know what ultimately happens to Nora and Helmer in the final Act of the play. In the same jubilant strain, Nora goes on to say to Mrs. Linde on this occasion: "Oh God, oh God, isn't it marvellous to be alive, and to be happy, Christine!" Ultimately this happiness is going to change into disappointment and dismay for Nora. In the course of the same conversation, Nora tells Mrs. Linde that she would keep the secret of her having borrowed money as long as she can, and that she would perhaps disclose it to Helmer some day in her old age when she is no longer as beautiful as she is now and when her husband does not love her as much as he loves her now. There is unconscious irony in these words also because Nora would not grow to old age as Helmer's wife, and because within the next three days she is going to leave him for good. There is pathos in this irony.

Unconscious Irony in Helmer's Remarks About Krogstad

Then we find examples of unconscious irony in the remarks which Helmer makes towards the close of Act I when Nora asks him if Krogstad had done something terribly wrong and if his action could not be condoned. Helmer tells her that Krogstad had been guilty of forgery

and that he had then tried to escape the punishment for that criminal act through a cunning trick. Helmer then proceeds to moralize, saying that a man like Krogstad, with a crime on his conscience, would always be having to lie and cheat and pretend, that such a man has to continue to wear a mask even before his own wife and children, that in the house of such a man there is an atmosphere of moral disease and infection. Now, whatever Helmer says here is applicable to Nora also, because Nora too had been guilty of an apt of forgery. However, Helmer is not aware of the fact that his remarks are applicable to Nora, because he does not have the least notion that Nora too had been guilty of the same crime as Krogstad. But we have already been made aware of Nora's criminal act; we have been made aware of it through the dialogue that took place only a few moments before between Nora and Krogstad. Nora herself also realizes that these remarks are applicable to her. Thus we have here a contrast between appearance and reality. There is irony here because Helmer does not know all the facts which are known to Nora and to us. Helmer is ignorant of the actual situation with regard to Nora, but Nora herself and we, the readers, know the facts of the case. Helmer's remarks mean one thing to him, but something entirely different to us and to Nora. The irony in Helmer's remarks becomes more pointed when Helmer goes on to say that generally it is the mothers who are responsible for the criminal acts committed by men. Most of the criminal acts, he says, are traceable to the mothers of the evil-doers. Not only that; a person, who is guilty of a criminal act and has to hide it, would be corrupting his children also because of the lies he has to tell and the deception he has to practise. Krogstad, says Helmer, must have been poisoning and corrupting his own children. The effect of these remarks on Nora is tremendous because she is a mother too, and because she has herself been guilty of a criminal act. It now seems to her that she is probably corrupting her children and poisoning her home just as Krogstad has been alleged by Helmer to be doing. But Helmer does not know the effect of his words on Nora. The use of irony by the author in Helmer's speeches here does not have a comic effect; here the effect is pathetic because we feel moved to pity for Nora in her state of anguish.

Unconscious Irony in a Remark by Nora and in Another by Helmer

When Nora and Mrs. Linde meet for the second time (in Act II), Nora happens to tell Mrs. Linde that her husband is passionately in love with her and that he wants her all to himself. Now this remark by Nora is another example of unconscious irony. Nora does not know at this point that Helmer's love for her is, after all, only a selfish kind of love. At this point we also do not know that Helmer's love for Nora is of the selfish kind. Later, when we find Helmer's love for her collapsing, we

shall recall this remark by Nora and realize the unconscious irony behind it. Then there is unconscious irony in a remark which Helmer soon afterwards makes to Nora when he says that, while her father's professional conduct had not been entirely above suspicion, his own professional reputation and conduct are certainly above suspicion and would continue to be so. There is unconscious irony here because Helmer does not know (and we too do not know at this stage) that Helmer's morality is going to collapse very soon and that his professional conduct might also be no longer above suspicion. After reading Krogstad's first letter, Helmer would get ready to sacrifice all his moral principles and would be prepared to accept all Krogstad's demands when Krogstad tries to blackmail him.

Two Striking Examples of Unconscious Irony

A most striking example of dramatic irony, unconscious irony again, is to be found in Helmer's boastful remark to Nora that he has enough strength and enough courage for whatever happens. "You'll find I'm man enough to take everything on myself," he says to Nora. There are two different claims which he is making here: one is, that he has strength and courage enough for whatever happens; and, second, that he is man enough to take everything on himself. Subsequently, the opposite of what he is claiming here would happen. When the crisis comes in the shape of Krogstad's first letter, Helmer's courage fails him entirely and he wants the whole matter to be hushed up no matter what the demands which Krogstad has to make. Not only that; far from taking everything on himself, he would begin to scold Nora for having ruined his happiness and having damaged his future career by her criminal act of forgery. We too would realize only later the these claims made by Helmer; at this stage even we do not know that the opposite of what he is claiming would take place. There is another striking example of unconscious irony in a remark which Nora makes. Speaking to Doctor Rank, she says that her husband is deeply and passionately in love with her and that he would not hesitate even for a moment to sacrifice his life for her sake. We, as well as Nora, are ignorant at this stage that, far from being ready to sacrifice his life for her sake, he would not be willing even to sacrifice his reputation for her sake.

Unconscious Irony in More Remarks by Helmer and Nora

A little later in the play, Helmer, on being told by Nora that she has forgotten the movements of the Tarantella, tries to soothe her feelings by saying that he would teach her all the movements and that she should not worry at all about this matter. He here addresses her as a "helpless little thing". Now there is unconscious irony in his addressing her in this manner because, within the next forty-eight hours, Nora would show her latent strength and would emerge as stronger than

Helmer himself. Indeed, there is great irony in the fact that, while the supposedly strong-minded man, Helmer, is seen collapsing in a crisis, the delicate, weak, and helpless little thing, Nora, would emerge as a person of exceptional courage and strength by leaving her husband and her children and venturing into the world all alone to face an uncertain future. In the course of her rehearsal of the Tarantella, Helmer says to her that she is dancing wildly as if her life depended on the dancing. To this, Nora replies that her life does depend on it. What she means is that she is prolonging the rehearsal and is dancing wildly in order to prevent him from taking out the letter from the letter-box. Now, we know why she has said that her life depends upon her wild dancing, but Helmer does not know what she really means. Thus there is irony here also. Helmer, in the course of the same rehearsal, says a little later that the child (meaning Nora) may have her way now but that on the following night, after she has given her dance-performance, he would take full charge of her.

There is unconscious irony in both the parts of this remark made by Helmer. In the first place, Nora would no longer be a "child" on the following night after she has completed the dance-performance and Helmer has gone through the incriminating letter written by Krogstad. Secondly, Helmer would not be able to take full charge of Nora and she would get out of his control altogether. Helmer makes this remark in a self-complacent manner, but his self-complacency would soon receive a big blow. The effect of this remark is partly amusing and partly pathetic. We are amused by Helmer's self complacency, but we also feel sorry when his conjugal life breaks up. However, it must be pointed out that we would also perceive the irony of this remark only after coming to know how Nora behaves subsequently. At this stage we also are unable to perceive the irony in this remark. Nora herself at this time does not know what course the events are going to take. There is similar irony in Nora's remark a little later when she tells Mrs. Linde that she has reason to rejoice because a miracle is going to happen. Nora means to say that Helmer would take the blame for her guilty action upon his own shoulders and that, to prevent him from doing so, she would be committing suicide. "Thirty-one hours to live", she says to herself. There is unconscious irony here because just the opposite would happen: Helmer would not take the blame on his own shoulders; the miracle would not take place; and, far from committing suicide, Nora would decide to live, and live with a greater will.

Irony in Helmer's Claim About Nora Being His Possession

In Act III, after Helmer has brought Nora back from the fancy-dress ball, he begins to gaze at her amorously, saying that she is his most treasured possession, adding: "All this loveliness is mine and mine alone, completely and utterly mine." There is unconscious irony in

this remark by Helmer, because the woman whom he regards as his possession and whose beauty he thinks is completely his and his alone, would forsake him altogether and would begin to treat him as a complete stranger. But, of course, neither Nora herself nor we at this stage know the course that events would take. It is only when we have read the play to the very end that we would realize the irony in Helmer's remark. There is similar irony in Helmer's telling Nora at this very time that he thinks her to be his bride, newly wedded to him, and that he thinks he has just brought her home for the first time. A little later, when Doctor Rank has gone away after his last visit to the Helmers, Helmer tells Nora that Doctor Rank's suffering was like a dark backgrou·nd to the sunshine of their conjugal life. He then holds Nora in his embrace, saying that he loves her so much that not even the tightest embrace can satisfy him. There is unconscious irony in all this because the sunshine of his life with Nora is going to change into the darkness of clouds, and because he would never again be able to hold her in his embrace.

Nora's View That Helmer Would Take Everything on Himself

There is a striking example of unconscious irony when, after Helmer has gone through Krogstad's incriminating letter and is feeling agitated, Nora says to him that she does not want him to take the blame for her guilty action on his own shoulders. "You must not take it on yourself," she says. Now, this is one of the crucial moments in the whole play. Nora thinks that Helmer would take the whole blame for her guilt on his own shoulders, but exactly the reverse is going to happen. The irony here bec6mes clear to us the very next moment when Helmer begins to accuse her of being a hypocrite, a liar, and a criminal. Far from taking the blame on himself, he brings a regular charge-sheet against her. The irony here has a pathetic effect, because we are really moved to pity for Nora.

A Donrs House had an almost revolutionary message for the public so far as the relationship between a husband and a wife was concerned. So explosive was this message that the technical originality of the play went almost unnoticed at the time. Ibsen shows himself very much in advance of his time as regards craftsmanship just as he was in advance of his time with regard to the status of a wife in the household. A Doll's House achieves the most powerful and moving effects by the highly untraditional methods of extreme simplicity and economy of

language. The technique employed by Ibsen is a kind of literary Cubism. An eminent critic of the time gave high praise to this playas regards its technical originality. He declared that he did not remember any occasion when a play so simple in its action and so everyday in its dress made such an impression of artistic mastery. This critic went on to add: "Not a single declamatory phrase, no high dramatics, no drop of blood not even a tear! Never for a moment was the dagger of tragedy raised. Every needless line is cut; every exchange carries the action a step forward; there is not a superfluous effect in the whole play. The mere fact that the author succeeded with the help of only five characters in keeping our interest sustained through a whole evening is sufficient proof of Ibsen's technical mastery." The Pillars of Society had used nineteen characters. And there are other ways in which A Doll s House marks a considerable technical advance over The Pillars of Society. The characters in this play do not tell each other what the listener already knows: points once made are not drummed in the manner beloved by politicians; the final curtain is not tediously delayed after the climax has been reached.

The Realism of the Plot a Great Technical Achievement

Apart from the economy and the simplicity, Ibsen makes little use of the devices which had been in vogue before his time and were still current. There are certainly some situations reminiscent of the intrigue drama. These situations are the guilty secret, the veil which had been drawn across that secret, and the complication created by Krogstad's incriminating letter. There is probably a touch of the old melo-dramatic machinery in the sub-plot of Krogstad and Mrs. Linde. But, on the whole, the plot of the play is simple and realistic. The husband's critical illness, the compulsion under which the wife borrowed money, the act of forging a signature without the least realization that an offence against the law was being committed, the wife's scrupulous withholding the whole transaction from her husband for several years till the creditor demands his price, the disclosure of the secret, the husband's angry reaction-all these are circumstances which carry conviction. There may be a slight improbability about the wife's success in keeping the secret for so many years when she has been paying regular instalments to the creditor but, in the context of the other realistic events and situations, this slight improbability does not give us any mental jerk. However, the manner in which the play ends might have come as something incredible to the audiences of the time. People might have been sceptical about a woman's daring in walking out of her husband's house and even leaving her children to face an uncertain future. But such an ending was necessary if the dramatist was to succeed in forcing his message upon a society which was averse to any radical change in the social fabric. The realism of the plot and even more so of the

portrayal of the characters is by itself a great technical achievement on the part of Ibsen.

The Observance of the Three Unities

The play observes all the three classical unities. The entire action of the play takes place at the apartment of the Helmers; the entire action extends over a period of only three days or less; the plot develops without any digression or interruption. In other words, the unities of place, time, and action have largely been observed. There is a minor sub-plot but it does not injure the unity of action in the play. This sub-plot relates to a past love-affair between Krogstad and Mrs. Linde, and the subsequent reunion of the two because both have lost their respective spouses. There is only a bare hint of the past love-affair in the opening Act, while the decision about the marriage between the two is taken by them much later, at the beginning of Act III, in the course of a meeting which has been necessitated by the exigencies of the main plot. The dialogue in which this decision is arrived at is not so long as to affect adversely the main plot. In fact, the two persons involved in this subplot are so closely connected with the main plot that they become integral to the whole action. Krogstad is the man who threatens the security and peace of Nora and Helmer, while Mrs. Linde is responsible for preventing Krogstad from withdrawing his letter and thus bringing about a confrontation and a crisis between Nora and Helmer. The observance of the three unities imparts a tightness to the structure of the play and intensifies the emotional effect.

The Retrospective Method of Conveying Events

Ibsen in this play makes use of what may be called the "retrospective" method of conveying the situation and also of character-portrayal. He chooses to begin his play just before the catastrophe and to use the dialogue in order to reveal the preceding events in retrospect instead of presenting them actually on the stage. Just after Nora and Helmer have had a bit of discussion about household expenses, a visitor comes to see Nora. This visitor is Mrs. Linde, an old friend whom, however, Nora does not instantly recognize, but whom she receives cordially on recognizing her. Then follows a dialogue between the two women in the course of which the events of their past lives are narrated by both. It is through this dialogue that we become acquainted with Nora's having borrowed money to save her husband's life and about Mrs. Linde's having got married to a man whom she did not love and then having soon afterwards lost her husband. This is the retrospective method. Then the events that follow relate to the actual present, and the usual method of presenting those events on the stage is employed. But the action is concentrated into a brief period of about three days, and the sins of the past are contrasted sharply with the calm and comfort

of the present. The present calm and comfort are subsequently destroyed, and the catastrophe comes in the shape of Nora's decision to forsake her husband and her home. The portrayal of the characters is also made perfectly convincing through this method. For example, Nora's playful extravagance which is established in the opening scene as her dominant trait is gradually shown to be a mask which she employs whenever it suits her. As her secret is slowly revealed, the audience comes to know the true complexity of her nature. As in real life, Ibsen's characters show different aspects of their thinking and their attitudes in varying situations. Indeed, the play shows a remarkable sophistication with regard to technique so early in Ibsen's dramatic career.

The Device of the Parallel Situation

One of the technical devices used by Ibsen in the play is that of the parallel situation, to illuminate the central predicament of Nora. In the case of Mrs. Linde, for instance, Ibsen establishes a sharp contrast with Nora on her first appearance, a contrast which Nora herself tries to diminish by confiding to the other woman the hardships which she has been enduring till recently. Mrs. Linde serves not only as a confidante to Nora; her greater experience and maturer personality also bring Nora's girlish excitability into a clearer focus. As the play proceeds, it is Mrs. Linde who becomes responsible for Helmer's discovery of the truth which could have been kept hidden if Mrs. Linde had so wished. Whereas Mrs. Linde achieves security and comfort in life through her renewed relationship with Krogstad, Nora gives up her established relationship with her husband and goes out into an alien world to face an uncertain future. Whereas Mrs. Linde is escaping trom the cold emptiness of the world outside into the cosy world of marriage, Nora flees from her cosy married life into the cold world outside. Then there are other parallel situations as well. Krogstad in his earlier life had committed an act of forgery which had brought him into great disrepute. Nora, likewise, has committed an act of forgery and now faces a terrible crisis as a consequence of that action. But, of course, there is a difference here. Krogstad had committed the illegal act knowing fully well the gravity of the offence which he was committing. Nora, while forging her father's signature, did not in the least realize that she was committing a criminal act. She had felt justified in her action because of her noble motive in trying to save her husband's life and in sparing her sick father's feelings. Doctor Rank has inherited a terrible disease trom his father who had been leading a life of dissipation. Nora too has inherited certain undesirable propensities trom her irresponsible father. She has inherited her extravagance trom him, and she may also have inherited trom him her tendency to tell lies and occasionally to use dubious methods for her purpose. (In the course of the play, Nora on three or four occasions tells a lie; and at a crucial moment she has even tried to tamper with

Helmer's letter-box In an attempt to steal Krogstad's letter. However, none of these acts of dishonesty is of a serious kind. The lies especially belong to the category of those known as "white lies".) There is yet another parallel situation. The Nurse had forsaken her (illegitimate) child because her lover had betrayed and deserted her. Nora at the end of the play forsakes her children, even though the circumstances are entirely different in her case. The parallel situations in the play serve to amplify Nora's motivation and attitudes, and contribute to the progressive delineation of her character. The character is delineated more by implication and suggestion than by direct statement.

The Unhappy Ending to Emphasize the Seriousness of the Theme

Ibsen uses also some of the plot-devices of what was known as the "well-made play" where coincidence and revelations of a character's past were used to heighten the audience's anticipation and to resolve the complications in the story. However, Ibsen uses those devices to produce a different effect. The audience is here led by a series of hints and ironies to suppose that Nora's problem will be happily solved. At first we, like Nora herself, think that Helmer would perform the miracle which she expects (the miracle being that he would take the whole blame for her guilty deed on his own shoulders). When the miracle does not seem to be coming, Mrs. Linde appears to be the person who will bring about a happy ending through her influence on Krogstad. But, instead of doing that, Mrs. Linde advises Krogstad not to withdraw his letter and to allow Helmer to learn the truth. Even afterwards, Krogstad's second letter, withdrawing his threats, and Helmer's desire to resume the old relationship with Nora seem to signify a happy ending for Nora. But our expectations prove to be wrong, and Nora takes a decision which we had not anticipated at all. This constant reversal of our expectations forces us to appreciate the real seriousness of the theme of the play. Ibsen has no easy or comforting solutions to offer. The conventional hopes and attitudes found in the "well-made play" are shown by implication to be inadequate. Ibsen's purpose partly was to demonstrate the essential shallowness of the well-made plays which were current at the time and which always ended happily, thus throwing a veil over the tragic seriousness of the human condition.

Dramatic Situations and Climaxes

Although the plot of A Doll's House does not contain sensational situations, yet there is an abundance of the dramatic element in it. Each of the three Acts ends with a sort of climax, the climax of Act III serving also as the climax of the playas a whole. Act I ends with Nora's feeling almost frantic with anxiety about the evil influence that she may be exercising upon her children. In a brief soliloquy, she says to herself in

a state of anguish: "Corrupt my children? Poison my home? It is not true ! It could never be true!" Act II ends with Nora's feeling of absolute despair about her condition. She is now contemplating suicide and she says to herself in a soliloquy: 'Twenty-four and seven? Thirty-one hours to live !' At the end of this Act, as at the end of Act I, we are filled with great suspense as to what will happen next. Act III ends with Nora's forsaking Helmer and even her children. This is a highly dramatic situation. In spite of Helmer's attempts to dissuade her from taking the plunge, she goes away. This time it is Helmer who feels almost crazy with grief and who says in an anguished state of mind: "Nora! Nora! She's gone !' Nora herself steps out into the street triumphantly, slamming the outer door behind her. This slamming of the door was like a bomb-shell for the audiences of those days.

The Use of Symbols; and the Use of Dramatic Irony

Then there are certain other technical devices which show Ibsen's originality in this respect. The manner in which Ibsen describes the room in the stage directions at the opening of the play gives us an idea of the effect he was aiming at. This description of the room shows how integral to the full design and impact of the play is the setting. The realistic details of the opening stage directions are used to lead the audiences into a close identification with the characters who live in this room which seems so familiar. But this is not the only example of Ibsen's careful technique. He has made use of several symbols in the course of the play. The Christmas tree is connected with a festival which celebrates a renewal of life and family happiness. At the beginning of Act I, the Christmas tree with its decorations symbolizes the family security and happiness of the Helmers. At the beginning of Act II, when Nora is torn by a conflict in her mind, the Christmas tree stands, stripped of its decorations. Similarly, the macaroons, the Tarantella, the multi-coloured shawl and the black shawl, all serve as symbols to reinforce the themes of the play. Even the references to the doors opening and closing have a symbolic significance. Then there is the device known as dramatic irony. The use of dramatic irony at many points in the play heightens the emotional effect of the various situations. To take only one example, Helmer boasts of his moral principles, his love for Nora, and his manly courage but, when he is threatened by the danger from Krogstad, all these claims of his prove to be hollow. And, finally, Ibsen creates for each character a habit of speech appropriate to his or her own class and personality. Each character speaks naturally but with a distinct and individual voice. For instance, Nora's speech is characterized by genteel exclamatory expressions such as "Pooh" or diminutive expressions such as "Just a tiny bit". Such use of language also contributes to the realistic effect.

When Ibsen started his career as a playwright, the drama being written in Europe followed either the old romantic tradition or the new trend represented by what came to be known as the "well-made play" which had been established by the French dramatist Eugene Scribe (1791-1861). Romantic drama generally depicted unreal situations involving royal personages in heroic tragedies written in rhymed verse. This drama encouraged highly theatrical and declamatory acting styles. The "well-made play", on the other hand, seemed to be more like real life, but only superficially so. The characters in this kind of play appeared to be everyday types, and the subject-matter appeared to have more in common with the lives of the people. However, this kind of play had no depth of psychological characterization, and it depended on over-elaborate intricacies of plot to sustain the interest of the audience this drama the characters were not individualized. The dramatist relied, instead, upon the use of stock types whom the audience immediately recognized and to whom they could make a predictable response. Characterization in the "well-made play" was often subservient to the requirements of an intricate plot using "trick" effects. There was no serious purpose in this kind of the play which was intended wholly as entertainment.

A Doll's House, an Anti-Romantic or Naturalistic Play

Ibsen was one of the pioneers in the writing of naturalistic or realistic plays in revolt against both the romantic drama and the "well-made plays". In his hands the theatre began to move towards a naturalistic mode of performance and away from romanticism. Ibsen was more interested in the social realities of life than in romantic themes or in the artificial and melodramatic plots of the "well-made plays". Drama in his hands became more intellectual because it dealt with social issues and problems. He wrote successful problem-plays or thesis-plays. A Doll s House belongs to this category. It is anti-romantic. It is naturalistic both in technique and in its subject-matter.

A Naturalistic Play in a Limited Sense

In A Dolls House Ibsen still retains some of the elements of the romantic drama and also of the well-made play. The characters in A Doll's House differ very little from the usual types of romantic drama.

There is the innocent, child-like woman involved in a desperate deception; there is the heavy, insensitive husband; there are the faithful friends; and there is the villain too. Similarly, the main situations in A Dolls House are typical of the "well-made play". We have the guilty secret, the scaled lips, and the complication created by Krogstad's incriminating letter. The appearance of Krogstad at Helmer's house just when Nora is playing with her children is also a typical situation showing the villain against a background of domestic happiness. A Doll s House is therefore an anti-romantic play in a limited sense. Naturalism itself is anti-romantic in a limited sense. In fact, naturalism is a legitimate child of the romantic drama; a child which makes a limited rejection of its parent, but which remains essentially formed by its general inheritance. The fact that Nora and Helmer and Krogstad and Doctor Rank can function as the stock figures of romantic melo-drama and at the same time as the typical characters of the problem-play is only one indication of this general fact.

The Unities; Fewness of Characters; and the Parallel Situation

We have said above, that A Doll's House is naturalistic both as regards its technique and as regards its theme. So far as the technique is concerned, the author has used several devices which contribute to the realistic effect. For instance, all the three unities, of place, time, and action, have been observed. The entire action takes place at the apartment of the Helmers; the whole action extends over a period of just three days (the true classical unity of time demands only twenty-four hours); the play has a single main plot, while there is a minor sub-plot which does not injure the unity of action. Another feature of this play is that the author has used only five main characters here. All this concentration (resulting from the observance of the unities and from the fewness of the characters) creates a realistic frame-work, placing the emphasis on psychology rather than on the action and incident. This concentration, further increased by the reduction of the customary five Acts to three, intensifies the force of the drama. Another device used by Ibsen in the play is that of the parallel situation. In the case of Mrs. Linde, for instance, Ibsen establishes a sharp contrast between her and Nora. Mrs. Linde's greater experience and greater maturity throw Nora's girlish excitability into greater relief. Krogstad in his crime, Doctor Rank in his inherited disease, and the Nurse in having forsaken her illegitimate child-all these serve to amplify Nora's motivation and attitudes.

The Retrospective Method of Situation and Character-Portrayal

Ibsen has made use of what is known as the retrospective method of situation and character-portrayal. A Doll 's House begins just before the catastrophe, and the dialogue is used to acquaint us retrospectively with the preceding events. It is only after the past life of Nora and Mrs.

Linde, with an oblique hint at the past relationship between Mrs. Linde and Krogstad, has been revealed to us through this device that the author proceeds to present the subsequent events directly on the stage. In this way the influence of the past on the present and the future is carefully explored. The action is concentrated into a very small space of time, and the past is contrasted violently with the calm and the comfort of the present. This makes also for a more convincing and realistic delineation of character. In the manner of real life, Ibsen's characters show different aspects of their thinking and attitudes in varying situations.

The Tragic Ending Which Emphasizes the Seriousness of the Theme

Even the plot-devices of the "well-made play" are employed by Ibsen to suit his realistic aims. The audience is led by a series of hints and ironies to suppose that Nora's problem will be happily solved. But the end comes quite unexpectedly with Nora deciding to forsake her husband and her home. The play therefore becomes a tragedy at the end, contrary to our expectations. This reversal of our expectations forces us to appreciate the true seriousness of the theme of the play. Ibsen does not provide the happy ending of the "well-made play", showing thereby that the conventional happy ending was inadequate to the problem which Ibsen had raised in his play. Ibsen thus exposes the essential shallowness of the "well-made plays" which used the happy ending, thereby hiding the tragic seriousness of the human condition.

The Use of Symbolism to Add to the Realistic Effect

Ibsen has also made use of the device of symbolism to add to the realistic effect. There is, for instance, the stove in the room. The warmth of the stove seems to represent the security which Nora so urgently desires. In this way Ibsen used an apparently naturalistic method to establish clearly the emotional life of Nora. Again, there is the symbol of the Christmas tree. When Nora enters at the beginning of the play, she has brought home a Christmas tree which is the symbol of the renewal of life and family happiness. But, in Act II, Nora's failure to find peace of mind is symbolized by the fate of the same Christmas tree which now stands bereft of its decorations. The macaroons also serve a symbolic purpose. Nora's eating macaroons secretly is intended to show Nora's childish capacity to deceive, and to take pleasure in a secret rebelliousness against her husband's authority over her. The macaroons can further be seen as symbolizing the good things which seem to be safe from Krogstad's threats. The dance of the Tarantella heightens the pathos and irony of Nora's predicament. The Tarantella was originally performed by a perion who had been bitten by the tarantula, a poisonous spider. Even the references to the doors serve a symbolic purpose. There are nearly forty references in the stage directions and in the dialogue

to doors opening and closing. The play begins with a door opening and it ends with a door slamming shut.

The Realistic Nature of the Theme

The problem dealt with in the play is that of the married woman who is required by custom and convention to obey the wishes of her husband and to keep her own wishes in the background. The author seems to be asking what the status of a married woman in relation to her husband should be. Nora has always behaved in accordance with the dictates of her husband even when her own inclinations have come into conflict with his. She is by nature inclined to be extravagant but she exercises the strictest economy in spending money on household needs so as to keep her husband pleased. He has always treated her as a pet, as somebody to be indulged but also as somebody to be kept under his close supervision. Nora has been accepting this role without protest. She had even at one time made a great sacrifice in order to save her husband's life when he was critically ill. She had borrowed money to take him to a warm climate and she had forged a signature in order to get the loan. She has always kept that transaction a secret from her husband in order not to hurt his ego. But when Helmer's love for his wife is put to the test, he fails miserably. Nora had expected him to take the whole blame for her guilty action on his own shoulders; but, contrary to her expectations, he becomes furious and begins to scold her in strong words, accusing her of being a liar, a hypocrite, and a criminal. Nora thereupon decides to leave him altogether. She would not like to continue as a doll-wife to him. In other words, Nora solves her problem by terminating her relationship with her husband. The problem of Nora was in those days the problem of most wives in the West, and it had therefore a ready appeal. That problem still exists in developing countries, including our own. The realistic nature of the theme is therefore beyond any doubt. It is only the solution of the problem by Nora which may be questioned by some. But Ibsen did not mean that this was the only solution for all women facing difficulties in their married lives. Ibsen's purpose was to awaken the social conscience and to make the women themselves conscious of their rights.

Romantic Love, an Illusion

Another realistic feature of this play is that it shows romantic love to be an illusion. Nora at one point tells Doctor Rank that Helmer would not hesitate even to sacrifice his life for her sake. She has also been harbouring the hope that, if the need arises, Helmer would take the whole blame for her guilty action on his own shoulders. But she is completely disillusioned because Helmer's love for her, and even his moral principles, collapse when he is faced with a crisis. Helmer himself has spoken to Nora like a romantic lover when he wanted to make love

to her; and he even goes to the length of saying that he would like her to be threatened by some terrible danger so that he can risk everything, his body and his soul, for her sake. But all these claims prove to be hollow and empty. Mrs. Linde offers a contrast to Nora in this respect. She has no romantic illusion about love. She is very practical. In her youth she married a man of wealth because she had to support her mother and her younger brothers. Now she is ready to marry Krogstad in order to impart some purpose to her empty life. She tells Krogstad that she would like to act as a mother to his children. Nora's romantic love for her husband is completely extinguished when she discovers that he is not the man she had thought him to be. But we can foresee that Mrs. Linde's new relationship with Krogstad will prove to be enduring, because it is based on practical considerations.

The Events in the Plot Perfectly Credible

There is nothing impossible or fantastic about the plot of this play. A couple of improbabilities do exist in the plot. For instance, it is difficult to believe that Nora has been able to keep her transaction with Krogstad a secret from her husband all these years, especially when every month she has to pay an instalment to her creditor. It is also difficult to believe that any woman would forsake her children even though she may find it necessary to forsake her husband. Furthermore, it is difficult to believe that Nora did not know the legal implications of her forging of a signature. But, apart from these improbabilities, the plot is perfectly convincing. There is nothing improbable about a wife's borrowing money secretly in order to save her husband's life. There is nothing improbable about Krogstad's trying to blackmail a woman or her husband when his job is threatened. There is nothing improbable in Mus. Linde's desire to get married to the man with whom she had at one time been in love and whom she had jilted because of the pressure of family responsibilities. However, some people may doubt whether a woman in Nora's position would take such a drastic step as altogether leaving her husband and her home. But even this is not an impossibility.

Realistic Character-Portrayal

The most striking aspect of Ibsen's realism in this play is his portrayal of the characters. The portrayal of Helmer is a triumph. He is surely one of the most convincing characters in drama. There are countless husbands in this world who have the same possessive attitude towards their wives as Helmer has. There is no doubt that he loves Nora. The manner in which he speaks to her, calling her by various pet names, shows his love, as does his generosity in giving her money even though he has always urged her to exercise the utmost economy in running the household. His desire to make love to Nora, after having watched the seductive movements of her body, is another convincing trait of his

character. His talking like a moralist is perfectly credible. Theoretically he is a most upright man with high moral principles, cherishing noble moral values. But, when faced with a crisis, he fails both as a lover of his wife and as a moralist. The world is full of men of his kind.

The portrayal of Nora too is convincing. She is, indeed, one of the most memorable characters in the drama. It is the portrayal of Nora which has made A Doll's House one of the most popular plays in a large number of countries including India. The only doubt which arises in the minds of certain people about her is whether a wife who is so passive and submissive at the beginning of the play can suddenly become so defiant and rebellious as to forsake her husband and her home. There is nothing fantastic about this development in Nora's character. There are some persons who are by nature self-assertive and rebellious. There are others in whom the seeds of self assertiveness and rebelliousness do exist but who remain passive and submissive as a form of compromise with the conditions of life. Nora has been passive and submissive in order to be able to lead a smooth and comfortable life with her husband but the seeds of rebellion had always been there in her nature. The time comes when she cannot tolerate the conditions of life any longer and so she erupts like an earthquake. Mrs. Linde, Krogstad, and Doctor Rank have nothing implausible about them either. They are sketchily drawn as was inevitable, the focus being on Nora and Helmer; but they are perfectly convincing. It is unfair criticism to say that Mrs. Linde and Krogstad are not sufficiently well-rounded characters to be entirely convincing and that Ibsen's portrayal of them shows a possible weakness in his mastery of his craft. What is unconvincing about them? Is it unconvincing that Mrs. Linde finds her life to be empty and wishes to impart some meaning to it ? Is it unconvincing that she wishes to make amends to the man whom she had jilted on account of certain domestic compulsions and that at the same time she wishes to make her own life worth living? Is it unconvincing that she wants Helmer to know all the facts so that a more stable relationship between him and his wife may be established? The fact that her calculations go wrong does not prove that her conduct is unconvincing. No; Mrs. Linde is a perfectly convincing character; and so is Krogstad with his criminal record, with his attempts at self-reform, with his efforts to retain his job or to improve his prospects through blackmail, with his change of heart when good fortune befalls him in the form of Mrs. Linde's offer to marry him.

The chief point to note about Ibsen's portrayal of characters is its realism. He was a great master of the art of character-portrayal. His characters come alive in the pages of his plays (and on the stage). He shows a profound knowledge of human nature in his delineation of characters. A Doll's House shows Ibsen's mastery in the art of character-portrayal. All the characters here are vividly and convincingly portrayed, but the two leading characters, Nora and Helmer, are real triumphs of character-delineation. They are both memorable characters drawn by Ibsen. A typical Ibsenian play is not so much an unfolding of a plot as a revelation of character. In other words, Ibsen's emphasis is not on incident and action but on human psychology.

Characters Drawn from Average Humanity

Ibsen did not portray kings, queens, or generals in his plays. He was more interested in average humanity. is· characters generally belong to the middle class. The consequence of this choice of characters from the average ranks of humanity was that these characters made an immediate appeal to the audiences. Ibsen did not portray a Hamlet, a Lear, or an Othello. He was interested in persons like Nora, Helmer, and Dr. Rank. Of course, the range of his characterization is limited, but within the limits Ibsen gives evidence of his deep understanding of human nature. His characterization is always marked by a psychological depth and subtl ty.

The Retrospective Method of Revealing Character

All situations in an Ibsenian play-situations which are recalled from the past and situations which are actually presented on the stage in the present-help towards the revelation of character. In A Doll's House, for instance, we have in Act I an illustration of the use of the retrospective method by means of which the past is recalled to reveal the characters of the persons involved. Nora is leading an idyllic life of domestic happiness when a visitor from the world outside comes to see her. The visitor, Mrs. Christine Linde, is an old friend who has not been seen by Nora for the last several years but with whom she had been very intimate in her younger days. Such meetings of old friends are the pivot of nearly all the plays of Ibsen, and at such meetings there is a perfectly natural exchange of recollections and inquiries relating to the intervening period during which the friends have not seen one another. It is such inquiries that open old wounds and eventually bring about the

catastrophe. It is in the course of this meeting and the conversation which ensues between the two women that we come to know many important facts about the life of both Nora and Christine, facts which throw much light on their characters. It is from their conversation that we learn that Nora had taken a loan to save her husband's life without telling her husband about it. In fact, she has kept her transaction with her creditor a complete secret from Helmer all these years. She has found it necessary to keep the whole thing a secret from him so as not to hurt his ego. She has been trying to save every penny she could, and she has also been trying to earn a little extra money by undertaking part-time work, in order to be able to pay the monthly instalments to Krogstad. All this shows her devotion to her husband, her capacity for self-sacrifice, and her self-denial. She also reveals her imaginative nature by telling Christine that some admirer of hers might have lent her the money with which she had taken her husband to a warm climate when he was critically ill. She also reveals her filial affection here, because she had not informed her father about her need for money so as not to cause him any anxiety on this point and had, in fact, forged his signature in order to show him as the surety for the repayment of the loan. In the same way, Christine's character is also revealed to us through this conversation which centres round the past of both the women. Christine also possesses the spirit of self-sacrifice because she had given up the man with whom she had been in love in order to marry a man of wealth so as to be able to support her ailing mother and her younger brothers. After the deaths of her husband and her mother, and with her younger brothers now able to look after themselves, Christine has come to this city in order to look for a job because she finds her life to be empty and would therefore like to introduce some purpose into it. While the two women are engaged in this intimate conversation, Doctor Rank joins them for' a couple of minutes, and from Doctor Rank's remarks on this occasion we get some idea of his character also. He is a moralizing kind of man who refers to Krogstad as one who is "rotten to the core". Doctor Rank deplores the fact that the corrupt people manage to find good jobs while the honest ones are left out in the cold.

The characters of Helmer and Nora revealed through their conversations

Dialogue is indeed the principal means employed by Ibsen to reveal character. The dialogue often takes the form of a discussion. In other words, the dialogue in Ibsen's plays has a somewhat intellectual quality. In A Doll's House there are discussions among the various characters on various subjects connected with the plot. The play begins with one such discussion. Helmer and Nora are talking about their household affairs and, in the course of this talk, Helmer takes the opportunity to impress upon Nora their continuing need for thrift. While

Nora would like to spend some extra money in anticipation of the big salary that Helmer would now be getting, Helmer urges her to continue to be economical in spending money because the time for him to draw a big salary is still three months away. Helmer shows himself to be a moralist who preaches to Nora the need for thrift in household expenditure. "No debts! Never borrow!" he says to her. Thus this discussion shows that, while Nora is inclined to be somewhat extravagant, Helmer is extra-cautious in this respect. This opening dialogue also shows that Helmer is very much in love with his wife even though he treats her as a kind of pet, addressing her as his "little skylark" and his "little squirrel". He wants to make sure that Nora has not eaten any sweets when she went out shopping. Subsequently also there are discussions between Helmer and Nora when they talk to one another. For instance, when Nora recommends Krogstad's case to him, he tells her that Krogstad had committed an act of forgery and had escaped punishment for his criminal act by means of a trick. He then goes on to speak like a moralist, pointing out to Nora the danger of a man like Krogstad whose influence on his own children would be pernicious. Indeed, Helmer has a lot to say on the evil influence which such a man is likely to exercise on his household. The result of Helmer's moralizing on this occasion is that Nora feels deeply troubled to think that she too might be exercising a corrupting influence on her children. Thus Nora shows herself to be a sensitive kind of person, so sensitive that she stops the Nurse from bringing the children to her when actually she would have liked to play with them. Her sensitiveness is seen also in the manner in which she begins to feel worried about the threat whkh Krogstad has given to her.

The characters of Nora and Krogstad revealed through their dialogue

The dialogue between Nora and Krogstad in the opening Act is another example a discussion which throws light on the characters of both the speakers. Krogstad, we find, had been guilty of a criminal act but had escaped punishment because the matter had not gone to the court. Now, when he is threatened, with the loss of his job, he thinks it perfectly legitimate to blackmail Nora in order to protect his interests. It is from this discussion between the two that we learn that Nora had forged her father's signature but that she had not at the time realized the seriousness of that forgery. In other words, she had committed a criminal act unknowingly or unwittingly. Her chief anxiety at the time had been to obtain the money so as to be able to save her husband's life. Improbable though it may seem, Nora was at that time perfectly ignorant of the legal implications of her signing the bond on her father's behalf. On the second occasion when Krogstad meets Nora, we discover from their conversation that Krogstad has now raised his price for not

making a public disclosure of Nora's act of forgery, while Nora has already considered the possibility of committing suicide though she has not been able to make up her mind about it. Krogstad shows himself to be quite unscrupulous, while Nora maintains an outwardly calm exterior though inwardly reeling most uneasy. In fact, the moment Krogstad leaves after dropping the incriminating letter into the letter-box, Nora begins to feel really agitated. In the course of the conversation which now ensues between her and Mrs. Linde, she vaguely hints at something miraculous that is going to happen. What Nora means to say is that, on learning about her act of forgery, Helmer would take the entire blame for her guilty action on his own shoulders. There is, of course, a striking irony in Nora's expectation in this matter because subsequently just the reverse would happen. The use of irony also contributes to the revelation of character.

The Dialogue between Nora and Doctor Rank

In the course of her conversation with Doctor Rank, Nora shows the light-hearted side of her character. Although inwardly she is feeling deeply disturbed on account of Krogstad's threat, she speaks to Doctor Rank without any outward sign of this mental disturbance. She has planned to obtain money from Doctor Rank in order to payoff Krogstad and put an end to her anxiety, and to this effect she begins to flirt with Doctor Rank. However, her plan is frustrated because just at this time Doctor Rank himself reveals that he has secretly been in love with her all these years, and because she now thinks it improper to ask him for money. However, Doctor Rank's declaration of his love does not come as any revelation to her because she has instinctively known that he has been in love with her. Thus we realize what a complex character Nora has. She has been outwardly treating Doctor Rank as only a friend, but inwardly she has been aware of his passion for her. She has employed the strategy of flirting with him in order to get some money from him but unfortunately her strategy fails. During Nora's dialogue with Doctor Rank, another aspect of the latter's character is also revealed. Doctor Rank is a victim of a disease which he has inherited from his father.

The Revelation of character through the Final Dialogue

The most important discussion in the whole play takes place, between Nora and Helmer towards the end of the play. Nora has felt sadly disillusioned about her husband's character and she now reacts very strongly to the discovery she has made about Helmer's true character. She takes the entirely unexpected decision to leave him and even her children in order to go out into the world at large so that she may educate herself and establish her own identity. In the course of this final conversation between the two of them, Helmer first reveals his character by becoming furious with Nora for having been guilty of a

criminal act. After finding that he has been saved, he reveals his character by relapsing into his original self-complacency and his original patronizing attitude towards Nora. Nora thereupon tells him that he is not the man she had thought him to be because, instead of having taken the whole blame on his own shoulders, he has brought all kinds of accusations against her and that, further more, he has betrayed a complete lack of moral courage in the face of Krogstad's challenge. She tells him that she is not prepared to continue to be his doll-wife and that she would like to find out from her personal experience what is right and what is wrong. She is not now prepared any longer to be her husband's "possession", and she is not going to accept the teachings of religion and the views of society unquestioningly. Thus Nora here shows her latent strength and the rebelliousness which had lain dormant in her all these years.

The use of contrast to emphasize traits of Character

Certain traits of character are emphasized by Ibsen through the devices of contrast and parallelism. There is, for example, an obvious contrast between Nora and Mrs. Linde. Mrs. Linde is more experienced than Nora and has therefore become more mature even though both are of almost the same age. Nora still has something girlish about her; she is excitable and even reckless. She has been entertaining an illusion about Helmer's love for her, an illusion which is now shattered. Mrs. Linde is more practical. When she proposes marriage to Krogstad, she does not speak in terms of romantic love; she simply says that she would like to have some purpose in life and would therefore like to look after his children like a mother. But the biggest contrast between the two women is that, while Nora still wishes to throw it veil upon the facts, Mrs. Linde would like to tear off the veil. Even at the time of the approaching crisis Nora would not like to tell the truth to her husband, while Mrs. Linde makes sure that Helmer comes to know the truth. By means of this contrast, both the women are individualized.

The device of parallelism to emphasize traits of Character

Then there is parallelism in the presentation of the characters. Helmer appears as a moralist early in the play; soon afterwards we find Doctor Rank in the role of moralist. Thus the moralizing habit of one man reinforces the moralizing tendency of the other man. Doctor Rank suffers from a disease which he has inherited from his father who had led a life of dissipation. Nora's father was an irresponsible kind of man, and had indulged in certain dishonest practices. It is therefore from him that Nora must have inherited her tendency to spend money extravagantly, her tendency to tell lies, and her tendency to adopt dubious methods such He tampering with her husband's letter-box in order to steal Krogstad's letter. Even her forging her father's signature

could have been a deliberate act prompted by the dishonesty inherited from her father. Thus there is a similarity between the misfortune of Doctor Rank and certain unfortunate tendencies in the character of Nora. Both are victims of their heredity. Another case of parallelism is that both Krogstad and Nora are guilty of the criminal act of forgery. Krogstad had committed this criminal act and had paid heavily for it even though no legal cognizance had been taken of it. Nora's act of forgery leads to very serious consequences, and she too has to pay heavily for it because it is the act of forgery which, on being revealed to Helmer, leads to a confrontation and a crisis between the husband and the wife.

Development in Characters: The Development in Nora

Another noteworthy feature of Ibsen's characterization in A Doll's House is that the persons in the drama do not remain at the end what they were at the beginning. The characters are not static. Each of them shows some sort of development. Nora at the beginning is a passive and submissive wife even though she does differ with her husband in certain respects; however, at the end she becomes openly defiant and rebellious to the extent of leaving her husband and her home. This is a big development in her character. Some may doubt whether such a development is at all possible and whether a wife who has been subservient to her husband can suddenly become so independent as to defy him and forsake him. But this change in Nora would become credible if we assume that the seeds of rebellion had always been present in her nature and that she had been leading a life of subservience to her husband only as a kind of compromise between her real nature on one hand and the conventional demands of society on the other. When, at last, Nora discovers that her husband is widely different from what she had thought him to be, she can no longer accept this position of compromise. Her real self which has remained dormant now asserts itself, and she claims to have an identity and an individuality of her own.

Helmer Not a Static Character

Helmer's character does not undergo any great development. He is at the end what he was at the beginning. But he has not remained static. His real character is shown to be different from what he appears to be at the beginning and what he again becomes at the end. In the beginning he seems to be a strong believer in certain moral principles. He condemns Krogstad's action in having forged a signature and having also escaped punishment by means of a trick. He poses as an upholder of certain moral values in life. He also professes to love Nora truly, claiming that he would risk even his life to save her in case she is threatened by some grave danger. But when he is faced with a crisis, his moral principles collapse, and so does his love for Nora. He is unable

to meet Krogstad's challenge to his security, and he is unable to make any sacrifice whatsoever for the sake of Nora. But as the crisis ends, he again becomes his old self. Once again he beings to speak of morality, conscience, religion, etc.; once again he becomes a guardian and protector of Nora once again he becomes the self-complacent man who believes that he would give a proper direction to Nora's life.

The Development in the Other Characters

The minor characters also undergo some development. Mrs. Linde, for instance, realizes that the better course would be to let Helmer know all the facts and not to hide them from him as she had first believed. Krogstad undergoes a great change of heart when Mrs. Linde offers to marry him. He now gets ready to withdraw his incriminating letter and, being stopped by Mrs. Linde from doing so, he writes a letter of apology to Nora, thus putting an end to the crisis which Helmer was facing as a result of Krogstad's first letter. Doctor Rank is briefly sketched in the play but even in his case the dramatist finds an opportunity to reveal a side of his character which had so far remained hidden. Doctor Rank finds it possible to declare his secret love to Nora, though the opportunity for him to do so is provided by Nora herself when she wants to obtain some money from him in order to be able to payoff Krogstad and thus terminate Krogstad's power over her.

A Realistic Depiction of Human Relationships

Ibsen excels in depicting human relationships, and his depiction is always true to life. We have already discussed above, in some details, the relationship between Nora and her husband, this being the principal relationship dep cted in the play. But Ibsen has also skillfully depicted the relationship between Nora and Mrs. Linde, the relationship between Nora and Doctor Rank, the relationship between Mrs. Linde and Krogstad, the relationship between Helmer and Krogstad, and even the relationship between Nora and the old Nurse. There is nothing implausible about the way these relationships have been depicted. For instance, the relationship between Mrs. Linde and Krogstad is entirely in accordance with the realities of life. The two were separated from each other by the pressure of circumstances, and the two have again been brought together by a change in the circumstances. What would be more natural than that the woman, now a widow, should want to **make** amends to Krogstad by wishing to marry her former lover who is now a widower?

Mother Courage

Mother Courage and Her Children is an anti-war play. Its theme is the evils of war and the enormous destruction which war causes. Brecht wrote this play to warn the European nations against starting another World War. But his play was addressed not to the governments of the European countries so much as to the people in general. He wanted to remind the common people about the destruction which wars in the past, such as the Thirty Years War, had caused. As an anti-war play, Mother Courage and Her Children is certainly most powerful, though World War II began even before this play came to the notice of the people. The first performance of this play was held in 1941, full two years after the commencement of World War II. A subsidiary theme of the play is motherhood or the importance of the maternal instincts and feelings of women. Actually the two themes are closely interwoven, and they develop simultaneously.

A Specimen of the Epic Theatre. Brecht wrote this play in accordance with certain principles of drama which he evolved on the basis of the concept of the epic theatre which had been initiated by a man called Erwin Piscator. Brecht took hold of this concept and enlarged it into a full-fledged theory though this theory did not come from Brecht's mind in a fully developed form like Minerva from the sea, but continued to develop in his critical writings as time passed. Actually he did not have one single theory of the epic theatre; he had several theories of it; and they have to be viewed together in order to be synthesized into a harmonious whole. In accordance with the leading principles of his concept of the epic theatre, the action of the play Mother Courage and Her Children covers a span of about twelve years of the Thirty Years War (1618-1648), though the real purpose of the play is to depict the European conditions of life in the thirties of the twentieth century when this play was written. In accordance with the concept of the epic theatre which Brecht evolved in opposition to the traditional Aristotelian drama. Mother Courage and Her Children consists of a number of loosely connected episodes. In accordance with the same concept, Brecht makes use of songs which are scattered through the play, and he also makes use of the technique of what he called "distancing" or "alienation" or "estrangement" in order to enable his audiences to view the events and the characters with detachment and with a critical mind, without unduly identifying themselves with any of the characters. There is thus no doubt that Mother 'Courage and Her Children is a highly innovative play; and this play, like Brecht's Life of Galileo and The Caucasian Chalk Circle, is a landmark in the history of European drama. In the opinion of most critics, Mother Courage and Her Children is Brecht's masterpiece. It offers a broad historical sweep of events, and at the same time it focusses our attention upon the fortunes and the misfortunes of an ordinary, lower-middle-class family and a few other

characters of the same class and some even from amongst the common people.

The Sub-Title of the Play; and Brecht's View of History. This play has a sub-title which is: "A Chronicle of the Thirty Years War." The sub-title is actually as important as the main title because the Thirty Years War provides us with the necessary perspective in which we can witness what happens to the common people during a war. Brecht had become a confirmed Communist by the time he wrote this play; and he therefore inevitably adopted the Marxist view of history. He believed that all wars were caused by capitalists, and that the capitalists started wars in order to exploit the common people and thus to enhance their own wealth and their power. Human beings were certainly the products of the social conditions under which they were born and under which they lived. But human beings also had the power to change their own ways of thinking, and then to change the conditions of life under which they were living. If the common people, who were the victims of capitalist exploitation, were to improve and ameliorate their own conditions of life, they must be made to change their outlook, and they must then be urged actively to start the process of changing the social and political conditions of life. This was the reasoning behind Brecht's writing this play and certain other plays too. It was as a Marxist that Brecht wrote this play; and he therefore wanted his audiences to view the existing conditions in Europe, and especially in Germany, from the stand-point of the Thirty Years War which had destroyed and devastated Germany. Thus Brecht's view of history as a Marxist is basic to his purpose in having written this play.

The Story of the Play in Outline. Anna Fierling, otherwise known as Mother Courage, is a travelling canteen-woman catering to the needs of soldiers. A war has been going on in Europe, and Mother Courage, who is a Swedish citizen of the Protestant faith, accompanies some Swedish (Protestant) regiment or the other because her only customers are soldiers. She is accompanied by her two grown-up sons, Eilif and Swiss Cheese, and a grown-up daughter, Kattrin, who is dumb. Her sons have to pull her canteen-wagon because she cannot afford to buy a horse. She is perfectly aware of the destruction which war causes, and she is also perfectly aware of the risks which she herself is running as a canteen-woman accompanying one or the other Swedish regiment. But she cannot give up her business as a canteen-woman because this is her only means of livelihood. Indeed, her real predicament is that she must continue as a businesswoman deriving her income from the sale of her merchandise to soldiers, and she must at the same time take all possible precautions for the safety of her own life and, more particularly, the safety of her children. As the war proceeds, Mother Courage first loses one son, then another, and finally her daughter too. The deaths of her

children, one of the three deaths being unknown to her, are heavy blows to her as a mother; but she does not lose heart. At one stage in the course of the war, she becomes so poor that she and her dumb daughter find themselves on the verge of starvation. Then her dumb daughter too dies. This girl dies as a martyr in the noble cause of the safety of the children of a Protestant town. Mother Courage feels benumbed by grief; and yet she soon recovers from the blow. In the final scene, we find her alone, all her family having been destroyed. And yet this woman decides to start life afresh. She makes up her mind to resume her business as a canteen-woman though now she would herself have to pull her wagon and to attend to the customers as well. In the final scene, then, she emerges as a great tragic figure even though the author of the play himself did not feel any admiration for this woman on the ground that she had learnt nothing from her sad experiences during the war. Brecht himself thought more of her negative traits than of her positive qualities, while we as readers or spectators feel more impressed by her profound love for her children, her stoicism, her spirit of endurance, and her determination to continue to face the ordeals of life.

The Portrayal of Mother Courage. Although the play has its historical and political implications, yet the portrayal of Mother Courage is perhaps its most outstanding feature. Mother Courage is a memorable character in twentieth-century European drama. Although Brecht has tried to focus our attention upon some of the negative traits of her character, yet she wins our deepest sympathy. She certainly shows herself to be hard-hearted and callous on certain occasions; but her super-abundant vitality, her high spirits, her intense love for her children, her sense of humour and capacity to make witty and sarcastic remarks, her practical sense and, above all, her spirit of endurance raise her greatly in our estimation. Whatever might have been Brecht's own attitude towards Mother Courage, to us she seems to be formidable person deserving not only our sympathy but also our admiration.

The Other Important Characters in the Play. There are several other characters who deserve our attention in this play, besides Mother Courage herself. Her three children, namely Eilif, Swiss Cheese, and Kattrin, are clearly distinguished from one another. Indeed, each of them is an individual in his or her own right. Eilif is both brave and intelligent. Swiss Cheese is stupid but strictly honest. Kattrin is essentially kind-hearted. Each of them dies in the course of the play; and the death of each is a poignant event, Kattrin's death being the most poignant. The chaplain and the cook are the other important dramatis personae, and both have important roles in the play. Nor can we ignore Yvette Pettier, the good girl who was compelled by her lover's treachery to become a prostitute. Brecht has proved himself in this play to be a very successful delineator of characters.

Sympathy; Empathy; and Alienation. One of Brecht's dramaturgic principles involved what he called "distancing" or "alienation" or "estrangement". Brecht wanted that his audiences should not identify themselves with any of the characters but should observe each character and each event in a spirit of critical detachment so that they could form independent opinions about persons and events. However, Brecht is not always successful in achieving his aim of distancing or alienation. We do sympathize with Mother Courage genuinely and deeply, and we identify ourselves completely with Kattrin who is the worst victim of the war. Of course, we feel completely alienated from the cook who is a scoundrel, and we feel somewhat alienated even from the chaplain who is a person with no strict principles of any kind, and who is guided by considerations of personal safety and self-interest in taking his decisions though on two occasions he does win our sympathy-once when he gets busy in dressing the wounds of certain persons who have been injured in an attack by the enemy; and again when he follows Eilif to administer spiritual comfort to him even though Eilif tells him that he does not need any such thing.

As a Tragedy. Mother Courage and Her Children is undoubtedly a tragic play. Of course, there is a lot of humour and wit in it; but the general effect is tragic, and overwhelmingly tragic. The victims of misfortune in this play are Mother Courage herself and her three children. Thus the focus is on the sufferings of these four characters. Swiss Cheese is killed early in the play, and Eilif is killed later. Kattrin first receives a serious wound on her forhead, and then is killed while beating a drum to warn the townspeople of the imminent attack by the Catholic enemies. Mother Courage suffers these bereavements, and experiences certain lesser misfortunes also, such as poverty and hunger. In the final scene, she emerges as a tragic figure but also as a heroic woman who has been able to withstand all her misfortunes and who now forms a resolve to start her business afresh. If judged by the Aristotelian test of a Catharsis of the feelings of pity and fear, this play is surely a successful tragedy, even though the protagonist here is not an exalted personage as required by Aristotle.

The Chief Merits of the Play. Mother Courage and Her Children has an interesting, almost engrossing plot. Its loose, episodic structure does not in an way diminish the interest of the story. A loose structure may be a flaw from the technical point of the view; but in the case of this play the loose structure was the result of Brecht's own dramaturgic principles. There is plenty of suspense to keep up our interest in the plot. At the end of every episode we wait eagerly for what is to come next, even though Brecht, from his own dramaturgic point of view, did not wish to create much of suspense. There are a number of stirring, exciting, and painful episodes such as the execution of Swiss Cheese,

really sparkles. The chaplain, wanting to flatter her, says that she has a human heart, and that she needs warmth; and Mother Courage tells him that the best way of warming her tent is to chop some fire-wood for her. The chaplain, finding that she is changing the subject, says that he is serious about what he has said, and that he really wants to strengthen the relationship between her and him. He would like their relationship to be more firmly cemented, he says. Mother Courage has understood his meaning but she tries to put him off by saying that the cement is pretty firm already because she cooks his meals, and he chops fire-wood for her. The chaplain says that the close relationship, which he wants with her, has nothing to do with eating, woodcutting, and similar other necessary activities. He further says that she should consult her heart in this matter. Finding that the chaplain cannot so easily be put off, she becomes more specific and says that it is not possible for her to marry him and to start having a private life because her chief anxiety is to bring herself and her children safely through the war. And then she goes on to explain to him still further her reasons for her inability to marry him. The actual fact, of course, is that she does not like the chaplain as a would-be husband. Then, Mother Courage sometimes provides unconscious humour too, for instance, in her account, in the opening scene, of the circumstances in which she had given birth to her children. There she tells the recruiting officer that all her three children had different fathers belonging to different nationalities. Indeed, her several marital or extramarital relationships remind us of Chaucer's Wife of Bath.

Yvette as a Source of Humour. Yvette shows herself to be a lively person in spite of her bitter experience of her love-affair which had ultimately led to her becoming a whore. The song, which she sings and which contains the story of that love-affair, is quite moving but it is amusing also. The following lines, for instance, are certainly a source of amusement for us:

And we performed by day
The sacred rite of May
And we performed by night
Another sacred rite.

Subsequently, Yvette again amuses us by the manner in which she speaks about the aged colonel who has got interested in her and who is willing to finance her purchase of Mother Courage's wagon. Later, she amuses us by her sarcastic remarks about the cook.

The Chaplain and the Cook as Sources of Humour. Both the chaplain and the cook are witty persons. We get an example of the chaplain's wit when he tells Swiss Cheese that the Catholics have found a way of recognizing a Protestant. This way, he says, is to smell a man's

excrement to determine whether he is a Protestant or not. The cook gives evidence of his wit when he speaks in a sarcastic manner about King Gustavus. He says that Gustuavus outwardly claims to be fighting this war because of his reverence for "God's Holy Word" but that actually he is fighting the war for his selfish purposes. Of course, he expresses this view about King Gustavus in his own ironical style of speaking which provokes Mother Courage to say that he is criticizing King Gustavus because he himself is not a Swede. And when the chaplain reminds the cook that he eats the King's bread, the cook wittily says: "I don't eat his bread. I bake his bread." But both the chaplain and the cook display their real talent for making witty remarks when they clash with each other over Mother Courage. Here the cook criticizes the chaplain for having wrongly advised Mother Courage to buy superfluous goods on the false ground that the war would never end; and the chaplain then angrily asks what business the cook has to criticize him in this matter. The cook says that it was "unprincipled behaviour" on the chaplain's part to have given that wrong advice to Mother Courage; and the chaplain thereupon turns to Mother Courage, saying that he did not know about the intimacy between the cook and herself. The chaplain further tells Mother Courage that he was not aware of the fact that she had to explain every action of hers to the cook. The chaplain then goes on to describe Mother Courage as "a hyena of the battlefield", whereupon the cook says that, if the chaplain insults his girl-friend, he would have to deal firmly with him (the chaplain). The cook also warns the chaplain against quarreling with him as if he was his rival for the love of Mother Courage, and then says: "Cock-fights are not becoming to your cloth." The chaplain thereupon says that, if the cook does not shut his trap (or mouth), he would murder him, cloth or no cloth. The cook then says that the chaplain has degenerated into a Godless tramp. The whole of this conversation is quite amusing and at the same time exciting. This verbal skirmish between the two men is one of the highlights of comedy in the play, though the chaplain's remarks about Mother Courage and her retorts to him have very serious, even tragic, implications also.

Miscellaneous Examples of Humour in the Play. In the opening scene we feel greatly amused by the sergeant's reaction to the black cross which he has drawn. Mother Courage says that his drawing a black cross shows that he is doomed to die a premature death. The sergeant says that he cannot understand why he would die a premature death in the course of the war when he never goes to the front in order actively to participate in the fighting. He always keeps in the rear when a battle is going on, he says, and therefore the question of his dying in the course of a battle should not arise at all. Here the humour arises from the incongruity between what we expect a brave soldier to do and what this sergeant actually does in the course of a battle. Then there is the Swiss Commander, who has a very hearty manner of talking which certainly

amuses us a good deal. Talking to Eilif, for instance, he says that Eilif has played a hero's part and served the Lord in this Holy War. Eilif would certainly earn a gold medal by his bravery, says the Commander who then goes on to say that the Catholics of the town which the Protestants are about to capture are filthy, irreligious sons of bitches because they have hidden their cattle away from the Protestants who have come here to save the souls of those Catholics. The Catholics, he further says, are driving their cattle away from the Protestant conquerors while they stuff their own priests with beef at both ends. This is really a witty remark. Then the Commander talks most scornfully about the chaplain, saying: "The chaplain gets the dregs, he's pious." Here is another witty remark by the Commander who means to say that the chaplain should get only the last few drops of the wine because he is a mere priest claiming to be a pious man. The incongruity between the Commander's praise of Eilif and his condemnation of the chaplain is itself a source of humour for us. On one hand, the Commander praises Eilif for having distinguished himself in what he describes as the Holy War; and, on the other, he shows a contempt for the chaplain who is himself supposed to be a holy man. Then there is the young Catholic soldier who is full of ire against his captain because the captain has played a dirty trick on him. The soldier would like to rip the captain's belly; but, after Mother Courage has sung her song about the need to capitulate to persons who are stronger and more powerful than oneself, the young Catholic soldier just goes away. It is obvious that he has understood his own limitations and his helplessness in the face of his captain. Thus the man, who had come wrathfully to attack his captain, subsides and goes away like a tame dog. This is an example of what is known as the comedy of situation.

The Comedy of Situation. Some of the other situations in the play are also amusing. For instance, Mother Courage tries in the opening scene to befool the sergeant and the recruiting officer by manipulating the draw of lots; but then she is herself befooled by the two officers acting in concert. Mother Courage's motive in manipulating the draw of lots was to prevent the officers from enlisting her son Eilif in the army; but the two officers join each other and succeed in diverting her attention towards her commercial functions and then luring Eilif away to enlist him. Here the comedy arises from the failure of Mother Courage's own device even though the device was a clever one. Then there is the minor incident of Kattrin's putting on Kattrin's gaudy hat and boots audience would certainly feel amused by dumb Yvette's coquetry. And, among examples of Mother Courage's unconscious humour we must include her describing General Tilly's death and inserting brief references to the various items of her merchandise in the course of that description.

All three of Mother Courage's children have been individualized by Mother Courage herself at the very outset. In the opening scene, we find Mother Courage drawing the attention of the recruiting officer and the sergeant to the distinctive qualities of her three children. She points out Eilif's bravery as his most striking trait of character, honesty as Swiss Cheese's most striking trait, and kind-heartedness as Kattrin's most striking trait. Although each of these qualities is recognized by all mankind as a virtue deserving the admiration of all, yet in the case of each of these three persons their very virtues prove to be their undoing. Eilif's bravery costs him his life; Swiss Cheese's honesty brings about his death; and Kattrin's very kind-heartedness leads to her being fired at by a Catholic sergeant and killed. Thus each of the three virtues in the case of these persons proves fatal to its possessor. Each of the three children of Mother Courage has been differentiated from the others; but they all meet the same fate, namely premature death.

Eilif: His Bravery; His Intelligence; His Song; Etc. Eilif's full name, as given by Mother Courage to the sergeant in the opening scene, is Eilif Noyocki; and, according to Mother Courage, this young man is too brave, just as his father was. Mother Courage also here says that, if Eilif does not use his head, he would go the way of all flesh. What she means is that Eilif's very bravery would lead to an early death for him if he does not use his bravery in an intelligent manner. Obviously, then, Eilif has more of bravery or brawn than of brains in him. In the very next scene, we find that in two years or so Eilif has already distinguished himself as a soldier not only by his bravery but also by his brains. He has been picked up by his Commander as a hero who had killed a number of enemy soldiers single-handed, and had also been able to obtain from the local peasants the oxen which they had hidden from the victorious Protestant regiment. Eilif had used a shrewd strategy in getting the oxen and thus provi ling his regiment with the meat which the regiment badly needed. In this scene Eilif also sings a song about a soldier and a fishwife. The soldier had been anticipating a hero's life while the fishwife had been praying for the safety of his life. Eventually the soldier had got killed in the fighting, thus meeting a premature end. This is a very touching song which indirectly conveys to us the fate which Eilif himself would meet. Eilif himself is the soldier of this song and, while he says: "It's the life of a hero for me," he is unaware of the fate

which is in store for him. Thus we have unconscious irony behind this song. Subsequently, when there is an interval of peace in the course of the war, Eilif is arrested on a charge of having attacked a peasant family and robbing them of their cattle. If he had done the same deed during the war, it would have been regarded as a heroic deed. But, as he has performed this deed during the time of peace, he is condemned to death and executed. Before dying he expresses a wish to see his mother though he is unable to see her because she has gone into the town in connection with her business when Eilif is brought in handcuffs to see her. In a way, it is good that Mother Courage does not see Eilif in handcuffs and under a sentence of death. Eilif himself also would not like his mother to know what is going to happen to him because he does not want her to feel grieved on his account. And, when the chaplain gets ready to go with him in order to administer spiritual comfort to him just before his execution, Eilif says that he does not need any spiritual comfort. However, the chaplain still follows him. The roll of Eilif in this play has symbolically been represented in the cook's song about the futility of the various human virtues. Eilif's bravery is symbolized in that song by the bravery of Julius Caesar who too had met a sad fate by being assassinated by the very people to whom he had brought honour and glory. Eilif's premature death is among the several tragic episodes in the play.

Swiss Cheese: His Honesty. Swiss Cheese becomes a paymaster in the army. Mother Courage has the satisfaction of feeling that he has not become a soldier or a combatant which he wanted to become, like his elder brother. As a paymaster, he observes strict honesty and, when a sudden Catholic attack takes place, his main anxiety is to save the regimental cash-box from falling into the hands of the enemy soldiers who try their utmost to get hold of it. Swiss Cheese comes running with the cash-box to his mother, and hides it in her wagon. Soon afterwards, having been made to realize by his mother that the cashbox hidden in her wagon would jeopardize the lives of all of them, he removes it from there and tries to hide it by the river-side. In the course of these efforts, he falls into the hands of the Catholic sergeant who soon afterwards sentences him to death on a charge of having hidden the cashbox though the Catholic sergeant would have released Swiss Cheese if he had received an adequate amount of money as bribe. It is his honesty which has landed Swiss Cheese in trouble. He is killed by a firing-squad, with eleven bullets being pumped into him. Mother Courage had warned him against going too far in pursuing his principle of honesty. But he represents the virtue of honesty as an ideal and, therefore, wins our admiration. In the song sung by the cook much later in the play, the honesty of Swiss Cheese is symbolized by Socrates who is mentioned in that song as representing this particular virtue. It also goes to the credit of Swiss Cheese that he gives no sign to the Catholic sergeant that he

is in any way related to Mother Courage, just as she gives no sign of this relationship to the Catholic sergeant because, if the Catholic sergeant had come to know about this relationship, he would have taken Mother Courage, Kattrin, and the chaplain also in his custody, and would most probably have executed them too. Tragic indeed is the end of Swiss Cheese who dies bravely for the sake of his principle of honesty. His death is one of the most poignant episodes in the play.

Kattrin: Her Vanity; Her Maternal Instinct; Her Misfortunes. Kattrin is the dumb daughter of Mother Courage who feels constantly worried about the girl's security because of her handicap of dumbness. Kattrin shows a normal girl's desire to look attractive; and that is the reason why she puts on Yvette's gaudy hat and boots and then struts about, trying to copy Yvette's sexy manner of walking. For behaving in this manner, she receives a stern reprimand from her mother. Vanity is certainly her weakness; but this kind of vanity is to be found in almost every member of the female sex. On account of her handicap of dumbness, Kattrin has become somewhat timid in her behaviour; and that is the reason why, on seeing two Catholic soldiers approaching her mother's wagon, she feels frightened and runs to hide herself behind the wagon. But the most striking trait of her character is her kind-heartedness. When Mother Courage refuses to give any linen to the chaplain, who wants it for making bandages, Kattrin picks up a wooden board and threatens to hit her mother with it, though she puts aside the board when her mother rebukes her severely, calling her a lunatic. A little later, Kattrin rushes into a peasant family's wrecked house in order to rescue a baby which has been trapped there, and succeeds in her effort. She has done this contrary to the wishes of her mother who did not want her to risk her life by going into the crumbling house. Then Kattrin begins to caress the baby and rock it in her arms, at the same time humming a lullaby to it, even though her mother once again rebukes her for clinging to the baby and keeping it as an additional burden on both of them. It is most unwillingly that Kattrin gives the baby to its mother who has just recovered consciousness after having been badly hurt in the attack by the Catholic soldiers. All this shows not only Kattrin's natural kindness of heart but also a highly developed maternal instinct. Subsequently Kattrin is herself attacked and badly wounded by a drunken soldier; and she comes to her mother, feeling distraught and looking helpless. Mother Courage tries to comfort her by saying that her wound would soon heal up. Mother Courage even takes out Yvette's red boots from her wagon and offers them to Kattrin, thinking that the boots would prove to be a source of some comfort to her because she had been longing to wear them. However, at this time Kattrin shows no interest in those boots, and withdraws into the wagon in a dejected state of mind. On this occasion, Mother Courage tells the chaplain that Kattrin would never be able to find a husband because the

scar which her wound would leave on her forehead would make her even more ugly than before. Mother Courage deplores this mischance in Kattrin's life because, if Kattrin cannot get married, she would have no children and it would really be a misfortune because Kattrin is very fond of children. Here we also learn that even Kattrin's dumbness had been a consequence of the mischief done to her by a soldier when she was yet a child. Thus Kattrin becomes a really pathetic figure in our eyes because of the misfortunes which she has suffered.

Kattrin's Spirit of Self-Sacrifice. Subsequently Kattrin gives evidence of her spirit of self-sacrifice when she makes up her mind to slip away from her mother's wagon in order to go out of the life of her mother. Mother Courage has shown a strong inclination to accept the cook's offer to join him in his business of running an inn in his home town of Utrecht, and even to marry him; but the cook's condition is that Mother Courage should go with him alone, and not take Kattrin with her. Kattrin does not wish to stand in the way of her mother's happiness; and that is the reason why she gets ready to depart quietly without letting her mother know about her decision. However, her mother discovers Kattrin's purpose just in time, and stops her from going away. Here we find that Kattrin has as much of filial love in her heart as she has maternal love for children in general.

Kattrin's Death as a Martyr. Kattrin's maternal love for children in general and her spirit of self-sacrifice are seen in a most striking manner in the episode in which she climbs up to the roof of a peasant family and begins to beat a drum in order to warn the people of the nearby Protestant town against a Catholic attack which is imminent. As she persists in beating the drum, a Catholic sergeant fires at her, wounding her fatally. Kattrin dies, but she has saved the children of the Protestant town and also the other inhabitants. She had not been able to bear the thought that the children of the town would be slaughtered in the impending attack by the Catholics. In the song which the cook had sung earlier, Kattrin's unselfishness was represented by Martin. Thus, like both her brothers, Kattrin represents a certain virtue; and it is in the service of that virtue that she dies. Of course, she dies as a martyr like Swiss Cheese. The misfortunes and the sad end of the life of Kattrin heighten and deepen the tragic effect of the play.

The Worst Victim of the War. Our sympathy for Mother Courage is certainly great, but that sympathy is slightly diluted by her callousness towards the wounded persons and towards other people's children; but our sympathy for Kattrin is not diminished by any circumstance whatever or by any negative trait in her character. Indeed, our sympathy for Kattrin may be described as "empathy" which means our feeling of complete identification with her. She is probably the worst victim of the war because she is at first disabled by the war, then disfigured and

mutilated by the war, and then killed hy the war. While Mother Courage desires a continuance of the war for her own selfish purposes, Kattrin longs for peace with its normal blessings of marriage and motherhood. Thus she may be regarded in symbolic terms as a figure of peace, and even as an embodiment of peace. Her compassionate nature symbolizes the essential femininity of the female sex.

The Cruelty and the Destructiveness of War. Taking a broad view of Mother Courage's children, we may say that all three of them serve the same dramatic purpose which is to expose the cruelty and destructiveness of a war through the premature deaths which they all meet. Each of them is an embodiment of a virtue which is destroyed at the altar of the ambitions of kings and commanders. All their virtues have symbolically been depicted by Brecht in the song which the cook sings. All the three virtues represented by the three children of Mother Courage have most simply but most effectively been conveyed through the following lines composed by Brecht:

Her first son died a hero

The second an honest lad

A bullet found her daughter

Whose heart was too good.

After reading about the fate of Mother Courage's children in this play, we are reminded of what Wilfred Owen stated as the theme of his poems:

"War, and the pity of war!"

Brecht's theory of drama as stated by him is rather confusing. The reason for this confusion is that Brecht said many things and said them at various times without trying to build up a unified and coherent theory. In fact, he did not have one single theory of drama. He went so far as to say that a man with one theory was a lost man, and that a man needed several theories. Under the circumstans:es, we have to make the best of whatever statements Brecht made in connection with his dramatic theory or theories. The term most often used by Brecht for his theories was "epic theatre". Brecht used this term to convey the idea of a play presenting a broad historic sweep in the manner of the Elizabethan historical plays. By using the word "epic", Brecht also meant to emphasize his idea of a play as episodic narrative, spread over a long period _of time, and often involving a journey. The purpose of the narrative in epic theatre was to reveal the conditions in which people lived. But this was not to be done, as in naturalistic drama, by treating

people as passive products of their environment. It was, on the contrary, to illustrate the Marxist view that, while social conditions determined men's thinking, man himself was alterable and capable of altering the social conditions. The aim of epic theatre, therefore, was to clarify this process by which men and women were shaped by the conditions under which they lived, and by which they were also able to shape those conditions. This aim was the theoretical basis for another technique which Brecht employed, namely the technique of "distancing". Brecht also used the word "alienation" in this context. He wanted that his audiences should be able to view the characters and their actions on the stage with detachment and with a critical observation. His technique in this regard consisted in interrupting the action, presenting it in a strange or surprising light, splitting scenes up and knotting them together in order to provoke an attitude of debate among the audiences. Brecht described the critical reaction which his epic theatre could provoke in his audiences as not "just like me; it is only natural, it will never change," but as "I would never have thought it; that is not the way; that is extraordinary; that is hard to believe; this kind of thing must be stopped." Thus Brecht wanted his plays to serve as an incentive to his readers and audiences to think about the prevailing social conditions, and to bring about the needful changes in those conditions. He made use of history to induce his audiences to regard the present as strange and therefore to strive to change it for the better. Afterwards, Brecht also recognized the need of drama to be entertaining, in addition to being an instrument of social change.

The Desirability of Understanding Brecht's Theory. Unless we understand Brecht's theory of the epic theatre, we would not be able to appreciate his plays technically, and particularly his most famous plays like Mother Courage and Her Children', Galileo; and The Caucasian Chalk Circle. And yet our main difficulty in reading the plays of Brecht is that the theory propounded by him is itself very difficult to grasp in all respects, though some of its aspects are clear and intelligible. Let us now consider as best as we can the play, Mother Courage and Her Children in the light of Brecht's dramaturgic principles.

The Historical Character of "Mother Courage and Her Children". The first and foremost principle here is that an epic drama should present a broad historical sweep. The play Mother Courage fully meets this requirement. It is a play the action of which has been laid in the seventeenth century of which the most striking historical event was the Thirty Years War (1618 to 1648). Our play covers, not the whole period of that war, but a period of about twelve years from 1624 to 1636, which is a long enough period for Brecht's purposes. Brecht's chief purpose in writing this play was to examine the contemporary German social system from the stand-point of the German social system

prevailing in the seventeenth century, and especially during the years of the Thirty Years War. Brecht wanted to show that the Germany of his own day was hovering on the brink of an abyss which would bring about destruction on a vast scale comparable to the destruction caused in Germany during the Thirty Years War. Some of the most crucial incidents of that historical war took place during the years covered by our play. Those events included a victory by General Tilly of the Catholic forces at Magdeburg in the year 1631 and the plunder of the Protestant city by his soldiers; the death and funeral of General Tilly himself in 1632; the death, in the same year, of the Swedish King, Gustavus; and the devastation of Germany which followed. (But we must also here realize that Mother Courage does not resemble the Elizabethan historical plays very closely because the dramatis personae of Brecht's play are not historical personalities but fictitious persons, while the dramatis personae in Marlowe's and Shakespeare's historical plays are themselves historical personalities. In Mother Courage historical personalities do figure, but not as dramatis personae. Historical personalities are only mentioned either in the stage directions or in the course of the dialogue; they are not themselves part of the action of the play though their deeds do influence the play's action).

Brecht's Purpose in Writing This Play. We now turn to Brecht's aim of judging the social and political conditions of the Germany of his own time from the stand-point of the social and political conditions of Germany during the Thirty Years War. In Mother Courage the Germany of the years 1930 to 1938 is viewed by Brecht in the light of the Thirty Years War which had destroyed Germany. Brecht was of the view that Germany was once again heading towards a war which might once again destroy the country. And he was right. Mother Courage proved a prophetic play. Thus Brecht succeeded in expressing his point of view, though his warning, given through this play, could not be communicated to the German people because World War II started (on the 1st September, 1939) before this play was staged or published. (The play was first staged in neutral Switzerland in 1941). However, it is noteworthy that Brecht nowhere in the course of the play makes his real purpose explicit. He simply depicts the misfortunes and sufferings of a family against the background of a war, and leaves his audiences to draw their own inferences. There is some discussion in the course of the play about war and peace and about the selfish aims of the kings and commanders. The futility of war, and the slaughter and rape which take place during a war, are also brought into focus for our attention. All these do make a powerful impact upon our minds especially because the evils of the war produce tragic effects upon the main characters in the play itself.

An Episodic Play Violating All the Classical Unities. Brecht's concept of the epic theatre stresses the importance of the narrative element in a play. Against the classical theory of drama as a crisis centring on a single place and time, Brecht offered the alternative theory of drama as episodic narrative, spread over a long period of time, and often involving a journey. Mother Courage is certainly an episodic play, loose in structure. In fact, we have here a string of episodes, each presented in a separate scene, and often separated from the preceding and the succeeding episodes by a long period of time ranging from one to three years. We do not here have the same continuity as we find in the classical plays of antiquity or in the modern "well-made" plays. All the three unities (of time, place, and action) are missing from Mother Courage. Mother Courage herself travels with her family and her wagon from place to place, and even from country to country. Different things happen to her at different times and at different places. It is in a Swedish town in the opening scene that Eilif is taken away from her to be enlisted in the Swedish army in the year 1624. Two years later she is in Poland where she learns that Eilif has emerged as a war-hero. In Poland she also meets Yvette; it is here that she loses Swiss Cheese who is executed under the orders of a Catholic sergeant; and it is here that she, Kattrin, and the chaplain themselves become prisoners in the hands of the Catholics. Two years later, when the war has spread to more countries. Mother Courage and her wagon are in Bavaria, after having travelled across Moravia and Italy. It is on the occasion of Tilly's victory at Magdeburg that Mother Courage refuses to give the chaplain some linen for making bandages to dress the wounds of the Protestants who were attacked by Tilly's soldiers. And thus the play proceeds, one episode succeeding another. The only unity which all these different episodes have is given to them by the twin themes of war and motherhood, and also by the personality of Mother Courage who figures in every episode; and some of the unity is also imparted to the play by Kattrin, the chaplain, and the cook who Figure in many of the episodes.

No Rebels Among the Characters; All Passive Sufferers. The play offers a panoramic view of Europe, at the same time focussing our attention upon Mother Courage and the misfortunes which befall her in the course of a number of years. In this respect, then, Brecht has again succeeded because he has been able to depict convincingly the conditions under which people live. The prevailing conditions determine the thinking of Mother Courage. She is forced to become a canteen-woman because she can think of no other means of livelihood; and she desires a continuance of the war because only then can she earn enough money to maintain herself and her family. The chaplain's thinking is also determined by the prevailing conditions of life. When it suits him, he pretends to be a Catholic though he is actually a Protestant; and, when it suits him, he dresses himself like a layman though he is

actually a priest. However, Brecht is not able to show that human beings can alter the conditions of their life. Marxism assumes that human beings can alter and can change the conditions under which they live. But in the play itself nobody is able to change the course of events. Each of the dramatis personae is a kind of victim of the circumstances, and none of them rebels against the prevailing conditions. If the audience were the judge, they would undoubtedly declare that man is helpless against the social and political forces of the time. If change is brought about, it is only by certain dynamic personalities, the leaders of thought, the prime movers, the originators of ideas, the propagators of those ideas, and the men of action who galvanize nations into action. It is not persons like Mother Courage, the chaplain, the cook, and even Kattrin who can initiate political and social movements to change social and political conditions.

The Distancing or Alienation Devices in the Play. Another important aspect of Brecht' dramaturgic principles is the distancing effects which, according to Brecht, were necessary to enable an audience to form independent opinions. One reason why Brecht chose to split his play into scenes was to provoke an attitude of debate. Brecht wanted the stage of a theatre to function as a tribune or as a magistrate. Brecht does not divide his play into Five or three Acts as had been the traditional practice. He has broken up his play into as many as twelve scenes, some long and others very short. Each scene has its specific emotional effect upon the audience, though two or three scenes evoke mixed emotional responses. The audience can certainly judge the characters in each scene, and then also judge each character in his or her entirety at the end of the play. Brecht has certainly used distancing or alienation devices in the course of the play. We do feel alienated from Mother Courage at various points in the play. The contradictions in her character particularly alienate us. She wants the war to continue, and yet she does not want her sons to enlist in the army. She denies that she is a hyena of the battlefield and yet is most callous towards the Protestants who have been wounded in an attack by the Catholics. She is full of maternal anxiety about the safety of her own children but proves hard-hearted towards a child whom Kattrin has rescued. She says that there is not much love lost between her and the war, and curses the war, and yet continues to desire a continuance of the war and even to sing songs praising the war. And yet at the end of the play we are filled with the deepest sympathy for her so that all the alienating devices in her case ultimately lose their effectiveness. Mother Courage emerges as a noble, tragic figure despite Brecht's own unfavourable view of her.

However, our aversion for the cook is complete, even though Mother Courage herself likes him a good deal. The chaplain does not win any of our esteem because he is a man of fluctuating ideas and no

firm loyalties. Kattrin deserves our fullest commendation and praise; in her case it is not just sympathy but empathy. So we can say that distancing has been achieved only in the cases of the cook and the chaplain, and not in the cases of the other two.

The Narrative Element in the Play. Some of the most important events of the war have been mentioned in narrative form in the stage directions; and these would doubtless be conveyed to the audience in a theatre by appropriate means by the producer. However, in one case, namely the funeral of General Tilly, some of the details have been conveyed to us through the dialogue itself.

Not Essential to Know Brecht's Theories in Order to Appreciate This Play. On the whole, then, we can say that it is not really essential for us to be conversant with Brecht's dramaturgic principles to understand or appreciate this particular play. It is only the loose structure or the episodic form of the play which gains credibility by our knowledge of those principles. Apart from the form or the structure, the play can be understood and appreciated by us even if we do not have any knowledge of those principles. After reading this play, we begin to hate war even more than we ever hated it before; and we begin to honour true motherhood even more than we ever did so before. And, in the process of reading it, we feel deeply interested in the march of events, in the talk, behaviour, and actions of the characters, and in the songs which have been so designed as to appear inseparable from the plot-structure of the play. The play has enormous entertainment value; and it contains a number of dramatic situations even though Brecht had originally said that the dramatic element had no place in epic theatre. Later, of course, he admitted that a play should be entertaining and also that dramatic situations could be accommodated in epic theatre. Later in his life Brecht developed a theory of dialectical theatre and said that the term "epic theatre" was not adequate to meet his requirements. He then offered the view that the theatre should make use of dialectical materialism. But that does not admit of a detailed consideration here.

Events; Dialogue; and Stage-Directions. The play **Mother** Courage and Her Children tells the tragic story of a mother and her three grown-up children-two sons and a daughter. The events of this story have been depicted in such a manner that we are filled with a hatred of war and with a horror of it, besides disgust with war. In addition to the events, there i. the dialogue which, on certain occasions, becomes a discussion of the merits and demerits of war and peace, and this discussion too arouses anti-war feelings in us. And then there are

also the stage directions which contain specific references to the destruction and devastation caused by the on-going war, and which any competent producer of the play would manage to communicate to his audiences by means of certain visual aids, while the readers at home would automatically react to that destruction and devastation through the stage-directions themselves. In the light of all this we can certainly affirm that we are reading an anti-war play.

The Events Which Make Us Hate War: The Sad Fate of Eilif. Many of the events of the play produce in us a repugnance to war. In the very opening scene the song sung by Mother Courage, while offering drinks and food to the soldiers (against cash, of course), refers also to the premature deaths which the soldiers are bound to meet. Here are the two relevant lines from that song:

So fill the hole up in your belly
Before you fill one underground.

These two lines prepare us for what is to come, but they also make us sit up and consider the present situation in which Mother Courage tries her utmost to prevent the recruiting officer from enlisting her sons in the army. Mother Courage even tries the device of a draw of lots, and manipulates the draw in such a way that every one draws a black cross. The drawing of the black crosses is in itself ominous, even though it has been manipulated. We feel depressed when Mother Courage says to Swiss Cheese after he has drawn a black cross: "O, Swiss Cheese, you'll be a goner too." Mother Courage even draws her knife and threatens to stab the recruiting officer who, however, manages to take Eilif away with him in order to enrol him in the army. Subsequently Eilif does distinguish himself as a soldier but, later in the play, he is executed as a criminal though he had committed no worse a crime than he had been committing previously in the course of the war. Here, then, is the career of a brave man (as brave as Julius Caesar), blighted and ended even before he has reached the prime of his life.

The Execution of Swiss Cheese. The death of Swiss Cheese is another poignant tragedy caused by the war. This young man is captured by a Catholic sergeant on a charge of having hidden the cash-box of his regiment and having thus deprived the Catholic conquerors of this booty. He is then executed because neither the cash-box has been recovered by the Catholic sergeant nor has the Catholic sergeant been given any bribe for releasing Swiss Cheese. The chaplain's Song of the Hours is a kind of obituary over Swiss Cheese's impending death. The end of this honest and promising young man is a heart-rending event in the play; and it is a direct consequence of the war which is going on. We feel deeply moved when the dead body of Swiss Cheese is brought and placed

before Mother Courage who dares not acknowledge that the dead body is that of her son.

A Town, Plundered; People, Wounded. The scene, in which the plunder by Tilly's soldiers of a Protestant town is mentioned, also produces anti-war feelings in us. A farm-house outside the town has brutally been attacked by the Catholic soldiers, and a family of peasants have suffered casualties while the farm-house itself is now crumbling. A number of wounded persons are being attended to by the chaplain who is dressing their wounds, while Mother Courage pleads her inability to offer any linen to him for the making of bandages. A baby lies trapped in the farm-house, and is crying in pain. Kattrin recklessly rushes into the wrecked farm-house and rescues the baby, while the baby's mother lies in a swoon. Here is, then, the reality of war. Innocent civilians are killed, besides the soldiers who actually participate in the military operations.

Kattrin, Attacked and Wounded. Later, Kattrin herself is attacked and wounded by a drunken soldier. Her condition excites a lot of pity in our hearts for her because she is already suffering from a handicap, namely dumbness; and then we learn that even this dumbness was a consequence of the war because a soldier had thrust something into her mouth causing her to lose her power of speech. The scar, which Kattrin's wound is sure leave upon her forehead, would make her so ugly that nobody would like to marry her. Here, then, is another tragedy in the life of Mother Courage; but this tragedy, like those which have already been depicted before, are of a general nature too. Similar tragedies must have befallen countless other families in the course of the war.

The Devastation and the Starvation, Caused By the War. Subsequently, we find that the war has caused so much destruction and devastation that hardly any food is available in the country. Even Mother Courage and her daughter, who now have the cook as their companion, are almost starving for want of food, so that the cook has to beg alms from a parsonage and has to sing a song in order to attract the attention of the inmates and excite their sympathy. The key-line of this song is: "Please help us now; our need is dire!" This too is a most touching situation. At the end of the song, a voice comes from the parsonage, offering a little soup to the cook and his companions. The soup is welcome to the beggars, though it is by no means enough to satisfy their hunger. How can we help hating war when we witness such spectacles on the stage or read about them at home?

Kattrin's Death. Subsequently, Kattrin is fired at and killed by a Catholic sergeant because she was trying to raise an alarm in order to warn the townspeople against a surprise attack which the Catholics had planned upon the town. This is another heart-rending tragedy resulting from the war which still continues and shows no signs of ceasing. At the

end of the play Mother Courage is still alive; but the fact that she survives, does not mean that her plight at this time is not distressing to us. She now looks a tragic figure, alone and desolate, even though she manages to recover her mental equilibrium and gets ready to start her business afresh.

The Catastrophic Nature of War. All these events of the play clearly show the catastrophic nature of war; and the author's purpose in depicting these events certainly was to arouse anti-war feelings in the readers and the spectators, and to warn the nations of the world against the dangers of another war which seemed to be approaching. And, within a few months of the completion of this play by Brecht, World War II actually broke out. Nobody had heeded Brecht's warning; and nobody would have heeded it even if this warning had not come late because the Hitlers and the Mussolinis of this world care two hoots for such warnings.

The Dialogue, and the Saddening Effect of Some Parts of it. In the course of the dialogue in this play, we come across several discussions about the merits and the demerits of war and peace; and the author's purpose in introducing these discussions was to remind us of the damage and the harm which war does to human beings. At one point in the play, the cook describes the on-going war as one during which a lot of fleecing, bribing, plundering, and a little raping too, are taking place even though it is believed to be a war of religion. The cook also points out the hypocrisy of King Gustavus in saying that he is fighting the war as a proof of his reverence for God's Holy Word, while in actual fact he is fighting the war for his personal benefit or for the expansion of his territory. Mother Courage makes a pertinent remark when she says that the big chaps, who are responsible for waging wars, really want to make a good profit out of it. Mother Courage also says that soldiers in war-time make whores of young girls. She warns Kattrin not to try to attract the attention of any soldier because, if she does so, he would rape her, and then she would have to become a whore. In this context. Mother Courage goes on to say that, when soldiers get the opportunity to plunder a city, they straightway jump on top of the women-folk. When Mother Courage tells the chaplain and her son Swiss Cheese that their presence by her side is dangerous, the chaplain replies that they are now all in God's hands, thus indicating that they are all really in grave danger. One of the scenes in the play depicts the lustfulness and the high-handedness of a Catholic captain, and the helplessness of both Mother Courage and a young Catholic soldier in the face of this man's tyrannical ways. Mother Courage highlights another evil resulting from war when she speaks about the corruption which prevails among the army officers and men on both sides. A Catholic sergeant has demanded two hundred gliders as a bribe for the release of Swiss Cheese; and

Mother Courage hopes to obtain her son's release by paying a bribe to the Catholic sergeant. In this connection she says: "Corruption is our only hope. As long as there's corruption, there'll be merciful judges, and even the innocent may get off." This is an extremely sarcastic and satirical remark exposing the evil of corruption during a war. (This does not mean, of course, that there is no corruption in times of peace). Later, the chaplain, also speaking in the same vein, says that war satisfies all needs, even those of peace. War, he further says, is like love because it always finds a way of continuing. One of the most poignant speeches in the whole play is made by Mother Courage when she refers to the wound which her dumb daughter has received. At the end of this speech she makes the following remarks: "I'll not see Swiss Cheese again, and where my Eilif's the Good Lord knows. Curse the war!" Some such is our own reaction to the war also when we have gone through the whole play. At the end, we also feel like saying: "Curse the war!"

The Horrific Effect of Some of the Stage-Directions. Then, of course, there are the stage-directions. It is from the stage-directions that we learn about Tilly's death, about the death of King Gustavus, and the havoc caused by the war which seems to have become an endless affair. In the stage-directions prefixed to Scene 9 we read the following account of what has taken place: 'The great war of religion has lasted sixteen years; and Germany has lost half its inhabitants. Those, who are spared in battle, die by plague. Over once blooming countryside, hunger rages. Towns are burned down. Wolves prowl the empty streets: Winter has come early and is hard. Business is bad. Only begging remains." After reading these stage-directions, who can ever approve of war even if it is a war of religion?

Unquestionably an Anti-War Play. Mother Courage and Her Children *is* most certainly and unquestionably an anti-war play. Brecht meant it to be so; and he designed it as such. Brecht had a specific purpose behind the writing of this play; and his purpose was to depict the consequences of a war in such a manner as to fill his readers and the spectators of the play, when presented on the stage, with feelings of indignation and revolt against those who were thinking of starting another war. That is why, after having written this play, Brecht deplored the fact that his protagonist in this play had learnt nothing from the war because she had decided to continue a business which depended on the continuance of war. Still Brecht hoped that, if the protagonist had learnt nothing, at least his readers and his audiences would learn something. But the readers and the audiences too learnt nothing. Nor has anybody learnt anything from this play even today because wars, or civil wars, on an even more destructive scale are going on all over the world.

Brecht's theory of drama as stated by him is rather confusing. The reason for this confusion is that Brecht said many things and said them at various times without trying to build up a unified and coherent theory. In fact, he did not have one single theory of drama. He went so far as to say that a man with one theory was a lost man, and that a man needed several theories. Under the circumstances, we have to make the best of whatever statements Brecht made in connection with his dramatic theory or theories. The term most often used by Brecht for his theories was "epic theatre". Brecht used this term to convey the idea of a play presenting a broad historic sweep in the manner of the Elizabethan historical plays. By using the word "epic", Brecht also meant to emphasize his idea of a playas episodic narrative, spread over a long period of time, and often involving a journey. The purpose of the narrative in epic theatre was to reveal the conditions in which people lived. But this was not to be done, as in naturalistic drama, by treating people as passive products of their environment. It was, on the contrary, to illustrate the Marxist view that, while social conditions determined men's thinking, man himself was alterable and capable of altering the social conditions. The aim of epic theatre, therefore, was to clarify this process by which men and women were shaped by the conditions under which they lived, and by which they were also able to shape those conditions. This aim was the theoretical basis for another technique which Brecht employed, namely the technique of "distancing". Brecht' also used the word "alienation" in this context. He wanted that his audiences should be able to view the characters and their actions on the stage with detachment and with a critical observation. His technique in this regard consisted in interrupting the action, presenting it in a strange or surprising light, splitting scenes up and knotting them together in order to provoke an attitude of debate among the audiences. Brecht described the critical reaction which his epic theatre could provoke in his audiences as not "just like me; it is only natural, it will never change," but as "I would never have thought it; that is not the way; that is extraordinary; that is hard to believe; this kind of thing must be stopped." Thus Brecht wanted his plays to serve as an incentive to his readers and audiences to think about the prevailing social conditions, and to bring about the needful changes ill those conditions. He made use of history to induce his audiences to regard the present as strange and therefore

to strive to change it for the better. Afterwards, Brecht also recognized the need of drama to be entertaining, in addition to being an instrument of social change.

The desirability of understanding Brecht's theory

Unless we understand Brecht's theory of the epic theatre, we would not be able to appreciate his plays technically, and particularly his most famous plays like Mother Courage and Her Children; Galileo; and The Caucasian Chalk Circle. And yet our main difficulty in reading the plays of Brecht is that the theory propounded by him is itself very difficult to grasp in all respects, though some of its aspects are clear and intelligible. Let us now consider as best as we can the play, Mother Courage and Her Children in the light of Brecht's dramaturgic principles.

The Historical character of "Mother Courage and Her Children"

The first and foremost principle here is that an epic drama should present a broad historical sweep. The play Mother Courage fully meets this requirement. It is a play the action of which has been laid in the seventeenth century of which the most striking historical event was the Thirty Years War (1618 to 1648). Our play covers, not the whole period of that war, but a period of about twelve years from 1624 to 1636, which is a long enough period for Brecht's purposes. Brecht's chief purpose in writing this play was to examine the contemporary German social system from the stand-point of the German social system prevailing in the seventeenth century, and especially during the years of the Thirty Years War. Brecht wanted to show that the Germany of his own day was hovering on the brink of an abyss which would bring about destruction on a vast scale comparable to the destruction caused in Germany during the Thirty Years War. Some of the most crucial incidents of that historical war took place during the years covered by our play. Those events included a victory by General Tilly of the Catholic forces at Magdeburg in the year 1631 and the plunder of the Protestant city by his soldiers; the death and funeral of General Tilly himself in 1632; the death, in the same year, of the Swedish King, Gustavus; and the devastation of Germany which followed. (But we must also here realize that Mother Courage does not resemble the Elizabethan historical plays very closely because the dramatis personae of Brecht's play are not historical personalities but fictitious persons, while the dramatis personae in Marlowe's and Shakespeare's historical plays are themselves historical personalities. In Mother Courage historical personalities do figure, but not as dramatis personae. Historical personalities are only mentioned either in the stage directions or in the course of the dialogue; they are not themselves part of the action of the play though their deeds do influence the play's action).

Brecht's purpose in writing this play

We now turn to Brecht's aim of judging the social and political conditions of the Germany of his own time from the stand-point of the social and political conditions of Germany during the Thirty Years War. In Mother Courage the Germany of the years 1930 to 1938 is viewed by Brecht in the light of the Thirty Years War which had destroyed Germany. Brecht was of the view that Germany was once again heading towards a war Which might once again destroy the country. And he was right. Mother Courage proved a prophetic play. Thus Brecht succeeded in expressing his point of view, though his warning, given through this play, could not be communicated to the German people because World War II started (on the 1st September, 1939) before this play was staged or published. (The play was first staged in neutral Switzerland in 1941). However, it is noteworthy that Brecht nowhere in the course of the play makes his real purpose explicit. He simply depicts the misfortunes and sufferings of a family against the background of a war, and leaves his audiences to draw their own inferences. There is some discussion in the course of the play about war and peace and about the selfish aims of the kings and commanders. The futility of war, and the slaughter and rape which take place during a war, are also brought into focus for our attention. All these do make a powerful impact upon our minds especially because the evils of the war produce tragic effects upon the main characters in the play itself.

An Episodic play violating all the classical unities

Brecht's concept of the epic theatre stresses the importance of the narrative element in a play. Against the classical theory of drama as a crisis centring on a single place and time, Brecht offered the alternative theory of drama as episodic narrative, spread over a long period of time, and often involving a journey. Mother Courage is certainly an episodic play, loose in structure. In fact, we have here a string of episodes, each presented in a separate scene, and often separated from the preceding and the succeeding episodes by a long period of time ranging from one to three years. We do not here have the same continuity as we find in the classical plays of antiquity or in the modern "well-made" plays. All the three unities (of time, place, and action) are missing from Mother Courage. Mother Courage herself travels with her family and her wagon from place to place, and even from country to country. Different things happen to her at different times and at different places. It is in a Swedish town in the opening scene that Eilif is taken away from her to be enlisted in the Swedish army in the year 1624. Two years later she is in Poland where she learns that Eilif has emerged as a war-hero. In Poland she also meets Yvette; it is here that she loses Swiss Cheese who is executed under the orders of a Catholic sergeant; and it is here that she, Kattrin, and the chaplain themselves become prisoners in the hands of the

Catholics. Two years later, when the war has spread to more countries, Mother Courage and her wagon are in Bavaria, after having traveled across Moravia and Italy. It is on the occasion of Tilly's victory at Magdeburg that Mother Courage refuses to give the chaplain some linen for making bandages to dress the wounds of the Protestants who were attacked by Tilly's soldiers. And thus the play proceeds, one episode succeeding another. The only unity which all these different episodes have is given to them by the twin themes of war and motherhood, and also by the personality of Mother Courage who figures in every episode; and some of the unity is also imparted to the play by Kattrin, the chaplain, and the cook who figure in many of the episodes.

No rebels among the characters; all passive sufferers

The play offers a panaromic view of Europe, at the same time focusing our attention upon Mother Courage and the misfortunes which befall her in the course of a number of years. In this respect, then, Brecht has again succeeded because he has been able to depict convincingly the conditions under which people live. The prevailing conditions determine the thinking of Mother Courage. She is forced to become a canteen-woman because she can think of no other means of livelihood; and she desires a continuance of the war because only then can she earn enough money to maintain herself and her family. The chaplain's thinking is also determined by the prevailing conditions of life. When it suits him, he pretends to be a Catholic though he is actually a Protestant; and, when it suits him, he dresses himself like a layman though he is actually a priest. However, Brecht is not able to show that human beings can alter the conditions of their life. Marxism assumes that human beings can alter and can change the conditions under which they live. But in the play itself nobody is able to change the course of events. Each of the dramatis personae is a kind of victim of the circumstances, and none of them rebels against the prevailing conditions. If the audience were the judge, they would undoubtedly declare that man is helpless against the social and political forces of the time. If change is brought about, it is only by certain dynamic personalities, the leaders of thought, the prime movers, the originators of ideas, the propagators of those ideas, and the men of action who galvanize nations into action. It is not persons like Mother Courage, the chaplain, the cook, and even Kattrin who can initiate political and social movements to change social and political conditions.

The Distancing or Alienation Devices in the Play

Another important aspect of Brecht's dramaturgic principles is the distancing effects which, according to Brecht, were necessary to enable an audience to form independent opinions. One reason why Brecht chose to split his play into scenes was to provoke an attitude of

debate. Brecht wanted the stage of a theatre to function as a tribune or as a magistrate. Brecht does not divide his play into five or three Acts as had been the traditional practice. He has broken up his play into as many as twelve scenes, some long and others very short. Each scene has its specific emotional effect upon the audience, though two or three scenes evoke mixed emotional responses. The audience can certainly judge the characters in each scene, and then also judge each character in his or her entirety at the end of the play. Brecht has certainly used distancing or alienation devices in the Course of the play. We do feel alienated from Mother Courage at various Points in the play. The contradictions in her character particularly alienate us. She wants the war to continue, and yet she does not want her sons to enlist in the army. She denies that she is a hyena of the battlefield and yet is most callous towards the Protestants who have been wounded in an attack by the Catholics. She is full of maternal anxiety about the safety of her own children but proves hard-hearted towards a child whom Kattrin has rescued. She says that there is not much love lost between her and the war, and curses the war, and yet continues to desire a continuance of the war and even to sing songs praising the war. And yet at the end of the play we are filled with the deepest sympathy for her so that all the alienating devices in her case ultimately lose their effectiveness. Mother Courage emerges as a noble, tragic figure despite Brecht's own un favourable view of her. However, our aversion for the cook is complete, even though Mother Courage herself likes him a good deal. The chaplain does not win any of our esteem because he is a man of fluctuating ideas and no firm loyalties. Kattrin deserves our fullest commendation and praise; in her case it is not just sympathy but empathy. So we can say that distancing has been achieved only in the cases of the cook and the chaplain, and not in the cases of the other two.

The narrative element in the Play

Some of the most important events of the war have been mentioned in narrative form in the stage directions; and these would doubtless be conveyed to the audience in a theatre by appropriate means by the producer. However, in one case, namely the funeral of General Tilly, some of the details have been conveyed to us through the dialogue itself.

Not essential to know Brecht's theories in order to appreciate this play

On the whole, then, we can say that it is not really essential for us to be conversant with Brecht's dramaturgic principles to understand or appreciate this particular play. It is only the loose structure or the episodic form of the play which gains credibility by our knowledge of those principles. Apart from the form or the structure, the play can be

understood and appreciated by us even if we do not have any l<nowledge of those principles. After reading this play, we begin to hate war even more than we ever hated it before; and we begin to honour true motherhood even more than we ever did so before. And, in the process of reading it, we feel deeply interested in the march of events, in the talk, behaviour, and actions of the characters, and in the songs which have been so designed as to appear inseparable from the plot-structure of the play. The play has enormous entertainment value; and it contains a number of dramatic situations even though Brecht had originally said that the dramatic element had no place in epic theatre. Later, of course, he admitted that a play should be entertaining and also that dramatic situations could be accommodated in epic theatre. Later in his life Brecht developed a theory of dialectical theatre and said that the term "epic theatre" was not adequate to meet his requirements. He then offered the view that the theatre should make use of dialectical materialism. But that does not admit of a detailed consideration here.

There are as many as eleven songs in the play, Mother Courage and Her Children. With the exception of Scenes 5 and 11, every scene in the play contains a song, and the final scene contains two songs. AJmost every important character sings a song in the play. Mother Courage herself sings as many as five songs (including a lullaby); and Eilif, Yvette, the chaplain, and the cook sing one song each. Two of the songs are sung by soldiers. Brecht had a definite dramatic purpose in introducing these songs in his play, and this purpose had something to do with his concept of the epic theatre. Before, however, we consider Brecht's own specific purpose, it would be worth while for us to take a look at the various songs and find out what they contain and what purpose they seem to us to serve, if judged by the traditional standards of play-writing.

Mother Courage's Song in the Opening Scene

In the opening scene, Mother Courage sings a song which announces her trade as a canteen-woman, and which invites soldiers to come and buy ink from her canteen-wagon because soon they would be killed and buried underground. Now, here is a song, which the protagonist sings, and in which she speaks about the desirability of the soldiers making merry in view of the premature deaths which they are bound to meet. Although there is a pointed reference to premature deaths in the song, yet we can imagine Mother Courage singing a song

in a spirit of mirth and merriment because she is offering food and drink to the soldiers in an effort to promote her sales and increase her income. Here, then, is a song in which there is a twofold approach to the problem of war. The song throws much light on the character of Mother Courage because this is the twofold approach which she continues to make to the war throughout the play. In this respect, therefore, this song seems to strike the keynote of the play. The song inevitably has the effect of depressing us but the joyous note in the beginning of it considerably diminishes that effect.

Eilif's Song in the Second Scene

Mother Courage's elder son, Eilif, sings a song in the following scene. This is "The Song of the Fishwife and the Soldier". This song tells the story of a soldier-lad who had an ambition to distinguish himself in the war, but who is subsequently killed in the course of the war, thus meeting a premature end. The key-lines in this song are the following:

(1) *It's the life of a hero for me*

(2) *And he floats with the ice to the sea.*

The unconscious irony behind this song becomes evident to us after we have gone through some more scenes of the play and learnt about Eilif's sad end. Thus in this song Eilif is here unknowingly predicting his own premature death though consciously he is expecting a long and heroic life as a soldier. The fishwife in this song may have been intended by Brecht to stand for Mother Courage who is fully aware of the kind of death which soldiers meet in the course of a war.

Yvette's Autobiographical Song

Yvette's song has been called "The Fraternization Song". This song is a piece of autobiography. Yvette here sings about her youthful love-affair which had filled her with ecstasy but which had then proved a disaster for her because the armyman, who had professed to love her and who had enjoyed the pleasures of sex with her, had subsequently deserted her and never come back to her. This song has a twofold effect upon us : it makes us both happy and sad. The happiness arises from such lines as the following:

Ecstasy filled my heart, O

My love seemed heaven-born!

And the sadness arises from the concluding lines in which we are told that the lover marched away with his regiment and did not come back again. This song also serves another dramatic purpose. It becomes the occasion for Mother Courage to sound a note of warning to her own young daughter against getting involved with a soldier.

The Chaplain's "Song of the Hours", a Dirge

The chaplain's "Song of the Hours" describes the summary trial of Jesus Christ, the sentence of death against him, his passion (or agony) under the torture inflicted upon him, and his execution which is known as the Crucifixion. This song is occasioned by the impending execution of Swiss Cheese. The chaplain compares the impending execution of Swiss Cheese to the Crucifixion. Of course, the comparison is somewhat extravagant because the Crucifixion was a much bigger event possessing a world-wide, and almost universal, significance, while the execution of Swiss Cheese is, by comparison, a minor affair. However, from the point of view of Mother Courage, the comparison is by no means inappropriate because her son, in her own private opinion, dies a martyr as much as Jesus Christ had done. The song here may be called a dirge.

The Song of the Great Capitulation

Mother Courage's "Song of the Great Capitulation" is also autobiographical as it traces the events of the life of the singer and expresses the disillusionment which she experienced with the frustration of her hopes and aspirations. This song contains a lot of worldly sense too because it makes us realize that one can never live up to one's principles and resolutions. The lesson of this song is the desirability of surrendering to the powerful and mighty persons in the world instead of defying them and incurring their wrath. Dramatically, this song greatly influences the aggrieved soldier who had come "to rip his captain's belly" but who now goes away, considerably calmed and subdued, after listening to the song. Equally important is the fact that Mother Courage herself also now goes away, without lodging a complaint with the captain against his soldiers who had been harassing her. The power of an army captain to do a grave injustice to his subordinates, and the corruption which this particular army captain represents, are brought home to us through this song most emphatically. Thus, in a sense, this song is closely related to the theme of this play which depicts not only the destructiveness of a war but other dark aspects of a war also.

A Soldier's Song

A soldier's song, later in the play, describes the feelings and the attitude of a soldier who is on the move and who would like to snatch whatever pleasure he can from life. This particular soldier wants a quick drink; he wants a bit of hasty love-making; and then he also wants a priest's hurried blessing before he goes away to fight and be killed in the service of his king. The soldier is aware of the fact that he is ultimately to die in order to glorify his king but he also knows that he cannot escape from that fate to which he therefore goes willingly. Every little pleasure that he can enjoy m the course of his short span of life would be welcome to him because "a soldier's got no time to waste."

The lesson is clear: a war blights the hopes and the lives of young men who are enlisted in the army in times of a war; but the soldiers willingly carry out the orders of their officers to march into the battlefield to kill or be killed.

A Song Showing the Basic Contradiction in Mother Courage

Mother Courage's song in the scene which follows echoes her own first song as well as the soldier's song which we have just considered above. Here Mother Courage speaks of a war as a "business proposition" which involves, not the purchase and sale of cream-cheese, but the firing of guns and the wielding of swords. Mother Courage here shows her full awareness of the fact that a war kills people prematurely and that the soldier, who digs a trench to protect himself against the enemy attack, is soon afterwards killed so that the same trench serves as a grave for him. This song shows that Mother Courage is not prepared to draw any lessons for herself from the destructiveness of this war. A war kills the young soldiers prematurely but she does not think that this is something which should deter her from pursuing her business as a tradeswoman and living upon the profits of that business. Thus this song, like a couple of other songs by her, reveals the basic contradiction in her character.

Mother Courage's Incapacity to Learn Any Lesson from the War

The next song, which Mother Courage sings, relates to the same theme, namely the desirability of the war continuing because the war can care for all its people so long as guns and swords are available. But, although weapons are essential for the prosecution of a war, human beings too are needed:

Though steel and lead are stout supporters

A war needs human beings too.

Here, once again, Mother Courage expresses her desire that the war should continue because it means employment and good wages for the soldiers, and because it is also a source of livelihood for persons like herself. This song occurs at the end of Scene 8, several years after Mother Courage's first appearance in the play, and it therefore shows that, despite the misfortunes which have befallen her, she is not feeling in any way discouraged in continuing with her work as a canteen-woman. Brecht would say that this woman is incapable of learning anything from her sad experiences.

The Cook's Song About the Futility of Human Virtues

In the scene, which follows, the cook sings a long song which has been described as "The Song of the Wise and the Good". Here the cook sings about the futility of wisdom, of bravery, of honesty, of unselfishness, and, in fact, of every kind of virtue in this world. He cites

the cases of Solomon, Julius Caesar, Socrates, and Martin to illustrate his argument that, if anything, goodness and virtue have led only to the deaths and disgrace of those who practised and preached those virtues. In this song the cook also describes himself and his companion (Mother Courage) as God-loving persons whose godliness has brought them no reward but only caused them misery: "It was our godliness that brought us low." The unconscious irony behind this song is obvious because we know very well what kind of a man the cook is. This song about human virtue comes from a man who is a hardened sinner; and it therefore shows him to be a hypocritical man also. But this song has a certain symbolic significance also. Mother Courage's own three children represent three cardinal virtues. Eilif was brave like Julius Caesar; Swiss Cheese was honest like Socrates; and Kattrin is unselfish like Martin; and they all meet a tragic end. To that extent, then, this song is closely connected with the events of the play. The obvious lesson, which can be drawn from this song, is that in this wicked world it is dangerous to practise any virtue. From the worldly point of view, therefore, it is better to shun virtue, and to follow a path of discretion and prudence than of strict virtue. We could even say that Eilif and Swiss Cheese have died in vain, though we would not be able to say the same thing about Kattrin when she dies in Scene 11.

A Song Which Deepens Our Sense of Tragedy

The next song occurs in the next scene. It is "The Song of Shelter and Security", sung by an inmate of a prosperous farm-house, and heard by Mother Courage and her daughter Kattrin who pause to listen to it. This song makes us acutely and painfully conscious of the contrast between the security and the prosperity of the farm-house and the hardship and the toil which the homeless Mother Courage and her daughter have to undergo. It is easy for us to imagine what Mother Courage and her daughter themselves must have felt on listening to the song. This scene contains nothing else; and the dramatist's purpose here seems to have been to deepen the sense of tragedy which we have been experiencing from the very beginning of this play. The dramatist also seems to have devised this song as a means of generating more tension in our minds because of the contrast between the sense of comfort of the singer and the plight of Mother Courage and her daughter.

A Lullaby, Sung By Mother Courage

Then we have two songs in the concluding scene. One is a lullaby, sung by Mother Courage to Kattrin who seems to Mother Courage to have fallen asleep. In this song Mother Courage builds up a false but pleasing image of her daughter's good fortune as compared with the neighbour's children who neither have good clothes to wear nor good food to eat. Here we have only a fond mother's fancy at work. But

Mother Courage is also here painfully aware of her misfortunes in relation to both her sons: "One lad fell in Poland. The other is where?" Even at this point Mother Courage does not know that her other son is also dead. Thus the last line of the lullaby strikes a different note from the preceding seven lines.

The Gloom and the Hopelessness of the Final Song

This last scene ends with a song sung by the soldiers collectively. The soldiers here echo the song which we heard in the very opening scene from Mother Courage. The soldiers are fully aware of the "dangers, surprises, and devastations" brought about by the war; and they are also aware of the fact that the war is interminable: 'The war takes hold and will not quit." At the same time the soldiers know that they themselves are going to get nothing out of the war, and that they may not even be paid their wages. The war may last three generations: "We shall get nothing out of it." They would most probably die in the course of the war :

Only a miracle can save us
And miracles have had their day.

Thus the song, with which the play ends, only serves to deepen the gloom and the hopelessness caused by the war which still continues.

Both Mother Courage and Kattrin are depicted as mother figures by Brecht in this play. Of course, Mother Courage is much more than a mother figure; and Kattrin also has certain other aspects to her personality. But the mother in both of them dominates the other aspects of their characters, though in Mother Courage the businesswoman sometimes appears to be stronger. Kattrin is, of course, not herself a mother. She is a potential mother, while Mother Courage is an actual mother having three children. Kattrin is depicted as a potential mother so vividly that she does become a mother figure, almost challenging the status of Mother Courage as an actual mother. Kattrin has, in fact, the makings of an ideal mother, while Mother Courage, though a good

mother, often experiences a conflict between her motherly love for her children and her commercial interests as a tradeswoman. Besides, Mother Courage is a mother to her own children only, while Kattrin is a mother to all children.

Kattrin's rescue of a trapped Child, and Mother courage's reaction

Kattrin's desire for marriage and children is indicated to us in the scene in which the wounds ot a number ot Protestants are being dressed by the chaplain. In this scene, Kattrin rushes into a wrecked house to rescue a trapped child who has been crying in pain. Kattrin does so against the wishes of her mother who does not want that Kattrin should risk her own life to save another woman's child. Thus Mother Courage is here thinking only of the safety of her own daughter; but the daughter is here thinking chiefly of the child who is likely to die if not rescued. The actual mother does not show much sympathy for the child of another woman; but the potential mother, namely Kattrin, risks her own life to rescue another woman's trapped child. Mother Courage scolds Kattrin for having brought out a baby whom she might have to feed and support, but Kattrin is at this time rocking the child in her arms and humming a lullaby to it. Mother Courage sees Kattrin showering her affection upon the child, and she then says: "There she (Kattrin) sits, happy as a lark in all this misery."

Mother courage's undoubted love for her own children

In a later scene, after Kattrin has been wounded by a soldier, Mother Courage deplores this incident, saying that now Kattrin would never get a husband and would never be able to have any children. "She'll never get a husband, and she's so mad about children," says Mother Courage. Thus Kattrin's maternal instincts are here emphasized by Mother Courage herself. Here we find Mother Courage deploring the wound which Kattrin has received, and the scar which this wound is sure to leave behind. Thus Mother Courage is not wanting in the love which we expect from any normal woman to have for her children. In fact, here Mother Courage also recalls the sad death of Swiss Cheese and regrets the fact that Eilifs whereabouts are not known to her. The thought of the harm, which the war has done to her children, makes her curse the war, though on most other occasions she welcomes the war and desires a continuance of it.

Kattrin's sacrifice of her life at the altar of motherhood

In Scene 11, Kattrin's maternal instincts are aroused when she overhears a peasant family praying to God for the safety of the four children of their son-in-law who is in the nearby Protestant town. Having also come to know that a Catholic attack upon this town is imminent, Kattrin realizes the danger in which those children are She is so moved

by her sympathy for those children that she quietly climbs to the roof of the cottage and starts beating a drum to awaken the sleeping people of the Protestant town and to warn them of the danger. While beating the drum, she is fired at by a Catholic sergeant and fatally wounded. She loses her life but she has saved the children of the town, and the other inhabitants too. Thus she has shown a remarkable spirit of self-sacrifice; and she has done so because of her strong maternal instincts. Here Kattrin rises to a height which Mother Courage could never have attained even for the sake of her own children because in her the instinct of self-preservation is as strong as her maternal instinct, if not stronger. In the final scene, Mother Courage clearly tells the peasant family that, if they had not told Kattrin about the danger to the children in the town, she would not have lost her life.

Professor Ruby Chatterji's view of this contrast

Thus there is a lot of truth in the description of Mother Courage as the false mother, and of Kattrin as the true mother, though we must not interpret this view too literally. The play develops the theme of motherhood simultaneously with the theme of war (or the evils of war). Brecht has portrayed two mother figures in this play. Actually mother figures appear in a number of other plays by Brecht also. Professor Ruby Chatterji expresses the view that the contrast between Mother Courage and Kattrin is an example of what is known as dialectical thesis and anti-thesis-the real mother versus the ideal mother, the destroyer of children versus the preserver of children, the false mother versus the true mother. While this is certainly the case, we would yet regard this as too sweeping a remark. We would hesitate to describe Mother Courage as a destroyer of children. She does not do any harm to any child. She may not afford protection to other people's children but she is not a monster wanting to destroy those children. She may not be a protector of children but she is no ogress either. She can make sacrifices for her own children though not for other people's children. If Kattrin had herself been an actual mother, she too might not have doted upon other people's children. However, Kattrin does carry off the palm as a woman who sacrifices her own life for other people's children. In that sense, she may justly be designated as a universal mother. At the same time, we do not think that she supersedes Mother Courage as a character in this play; and we cannot even agree that she, and not Anna Fierling, is the true Mother Courage. Anna Fierling has her own brand of courage which Kattrin does not have. Anna Fierling has the grit, the stamina, the determination, and above all the spirit of endurance which Kattrin does not have. We may be mistaken in this assessment, but such happens to be our reaction.

The Fire and the rain

Girish Kamad considered to be one of the greatest Indian dramatist writing in English. He occupied a very high and reputed place in English Literature written by Indians. He has written five or six plays. Yayati, Tughlaq and Hayavadana are his most popular and successful plays. He himself translated the first two plays into English, while the last one has been translated only into Hindi. Karnad built the structure of his plays on the framework of myth, history and folk tale. Karnad is a versatile genius. He writes plays, produces films, acts in movies and frequently appears on the small screen i.e. T.V His versatile has come in the way of his composition of plays. However, his Tughlaq has fetched huge success and popularity for him and it raised im at ONCE to the front rank of Indian dramatists in English. Today he

ls considereda better play right than any other writing in English.

Influences on Karnad: Karnad learned the art of play writing from many great masters. He took inspiration from many great play wrights. The chief among therr were Shakespeare, Ibsen and Shaw. Karnad frequently enjoyed the Company Natak plays of his home town and they too left a great impact on him. The company Natak play proved very fruitful to him. Then there were Yakshagana plays to which he went in the company of the servants, because these plays were full of buffoonery and horseplay. Standburg's Miss Julia staged at the. urban theatre of Bombay too influenced him deeply. The influences of these sources, shaped and coloured his plays and gave them a new and unique look. Besides, various other plays written in Kannad, romantic plays, comedies, tragedies, both Greek and Shakespearean, poetic· plays and blank verse plays also inspired and motivated him highly. He modelled his plays on the trends and frame in Kannad literature and he took legend, history and myth for the plots of his three play's from the Kannad literature.

A Great Champion in the Field of New Drama: Girish Karnad has championed the cause of new drama and all his plays can be successfully staged. He can be called the pioneer of new plays in English in India. He aims at reconciling paradoxes and contraries of life. In this context V.K. Gokak comments: "But life absorbs and transcends paradoxes and reconciles contraries. To see them in their confluence is to be aware of complexcity of the new movement and also its all embracing unity. The plays of Girish Karnad sound all the depth of his complexity. They are built on paradox. The whole of Tughlaq is structured on opposites the ideal and the real, the Divine inspiration and the deft intrigue. In Hayavadana, too, the paradoxes are described

in the very beginning. We are told how God Ganesh embodies the contraries."

Both Tughlaq and Hayavadana have been successfully performed in English, Kannad, Bengali, Marathi and Hindi and other languages. These plays have become a milestone in English literature. They are generally considered unactable because the playwright have little knowledge of the theatre. Karnad is thoroughly proficient in making his plays actable. Karnad is fully aware of Karnad theatre. He knows all aspects of Karnad theatre. He can easily bring into correlation his plays with the exigencies of contemporary theatre.

Creator of Real Dramatic Verse: Girish Karnad is regarded to be the conspicuous dramatist in modern English drama. Kirtinath Kurtkoti makes an apt comment. "His work has the tone and expression of great drama. He has the genius and power to transform any situation into an aesthetic experience, the quality of which, to use Joyce's vocabulary, would be 'Static' rather than 'Kinetic'. Tughlaq and Hayavadana have been successfully staged. Karnad imported real dramatic verse to the technique of Indian English drama. This is his abiding contribution. As a role drama cannot remain in isolation from the stage. It is designed for presentation by actor who impersonate the characters of its story. It is not a self contained art like novel, epic and short story".

Karnad as a Historical Dramatist: 'Tughlaq' is Karnad's most outstanding play and most successful literary creation. In this play, he reaches the height of his greatness as far as technique and art are concerned. It is a historical play and as such there is balanced blanding of real and imaginary, its plot is based on history. The chief character Muhammad Tughlaq, the step mother, Najib, Barani, Sheikh Imaduddin, and Shihabuddin etc. are historical, but the characters of Aziz and Aazam are the creations of the dramatist's imagination. Old events of history are once again illustrated and the characters and plot are aptly and adequately modified. The play deals only with the last five years of Tughlaq's reign. The unities of time, place and action have not been observed. The action extands to five years. It starts in Delhi, then shifts to the road to Daulatabad and the last part has been staged in the fort at Daulatabad. The unity of action is the weak point of the play. The episode of the Hindu woman with ailing child and the man with six children can easily be removed from the play. A comic sub polt runs parallel to the main story. The comic sub-plot describes the plight of the life of Aziz and Aazam. The play does not have catharises in, the true Aristotelian sense. The denuement is weak and the play does not end with the death of the hero Mohammad Tughlaq. He is seen lying on his throne confused and bewildered.

Use of Contraries: Both incident and situation are correlated and interconnected with characters. Events and incidents emerges from the paradoxical actions of the central character. Tughlaq and his antagonists

have been organised into an artistic whole. The devices of parallelism and paradoxes have been vividly used. The plot is wover around paradoxes and opposites. According to U.R. Anantha Murthy, "Both Tughlaq and his enemies critically appear to be idealist; yet, in the pursuit of the ideal, they perpetrate its opposite. The whole play is structured on those opposites; the ideal and real, the divine aspiration and the deft intrigue". The essential ingredients of pretensions and conflict have been produced in the very beginning and all actions and events of characters intensify the climate untill it reaches culmination. M.K. Naik opines, "However, Tughlaq, fals to emerge as a tragedy, chiefly because the dramatist seems to deny himself the artists privilege to present an integrated vision of character full of conflicting tendencies".

Existentialism: Girish Karnad is a renowed member of the existentialist group of dramatists. Existentialism initiates consciousness of the self in the world of lived experience. It is an attempt to reaffirm the power of the self to deal with experience. It also illustrates problems of selfhood, search of identity, loneliness and bafflement. Existentialism justifies the individual despite his limitations and failures by emphasizing that he can transcend reality in his own consciousness. It affirms the glory and dignity of man, "Existentialism is humanism" Karnad's three play can be termed existentialist. They chiefly revolve around the theme of responsibility and the search of identity. Muhammad Tughlaq at first makes efforts to find his identity in high ideals and imaginative plans but when he fails to achieve his high ideals, he resorts to murder and bloodshed. In Hayavadana too, Girish Karnad deals with the theme of the search for identity, self existence and human relationship.

Karnad's Art of Plot Construction: In the plot construction of 'Tughlaq' Karnad deliberately follows the traditions and norms of the company Natak. Karnad himself describes, "In a company Natak what used to happen, at least in the company Natak that I had seen, all scenes were divided and attended between deep scenes and shallow scenes. The shallow scene was usually a street scene and kept for comedy. While the shallow scene was on, the deep scene was prepared, for a garden a palace, a dance, whenever the sets were being changed. While the set change was going on, in the comical scenes you had comical characters. This is what I attempted there, because in a shallow scene you have comical characters, crowds. It is actually a degeneration from Shakespearean kind of play writing really. And then the curtain opens and you are in a palace. The characters of the play were clearly divided into those which came into shallow scenes and those which came into deep scenes. At least the half of the play was written like that, but as I went on writing the play, the form developed on its own and in the end Aziz, one of the characters meant to be comical, ended up in the palace,

which seemed to be right, given the political chaos that one was writing about".

Characterization: Karnad nurtures the characters of his protagonists with the help of the witty dialogues, contrast, parallelism and irony. In Tughlaq characters and plots are correlated and interwoven and only those points of characters are highlighted which develop the plot. The character of Sultan Muhammad Tughlaq has been drawn with great psychological truth and depth. The dramatist adroitly projects the paradoxes in the complex, personality of Tughlaq who is at once a dreamer and man of action, benevolent and brutal, devout and godless. Sultan Muhammad Tughlaq is the pinpoint of the attraction of all. His character fetches immense heed. All the other characters and incidents in the play revolves around him. Tughlaq's idealism, erudition and secularism are unveiled in his numerous speeches. When his idealism, and administrative reforms are frustrated, a psychological change comes over him. He becomes vindictive, angry and suspicious. Those that come in the way of the realization of his dreams and reforms are eradicated. He kills people on the least suspicion. He is frustrated and disillusioned. Normally he loses control on himself and goes mad in anger. The following lines openly reveal his disillusionment. "I am tethering an the brink of madness, Barani, but the madness of God still edudes me, (shouting). And why should I deserve that madness? I have condemned my mother to death and I'm not even sure she was guilty of the crime".

Ratan Singh also spats light an the Sultan's waywardness and cruelty. He opines, "I have never seen an honest scoundrel like your Sultan. He murders a man calmly and then actually enjoys the feeling of guilt. God Aren't even the dead free from our politics".

Barani and Najib are two intimate friends of the Sultan. They have attributes opposite to each other. Barani is scholarly, Najib is shrewed. They both represent the two opposite selves of the, Sultan. Aziz who is shrewd, wise, intelligent, progmatic and utilitarian is an embodiment of wickedness and roguery. He represents all those that take either unlawful benefit of Tughlaq's idealism or fall a victim to his crafty

Karnad's Language: Karnad has great command over English. He uses apt and appropriate wards to express his deep ideas. His words are suggestive and unfold bath character and situation. His dialogues are lucid, clear, pointed and precise. His dialogue has decorum and delicacy. It is crisp, precise, painted and full of dramatic verse. The following lines area fine illustration of Tughlaq's highly poetic and imaginative and poetic language. They describe his idealism. "Let's laugh and cry together and then let's pray till our bodies melt and flow and our blood turns into air. History is ours to play with our now. Let's be the light and cover the earth with greenery. Let's be darkness and cover up the boundaries of nations. Come! I am waiting to embrace you all!"

Use of Symbols: Karnad also employs symbols which have latent meanings. He uses chess, prayer and python symbols in Tughlaq. The chess is suggestive of the intrigue in Tughlaq's nature. As an expert chess player, he uses his political opponents as pawns an the chess board of politics. Python is the symbol of Tughlaq's barbarity and inhumanity. The vultures, which always surround him and pierce their beaks into his flesh symbolise his noble ideals which have been frustrated but which never cease to torture him. His spirit knows no respite or peace.

Idioms and Phrases: Karnad makes use of phrases and idioms in his prose. It make his style simple, great, clear, lucid and straight forward. In Tughlaq we across the fallowing idioms and phrases. 'Light upon path', 'Went wild', 'Hold your tongue', 'The end of my tether', 'Ta breathe life into', 'Play the game', 'Torn into pieces', 'Backbone of rebels', i\n incompetent fool', 'Get rid of, i\n honest scoundrel', 'Crush into dust', 'Get to ooze out spittle', 'Mug's game' etc. These idioms display Karnad's mastery over English.

Indian Atmosphere: Karnad is an Indian who uses English as a medium of expression of his ideas. But the .environment of his plays is thoroughly Indian. He has introduced a number of words from Indian languages into his English. He has suitably and greatly indianised his English. In 'Tughlaq' Karnad has successfully created the atmosphere' of the 14th century by using various Arabic and Indian words, For example, 'Sultan', 'Jiziya', 'Kazi-e-Mumalik', 'Dhobi', 'Darul Islam', 'Darbar-e-khas', and the 'Muezzin', The Muezzin's call for prayer has been twice given in Arabic.

Conclusion: To conclude, it can be declared that Karnad has all the guts and features of great dramatist. His plot, characters, setting, style and language all are praiseworthy. He has the dexterity to trar:isform any situation into an aesthetic experience. Had he not been over busy with films and T.V. serials, he would surely have been one of the most prolific dramatists in Indo-Anglian literature.

Girish Karnad is one of the greatest Indo-Anglian playwright writing today. He has normally written in Kannada though some of these play have been translated into English by the author himself. He has a long and eventful career. His first play Yayati (in K;mnada) came first into light in 1961. Since then he has penned down a number of plays, more, notable, among these are: Yayati (1961);

Tughlaq (1964); Ma Nishad (a radio play, 1964); Hayavadana (1971); Anjumallige (1977); Hattina Hunja (1982); Tale Danda (1988) and Nage Mandala (1988). Among these the following four plays have been translated by the author himself into English: Tughlaq; Hayavadana; Tale Danda and Naga Mandala; Thus we can tell that Girish Karnad's output in English has not been very slight, short or insignificant.

Tughlaq: Tughlaq, which was published originally in Kannada in 1964, is Karnad's second play. His first play, Yayati (though not available in English) is a self-conscious existentialist drama on the theme of responsibility. Tughlaq was an immediate and great success, upon the stage. Tughlaq made Karnad famous and successful. The reason for the popularity is that one can enjoy the play on the stage and even in private reading without paying much attention to its rich and complex symbolism and the subtle weaving of its different motifs. Another reason for the popularity of the play is that it is a play of the nineteen sixties, and reflects as no other play perhaps does, the political mood of disillusionment which followed the Nehru era of idealism in the country.

The theme of the play is from Indian history but Karnad's treatment of it is not purely historical. Karnad himself commented, "What struck me absolutely about Tughlaq's history was that is was contemporary. The fact that here was the most idealistic, the most intelligent king ever come to the throne of Delhi..... and one of the greatest failures as well. And within a span of twenty years this tremendously capable man had gone to pieces. This seemed to be both due to his idealism as well as the shortcomings within him, such as his impatience, his cruelty, his feeling that he had the only correct answer. And I felt in the early sixties India had also come very far in the same direction-the twenty year period seemed to me very much a striking parallel".

Hayavadana: The next popular play of Karnad which saw the life of day in English (translated by the author himself) is Hayavadana. The main plot of the play is based on the story of the Transposed Heads in the Sanskrit Vetala Panchavimsati which creates part of Soma Deva's Katha Sarita sagara. These stories pose a puzzle at the end. In this play the problem of completeness is posed by Karnad. There are two threads of action woven together. Both together present a theme which may be summed up as the totality of being to be attained through the integration of self and the wholeness of personality. The play presents as may as five instances of fractured personality suffering from want of integration. In addition to thematic richness, Hayavadana is also a great experiment in dramatic technique which holds a revealing lesson for all practitioners of Indian drama. The whole play is cast in the form of ancient Sanskrit folk-drama. But this folk-drama is adapted for popular presentation.

Naga Mandala: Another English play of Karnad is Naga Mandala. This play is woven around the two oral tales form Karnataka.

Karnad inked Naga Mandala during the year he spent at the University of Chicago as Visiting Professor. The first of the two folk tales comments on the parodoxical nature of oral tales in general; they have an existence of their own, independent of the teller, and yet live only then they are passed on from one story-teller to another. Ensconed within this is the tale of Rani, who makes up tales to fill up the gap and emptiness in her life. Rani's predicament sharply. reflects the human need to live by fictions and half truths, the need not to push the search for truth beyond the point where the entire edifice of day-to-day living may come tumbling down.

Tale Danda: Tale Danda is the last but notable English play of Girish Karnad, which literally means 'Death by Beheading'. The play enacts the story of a man called Basavanna, who lived eight hundred years ago in the city of Kalyan. He gathered a congregation of poets, mystics, social revolutionaries and philosophers, unmatched for their creativity and social commitment in the history of Karnataks, even perhaps of India itself. They opposed idolatory, rejected temple worship, upheld the equality of the sexes and condemned the caste system. But events took a violent turn when they acted on their beliefs and a brahmin girl married a low caste boy. The movement concluded in bloodsed. This play lasts the few weeks during which a vibrant, prosperous society plunged into anarchy and terror.

Girish Karnad wrote this play in 1989 when the 'Mandir' and 'Manda]' movement were starting to show again how relevant the questions posed by Basavanna and other thinkers were for our own times. The terror of subsequent events and the religious fanatacism that has engulfed our national life today have only proved how dangerous it is to ignore the solutions they offered.

Tara

Tara is the most important character of the play. The entire play has been Woven around her character. The importance of Tara's role and character in this play can be observed with this fact that the title of the play has been named after her. She is the pivot of all we happening in the play. Mahesh Dattani has presented her as an emerging new woman, ready to progress bravely facing all the obstacles and problems in her way. Her physical lacuna does not deter her from doing any work. She has immense courage and enormous confidence to instill confidence in Chandan, her twin brother. She is a sensitive girl and cares for the sentiments of others. She does not want to hurt anyone's emotions and remains always concerned for others sentiments. She is intelligent

enough to understand anybody's weakness and use it for her profit. Tara, knows how to conduct with different members of the family. She has different feelings for Bharati and Patel. She loves Chandan and respects his feelings for her.

Tara has been presented as the new woman in this play. One of the dominant feature of new woman Tara exhibits is her ability to decide what is good and what is bad for her. She feels she has a right to question people who decide for her. She shares her feelings with Chandan when Patel prevents Bharati from uttering something to Tara and Chandan:

Chandan. If daddy wants to stop her from saying something to us, maybe it's not good for us to hear it.

Tara. And who decides what's good for us to hear and what isn't?'

M.K. Mishra opines, "There was a time when women accepted unhesitatingly the dos and don'ts mean decided for them but Tara refuses to accept that somebody else should decide for them. She asserts her independence and wants to shape her life and priorities the way she considers proper.

Tara and Chandan are Siamese twins separated by an operation. That critical surgery was performed by Dr. Thakkar. Tara is deprived of her right to leg by her mother. The leg was provided to Chandan. But his body could not accept it, and both of them had to depend upon the artificial leg arranged from Jaipur. She loves Chandan and shares most of his perceptions of different things. She admires him for his love for writing stories and has faith in his potential and talent. She is happy to learn that Chandan is going to write about her also. She tells Roopa also about Chandan's dream:

Tara. He's a writer you know.

Roopa. Ooh! How nice, What kind of writing? I love stories with ghosts and monsters.

As a new woman, Tara is full of intelligence and wisdom. She is wise enough to understand people easily she comes in contact with. She understands well what Roopa means when she lets her know about the tradition of killing girl child by drowning into milk in the houses of Patels. Her reaction is that of a mature girl who knows how to tackle such information. She utters "How absurd ! .....Absolutely hilarious..... Is that what mummy was trying to stop you from telling me?" She does not like Roopa for her morbid habit of making unwanted interference in other affairs. She wishes to pay her in the same coin. She also knows how and when to use the weaknesses of others for her own benefit. This we know from her narration of her relationship with Deepa, her classmate in her previous school. She also discloses that she made use of her fragility to get her project completed. She refers to Roopa's

uneven tits that leaves her stunned. She calls her an imbecile, saying that she hates imbeciles, "I'd sooner be one-eyed, one-armed and one-legged than be an imbecile like you".

Tara is a sensitive girl. She wants her love, care, respect for her parents and others to be reciprocated. She is annoyed and upset to find her father lacking in his expression of his love and care for her. She thinks him to be an insensitive-emotionless, and partial person, always caring for Chandan only. She reacts to her father's order when he instructs Chandan and Tara not to visit their mother alone. Tara is extremely hurt when she is narrated about Patel's instruction and utters that she will go to her mother even if she has to go beyond the orders and instructions of her father. She becomes violent when Chandan advises her to care for people around. She is desirous to pay everybody in the same coin. She says that people should not expect respect if they do not respect her. She is all the more bitter and violent in her reaction to Chandan when he says that she should not be selfish:

> *How do you expect me to feel anything for anyone if they don't give me any feeling to begin with? Why is it wrong for me to be without feeling? Why are you asking me to do something that nobody has done for me?*

Tara openly expresses her hatred and dislike for her father. She says without any hesitation that she hates her father from the core of the heart. She is candid in her acceptance when she says that she does not care for anybody except her mother, "I don't care! I don't care for anyone except mummy!"

Tara is full of delicate emotions also and knows how to care for the emotions of people who care for hers. She is touched by what Chandan decides in case she cannot join college owing to her surgery. She attempts to convince him not to waste his year for her. She breaks down while revealing her suffering and pain. She is pained to see Chandan suffering for her. She thinks that she is responsible for the suffering of the entire family. She does not think herself worth that much attention and expenditure when there are thousands of poor and sick people around. Her pain increases when she thinks that all their effort and expenditure are going to be used just to make her survive. She finds her future dark, feeding and clothing starving, naked people, "I will spend the rest of my life feeding and clothing those-starving, naked millions everyone is talking about."

Tara is a new woman ready to assert her identity. She thinks herself superior to Chandan. She does not accept the tradition of treating male child and female child differently; Chandan also does not think that she is different. He admits her ability to take decision. Chandan refers to her qualities when he suggests his father to take Tara to his office instead of him: "You can take Tara. She'll make a great business

woman." Tara is a new woman; hence, she does not relish the discrimination she is subjected to by her father. This is clear when Patel requests her to wash the bag.

Tara has the ability to imitate the style and action of the celebrities. It reflects her talent as well as her hidden wish to be like them. This is evident when she imitates an Oscar winner after being greeted by Chandan and Roopa when she comes back from the hospital after surgery:

> *Thank you, good people. (Imitating an Oscar winner) first of all I would like to thank my agent. And those wonderful people, my mum and dad. And my wonderful brother (Hugging him.) without whose glorious presence this operation would never have been made.*

Tara has been presented as a round character. She has her own opinion and views, based on her observance of things, situations and people. All through her life she understood that her mother loved her and her father preferred Cha dan to her, but when Patel let both Tara and Chandan, know the reality that it was her mother whose values and views are responsible for Tara's plight, her feelings for her mother change and she is hurt and pained emotionally, "And she called meher star."

Chandan is another vital figure of this play. Chandan is Tara's twin brother. He represents the young generation in the play, ready to recognize and respect the potential and ability of women. He believes in giving them freedom to choose their career. His love and respect for Tara's decision represents young generations' love and respect for the opposite sex. He trusts in Tara's ability to choose her career. He does not favour Bharati's worry for Tara's career and future and calls it worthless worry:

> **Bharati.** */t's time Tara decided what she wants to be. Women have to do that as well these days. She must have a career.*
>
> **Chandan.** *She can do whatever she wants. <:;rand/ather will leave us both money, isn't it !*
>
> **Bharati.** *Yes. But she must have something to do! She can't be aimless all her life.*

Chandan is closely attached to his dear sister Tara. Chandan's love for Tara is reflected in his statement when he attempts to comfort his mother. Bharati is extremely concerned about Tara's future and career. Like a typical Indian woman she thinks. that the problem will grow with each passing day, but Chandan says that he is there for Tara.

He will make utmost care for Tara's career, future and whole life. After all they are brother and sister:

> *Bharati. It's all right while she is young. It's all very cute and comfortable when she makes witty remarks. But let her grow up. Yes, Chandan. The world will tolerate you. The world will accept you-but not her! Oh, the pain she is going to feel when she sees herself at eighteen or twenty. Thirty is unthinkable. And what abut forty and fifty! Oh, God! Chandan. Mummy. Tara is my sister. Everything will be fine.*

Chandan is a man of well-balanced nature and calm attitude. He has an impartial nature. This quality of his nature is seen in his opinion of his father. In her bid to cope with her guilt-complex, Bharati tries to prejudice Chandan against his father. She says that his father should be concerned with Tara's career also as he is with his career. But as per Chandan's opinion, his father is not careless and irresponsible for Tara. The only thing is that his concern is not reflected in his behaviour:

> **Bharati.** *I wish your father would pay more attention to Tara.*
>
> **Chandan.** *He does. He doesn't like to show his affection.*
>
> **Bharati.** *Don't tell me about your father. He is more worried about your career than hers.*

Chandan is a man of jolly nature. Chandan has a healthy sense of humour. He never misses a chance to crack jokes and have fun. Sometimes his jokes throw light on Dattani's concerns. Bharati and Patel are just making fuss over what Dr. Kapoor has uttered about the progress of Chandan and Tara. Bharati is after a single word 'surprised', which Patel has employed to describe Dr. Kapoor's happiness over the children's progress. Patel does not want to lengthen the argument. Chandan attempts to calm them using his sense of humour.

> **Bharati.** *you said surprised!*
>
> **Patel (Testy Again).** *I know I did but I meant he was happy*
>
> **Chandan.** *Or happily surprised?*

Chandan is wise and sagacious and knows how to utilize a particular situation to teach someone a lesson. This is what happens when he tries to, though with fair intention, get intimate with Roopa. He remains calm and cool to Roopa's allegation and asserts his innocence. Tara also returns from hospital and learns the new developments what happened. She also does not believe Roopa. Roopa also calms down only to get angry when Tara tells her about her uneven tits.

Chandan does not believe in categorizing the work. He does not find anything wrong when he helps Bharati knit. But Patel is annoyed

to see this and chides Bharati for not looking after the children properly. Chandan attempts to convince his father that his mother has never asked him to do such thing and that he has been doing it on his own:

Patel (to Bharati). How dare you do this to him?

Chandan. Wait a minute, daddy, she never asked me to do any

Patel. Can't you even look after the children?

Chandan. Look daddy, it's

Patel. What did you do the whole day, huh? Watch video ?

Bharati. I can't think of things for them to do all the time!

Patel. But you can think of turning him into a sissy-teaching him to knit!

Chandan. Daddy, that's unfair.

Chandan cannot live without Tara. He cannot think of doing anything without Tara. He does not want to go to the office without Tara. He advises his father to take Tara with him because he is aware of her aptitude for business. This highlights Chandan's love and respect for Tara:

Patel. I am disappointed in you. From now on you are coming to the office with me. I can't see you rotting at home!

Chandan. I don't want to go to the office!

Patel. You will come with me to the office until your college starts.

He does not want to join college without Tara. He implores his father to understand his sentiments for Tara. But once again Patel thinks like a typical Indian father giving importance to his son's career over daughter's. It shows Chandan's intimacy and closeness with Tara.

Chandan. I don't want to go to college! (Fighting his tears.) Not without Tara! If she is going in for surgery, I'll miss a year too!

Patel. You will not. I won't allow it.

Chandan. I will not go to college without Tara!

Chandan is the representative of new values. He is different from his father in this respect. He believes in women's potential and gives equal treatment to Tara whereas Patel is a firm believer in old values ideas. He does not want to allow Tara to as associate Chandan in the office. He prefers Chandan to Tara in college also. M. K. Mishra says:

He represents the attitude of his generation that believes in blatant discrimination and ridicules the advocates of equality for

women in society. He wants to wean Chandan from the influence of his mother and decides to take him to the office with him so that he does not get spoiled by remaining with his mother at home and cultivate the habit of doing things meant for girls. He thinks that Chandan would 'rot' if he stays at home but he refuses to go to the office without Tara as his father desires.

Chandan's query about Tara's share in his grandfather's will also reflects his beliefs and respect for a girl's right. He is wondered and shocked to know that there is no reference to Tara's share in the will, but Patel considers it quite natural. Tara's deprivation from the property as per the will is unjust and unfair for Chandan. His reaction is that of a typical Indian male having old values:

Patel. He left you a lot of money.

Chandan. And Tara?

Patel. Nothing.

Chandan. Why?

Patel. It was his money; He could do what he wanted with it.

Chandan has no qualms al,out accepting the fact that Tara's views are more mature and wiser than his. He even says, "Women mature faster!" He admits unhesitatingly Tara's views that there is no difference between a boy and a girl whereas his parents are guided by age-old values and beliefs. Bharati refused Tara her right to the third leg and Patel is concerned with Chandan's career only. But Chandan is different from them. He favours the view that Tara should be given equal treatment like a lad receives in a family; He always tries to make up for the loss she has to suffer. He is sad to think of the punishment she got for what she never did. He is extremely pleased to lisent from Tara that they are not different:

Tara. I don't. It's all the same. You. Me. There's no difference. Chandan. No difference between you and me?

Tara. No! Why should there be?

Chandan. That's the nicest thing you've ever said to me.

Chandan is young, sensitive, sensible, liberal, flexible, intelligent and concerned for those he loves. He is a very important and leading male character of the play. His feelings for Tara are pure and innocent. He respects her potential and wants them to be utilized.

Ans. Mahesh Dattani is a modern playwright. He is a popular playwright in India and abroad as well. He published the first collection of his plays in 1994. He is a versatile genius. He is a dramatist, actor, director, producer, dancer and dance teacher, all rolled into one. He has the honour of being the first Indian English dramatist to get the Sahitya Academy award for his play 'Final Solutions'. Dattani is reckoned with the great and successful Modern English playwright of Indian origin.

Dattani raised many social, political and other issues in his plays. He has a wide range of subjects and issues in his plays. He thinks of them who, have to live under the negative influence of parents. His sentiments are for those girls who have been victims of social prejudices and family discrimination. He is moved to see those children who have been the victims of sexual abuse. He feels sorry for those women who are themselves responsible for their sorry state. He raised the issues of women freedom and education. He appreciates the emergence of new woman in society. He is terribly surprised to see medical professionals being guided by their materialistic approach. He is shocked when he sees people caught in the web of deformities, such as homosexuality. He is worried with the religious prejudices, which lead to Hindu-Muslim riot. He backs the communal and regional harmony in India among various social and religious groups. He is with those who are not ashamed of choosing unconventional vocation, like Jairaj in Dance Like a Man.

The emergence of new woman has been a recurrent dominant theme in Dattani's plays. If there is Baa, Dolly and Alka in Bravely Fought the Queen fighting their own battle in their own ways, it is Tara in 'Tara', a victim of social prejudices, fighting for her own identity. He highlights the plight of women in his plays. He chooses one woman as a role model of others. His new woman has courage, confidence and wisdom. They are not just the victims. They have the ability to change the scene on their own capabilities. While the three women in Bravely Fought the Queen are tortured by their husbands, Tara is a victim of her mother's unethical preference for her son.

Dattani's Dance Like a Man is concerned with an untraditional theme. The protagonist of the play, Jairaj, chooses dance as his career. His father does not want to see him in that field. He opposes this view of Jairaj very hard. He makes him leave the house and deprives him from his share in his property. He has to combat for his livelihood. He goes to his uncle-in-law with his wife where he comes to know the ugliest form of human frailty when his wife is asked to submit by her own uncle.

Dattani's preoccupation with the negative influence of parents on their children can be observed in Where There's a Will. Hasmukh Mehta is subjected to live under the scrutiny of the "great Task Master's eye".

The irony of the situation is that Hasmukh Mehta, who has been presented as a victim of his father's negative influence, wishes his son to do the same. Sonal has to live under the thumb of her elder sister, Minal, but when she finds it intolerable she asks her sister to "go jump into a bottomless pit."

Dattani is a bold and courageous playwrights. Dattani has courage to dramatize explosive issues, such as homosexuality and child sexual abuse. He has raised them in his radio plays. Do the Needful, 30 Days in September, Seven Steps Around the Fire, A Muggy Night in Mumbai are concerned with these themes. His Final Solutions fetched him the Sahitya Akademi award. It backs the need of proper understanding in order to have peace and harmony in society.

'Tara' is Mahesh Dattani's third play. It is one of the most popular and sentimental plays by Dattani. It was published in 1990. Dattani directed it the year it was published. He published it as Twinkle Tara. Later on it was directed by Alyque Padamsee. He directed it as Tara. The play strikes the emergence of new woman along with other vital themes.

Social prejudices against the girl child, the dowry system, mother's effort to prejudice children against their father, the interference of in-laws, the helplessness and precarious condition of a married man due to the interference of in-laws, the materialistic approach of medical professionals, the unequal treatment to the girls, the emergence of new woman ready to assert her identity, and the new generation of male ready to recognize woman's potential are the chief issues that have been raised by Dattani in 'Tara'. Tara, the main character, symbolizes all the qualities of a new woman.

Tara has been portrayed as a victim of social prejudices and family discrimination. Her mother considers her inferior twin brother to her. So, she does not get the third leg. Her mother knows the truth that it may not survive on the boy because it gets the blood from the girl. Her decision proves wrong. The boy's body rejects the leg. Both the twins have to rely upon the artificial leg. This causes the Bharati's guilt-complex. Her behaviour is compensatory. She attempts to prejudice her children against their father. She is brought up on old values. Her only effort in to prove her love for Tara. On the other side, Tara is different. She is concerned to seek her own identity in that family and society. She never considers herself different from her brother. She never takes herself inferior to her brother Chandan. She has the potential to be a successful business woman as Chandan suggests while advising Patel to take Tara to the office instead of him. She has the

courage to say anything before anyone without any hesitation. She candidly says that she hates her father. She has the ability to teach Roopa and her friends a lesson when such a need arises. This is evident to Tara's reaction expression to Patel's instruction not to listen to Bharati and visit hospital without his permission.

The clash of values isone of the vital and significant themes in Dattani's Tara. The characters of the play represent two different generations. Bharati and Patel represent old generation who firmly believe on old values, whereas Tara and Chandan represent new generation having radical values. Patel and Bharati prefer Chandan to Tara, whereas Chandan recognizes and respects Tara's talent and identity. Patel and Bharati believe in the superiority of males on the opposite sex. Bharati ishappy to be a housewife taking care of her family and does not wish for her identity, whereas Tara is ready to assert her identity, and does not consider herself different from her brother. She expects equal treatment in her family.

Patel represents the typical and orthodox Indian male in this play. He believes in sexing work, whereas Chandan has a reverse opinion, just opposite to his father. He recognizes Tara's ability and does not hesitate to suggest his father to accept it. He suggests his father to take Tara to his office, but Patel isnot ready to accept this. He thinks Tara can help his father in a better way than that of himself. He loves to see women knitting, manning the kitchen, rearing children, and seeking, happiness in the happiness of their families. Chandan's view is totally opposite to his father's view. Chandan does not appreciate his father's attitude to women. He reacts to his father's reaction over his helping his mother in her knitting work. Chandan refuses to join college if Tara does not join. Patel considers his son a fool who isnot serious for his career and future. He isconcerned for Chandan's career only.

Bharati has been brought up on old values. So, like a lady of old vaiues she prefers Chandan to Tara. She decides to give the third leg to Chandan. She knows that the blood supply to the third leg isfrom Tara's body, She manages her father's influence to accomplish her decision. She does not seek her husband's advice. On the other hand, Tara represents new values. She does not think herself different from Chandan. She has the courage and confidence to call a spade a spade. She does not hesitate to express her hatred for his father. She openly says that she hates her father a lot. She teaches Roopa a lesson when she gets the opportune moment. She iscandid and fast to accept her

hatred for the mother also after knowing the bitter reality behind her guilt complex.

Mahesh Dattani is the first Indian English dramatist to grab a Sahitya Akademi award. He received this award for his popular play Final Solutions. He is a multi faceted personality. He is definitely a versatile genius; He is actor, teacher, dancer, theatre and film director, producer and writer at the same time. His plays highlight the complexities of human relationships and discuss modern people and their predicaments. They also tell us how to come out of them. This he does easily with the help of his characters who are known for their effort to win over life. His plays are marked for dealing with common place themes in the language of common people expressing their hope, aspiration, desire, frustration, agony, plight, joy and anguish and effort to cope with their day-to-day problems. They are also marked for their unconventional and new themes. He courageously presents unconventional themes such as homosexuality, men pursuing dance as career, pain and suffering of conjoined twins, apart from the universal theme of man woman relationship though discussed in a new light and colour.

The issues Dattani has taken up in his plays are sufficient to tell us about his serious and sincere approach to certain social, sentimental political and unconventional topics. He accepts that the success of his plays owes to the themes he has dealt with. He tells in an interview, "I'm not a champion of any cause. If something has the potential of being an interesting, sensitive story which touches me, then it's likely to touch the audience as well. A lot of good theatre is simply about telling a good story well".

Dattani prefers Mumbai to Bangalore for staging his plays. This is also questioned sometime. He answers in his inimitable way, "I'm open to the Bombay way of working. Theatre here is much more professional than in Bangalore. You have to be able to 'sell' your work here, and I think that's a good thing as well. You can't afford to be self indulgent, and it's very humbling that you've got to make things clear and accessible. I think therein lies the art, and I don't see it as lowering your sensibilities.

Achievements: Mahesh Dattani is the only Indian asked to pen down a tale for Chaucer's 600th anniversary. He has been commissioned by the British Deputy, Commission to compose a tale for the occasion. His play Dance Like a Man which earned huge admiration and became

very popular has been turned into a film by Pamela Rooks by the same name. **It** has been very successful with its ceer 250 shows world-wide.

What Makes Him Write in English: Dattani has been a popular writer of English and he has, his own reasons. In one of his interviews he says, "English has a ubiquitous presence throughout the country. I was born and brought up in Bangalore and therefore have an urban sensibility. I performed my first plays there. My plays are about what I see, feel and understand. Since I write in English, I guess my plays would appeal immediately to the people who have grown up with the language; yet what the plays present is an Indian life style and so would be significant for all Indians." He further comments regarding his deep interest in writing plays in the same interview, "I participated in the usual school plays and skits but I always yearned to - direct performances. I realised that there must be a script for a performance. That's why I started writing not very serious stuff though, initially".

Contributions: As a dramatist Mahesh Dattani has contributed a lot. to Indian English drama: He gave new heights to the Indian drama in English. He has made its presence felt abroad. Though humble in tone he enjoys the credit, "I feel I have fulfilled a certain need a lot of amateur groups in the US, UK and elsewhere do my plays because it speaks to them in some way. In fact Dance Like a Man and Final Solutions are studied in the university in Kualalampur". His plays have made the alien audience know about definite things they thought did not exist. This is what he learnt when Bravely Fought the Queen was staged in London. He comments in an interview. "When I co-directed " Bravely Fought the Queen in London, the constant feedback was that "this is an India we don't know exists".

Bharati is a major character and vital figure in Mahesh Dattani's well acclaimed play Tara. She is the mother of Chandan and Tara. she is the only daughter of a wealthy and influential person. She has inherited her father's wealth as well as his dominating nature.

In the play, Bharati is the representative of the women of old generation in her attitude towards a girl child. She has been brought up on old values that prefer a male child to a female. **It** is this value, which turn her favour Chandan at the cost of Tara. Her father assisted her accomplish the surgery. Dr. Thakkar, a popular and successful surgeon, agreed to perform the operation as per their decision. Dr. Thakkar knew the complications in the way of the operation, but his ambition to have the greatest hospital in Bangalore made him perform the operation. He could buy land to set up his clinic due to Bharati's father's political influence. Patel was not included in this matter while the decision was being taken. The operation could not yield the expected outcome.

Chandan's body did not accept the leg. Both Chandan and Tara had to depend on artificial legs. Tara developed of further complications. She had to undergo surgery in order to have her kidney transplanted. All these developments made Bharati develop a guilt complex. She feels that she has denied Tara her right and share, of love, tenderness and care. Bharati's father denies Tara's share of his property even. Bharati' s guilt complex compels her to take special care of Tara. She mentions every now and then that she wishes to make Tara possesses everything, which has been taken away from her. She believes that love can make up for each and every loss. She undergoes a serious discussion with Chandan about Tara's happiness and peace "Yes. I plan for her happiness. I mean to give her all the love and affection which I can give. It's what she-deserves. Love can make up for a lot".

Bharati has an overbearing and dominating nature. She is a haughty and dominating lady. Her unethical preference for a male child made her decide in favour of Chandan. This caused Tara's physical and mental suffering. Even Chandan could not get the advantage of her favour. This made her suffer from a guilt-complex but she is not ready to fall in the eyes of her children. She also has a sentiment that Patel might let the children know the truth behind Tara's suffering. This makes her behave in an unnatural and unusual way. She has her affection and love exclusively for Tara. She remains concerned for Tara and Tara only. She wants to see Tara happy. She always tries to impress upon the children that their father is concerned for Chandan only. Bharati's concern for Tara's declining weight appears to be artificial, while Patel's is natural, but Bharati presents this the other way. She prejudices them against their father:

PATEL (to BHARTI) why d'you serve her so much if she doesn't want to

BHARTI. But she must put' on more weight!

PATEL. She is fine

BHARTI. No! She's much too thin! She-she must put on more weight

Bharati's temperament and attitude to Tara cannot be called balanced, natural and motherly. She is guided by her old values and principles before the surgery, performed to separate the twins, which prefer a boy to a girl. She backs Chandan at the cost of Tara. Even after the operation, which leaves Tara weak frail and suffering, her behaviour indicates that she is in her guilt complex. She displays unbelievable love, affection and care for Tara. She attempts to give the impression that it is only she who cares for Tara. She attempts to make Tara believe that Patel, her husband and Tara's father does not care for her, that he cares for Chandan, and that he is worried for Chandan's career only. Once again Bharati's attitude to Tara is an imbalanced and un-natured one.

She reacts violently and wildly when Patel attempts to make her aware of her abnormal concern for Tara. He also accuses her, of not bringing up the children in a proper manner. He bursts into anger to see Chandan help Bharati with her knitting. She cannot be a mute spectator on such accusations as she has her own guilt-complex to guide her. Her single mission in her life is to convince Tara of her love and her father's indifferent and rude attitude to her:

BHARATI. All right. you stay at home then! You stay at home and watch what they can do and what they can't. You remind them of what they can't be. It's easy for you to talk about their future and your plans. But tell them what they should do now. This day, this hour this minute. Tell them! I want to hear!

PATEL. Chandan is going to study further and he will go abroad for his higher studies.

BHARATI. And Tara?

PATEL. When have you ever allowed me to make any plans for her?

Bharati is not satisfied with what she has been doing with Tara. She is not healthy enough to understand the repercussions of her incessant effort to prejudice Tara. Her mental illness and weakness not allow her to see and think beyond her own guilt-complex. She tries to confess when she is in hospital following her nervous breakdown. Patel is not sanguine of her confession. Moreover, he wishes that she should not have the satisfaction of confession. He does not give her permission to donate her kidney to Tara, which she wants desperately to compensate for her past mistake. He is bold enough now to stop Bharati from doing any further damage as far as children's sentiments for their father is concerned. He does not want to have a scene where children have to choose between their mother and father as suggested by Bharati: "You know she loves you. You're sure of that. Don't make her choose between us, for God's sake! You're ruining her life because you are sick".

Bharati is the victim of a fear complex also. She always remains fearful that Patel might unveil her past; this scares her. She knows that she is responsible for Tara's suffering. She is hysterical when Patel asks her to express her love for Tara following their quarrel and hot argument. He attempts to convince Tara of his genuine love for her. He also wants to say about Bharati's love and affection for Tara to which reacts hysterically: "Tara please believe me when I say that I love you very much and I have never in my life loved you less or more than have loved your brother. But your mother..... "She is afraid of the truth, which ultimately shows her love for Tara. a petty pretension.

Bharati and Tara are two bodies and one- soul till Tara learns the secret, which Bharati wanted to reveal and which Tara came to know

from her father. The revelation of the past proves lethal for their love. Tara has bitterness and hatred for her, "And she called me her star !" Dattani produces Bharati as a dominating and haughty lady determined to conquer at all costs. But her death following her nervous breakdown turns her into the most tragic character and pitiable figure in the play.

Dr. Thakkar is a vital figure in the play Tara. He is the person responsible for Tara's pain, sufferings and her eventual death. His materialistic approach is responsible for Tara's suffering, Bharati's nervous breakdown, and Chandan's sense of guilt. He does whatever he wants. He always seeks his own profit in everything. He did not listen to his conscience. His not listening to it made Patel all the more helpless and poor figure.

Dr. Thakkar does not appear on stage. Dan's conversation with him makes the audience know about him. Dan, the older Chandan, reminds past events; that is how the audience know the entire thing.

Patel's happiness proves short lived when they learnt that they are going to have Siamese twins. They had lost hope of their survival. They also learnt about Dr. Thakkar's visit to India. Patel met the doctor, discussed the issue, and had a ray of hope as he had done research abroad on such cases: Dr. convinced Patel that he had encountered successfully such kind of cases in abroad. This is what we come to know from Dan: "Dr. Thakkar. has been associated with many major hospitals in the U.S.A., most notably the Children's Hospital in Philadelphia."

Patel is pained to denote how the twins looked, "Whe I first saw you-you looked like two babies hugging each other. It was only a closer look". Dr. Thakkar operated upon them when they were just three months old because the surgery was the only hope of their survival. There was no option left before them except surgery. "Surgery was their only chance of survival". He makes us aware the peculiarities of the twins such as their being of different sexes, and their response to certain tests done before the operatio"n. He says, 'The results were encouraging. The twins did. not share any vital organ".

Dattani has reflected on the materialistic and worldly approach of medical professionals in the play. Dr. Thakkar gives importance to money only. He is a able, qualified and experienced doctor. He was aware of the result of Bharati's and her father's decision. They had decided to give the third leg to Chandan, which was medically not advisable. He agreed to perform the operation to realize his dream of having the greatest and most popular nursing home in Bangalore. He operated upon the Siamese twins of Bharati and Patel also. He. could realize his dream after operating upon the twins. He could get land at the prime location of the city with the help of Bharati's father. Bharao's

father was politically very influential. He used it arrange suitable land for the (:loctor's hospital. This is what we come to know from Patel. He mentions this while describing the past events to Tara and Chandan: "I was only later I came to know of his intention of starting a large nursing home-the largest fn Bangalore. He had acquired three acres of prime land-in the heart, of the city-from the state. Your grandfather's political influence had been used".

Dr. Thakkar does not leave a good and positive impression upon the audience. Medically his contribution is marvellous, but he is totally unimpressive as a human being. He is guided by his materialistic ambition. He gives huge importance to wealth and money in his life. His ambition belies the godlike image of a doctor. Yet one cannot undermine his contribution as far as giving a new life to the Patels twins is concerned.