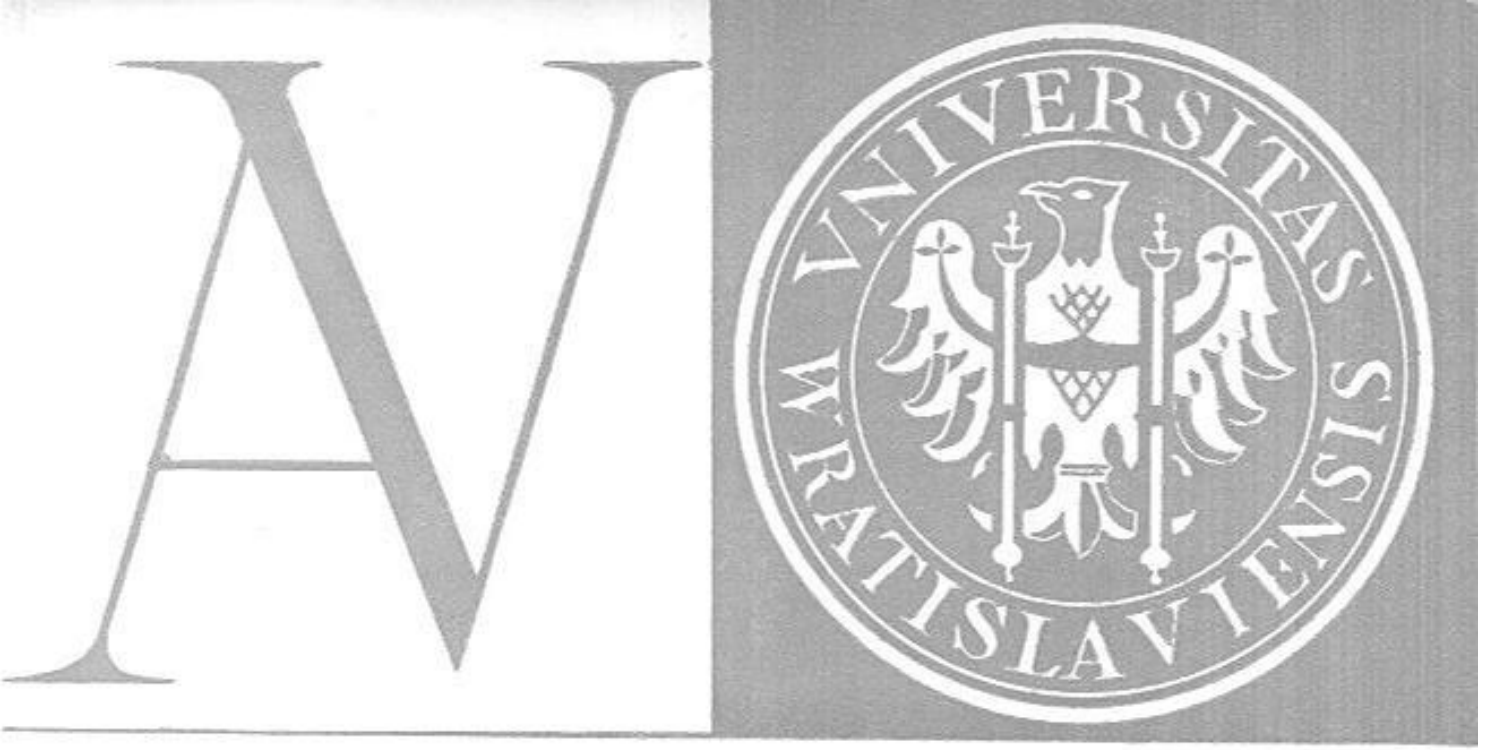

ANGLICA WRATISLAVIENSIA

IV

WROCŁAW 1974

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ANGLICA WRATISLAVIENSIA

IV

WROCŁAW 1974

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LANGUAGE

JAN CYGAN

PROBLEMS OF GRAMMAR AND SEMANTICS — I
ENGLISH NOUN CATEGORIES*

In a language text we have to do with relations of two kinds: internal and external. Internal relations are the dependencies between elements of the text itself: they are formal, grammatical relations. External relations are dependencies between elements of the text (and their formal relations) and the non-linguistic elements of situation (reality): these are semantic relations.

Both types of relations are the concern of linguistics and must be accounted for in linguistic description, but one of the axioms of contemporary linguistics is that categories of description should be based on formal criteria (such as have their exponents in the, phonic or graphic, substance of language) rather than on notional criteria. Therefore the internal linguistic categories are defined first, and only after their formal properties have been examined, can we proceed with discussion of the external, semantic meanings of those categories.

We say 'semantic meanings' and not just 'meanings', because 'form' is also meaningful in language. Formal (grammatical, structural) meaning can thus be opposed to semantic (situational) meaning, but an opposition of 'meaning' and 'form' would be a false one. The moment such an opposition between form and meaning is established, meaning is bound

* I am indebted to J.C. Catford for most of the material used for this exposition.

to be considered as something extra-linguistic, independent of language. Such a view has led in the past to attempts at defining linguistic categories on the basis of the concepts that they were supposed to express. As a result of basing linguistic description on notional (logical) categories, grammatical categories were introduced which did not exist in the language under description, since they had no exponents in linguistic substance. Instead of looking for definite exponents on which to base their grammatical categories, grammarians would reject formal criteria altogether and replace them by notional criteria. Hence such definitions as, e.g. that nouns are words referring to persons or things. It would follow from such a definition that *departure* refers to a person or thing, while *he* does not. It would also be rather difficult to explain, on that basis, why *multiplication* is a noun, while *somebody* is not.

On the other hand, exclusion of semantics from description would also be wrong, since all linguistic analysis is a study of meaning, and linguistic description without a consideration of meaning would be impossible. The point is to assign semantics its proper place in the description: semantic (situational) meaning should follow formal description. And above all, the two types of relations have to be kept apart. Many complications encountered in grammar textbooks are due to a confusion of grammatical and semantic problems.

The following remarks are an attempt to separate those two kinds of problems in the domain of the word class of noun in English.

The English noun distinguishes three grammatical categories: number, case, and gender. We shall discuss them below in that order, trying to separate in each case grammatical and semantic problems. We will, of course, restrict ourselves to the most general remarks, since the aim of the present article is not to replace a grammar textbook but rather to elucidate the problem from a theoretical point of view.

THE CATEGORY OF NUMBER

(a) Grammar

The overwhelming majority of nouns in English have two number forms: Singular and Plural. The singular form may be regarded as a base form, the plural form as derived, since it is formed from the singular e.g. by adding an inflectional ending (*book - books, ox - oxen*), or by a change in the root vowel (*foot - feet, mouse - mice*), etc. Details concerning the formation of plural in particular cases are given in grammar textbooks, and will not interest us here; we will only point out that the most frequent plural inflection is the morpheme {s} (with its allomorphs), so in what follows we will label the singular noun form by N, and the plural noun form by Ns.

Formal exponents of the plural, however, are not always, and not only, inflectional endings (or other types of inflection) perceptible in the noun form itself. The exponents can be found, above all, in the surrounding context, and consist in *mutual expectancies* between particular nouns and certain verb-forms, pronouns and determiners. This is important particularly in the case of nouns having one form only (e.g. *sheep*), such form being grammatically neutral, since it may refer to both singular (S) and plural (P), unless occurring in a definite context, e.g.

These sheep are not white; they are black. (Plural)

Here it is the context, and context only, that tells us that the form *sheep* refers to plural. This is shown by

(1) the determiner *these* preceding it,
(2) the verb *are* following it,
(3) the pronoun *they* replacing it.

We can see, then, that the exponents of the category of number in English are the following:

(1) determiners:	(S)	this, that, each, one ...
	(P)	these, those, many, two, three, etc.
(2) pronouns:	(S)	he, she, it
	(P)	they
(3) verbs:	(S)	is, was, has, does, -s
	(P)	are, were, have, do, —
(4) nouns:	(S)	N (book, ox, foot, etc.)
	(P)	Ns (books, oxen, feet, etc.)

As can be seen form the above tabulation, number-forms of nouns are only partial exponents of number. But — with rare exceptions — the category is formally manifested every time a noun occurs in a sentence. Such categories have been termed by B.L. Whorf 'overt categories' or 'phenotypes'*.

We have said above that some nouns have only one form. In the absence of a formal contrast N~Ns, this unique form cannot properly be labelled either 'singular' or 'plural'. It is, however, of practical value to label those forms which resemble singulars (without the typical *-s* ending) as 'pseudo-singular', and those which resemble plurals (*-s* ending) as 'pseudo-plural'. They will be represented by symbols in inverted commas: 'N' and 'Ns', respectively.

* Whorf, Benjamin L. "Grammatical categories." *Language* 21 (1945), 1 - 11. (Reprinted in *Language, Thought and Reality: Selected Papers*, ed. by John B. Carroll New York: Wiley, 1956, pp. 87 - 101).

On the basis of the above mentioned exponents, English nouns can be classified in several groups, depending on

(1) how many forms they have, and

(2) what their grammatical meanings are.

(By 'grammatical meanings' are meant formal correlations with the corresponding exponents of number, enumerated earlier).

I. Group One includes nouns having one form (thus 'pseudo-singular' or 'pseudo-plural') and one grammatical meaning only. Since, as already shown, the noun form itself does not infallibly indicate the grammatical number, four cases are theoretically possible, viz.

(1) Form 'N' — meaning S,
e.g. *furniture, information, knowledge, progress*
cf. This information is good.

(2) Form 'N' — meaning P,
e.g. *cattle, clergy, police;*
also adjectives in noun function: *the poor, the English*
cf. These cattle are good.

(3) Form 'Ns' — meaning P,
e.g. *riches, scissors, shears, trousers*
cf. These trousers are good.

(4) Form 'Ns' — meaning S,
e.g. *billiards, measles, news, phonetics*
(and other names of sciences in *-ics)*
cf. This news is good.

II. Group Two also includes nouns of one form only, but expressing two meanings, singular and plural. There are two theoretically possible cases:

(5) Form 'N' — meaning S or P,
e.g. *sheep, deer, salmon* (and other 'fishermen's fish'),
heathen, Swiss, Chinese
cf. This sheep is good./These sheep are good.

(6) Form 'Ns' — meaning S or P (S/P),
e.g. *series, species*
cf. This series is good./These series are good.

III. Group Three includes nouns with two forms and two meanings. Two cases have to be distinguished:

(7) Form N — meaning S, form Ns — meaning P.
Here belong the overwhelming majority of English nouns (regardless of the way of forming the plural), e.g.
book, art, man, house, goose

cf. This book is good. These books are good.
The other, much rarer, case is where

(8) form Ns = always P, but form N = S/P,
e.g. *fish, lion, duck* (and other nouns referring to 'game' animals or birds not in class 5),
cf. This fish is good. These fish are good;
but also: These fishes are good.

IV. Group Four includes nouns with two forms used in there meanings, namely:

(9) Form Ns=always P, but form N=S or semi-P
(in the 'semi-plural' the noun-forms and determiners are singular, but the verb-forms and pronouns are plural),
e.g. *class, group, committee, army* (and other collective nouns)
cf. This group is good./This group are good;
and, of course: These groups are good.

One might postulate one more group, which would include nouns with three forms and two numbers, e.g.

(S) *penny* (P) *pennies / pence,*
index *indexes / indices,* etc.

It seems, however, that we have to do here with nouns used in different situational meanings; the problem should then rather be discussed under semantics.

(b) Semantics

It is important to distinguish between grammar and semantics. If a foreigner pointing to a picture says "Here are three objects. Should I say 'These are three pennies' or 'These are three pence'?" the answer is "The objects are coins. Therefore say pennies." This is semantics, not grammar. If, pointing to another picture, he says "Here are some animals. Should I say 'This cattle is in the field' or 'These cattle are in the field'?" The answer is "The word you are using is 'cattle'. It belongs to Number group I (3), and therefore has Plural concord. Say 'These cattle are...' " This is grammar not semantics.

The number categories can be correlated semantically with the "numerosity" of things in the situation, but there is no exact correspondence between the grammatical and the semantic categories of number. Generally grammatical singular refers to one referent in extralinguistic reality, and plural to more than one. More exactly, Singular refers
either (a) 'generically', to the class referred to by the noun as a whole,
or (b) 'specifically', to one member of the class;
Plural refers to more than one member of the class.

'Semi-Plural' mentioned in group IV (9) refers to the constituents of a group which is itself one member of the class referred to by the noun, cf.

(S) *The/A committee has been meeting* (reference to one member of the class referred to by *committee*)

(P) *(The) committees have been meeting* (reference to more than one member of the class referred to by *committee*)

(semi-P) *The/A committee have been meeting* (reference to the constituent members of a group which is itself one member of the class referred to by *committee*).

Another semantic problem is raised by the plural forms of Group III (8): *duck/ducks*. However, these are not number distinctions, since the two forms are equally plural, both grammatically (requiring a plural verb form) and semantically (referring to more than one specimen of a class). The problem is one of collocations: the N forms refer to a situation relating to hunting, shooting, etc., the Ns forms refer to other situations, cf.

(a) Duck is good to eat. (S)
(b) Duck are plentiful on the marshes. } (P)
(c) Ducks are plentiful in the market. }

For items in group (1 - 4), which have only one number, the question of a semantic distinction between (reference to) 'one' and (reference to) 'more than one' does not arise at all. Each of these has only one form which cannot be correlated with either type of 'numerosity'. In other words, where two number forms *(the book is/the books are)* are available, the speaker must make a choice. This choice is determined semantically (situationally) by the numerosity of books referred to. But in the case of *the cattle are* there is no alternative, and the numerosity thus cannot be a relevant feature of the situation; *cattle* is grammatically plural, but semantically neutral with reference to numerosity. That is why there are disagreements between English and Polish in the case of the grammatical concord of some of the so-called *singularia* and *pluralia tantum*, cf. E. *cattle* (P) — P. *bydło* (S), etc.

THE CATEGORY OF CASE

(a) Grammar

The English noun distinguishes formally only two cases: the "common case" (N), and the "possessive case", marked in writing by an apostrophe with or without *s*, hence our symbol N'. Both cases have similar

syntactical functions, but differ slightly in their functions in the nominal phrase.

(I) Both N and N' can occur as modifier before a noun, e.g.
a lady doctor, a chicken liver (NN)
a lady's doctor, a chicken's liver (N'N).

(II) But the noun in the possessive case can occur in the plural in such structures, while the noun in the common case cannot, e.g.
the ladies' doctor, the chickens' livers
but not *the ladies doctor(s), *the chickens liver(s).

(III) Similarly, in groups with the modifying noun in the possessive case an adjective may be inserted between that noun and the modified noun, but not in groups with the modifying noun in the common case, cf.
the woman's old doctor (N'AN)
but not *the woman old doctor.

(IV) If, however, the adjective occurs before the whole structure, the division into immediate constituents is different in each case, viz.
the old woman's / doctor (AN')N
but the old / woman doctor A(NN).

The possessive case is most commonly used with nouns referring to human beings but it exists potentially for all, though for some its use is heavily restricted collocationally or stylistically, e.g. a boat's length, a hair's breadth, a stone's throw, an hour's walk, yesterday's concert, at his wit's end, out of harm's way, his heart's content, the mind's eye, his money's worth, life's journey, England's interests, April's showers, etc.

(b) Semantics

The only semantic contrast between N' and N in the same position can be observed in nominal groups of type (I) above: N' N vs. NN. In both of these the first N has adjectival function (is replaceable by A), but there is a semantic difference between them.

In NN the second N refers to (a member of) a class which is also (a member of) the class referred to by the first N: a *lady doctor* is a doctor who is also a lady, a *chicken liver* is a liver which is also a specimen of chicken (meat).

In N' N, N refers to (a member of) a class which is related to (a member of) the class referred to by N'. In other words, in the structure NN the two classes referred to by the nouns are overlapping or co-extensive; in N' N the two classes are related but not necessarily overlapping. Thus, a *lady's doctor* is a doctor who is related (professionally or otherwise) to

a lady, but the doctor himself may be a man, and thus excluded from the class referred to by *lady*. *A chicken's liver* is a liver which is related in some way to a chicken, but it could be, say, a beef liver, which the chicken is to eat, and thus excluded from the class referred to by *chicken*.

The above semantic considerations explain the observed syntactic peculiarities, namely a close connection in the case of NN (no possibility of plural form or separation of the elements), and, conversely, a loose connection in the nominal phrase of the N′ N type.

THE CATEGORY OF GENDER

(a) Grammar

The category of gender in English is different from the two above mentioned categories in that it is not manifested in every occurrence of a noun in a text, but only in some instances. This is so, because the carrier of grammatical gender in language is normally the adjective whose paradigm has the corresponding gender forms. But in English the adjective form does not distinguish genders. The whole problem of distinguishing the gender would then be non-existent, if it was not for the (rather frequent) necessity to replace the (singular) noun-form by a personal pronoun. It is in such cases only that the category of gender is revealed; this is termed a 'covert category' or 'cryptotype' in Whorf's terminology.

Exponents of the category of gender are then mutual expectancies between particular nouns and the gender pronouns *he, she, it*. There are seven 'gender' classes of nouns in this sense:

(1) replaced always by *he*
e.g. man, father, actor, boy-friend, John

(2) replaced always by *she*
e.g. woman, mother, actress, girl-friend, Mary

(3) replaced by *he* or *she*
e.g. person, parent, student, friend, Evelyn

(4) replaced by *it*
e.g. cake, box, insect, nature, faith

(5) replaced by *it* or *he*
e.g. bull, ram, cock, horse

(6) replaced by *it* or *she*
e.g. cow, ewe, hen, mare;
boat, car, train (and other names of machines),
England (and other names of countries and places),
Nature, Faith (capitalized abstract nouns).

(7) replaced by *it* or *he* or *she*
e.g. child, baby, dog, cat.

Note. Since the whole classification of gender, as a covert category, is based on the replacement (substitution) of nouns by corresponding pronouns, it is consequently necessary to distinguish in class (4) certain minor, also cryptotype sub-classes of

(a) place names, and
(b) nouns referring to times (names of days and months, dates, clock-times, etc.).

Both sub-classes are marked by avoidance of *it* after prepositions. In sub-class (a) *at it, in it*, etc. are replaced by *here/there*,

e.g. This is London. I live here, not: I live in it.
cf. This is my house. I live in it.

In sub-class (b) *at it, on it*, etc. are replaced by *then*, e.g.

We meet at six o'clock. I'll see you then.

(b) Semantics

English gender is usually said to be 'natural', i.e. the selection of reference pronouns *he, she, it* is said to be determined by the (real or postulated) sex (or absence of sex) of the referent of the noun.

Up to a point this is true. It is true that with nouns of multi-pronoun concord (classes 3, 5, 6, 7) the selection of a particular pronoun in a given situation is largely determined situationally, i.e. semantically. (But the selection may be partly stylistic: cf. *England ... it/she*.)

The principal situational features which determine the selection of pronouns where a choice exists are:

(i) the real or presumed or postulated sex of the referent of the noun;
(ii) the speaker's interest in, experience of, relation to the referent of the noun;
(iii) the speaker's knowledge of the hearer's relation to the referent of the noun;
(iv) the speaker's relation to the hearer.

In one-pronoun gender groups (1 — *he*, 2 — *she*, 4 — *it*) the gender is purely grammatical: pronoun selection is decided by the noun and the speaker has no situationally determined choice to make.

In two-pronoun gender groups (3 — *he/she*, 5 — *it/he*, 6 — *it/she*) the membership of a given noun in group 3, 5, or 6 is grammatical; the selection of a particular reference pronoun within each group is semantic.

In class 3 (*he/she*) the situational determining factor is the actual or presumed sex of the referent of the noun. In situations where the sex of

the referent is unknown and not inferrable, there is a preference for *he*, e.g.

Send for a doctor. He will tell you what to do.

The semantic ambiguity is sometimes evaded by use of *he or she:* this is pedantic. On the other hand the plural pronoun *they* is occasionally used in a similar evasive way (evasive because *they* is grammatically and semantically neutral with respect to gender/sex), e.g.

If a person wants to do this, they must ...

This use of *they*, however, is frowned on by purists.

In class 5 (*it/she*) the situational determining factor is the speaker's relation to the referent (ii) and to the hearer (iii) (iv). A speaker interested in and familiar with bulls, rams, horses, etc. tends to refer to them as *he*, but he may change to *it* in talking to certain people (e.g. a farmer referring to his male animals may use *it* in talking to an ignorant townsman). Sometimes the semantically sex-emphasising pronoun may be avoided out of delicacy in talking to a person of the opposite sex (iv). A speaker not familiar or sympathetic to the animals concerned normally uses *it*, but may change to *he* in conditions (iii) (iv). Children are commonly fond of animals and like to use the (humanizing) sex pronouns in reference to them; a normally *it*-using adult may therefore use *he* in talking to a child. A few words normally of *it*-class may be used as *he/it* words when written with a capital letter, e.g. *Time*, *Death*, cf.

"If you knew Time as well as I do," said the Hatter, "you wouldn't talk about wasting *it*. It's *him*."

(Lewis Carroll, *Alice's Adventures in Wonderland*)

In group 6 (*it/she*) the situational factor determining the choice of pronoun is not reference to sex, but the speaker's relation to the referent and/or hearer. Almost any machine, vehicle, etc. may be referred to as *she* by a person who is familiar with and enthusiastically or professionally interested in it (e.g. an engineer, mechanic, motorist, etc.). A person not sharing this interest normally uses *it*, but may use *she* in talking to a hearer who is interested. Whether he does so or not is partly determined by his knowledge of the hearer's interest (iii) and his relation (respect, friendship, contempt, etc.) to the hearer (iv).

In group 7 (*it/he/she*) the situational determining factors are: first, speaker's relation to referent and/or hearer (this determines the choice of either *it* or *he/she*); secondly, the real or presumed or postulated sex of the referent (this determines the choice between *he* and *she*).

As can be seen from the above considerations, grammatical and semantic aspects overlap. Their distinction, however, seems to be desirable in linguistic description. In grammar, as in lexis, it is better to keep apart

different phenomena (which can always be cumulated when necessary) than to mix up different things, which are then often difficult to separate. This is not a complication of description. Description and theory are in a relationship to each other which is inversely proportional: the more complicated the theory, the simpler the description, i.e. the explanation of facts by it. And, *vice versa*, complicated descriptions so often encountered in grammar textbooks, follow mostly from the fact that they are based on too much simplified a theory.

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JAN CYGAN

PROBLEMS OF GRAMMAR AND SEMANTICS — II

ENGLISH PERSONAL PRONOUNS*

In contradistinction to such parts of speech as noun or verb, pronouns do not constitute a homogeneous class, but a very heterogeneous one which can be subdivided into a number of minor subclasses. This follows from the fact that the pronoun as such has no specific syntactic function of its own, but fulfils the functions of a number of other parts of speech (noun, adjective, adverb). The distinctness of the pronoun as a class is not syntactical: it consists in a special technique of representation which is demonstrative rather than symbolic as with other word classes.

The great diversity of forms, functions and meanings of pronouns makes it difficult to discuss them all exhaustively in a short article. Rather than superficially discuss the class in its entirety, we have therefore chosen to restrict ourselves here to a part of it only, namely to the group of the so-called personal pronouns, in the broadest sense of the term. We will try, however, to present this group in as systematic a way as possible, discussing in turn their morphological forms and syntactic functions (grammar), and their situational meanings (semantics). We will conclude by discussing the very concept of 'person' in grammar.

* I am indebted to J.C. Catford and Martin Joos for some of the material in this article.

GRAMMAR

A. Forms (morphology)

The forms included in the so-called personal pronouns group are shown in the table below.

A	B	C	D	E	F
I	me	my	mine	myself	—
we	us	our	ours	ourself	ourselves
you		your	yours	yourself	yourselves
they	them	their	theirs	—	themselves
he	him	his		himself	—
she	her		hers	herself	—
it		its		itself	—
one		one's	—	oneself	—

It is striking that, though this is the most compact system among English pronouns, every single line in the above table looks different. The differences are not only in the number of forms of the particular person (the numbers varying from 3 to 6 forms), but also in their distribution, cf.

'I': 5 forms; no F form
'we': 6 forms: the only complete set
'you': 5 forms; form B = A
'they': 5 forms; no E form
'he': 4 forms; form D = C, no F form
'she': 4 forms; C = B, no F
'it': 3 forms; B = A, D = C, no F
'one': 3 forms; B = A, no D and no F.

Forms A and B are normally labelled case forms of personal pronouns (subject and object cases); forms C and D are possessive adjectives and possessive pronouns respectively; forms E and F — reflexive pronouns. As will be seen presently, the labels are not quite accurate, since forms B and C can also refer to the subject, forms C and D are also case forms, and forms E and F have yet other functions, apart from reflexivity. That is why we shall not use those traditional and somewhat misleading terms, but stick to the neutral letter notations.

B. Functions (syntax)

Forms A to D divide between them the syntactic functions of the two case forms of nouns: forms A and B correlate with the common case of the noun, forms C and D — with the possessive case. In particular the functions of pronoun forms are the following.

Form A functions as subject (S) of a clause whose predicator contains a finite verb form, e.g.

He is writing. What are we to do? I am thinking.

If the subject is a compound one, i.e. consisting of more than one pronoun, or a pronoun and a noun, a fixed relative order of pronouns, dictated by reasons of politeness, is obligatory, namely the second person pronoun comes first, the first person pronoun comes last, thus e.g.

He and I can do it. You and he can do it.

Proper names occur in the *he/she* position, e.g.

John and I can do it. You and John can do it.

Their order relative to *he/she* is irrelevant, thus

John and she ... or She and John ...

Form B in standard English (contrary to the substandard usage) does not function as subject of a clause with a finite verb form. But it occurs in all other syntactic functions fulfilled by the noun (apart from those fulfilled by form D).

Thus form B is found first of all in the function of object (O):

(a) direct object, e.g. We saw *them*. They saw *us*.
(b) indirect object, e.g. We gave *them* the books. He told *us* a story.
(c) prepositional object, e.g. This is for them. They went with us.

It also occurs as subject complement, e.g. It's *me*. Was it *him*? Schoolroom 'genteelism' demands form A here (It's I. Was it he?), but the form is little spread in normal use outside school. Incidentally, the schoolroom training in this hypercorrectness and the use of forms like *you and I* sometimes leads to the use of *I* after *and* even in the object function or after a preposition, e.g.

He invited Mary and I; between you and I.

There is good, even Royal authority for this, but the usage is not recommended.

Form B occurs also in the function of subject when the predicator is a non-finite verb, i.e. an infinitive (with or without *to*) or a participle.

Examples with infinitives as predicator:

(without *to*) What! Them do that!
We heard him sing ('accusative with infinitive')
(with *to*) Do you want us to go?
For them to do that would be unwise.

Note *for* as a marker of subject in the last example. This marker is sometimes essential to avoid ambiguity, where an unmarked noun may be the object of a *to*-infinitive, cf.

For the baby to eat is what we want.
The baby to eat is what we want.

(The first of the above sentences could be spoken by normal parents, the second only by cannibals).

Examples of form B with predication in the *-ing* form:

Them doing that caused a lot of trouble.
We heard *him* singing.

With the *-ing* predicator, however, form C is perhaps more common, e.g.

Their doing that caused a lot of trouble.
The railings prevented his falling.
We were surprised by *his* asking us to dinner.

The use of form C as subject of an *-ing* form predicator can also lead to structural ambiguity, especially in cases where an *-ing* form can be either verbal or fully nominal, e.g.

Did his painting annoy you?

Here *his painting* can be either (a) a pronoun subject plus an *-ing* form predicator, or (b) a nominal group consisting of a noun preceded by a pronoun. The ambiguity is resolved

(1) by expansion, e.g.

Did his painting so carelessly annoy you? (=a)
Did his beautiful painting annoy you? (=b)

(2) by supplying the context of situation, e.g.

(Did his painting annoy you?)
Yes, he made a terrible mess. (=a)
Yes, I can't stand abstracts. (=b)

Form C functions primarily, however, as a modifier of a noun, e.g. my book, his father, etc.

Form D occurs in various functions parallel to those of the possessive case of noun, cf.

(That book is John's.) This is mine. Where's yours?
(The boys' shoes are here.) Ours are over there.

Forms E and F correlate with forms A and B as indicated in the pronoun table. *We* and *you* each have two correlative forms: *ourself/ourselves, yourself/yourselves*. The distinction between the members of these pairs is semantic (and in the case of *ourself* stylistic), and will be discussed later while discussing semantics. Notice the difference in the morphology of the forms E/F depending on person: in the first and second persons (upper part of the table)

E/F = C + *-self/-selves*;

in the third person (lower portion of the table)

E/F = B + *-self/-selves*.

(The difference is obscured in the form *herself*, but the principle is evident from the whole of the table.)

In texts forms E/F correlate with nouns or pronouns: thus they normally occur in sentences which also contain a pronoun or noun correlate, e.g.

He did it *himself*. We made ourselves some tea.
We saw the *man himself*. The boy hurt himself.

There is no such correlation in imperative sentences, where it would refer to the subject which is not expressed, e.g.

Do it yourself. Behave yourselves.

(If, however, form E/F in an imperative sentence refers to an object, the correlation is of course present, e.g.

Ask the man himself
cf. Ask the man yourself.)

Forms E/F have two functions, reflexive and emphatic. The syntactical function of an emphatic E/F is the same as that of the correlating pronoun or noun; the syntactical function of a reflexive E/F is different from that of its correlate which is always a subject, cf.

(emphatic) *I* did it *myself* (S—S)
We saw the *man himself* (O—O)
The teacher was *John himself* (SC—SC)
(reflexive) He hurt himself (S — DO)
He made himself some tea (S — IO)
His only *enemy* was *himself* (S—SC)

Ambiguity may occur when post-verbal E/F form can be either subject (emphatic function) or object or subject complement (reflexive function), e.g.

He dressed himself (S — S or S — O)
He was himself (S — S or S — SC).

This ambiguity may be resolved in spoken English by intonation and stress: a pronoun in emphatic function is usually strongly stressed, cf.

He drèssed himself (reflexive function, S — O)
He dressed himsélf (emphatic function, S — S).

An E/F form may be interrupted, usually by *very* or *own* (in literary, not usually colloquial, style), e.g. *my own self*. Note, that in these cases the pronoun is always in form C (*his ... self, their ... selves*, etc.), the result being a possessive adjective plus the noun *self* (pl. *selves*).

The discussion thus far concerned the vertical columns. As concerns the horizontal lines, it is difficult to find grammatical (syntagmatic) criteria for setting up a system of persons and numbers on traditional lines. The difference between *he, she*, and *it* belongs, as shown elsewhere, to the grammar and semantics of the noun. The differentiation of *we* and *you*, which behave in an identical way syntactically, is also semantic. As con-

cerns number, there may be grounds for calling *they* 'plural of *he/she/it*' in view of such alternances as e.g.

This is the man. He did it. (Singular)
These are the men. They did it. (Plural)

Of the E/F forms, note that *ourself, yourself* are grammatically (formally) plural, cf.

We ourself are considering ...
You yourself are considering ...

It seems, however, that these problems belong already to semantics.

SEMANTICS

Unlike nouns, pronouns refer not to classes definable without reference to participation in the speech situation, but explicitly to classes of participants in the speech situation. For the description of the situational meanings of English personal pronouns three participant roles are relevant:

1. Performer (speaker, writer)
2. Interpreter (hearer, reader)
3. Other(s).

Each pronoun refers to one of these, or to a combination of them. In the following table 1 = performer, 2 = interpreter, 3 = other. Notations like 2 (2) will denote one or more than one member of the class 2; 33 — more than one member of the class 3. Where such a distinction seems desirable, commoner or more central referential uses are labelled (a), more marginal uses (b). The meanings of the pronouns can be tabulated as follows.

I:		1
We:	(a)	1 + 2(2) ± 3(3)
		1 + 3(3)
	(b)	1 2(2) 3(3)
You:		2(2) ± 3(3)
He,she,it:		3
They:	(a)	33
	(b)	3(3)

The pronoun *I* refers to the performer alone.

The pronoun *we* means:

(a) in its basic functions either (1) performer and interpreter (s) plus possibly other (s), or (2) only the performer and other (s). The interpreter

may thus be included or excluded. The inclusive/exclusive distinction is not basically relevant in English, except marginally in the distinction *'s/us* after *let*, cf.

Let's go (inclusive) "1st person plural imperative"
Let us go (exclusive) = "Allow us to go".

(b) Marginally *we* refers to:
(1) the performer — in regal, editorial or essayist style:
(2) the interpreter (s), e.g. doctor to patient (s):

Well, how are we today?

(3) other (s), e.g. nurse to doctor, referring to patient(s):

We haven't taken our medicine, doctor.

Use of *we* with reference to the performer is stylistic, and virtually obligatory in this style. Use of *we* with reference to the interpreter or other (s) is not obligatory, and is indeed often resented since it implies a rather proprietary self-identification of the performer with the interpreter or other (s).

The pronoun *you* refers to the interpreter (s) with ot without other (s).

The pronouns *he, she, it* refer to one other. (Note *it* as mere filler of subject place in *it's raining*, etc., virtually devoid of situational meaning.)

The pronoun *they* refers to
(a) more than one other,
(b) one other or indeterminate with reference to numerosity, e.g.

Someone rang you up. They didn't give a name.
If anybody calls, tell them to wait. etc.

The pronoun *one* does not refer to any specific participant, though perhaps it always includes the performer. Its meaning is a slightly self-conscious depersonalization of reference, frowned on in colloquial, commonest in scientific or technical writing. *You, we,* and *they* are also used as pronouns of generalized reference, in this usage always unstressed and reduced, e.g.

In France thĕy speak French.

The *-self/-selves* pronouns have the same referent as the correlated noun or pronoun. Reflexive *-self/-selves* marks identity of referent of object, subject complement, etc. with referent of subject, and is obligatory when subject referent is identical with object, etc. referent. Emphatic *-self/-selves* likewise refers to the same referent as its correlate but contrastively singles out this referent from other elements in the situation. Preverbal *-self/-selves* has only this function of explicit singling out by implicit contrast, e.g.

I myself did it (no matter what others may have done).

Postverbal *-self/-selves* may carry a further implication of absence of co-operation or assistance, e.g.

I did it myself (no matter what others may have done, and/or without assistance from anyone else).

The basic semantically distinctive feature of the emphatic pronouns is undoubtedly (contrastive) singling out; the implication of absence of co-operation is a secondary semantic feature, present only in certain contexts.

THE NOTION OF 'PERSON'

The heterogeneousness of personal pronouns is due not only to differences in function of the vertical columns (A to F) in our first table, but above all to the differences between the horizontal lines, i.e. the differences of 'person'. This is due to the fact that traditional division into 1st, 2nd and 3rd persons is at variance with the very concept of 'person' in grammar. Traditionally the 1st person is defined as the person speaking, 2nd — as the one spoken to, and 3rd — as the one spoken of. This is not a true distinction, since e.g. in such sentences as *I am hungry* or *You must go* the persons spoken of are doubtless the 1st and 2nd person respectively. But that is not the most important thing. The most important thing for grammar is the dichotomous distinction between 'persons' in the sense of '*dramatis personae*', i.e. the participants in a linguistic situation (speech act) and any other persons, that do not partake in the dialogue. In this sense only the 1st and 2nd persons (performer and interpreter) are 'persons' at all, never the so-called 3rd person. The latter, incidentally, need not at all be a person in the general meaning of the word: the best grammatical term would be a 'thing' (object of conversation), covering things, persons, notions, phenomena, etc., i.e. any possible referents of nouns. The 3rd person is mostly represented by nouns (which may, in turn, be replaced by pronouns)*.

The basic opposition, then, is the opposition of the *dramatis personae* (1st and 2nd persons) on the one hand, and the things spoken of (the so-called 3rd person) on the other. With this in mind one can better understand the striking differences in the use of the particular personal forms in language. One can imagine, e.g. a long text, say a scientific thesis without a single occurrence of the 1st or 2nd persons, and, conversely, it would be difficult to imagine even a short conversation without 1st and 2nd person being used. The forms of the 1st and 2nd persons refer every time to a specific utterance. Thus *I* denotes the person

* Cf. Benveniste, E. „La nature des pronoms" in *For Roman Jakobson: Essays on the occasion of his sixtieth birthday*, The Hague: Mouton, 1956.

pronouncing the utterance which contains that *I*. Every utterance of *I* is unique and valid only with reference to that particular utterance. Who such an *I* refers to, can only be identified on the basis of the utterance in which it occurs, the identification being valid only for this one utterance. The form *I*, then, refers to the person uttering the given specific utterance containing the linguistic form *I*. The same is true of the 2nd person: the form *you* refers to the person (s), to whom a specific utterance, containing the linguistic form *you*, is directed.

But in the case of the so-called 3rd person the situation is quite different. The 3rd person refers to a certain objective situation. It does not refer to any person connected with the given utterance, but may refer to anyone (or anything) not participating in the conversation but having an objective referent.

In this respect forms of the 1st and 2nd persons are reminiscent of such linguistic forms as

here, today, yesterday, now ... (1)

as opposed to such forms as

there, that day, the day before, then ... (2).

The forms of (1) do not refer to any fixed, 'objective' points in space or time, but to concrete unique utterances in which they occur (*here* refers to a different point in every place, *now* to a different moment every time, etc.). They are, then, 'empty' signs, with no objective referents, always available to the speaker, and becoming 'full' signs the moment the speaker uses them at a given time. That is why the pronouns of the 1st and 2nd persons are 'mobile' in the sense that they oscillate between the participants in a conversation, referring now to one, now to the other party, corresponding to the constant change of the roles of speaker and interpreter in the course of the conversation.

That does not hold for such forms as *he, she, it, they, one* which function only as abbreviations for elements of an utterance. The function has nothing in common with that of indicating a *dramatis persona*; but it is analogous to the representative function of noun. Thus the pronouns of the so-called 3rd person are quite different from those of the 1st and 2nd persons, both in their nature and in their function.

In this light a number of formal differences between the pronouns become clear. E.g. the 1st and 2nd person pronouns do not show the gender difference: the pronouns of the 3rd person distinguish between masculine, feminine, and neuter genders, the distinction being dictated by the nouns to which they refer.

Instructive are also peculiarities of behaviour of the pronouns if the text is rendered into reported (indirect) speech, where the 1st and 2nd person pronouns are regularly replaced by 3rd person pronouns, parallel

to the replacement of interrogative word-order by declarative, of imperative mood by infinitive, of non-past by past tense, and of the above mentioned series (1) *this, here, now, ago, today* ... by (2) *that, there, then, before, that day,* etc. the moment the utterance is transferred from the concrete momentary, passing speech situation ('here and now') to a historical, factual, objective reality ('there and then').

In our discussion of the English personal pronouns we have purposefully omitted the old pronoun of the 2nd person singular, *thou,* since it is now restricted to religious language only. Its form distribution (morphology) is exactly like that of *I,* cf.

A	B	C	D	E	F
thou	thee	thy	thine	thyself	—

and the meaning is similarly unambiguous, always 2.

On the other hand, our table given at the beginning of the article might also include forms of the pronoun *who* (A: *who,* B: *who (m),* C = D: *whose*). The distribution of forms in this case is again quite different from those of other personal pronouns, cf.

3 forms; D = C, no E or F.

But in view of both their syntactic functions and their meanings the forms of *who* should rather be aligned with such forms as *what, which, where, when, how* and *why,* which however belong to a different system in English grammar.

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LANGUAGE AND ALLUSIONS TO EASTERN TALES IN BYRON'S AND MOORE'S VERSE TALES

While reading the English literature of the early 19th century the reader is struck by the abundance of literary works with Oriental settings and a number of Oriental details in them.

This European interest in Eastern matters virtually dates back to the 17th century, but it is the beginning of the 19th century which saw the real invasion of the Orient in European literature and arts. Numerous discoveries in the field of Oriental literature and philosophy, increasing commercial relations of England and France with the Orient, and the development of capitalism, which resulted in the interest of great industrial powers in Eastern countries as would-be colonies — all helped to create favourable conditions for orientalism in Europe in general and in England especially.

Of great importance to the wave of orientalism in English literature of the period under examination was the publication of Galland's *Arabian Nights* and also W. Beckford's tale entitled *Caliph Vathek.* The East that emerged from these and other writings was the region of blazing sun and magnificent nature, the land of colours and immense riches, the land of caliphs, jinns, dives and peris, the land of mysterious demons, the land of violent feelings. No wonder, then, that the romantic poets searching for originality and exoticism, magnificent landscapes and picturesqueness turned to the East as a new source of inspiration.

Thus the Orient found its way into Byron's and Moore's tales and its reflected in both the setting and the language of these poems.

The characteristic feature of the latter in general is the abundance of Eastern words — particularly Turkish, Arabic and Persian — referring to Eastern literature and mythology, religion and Eastern reality. Usually such words are chosen that show typically Eastern liking for luxury. Also such words were picked out that are unusual or bizarre in their pronunciation thus enhancing the general atmosphere of exoticism that can be felt in the tales.

This is not only true as far as common nouns are concerned but also largely in the case of proper nouns. One finds the names of places like: Cadessia's bloody plains, Mossian mountains, the towns of Istakar and Samarcand, Bendemeer, Cashmere, Bucharia, the edifices of Chilminar and Baalbec, Bahrein's groves of palm, the lake of Shalimar, Kishma's amber vines and the like.

The expressive tendency of the vocabulary is further reflected in the choice of proper names. The names most often introduced are: Zuleika, Leila, Gulbeyaz, Selim, Nourmahal, Gulnara, Giaffir, Hassan, Azim and Lalla Rookh (*Tulip's Cheek*).

A large group of words refer to particular details of Eastern costume. Chiefly those words are picked out which show Eastern luxury and magnificence. To this group belong among others:

Jerreed or Djerrid — a blunted Turkish javelin
ataghan — a dagger worn with pistols in the belt in a metal scabbard generally of silver
palampore — a flowered shawl
musnud — a cushioned seat
calpac — a solid cap or the central part of the head dress, the shawl is wound round it and forms the turban
chibouque — the Turkish pipe, of which the amber mouthpiece is adorned with precious stones
kubdeh — a large golden knob, generally in the shape of a pine-apple on the top of the canopy

A handful of words refer to Eastern ranks both military and civil i.e. those given to people serving at courts. Owing to the settings of their tales (Greece and Asia Minor in Byron's tales and India and Persia in Moore's tale) Byron makes frequent mention of Turkish and Arabic ranks whereas Moore of Indian and Persian ones. Pashas, emirs, rajahs, agas, musselims, Great Nazir (chamberlain) and tchocodars (one of the attendants who precede the man of authority) — these are the titles to be found most often in the tales.

Mythological creatures, gods and places are well represented too:

Monkir and Nekir — the two inquisitors of the dead
Chrishna — the Indian equivalent of Apollo
Simoorgh — Persian Phoenix

ghuls and afrits — demons of Arabic mythology
dives — demons of Persian mythology
peris — creatures of the air
Rustam — Persian Hercules
Al-Sirat — the bridge narrower than the thread of a spider over which the Mussulmans must skate into Paradise
Eblis — Eastern Lucipher

Most of the explanations given above are according to Byron who through his stay in Greeece and Asia Minor got to know the East very well. It is characterisic of him to supply his tales with notes in which he meticulously explains all the words he introduces.

Apart from the Oriental words referring to Eastern reality or way of life what the tales abound in are allusions to famous literary motifs or legends and heroes of the East. At the turn of the 18th and the 19th centuries a number of valuable discoveries in the field of Eastern literatures were made and both of the poets hastened to make use of them.

Love stories of the Eastern literatures proved to be the most popular as the numerous allusions show it. The words most often found- "bulbul" and "gul" refer to a favourite motif of Persian poetry which is the love of the nightingale (bulbul) and the rose (gul). Eastern poets were particularly fond of this motif for it is to be found in the poetry of the most outstanding of them such as Hafiz, Saadi and Omar Khayyam. In Persian love poetry conversations of the rose and the nightingale were often introduced.

The allusions to this famous fable and its heroes can be found in most of the poems by Byron and in Moore's *Lalla Rookh*. In the *Giaour* the rose is presented as the "sultana of the nightingale". In a note the poet explains that, "The attachment of the nightingale to the rose is a well known Persian fable. If I mistake not, the «Bulbul of a thousand tales» is one of his appellations. (Byron n.d.: 151). As the note shows Byron was familiar with another Oriental expression referring to the nightingale which is in fact a descriptive name of the bird. In the Persian language it is "hazar dastan" which translated literally means "thousand tales". This is exactly the way Byron put it.

In the *Bride of Abydos* one can come across the following line:

> This rose to calm my brother's cares
> A message from the Bulbul bears.

Similar allusions may be found in Moore's *Lalla Rookh*, the name "bulbul" being mentioned too.

> And when she sung to her lute's touching strain
> 'Twas like the notes, half ecstasy, half pain,
> The bulbul utters

Such frequent mentions of the word prove that it was not an accidental borrowing but that it constituted part of the vocabulary of the romantic poets. Indeed, through Byron's poetry it came to be used not only by the English poets, but by the poets on the Continent as well (cf. the poetry of Mickiewicz and Słowacki).

In Moore's *Lalla Rookh*, in the story of *Paradise and the Peri* there is an allusion to a well known Eastern legendary character of Giamschid,

> I know too, where the Genii hid
> The jewelled cup of their king Jamschid
> With life's elixir sparkling high-

King Jamschid or Giamschid is one of the heroes of a classical Persian poem *Shah-naame* by Firdousi, one of the most outstanding poets of the Middle Ages. The king is said to have founded not only Persepolis, the ancient capital of Persia, but also the whole civilization of Iran.
According to legends one could see the reflection of the world in his cup. The cup, which is alluded to by Moore, was found when digging for the foundations of Persepolis; it was formed out of a carbuncle or ruby.

As has been remarked earlier, the king and his cup are often referred to by Eastern poets e.g. by Omar Khayyam in his celebrated *Rubayat* (R.VI),

> Iram indeed is gone with all its Rose
> And Jamschid's Sev'n-ring'd Cup where no one knows

The fabulous ruby of King Giamschid is mentioned by Byron too in the tale of the *Giaour* serving him to form a comparison,

> Bright as the jewel of Giamschid

In the *Bride of Abydos* there is an allusion to the story of Romeo and Juliet of Persian literature whose names in Persian according Byron are Leila ad Mejnun.

The story of Leila and Mejnun was extremely popular with Persian poets, which resulted in a great many poems on the two lovers. One of the best known is the poem *Leila and Mejnun* by Zizāmi which tells of the melancholy infatuation of the desert poets Quais for the lovely Laila and the disastrous fate that overtook them both.

> There linger'd we, beguil'd too long
> With Mejnoun's tale, or Sadi's song.

is the line from the *Bride of Abydos*.

In the prose part of *Lalla Rookh* Moore mentions the names of other famous lovers of Eastern literature,

> ...about the loves of Wamak and Ezra, the fair-haired Zal and his mistress Rodahver,

Wamak and Ezra were two lovers who lived before the time of Mahomet. The story of their love is told in the romance written in verse under the title *Wemakweazra*. And the story of Zal and his mistress is recounted in the famous classical Persian poem entitled *Shah-naame*.

> So on, through scenes past all imagining,
> More like the luxuries of that impious King
> Whom Death's dark Angel, with his lighting torch
> Struck down and blasted ev'n in Pleasure's porch
>
> *(Lalla Rookh)*

The "impious King" of this passage is King Shedad, another legendary character. As the legend tells us, Shedad made the delicious gardens of Irim in imitation of Paradise, and was destroyed by lightning the first time he attempted to enter them.

In another tale from *Lalla Rookh — The Light of Haram* — we find the name of Kublai Khan, who is so well known from Coleridge's poem, alluded to. The king of Zailan was said to have the finest ruby that was ever seen. Kublai Khan sent and offered the value of a city for it, but the king answered he would not give it for the treasure of the whole world — this is what the legend tells us. Moore must have known the story very well as the following lines show,

> As if that jewel, large and rare
> The ruby for which Kublai Khan
> Offer'd a city's wealth, was blushing
> Melted within the goblets there.

The language of the tales is further made Oriental by successful imitations of the Eastern mode of speaking which is characterized by a liking for exaggeration, colourful way of expressing feelings and a preference for lofty and far-fetched similes, hyperboles and personifications. Since "exaggeration" and "picturesqueness" were the most distinct traits of Eastern speech the Eastern style came to be associated basically with them. The romantic poets, then, understood the Eastern way of speaking as the one abundant in bold similes and metaphors, and elaborate hyperboles. Obviously, such a language appealed to them particularly because there was an air of novelty and originality about it which the romantics sought after so much.

In this respect both Byron and Moore were equally impressed and they were only too eager to furnish the speech of their heroes with similes and comparisons after the Eastern manner.

The tendency to exaggeration is well reflected in the following examples. In *Lalla Rookh* one comes across a passage in which the plumage of helms is compared to a grove in winter,

...the milk-white plumage of their helms they seemed
Like a chenar tree grove when winter throws
O'er all its tufted heads his feathering snows

and then,

With turban'd heads of every hue and race
Bowing before that veil'd and awful face
Like tulip-beds of different shapes and dyes
Bending beneath the invisible West-wind's sighs

The heroine's weeping is compared to rills let loose in spring from the snowy hills,

— tears, floods of tears
Long frozen at her heart, but now like rills
Let loose in spring-time from the snowy hills
And gushing warm, after a sleep of frost
Through valleys where their flow had long been lost.

The description of her love for a young man is especially elaborate,

She loves — but knows not whom she loves
Nor what his race, nor whence he came —
Like one who meets in Indian groves
Some beauteous bird with a name
Brought by the last ambrosial breeze
From isles in the undiscover'd seas,
To show his plumage for a day
To wondering eyes, and wing away!

In order to describe the force of his passion the hero of the *Giaour* compares it to a volcano,

Their love can scarce deserve the name
But mine was like the lava flood
That boils in Aetna's breast of flame

The similar tendency to exaggeration is reflected in the form of addressing people,

Bride of the Sun! and Sister of the Moon! and Empress of the Earth!
(Don Juan)

The peculiar language of these people is in keeping with the romantic idea of a primitive man. Eastern people were looked upon as children of nature because they were brought up outside society. Therefore they knew nothing of its customs and conventions, which resulted in their passions and feelings being more natural, strong and true since they were less under restraint. The laws of society did not hamper their imagination and a natural tendency to speak an emphatic language. Being fond of picturesqueness they tended to express even simple things in the most colourful way possible.

A characteristic feature of a number of similes is the presence of animal imagery. Very often the heroes express what they feel by making references to particular qualities of Eastern animals, as in,

The Mind that broods o'er guilty woes
Is like the Scorpion girt by fire.
(The Giaour)

or

Her eyes' dark charm 'twere vain to tell
But gaze on that of the Gazella
(The Giaour)

and again,

He watch'd me like a lion's whelp
That gnaws and yet may break his chain
(Bride of Abydos)

Numerous metaphors also add to the picturesqueness of language.

Be thou the rainbow to the storms of life!

exclaims the hero of the *Bride of Abydos* to his beloved. In the same tale while speaking about the heroine's death Byron says,

The star hath set that shone on Helle's stream.

And Moore describes the nightfall in the following way,

But minutes speed — night gems the skies,

Other typically Eastern expressions that have been observed and made use of will be seen in the lines to follow. Instead of saying simply that years went by the poet uses a more descriptive and at the same time a more colourful expression,

... the maiden saw two summers roll
Their suns away...
(Lalla Rookh)

And similarly,

Twice hath the sun upon their conflict set,
And risen again, and found them grappling yet,
(Lalla Rookh)

The question that may arise is whether the vocabulary and all those peculiarities were meant in any way to reflect Eastern reality very accurately. For the most part of the vocabulary it is not the case. Generally such words found their way into the tales that convey the exoticism of the East and Eastern way of life and reflect this peculiar Eastern liking for riches, luxury and magnificence.

Although some of the words to be found especially in Byron's tales such as e.g. Ramazan or Bairam referring to holidays in Islam and the customs connected with them do give a touch of realism to the poems, this is by no means the primary reason for their being there. Rather, as has been observed, they were chosen because of their strange pronunciation thus adding to the atmosphere of exoticism that can be felt in the tales. Both of the poets were fascinated with Eastern exoticism and picturesqueness and the language is one the ways in which they are shown.

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H.G. WELLS REVALUED?

One may raise the question at the outset, whether recognition in one's lifetime outweighs oblivion afterwards. This seems to have been the case with H.G. Wells in the years that followed immediately upon his death: the nineteen forties and fifties. Without any doubt the writer himself had a hand in shaping opinion toward that end: his latest pronouncements were casting a shadow on everything said by him hitherto. But a hard-won reputation dies hard. Critical works have appeared in recent years which aim not merely at restoring what Wells had lost by veering from art to undisguised social propaganda; they point at an artist with a newly acquired significance, at a work of as yet unexplored richness, an unexploited mine of interweaving myth and symbol. On the other hand, they also attempt a salvage of the man of ideas, of some definite implications of his inherent prophetic strain.

Let us first concentrate on the former aspect.

The *fin-de-siècle* atmosphere with its *fin-du-globe* overtones is echoed in the catastrophic in Wells so characteristically manifested in his science fiction of the period. *The Time Machine* (1895) reveals a biological nightmare following upon social disaster — deepening class alienation of upper-world leisure and enjoyment and nether-world toil and productive effort leading to gradual differentiation and final division into two distinct biological species. However, that is not yet the end: the Time Traveller, urged on by an irrepressible sense of adventure, witnesses the last throbs of life on a dying planet, this weird cosmic panorama classed by Norman Nichol-

son "among the most significant passages in the popular literature of the last sixty years." (Nicholson 1951 : 32).

Critical opinion appropriately hailed and acclaimed the work immediately after its publication. The version of 1895 was indeed fifth in succession after the original fragment entitled "The Chronic Argonauts" had been published in *The Science School Journal* in 1888. "The Argonauts" were left unfinished — young Wells had been so unhappy about the venture that he simply could not bring himself to complete it. Much later, in his *Experiment in Autobiography* (1934), he remarked that had a literary beginner offered him a similar product for assessment, his advice to him would simply be to give up writing altogether. However, the glaring immaturity of "The Argonauts" turned to the dazzling accomplishment of *The Time Machine*, in its now familiar form. Indeed, the finest traits of Wellsian craftsmanship are there: imaginative and visionary power, attention to detail that reduces distances, both temporal and spatial, to mere insignificance, exoticism of the habitual, and that peculiarly overpowering plasticity of the unknown.

The Time Machine was concerned with the ultimate decline and decadence of man, whilst the short novel that followed a year later, *The Island of Dr. Moreau*, dealt with his origin and beginnings. Dr. Moreau, the central figure, an incarnation of the Nietzschean ideal of a Super-being, transforms animals into humans, a process both painful and arduous in view of the incessant recurrence and relentless onslaught of animalism in the creatures operated on. The onslaught is irreversible despite counter measures involving further surgery, a sacral and a legal code, as well as a strictly imposed discipline. All this, no doubt, is telling artistic comment on the nature of Evolution, on its apparently disastrous effects and consequences. To Wells it has all the characteristics of "A blind fate, a vast pitiless mechanism" which "seemed to cut and shape the fabric of existence, and I, Moreau by his passion for research, Montgomery by his passion for drink, the Beast People with their instincts and mental restrictions, were torn and crushed, ruthlessly, inevitably, amid the infinite complexity of its incessant wheels." (*The Island*... p 109)

Instinct overpowers reason on the island — this manifest antirationalism is a vivid echo of Nietzsche, Schopenhauer and Bergson. Natural balance and biological integrity are disturbed and unsettled by the dawning of intellect.

The duality and beastliness of human nature had in no way been Wells's own discovery in the field of literature — he had predecessors such as Swift or Robert Louis Stevenson, to mention but two — nevertheless, despite all the horrors, a rare exoticism, a haunting nostalgia visit the reader's mind long after he has closed the last page. And this seems

to be the finest testimony to the vividness of the author's imagery and to the brilliance of his suggestive power.

The Invisible Man (1897) presents scientific inventiveness linked in a more straightforward manner to personal ambition bordering on the criminal. All the mysterious paraphernalia attending the scientist's arrival and conduct are strongly reminiscent of Dr. Nebogipfel in the unfinished "Chronic Argonauts". Common traits can also be identified between the former and Dostoyevsky's Raskolnikov in the novel *Crime and Punishment*, as well as with Markheim in R.L. Stevenson's tale entitled after the hero. Wells's novel, however, is rather more loosely constructed than his earlier works and bears distinct traces of haste on the part of a writer hard set on winning the reader's market.

The War of the Worlds (1898) was in many ways a terrifyingly accurate prophecy of total future warfare. Apart from specific details such as laser rays and poison gas, the book conjures up the general atmosphere of modern armed conflict, for the first time in literature showing with compelling force how it equally affects the regular front-line combatant and the civilian in the rear. Also, the apocalyptic vision of the collective exodus from London, of crowds flooding the roads and blindly rushing in all directions, is both a memorable passage in modern literature and a preview of real days to come. The intensity of design and portrayal of events in the novel were best reflected perhaps in the panic that seized a large part of the United States when in October of 1938 the famous Orson Welles version of it was broadcast on sound radio.

The book further develops Wells's idea of evolution. The Martians, with their hypertrophied intellect and radically simplified inner organs, are an embodiment of augmented energy and efficiency of the looming man of the future. At the same time their emotional capacities are considerably constricted and reduced.

All the works so far mentioned have been imaginatively and poetically organized, with meanings expressed symbolically as myths or social parables. It is here primarily, rather than in his neo-Dickensian novels of manners, that the writer stands out as an accomplished and supreme artist. And this is the measure of novelty as applied to the man and his work, since formerly he had been mainly regarded as the author of a handful of comedies such as *Love and Mr. Lewisham* (1900), *Kipps* (1905) or *The History of Mr. Polly* (1910), the otherwise hidden artist only there apparently come into the open and to his own. Wells eagerly helped to create this image of himself as publicist, chronicler and educator when he wrote for instance in a letter to Henry James: "I had rather be called a journalist than an artist, that is the essence of it." (Edel & Ray 1959 : 264). Today, however, he reveals himself as an

authentic artist first of all, and does that on the very threshold of his creative career.

After 1898 the scientific romances proper display an ever growing tendency toward direct intellectual discussion and analysis rather than to the mythopoeic treatment of the earlier years.

When the Sleeper Wakes (1899; republished in 1910 as *The Sleeper Awakes*) is an overelaborate vision of the standardized and regimented civilization of vast urban agglomerations at the beginning of the twenty--second century. It suffers from a superabundance of detail, a surprising liability here, although elsewhere customarily an asset in Wells.

The writer's attitude, if still far removed from the overt journalism of his later works, is more and more clearly identifiable with a straightforward debate of issues such as mass urbanization, artificial child feeding and upbringing in nurseries immediately after birth, psychosurgery, i.e. shaping and conditioning of human habits, preferences, desires by means of mesmerism and hypnosis, growing moral permissiveness (!), diminution bordering on abolition of external distinctions between the sexes (e.g. long curling hair worn by males!) etc. The productive process goes on far below the surface of the earth — above the surface are the numerous Pleasure Cities for the wealthy. Society is well on its way towards the shape it assumes in *The Time Machine*.

In *The Sleeper* Wells anticipates a number of later inventions and contrivances such as television, the escalator, hard surface two-way motorways; he actually uses the word motor-car.

The First Men in the Moon (1901), beside extreme pictorial effectiveness, carries on the discussion about technology and human evolution in the more undisguisedly analytical terms. The author's attention is centred on the grotesquely exaggerated functional specialization and hierarchy of Selenite society. In each individual appropriate and desired organs are deliberately fostered and sustained, while the rest undergo atrophy. There follows an identification of mental and emotional states tantamount to complete loss of personality.

Science, technology, assume a sinister shape in this context: "Science has toiled too long forging weapons for fools to use. It is time she held her hand." (*The First Men* ... p. 150)

Let us now pass on to the second mentioned aspect.

From the beginning of the present century more and more significantly did Wells veer from the world of art to his peculiar brand of journalism, towards blueprints for world reconstruction. Much of what he proposed has been dismissed as undigested, undignified, impracticable or immature. Still, a rational core in the body of his thought can safely be distinguished, over half a century ago foreshadowing changes which

are now taking shape before our eyes. Wells, it seems, had been more successful in anticipating the nature of some of the actual forces at work within the framework of modern civilization than in his comprehensive schemes for human betterment. The manager and research worker as planner, surveyor and controller — there lies the significance of the "Samurai" in *A Modern Utopia* (1905), of Airmen in *The Shape of Things To Come* (1933) and others in between — promoters of scientific advancement, technological change and economic efficiency, in short — helmsmen of the coming scientific and technological revolution.

One specific instance of this kind of foresight is so astonishing and so uncannily correct in the working out of its various details, that it is worth quoting at some considerable length. It concerns a supra-national economic community to be formed around the industrial centres of Western Europe, "a great urban region that will arise about the Rhine. Politically this region lies now in six independent States(!), but economically it must become one in the next fifty years(!). It will almost certainly be the greatest urban region in all the world except that which will arise in the eastern States of North America, and that which may arise somewhere about Hankow. It will stretch from Lille to Kiel, it will drive extensions along the Rhine valley into Switzerland [...] it will be the industrial capital of the old world. Paris will be its West End, and it will stretch a spider's web of railways and great roads of the new sort over the whole continent." This was written in *Anticipations* (p. 218), in 1901, well over seventy years ago!

Integrating trends, communal and global considerations, lie at the root of Wells's historical thinking in works such as *The Outline of History* (1920) and *A Short History of the World* (1922). It reveals an anticipatory awareness, generally conceded nowadays, of the priority of wider interests and motives shaping the contemporary human scene. Scientific and technological development, the educational impact, the idea of a World-State, have been present and operative throughout the Wellsian conception of history as factors of economic, social and political integration. A socialistic world federation, the present-day universal quality and mission of socialism, are outright manifestations of these phenomena.

Last of all, comes the Wellsian warning of impending disaster if humanity does not adapt itself to the new conditions with "history becoming ecology" as he says in the heading of section four in *The Fate of Homo Sapiens* (1939), explaining: "We have, flowing into the problem of human society, a continually more acute analysis of its population movements, of its economic processes, of the relation of its activities to the actual resources available." (p. 11). An extract from *The Times* of 27 January, 1972, is worth comparing with the writer's

further enunciations on the subject: "Is the human race, in its pursuit of growth, affluence and convenience, heading for 'the breakdown of society, and the irreversible disruption of the life-support systems on this planet, possibly by the end of the century, certainly within the life--time of our children'?"

That is what Sir Frank Fraser Darling, Sir Julian Huxley and thirty--one other distinguished scientists and conservationists broadly put their names to two weeks ago when they signed a statement supporting *The Ecologist* magazine's 'Blueprint for Survival' declaration.

What does the lay public make of all this? *Nature* regarded it as reprehensible that scientists should 'lend their names to attempts like these to fan public anxiety about problems which have either been exaggerated or which are non-existent'.

And that, surely, would have been the response of most 'sound men', whether scientists or politicians, *two or three years ago*. But now the climate has changed. *Nature's* outburst put many 'sound' men's back up."*

H. G. Wells tackled these problems seriously not two or three, but more than thirty years ago. In his own words: "It is a swift, distressful impoverishment of life that is now going on. And this time the biologist notes a swifter and stranger agent of change than any phase of the fossil past can show — *man* who will leave nothing undisturbed from the ocean bottom to the stratosphere, and who bids fair to extinguish himself in the process." (*The Fate...* p. 29-30). And, similarly, in his last published work: "Foremost in this scrutiny is the abrupt revelation of a hitherto unsuspected upward limit to the quantitative material adjustability". (*Mind...* p. 4)

This has the unmistakable ring of our contemporary language of science. In the nineteen forties and fifties it would have been referred to or possibly altogether dismissed as all-too-passionate or even morbid despair. But today one can only wonder at the writer's perspicacity and intuitive insight which enabled him to conjure up the not so obvious shapes of things to come.

If Wells taught his generation to dream, he also showed, in the first and last phases of his creative career, that dreams could become nightmares. When he attempted to clear the way, he did not pretend that his lighting was either particularly bright or penetrating or revealing. His positions were always shifting, and this he did acknowledge. He also acknowledged the kinetic, not static, nature of his ideas and the experimental character of his assumptions. His deflections and aberrations of

* Tony Aldous, Ecological Blueprint. Emphasis added.

mood and attitude may sometimes exasperate, but at least they disclose a greater integrity than the beaten tracks of ready recipes. Finally, he may be looked upon to have been vindicated in terms of a paradox: both his optimism and his pessimism appear to have contained a sediment of truth.

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MARIA GOTTWALD

AN INSPECTOR CALLS: A PROBLEM PLAY OR A MODERN MORALITY[1]?

An Inspector Calls (written during the winter of 1944-1945, first produced in October, 1946) is generally classed as Priestley's "middle-class domestic play", with an implication of its being somewhat inferior, or at least less ambitious than the experimental prewar drama involving an imaginative handling of the question of time. On account of its dramatic technique, the play has been compared with one of the author's earliest plays, *Dangerous Corner* (1932). It might be added, too, that both plays lead to embarassing revelations affecting all the main characters. Yet the nature and the implications of the later play are essentially different; this can be seen even from a cursory examination of the play.

On the surface, the setting of *An Inspector Calls* appears to be rather conventional. The scene is an imaginary town in North Midlands in the spring of 1912; we are introduced to a respectable upper middle-class family, the Birlings. Arthur Birling, a "prosperous manufacturer" and his wife Sybil are celebrating the engagement of their only daughter Sheila to Gerald Croft, son of another local tycoon. The party of which Eric, the Birlings' son is another member, is being suddenly interrupted by an unexpected arrival of a police officer, Inspector Goole who insists on obtaining some information in connection with a case of suicide. What follows is a gradual disclosing of the darker secrets of the Birlings' lives

[1] The term "modern morality" occurs in Fraser who considers the moral of the play to be "that there are skeletons in the most prosperous cupboards and that we are all members of one another" (1970: 198).

and characters; Gerald Croft, the prospective member of the family, appears to be involved as well.

Inspector Goole states his case plainly: a young girl Eva Smith, aged 24, had committed a suicide by taking a strong disinfectant. She died in great agony at the local Infirmary. From the papers she had left the Inspector learned she had been once employed in Mr. Birling's works. Having been told the victim's name and shown her photograph, Mr Birling is forced to admit he had dismissed the girl eighteen months ago although she was a good worker and had fair prospects of being promoted. Her only fault was that she happened to be one of the strike leaders, and when the strike failed she was immediately discharged.

For the following two months she was out of work and rather desperate as she had no money and no relatives to help her. Then by a piece of sheer good luck she got a position in a big shop. She really liked her new work which was easier and more interesting than her former job in the factory, but after two months she was suddenly dismissed. She did nothing wrong and the sole reason for her discharge was a customer's complaint. Presented with the girl's photograph, Sheila Birling realizes to her horror that her spite had caused the girl's misery. For it was Sheila who had insisted on the girl's immediate dismissal. That was Eva Smith's last regular job.

Inspector Goole further reveals that the girl was eventually persuaded to try her luck in the bar of the local music hall under the assumed name of Daisy Renton. It was there that she attracted the attention of Gerald Croft who rescued her from her vulgar companion and though, apparently, he was sorry for the girl and genuinely wanted to help her, nevertheless took advantage of his position and made her his mistress. He was kind to the girl yet she knew hers was a hopeless love and she did not blame Gerald when he was deserting her six months later.

Two months elapsed before she reappeared in the same bar, obviously in straits, to be picked up and seduced by Eric Birling. Eric stole some money from his father's office to support her when she told him he had made her pregnant. However, on learning how Eric had acquired the money she refused to accept from him further allowance. Eventually, driven by the hopelessness of her position, she appealed for relief to the local charity organization. There she was confronted by Mrs. Birling who was presiding over the committee and who ruthlessly used her power to refuse the assistance. When the fact was exposed by the Inspector Mrs. Birling, still unrelenting, put all the blame on the child's father only to learn in good time that it was her son Eric who was responsible for the girl's predicament.

Eric's violent reaction, ideed his onslaught on his mother is reminiscent of Vivie's denunciation of Mrs. Warren. It might be contended, too, that *An Inspector Calls*, like Shaw's unpleasant play, is a *pièce à thèse* with a social problem convincingly demonstrated and a solution hinted at. Bernard Shaw's plays are frankly and emphatically problem plays and the plea for reform is his constant preoccupation. Now if we turn to Priestley's play the case seems to be different. On the one hand, it cannot be denied that some social evils are brought to light: Eva Smith is a victim of an unsuccessful strike; her subsequent career is wrecked by a rich girl's caprice; a prolonged unemployment forced on her a degrading life, and the selfish, irresponsible rich men she met in the bar eventually contributed to her ruin; finally, a self-opinionated, cruel woman posing for a philantropist pushed the desperate girl to suicide.

On the other hand, it is plain that social criticism is hardly a central issue. It is more or less incidental, subordinate to the main design which is focussed on the question of guilt and moral responsibility. Besides, Eva Smith cannot be regarded as a protagonist: she is dead and though she is constantly and most sympathetically referred to, her memory is being manipulated primarily as a reminder of other people's guilt. Actually we are not even certain as to her identity. She may have been the same girl maltreated by all the Birlings and abandoned by Gerald Croft, or, as Gerald is suggesting in the final scene, they may have wronged four or five different girls. It is, however, immaterial whether they have caused immense suffering and death of a single girl or if their selfishness has affected more than one person. Even if it had been true, as Gerald was claiming, that no girl died at the local Infirmary they were still responsible for what they had done. Sheila sums up the situation in her sarcastic commentary on Gerald's revelation:

> So nothing really happened. So there's nothing to be sorry for, nothing to learn. We can go on behaving just as we did. ... I suppose we're all nice people now. (III: 322, 316)[2]

Similarly, it makes no difference if Inspector Goole was an authentic police inspector or not. Again Sheila is entrusted with the task of interpreting:

> But don't you see, if all that's come out tonight is true, then it doesn't much matter who it was who made us confess. And it *was* true, wasn't it? You turned the girl out of one job, and I helped to turn her out of another. Gerald kept her — at the time, as he told us, he was too busy to see me. Eric — well we know what Eric did. And mother hardened her heart and gave her the final push that finished her. ... Between us we drove that girl to commit suicide. (III: 313, 318)

[2] All quotations are from vol. 3 of Priestley's plays, the Roman and Arabic numerals referring to acts and pages, respectively.

It is therefore the moral message that is essential for a proper understanding of the play.

Both the type of didactic material brought to the stage and a number of characteristic devices clearly point to morality play tradition. Inspector Goole who is wringing forced confessions actually does the work of Conscience, that well-known figure of morality plays. Again and again he is trying to make his interlocutors aware of the wrongs they have committed and frequently indulges in direct moralizing — another familiar device of morality plays — as, e.g., when he is reprimanding them collectively:

> This girl killed herself and died a horrible death. But each of you helped to kill her. Remember that. Never forget it. (III: 310)

or individually:

> Remember what you did, Mrs. Birling. You turned her away when she most needed help. You refused her even the pitiable little bit of organized charity you had in your power to grant her. [To Eric] Remember what you did. Just used her for the end of a stupid drunken evening, as if she was an animal, a thing, not a person. (III: 310)

Finally, to hammer out his positive lesson, he has recourse to blunt sermonizing, addressing — no doubt — the general public as well as his select audience on the stage:

> But just remember this. One Eva Smith has gone — but there are millions and millions of Eva Smiths and John Smiths still left with us, with their lives, their hopes and fears, their suffering, and chance of happiness, all intertwined with our lives, with what we think and say and do. We are responsible for each other. (III: 311)

This is exactly what Mr. Birling has been denying. "I can't accept any responsibility", he keeps saying to the Inspector. His outlook of life as imparted to his son and his future son-in-law, is that of "a hard-headed, practical man of business", a successful self-made man:

> A man has to make his own way — has to look after himself — and his family too, of course, when he has one — and so long as he does that he won't come to much harm. But the way some of these cranks talk and write now, you'd think everybody has to look after everybody else, as if we were all mixed up together like bees in a hive — community and all that nonsense. But take my word for it — and I have learnt in the good hard school of experience — that a man has to mind his own business and look after himself and his own — (I: 273 - 274)

The two programs are diametrically opposed and so are their exponents. Inspector Goole is not merely "an embodiment of a collective conscience" or "a catalyst for truth" (Evans 1964: 208, 206); he stands for Conscience and Truth and Justice, for Charity and Love. For all his

modern garb and efficient methods of eliciting evidence, his function in the play is parallel to that of Virtues in traditional moralities. In particular, he successfully does the job of both Conscience and Justice by "pricking" and "condemning"[3]; as a rule, his procedure conforms to the Virtues' standard behaviour — he exhorts and rebukes the human protagonists, uses every means at his disposal to bring them to repentance; he actually wins Sheila and Eric over to follow his drift — they have learned the lesson; he rebukes the reprobate and warns them of forthcoming punishment. Religious categories are never mentioned, nevertheless the well-tried scheme: confession, repentence, reform and its alternative: refusal to follow good advice and mend one's ways, followed by punishment — are both there.

Characteristically enough, the Inspector makes the Birlings aware of cosmic justice operating in their lives; he teaches Sheila to regard Gerald's love-affair with the girl she had wronged as a kind of retribution. To Mr. Birling he is speaking even more bluntly:

> You made the girl pay a heavy price for asking twenty-five shillings a week instead of twenty-two and sixpence. And now she will make you pay a heavier price still. (III: 311)

For Mr. Birling and his wife, in contradistinction to their children, are so hardened in their selfish, self-complacent attitudes that they would yield to no persuasion. And even when Mr. Birling is finally brought to declare "he is ready to give thousands" we instantly realize it is not to atone for his guilt which he would not condescent to admit; the money he is offering is to hush up the impending public scandal that would ruin his chance of being knighted. Significantly enough, as soon as Inspector Goole leaves them, both Mr. and Mrs. Birling relapse to their old ways: they would acknowledge no responsibilities and eagerly accept Gerald's suggestion that they have all fallen victims of some spiteful mystification. A new shock is required to frighten them again. A telephone call from the local police, announcing the arrival of an officer to carry on investigation may be regarded as a modern counterpart of the summoning of Everyman.

There can be no doubt that the configuration of characters in the play reflects some staple patterns of moralities — those of Virtue(s) opposing Vice, Virtue(s) leading to salvation the corrupt human protagonist, Vice tempting the human protagonist. In the modern play, Virtue is one and indivisible while the human protagonist is individualized; the universal Virtue dressed as a plain-clothes police officer is facing mankind as exemplified in the members of wealthy upper-middle class families.

[3] Cf. *Appius and Virginia*, 1559 - 1567 in Dodsley 1874: vol. IV.

The sharp division between the young who are conscience-stricken and repenting, on the one hand, and the old — the obdurate, world-wise parents, on the other, may be reminiscent of the bifurcation of the human protagonist into good and bad characters, occurring in later morality plays (Bevington 1962 : 150 ff.). Or else, the grouping of characters in the Priestley play: Inspector Goole — young Birlings and Gerald — Mr. and Mrs. Birling reflects the traditional pattern of Virtue — Mankind — Vice, respectively. The latter seems more convincing since both Mr. and Mrs. Birling actually display some traits characteristic of medieval Vice: they represent false standars and attitudes and, moreover, they are trying to impose these upon their children; in their dealing with the Inspector, which is obviously a classical contest between Virtue and Vice, they practice deception and intimidation. Apart from temptation and deception, two common attributes of Vice, it is significant, too, that they emerge from the combat utterly discredited. Mr. Birling's self-complacent attitudes, his social and political insights are shown to be ridiculous and absurd, and his own son is not slow in pointing that out. Mrs. Birling's perverse and malignant condemnation of the girl is being turned against herself, exactly as Sheila has predicted, since it becomes an indictment of Eric whom she has been trying to shield. Both Eric and Sheila, the reformed specimens of Humanum Genus, turn away from their parents — a familiar sight in the morality play. Similarly, the closing scene of the play with the impending investigation, scandal and the ruin of the Birlings' most cherished hopes, affords a parallel with Vice's traditional discomfiture.

The antithetic structure of the play (Janicka 1972 : Part I, Chaps. 1-2, Part II, Chap. 1) is apparent not only in the juxtaposition of characters (whatever pattern of arrangement is accepted), but also in the opposition of right and wrong standards, true and false values, as exemplified in the respective gospels of the Inspector and Mr. Birling; it is also palpable in the contrast between respectable appearances and grim realities, in the conflict between individual or narrow group interests and the interests of community. And though the criticism is mild enough when compared with Shaw's vociferous pronuncements,[4] yet the problem of more honest, sounder human relations has a universal appeal.

In conclusion we might as well attempt a terse answer to the question contained in the title.

An Inspector Calls is a *morality* play not merely because of its preoccupation with moral problems, those of guilt and responsibility, justice and punishment, and because it is clearly meant to instruct, but also on account of the patterns and devices characteristic of the genre, particularly the organizing principle of antithesis.

It is a *modern* morality in so far as it submits to a critical examination and exposure the attitudes and standards of the preceding age; also by virtue of its thriller technique.

It is a *lay* morality for its has dispensed altogether with religious categories and replaced them by the notions of universal brotherhood involving both communal loyalties and mutual responsibilites.

[4] Ironically enough, the Priestley's play seems to be encumbered with the same weakness the author has spotted in the work of John Galsworthy — the absence of "total self-commitment" (Priestley 1960: 354).

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THE STRUCTURE OF *LOOK BACK IN ANGER*

Much has been written about *Look Back in Anger* and there is little doubt that the play constitutes an extremely important point in the history of English drama. Even the most general studies of the subject attribute to it the virtue of starting the new era, the play itself marking the birth of modern English drama. "It was not until the third production on 8 May [i.e. 1956] that year, *Look Back in Anger* by a twenty--six-year-old dramatist, John Osborne (b. 1929) that the English Stage Company found itself leading an insurrection with drum and trumpet... Everything now in modern British drama is before or after May 1956 and that is John Osborne's achievement... *Look Back in Anger* was a title that would also christen a transient period of anger in our literature." (Trewin 1965 : 22,23). The expression "angry young men" was being applied to young frustrated people of Osborne's generation, Jimmy Porter, the main character of the play, growing into a hero and leader of the angry fight against the Establishment conventional morality and British society in general.

There is no question, therefore, as to the importance of the play. Yet, as usually happens with the best known works of art, in spite of the great abundance of critical studies, some very vital aspects of the play have not been explored. The critics are mainly preoccupied with the person of Jimmy Porter, examining his character by means of psychological analysis, looking for autobiographical elements, finding in the futile fight some resemblance to the Romantic hero, comparing him to Hamlet. The problem of Jimmy's anger seems to have been of greatest inspiration to such critics as A.E. Dyson and B. Gascoigne.

As already stated, the play was universally pronounced to be modern. Working class and the new middle class made their appearance in English drama which stopped to provide mere entertainment and turned to contemporary vital problems. The "peculiar quality of frustration in Jimmy's anger" (Dyson 1968 : 49) was attributed to the psychological impact of the H-Bomb era. The protests against "the Establishment", the hypocrisy in Church and administration, not being different in content from those of early twentieth century writers, were said to have, nevertheless, something different in tone. Moral problems were also treated in a new modern way; maritial fidelity does not consist here in the misconceived sexual fidelity, it aims at spiritual unity and truthfulness. The language of the play is another, generally acknowledged, novelty of the play. Artificial theatrical way of expression, the heritage of G.B. Shaw and Oscar Wilde, has been replaced by real English idiom, everyday contemporary speech, highly individual, avoiding long complex sentences and sophisticated wit. (Semil 1969 : 111-119)

The importance of *Look Back in Anger* as a modern play is acknowledged. Still nearly all critics find in it something unsatisfactory. Bamber Gascoigne finds the weakness of the play "in the more intellectual side of playwriting, in the organization of the whole play and in its meaning." For him the end of *Look Back in Anger* was "particularly unsatisfactory" and he accuses Osborne of a "false note of happiness" (Gascoigne 1962 : 97). John Russel Brown states that "Osborne's first plays were structurally conventional: *Look Back in Anger* and *Epitaph for George Dillon* are three-act plays set within realistic walls like most of their immediate predecessors. Exposition, development, and conclusion, clear character presentation and progressive building of conflict and tension are all duly there. What was new was the kind of life these plays mirrored in detail..." (Brown, Russel, ed. 1968 : 9). J.C. Trewin is sharing the same attitude "The play — and this is odd — was not at all experimental in from. Well-made, in the old manner, it had five characters and an attic box--set." (Trewin 1965: 22)

The same opinions are present in Polish criticism. Małgorzata Semil in the quoted article writes about the lack of any new dramatic techniques in modern English drama and she stresses the fact that the traditional construction is still preserved.

To sum up, *Look Back in Anger*, acclaimed as a modern play in view of its content, tone, and language, has been dismissed on the level of structure as following the traditional conventions of a well-made play. Few critics find otherwise. Gascoigne's account of his understanding of the play after the first night performance provides a different perspective. "The play ends with them [i.e. Jimmy and Alison] in each other's arms

playing their old game of bears and squirrels, a childish fantasy which had been the only level on which their love could function. In the theatre this seemed a painfully good ending, admirable in its irony. The pattern of the play was clearly a circle; we were back where we started and tomorrow the agony would begin all over again." But then, he withdraws to join the advocates of the conventional construction. "But in a debate after the performance the director, Tony Richardson, denied that this was the meaning. It was a hopeful play, he said. Their relationship had improved, they were playing the game of bears and squirrels with irony and for the last time. The published text confirmed this." (Gascoigne 1962: 197)

Certainly, hardly any critic failed to notice that act one and act three begin with the same situation, the fact which is obvious and striking enough. Yet the conclusions of the critics are not very enlightening to the structure of the play. Even those who find in *Look Back in Anger* the closed-circle construction do not support their statement by any detailed analysis of the play and finally admit that it is built upon traditional lines. Simon Trussler, the author of *The Plays of John Osborne* subtitled "An assessment of the work of the most important English dramatist of our time" writes of *Look Back in Anger:* "It is a far more technically mature Osborne, however, who dares to open his first and third act in identical settings — Helena merely succeeding Alison at the ironing board, and Alison instead of Helena disrupting the domesticity. This looking-glass effect not only succeeds theatrically but shapes the action into a closed-cirle entirely appropriate to its theme." (Trussler 1972: 42). Yet, at the same time, Trussler discusses the play in terms of exposition, development, climax, that is, elements characteristic of a traditional triangular play with the solution at the end. "A first-act exposition culminates in the arrival of an outsider to develop situation, as Helena duly develops it in act two, and the final act restores a kind of precarious status quo." (Trussler 1971: 44)

To my knowledge, none of the critics, even among those who pointed out the circular construction of the play, tried to apply modern structural method in analysing this play. Impressionist reflections, even the brightest ones, cannot substitute solid knowledge of all the structural mechanisms of the play.

The clue to the understanding of the play lies in its structure. Yet, applying traditional analysis, that is, searching for exposition, climax, the solution seems highly inadequate. One should not be seduced by the apparent presence of "action" and well developed characters. Viewed from this angle the play offers a conventional and even melodramatic situation of a young unhappy couple reunited into tender relationship, or failing

to live together in the full meaning of the word, after climacteric separation, the young husband becoming aware of his former cruelty after his wife had lost her baby. The strong triangular construction of the play dissolves, however, when we penetrate into its structural elements and when we consider the relationships between those elements. The aim of the present paper is to find certain constants, certain recurrent elements which mark the construction of *Look Back in Anger* and which can, perhaps, introduce something new to our understanding of the play.

The most striking thing on the first reading is the recurrence of some scenes, symbols, and situations. The pattern of act one is the first to be analysed, as some important elements are very clearly visible there. The opening situation contains all the factors which are to dominate the play and create this stuffy oppressive, waste-land atmosphere of barren life. This Sunday evening existence is concentrated around the tea-pot, Sunday papers, ironing board, concerts on the radio. The symbolic device of the church bells is of double function here. Its structural role consists in announcing the approaching outburst, but at the same time, it serves to reveal Jimmy's attitude to the institution of the church. On the symbolic level it may be also considered in connection with the Protestant doctrine, so typical of the atmosphere of the play. The sound of bells is to remind us of the Last Judgement, of the Doomsday. Evaluation and punishment are always present in Jimmy's anger and, at the same time, each outburst makes a kind of Doomsday. Duly heralded by the church bells the explosion, Jimmy's outburst of rage, follows. It takes the shape of physical violence and Alison's physical suffering marks its turning point. The moment of apparent reconciliation brings Jimmy's kindness to Alison its result being the bears and squirrels game symbolic of their animal love, the only possibility of their accepting each other. Nobody, however, would be misled to assume that the relationship of Jimmy and Alison has improved after their physical reunion. The text clearly indicates that what is to follow is merely the return to the opening situation. Jimmy's kindness is only a momentary change brought upon by his hesitant conscience after he has hurt Alison and caused her suffering. A small and unimportant incident can unhinge him again and destroy his seeming balance (in this case a telephone [35] and a letter found in Alison's handbag [36])[1]. In this way the circle of the first act is closed, one phase being over we are where we were, ready for a new outburst.

The construction of the first scene of act two reveals exactly the same pattern. The opening scene offers the same Sunday situation with

[1] Pages in square brackets following certain quotations and allusions refer to the text of *Look Back in Anger* as published by Faber and Faber, London 1971.

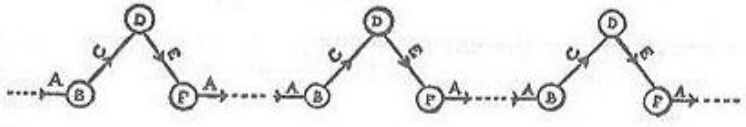
the ever-present tea-pot, Sunday papers. The musical motif of the first act — the radio concert — reappears by means of Jimmy's trumpet. The paradox remains; music supposed to beautify life and to ennoble man is as discording in this household as the sound of trumpet habitually associated with the joyful victory in the battle. The only difference here is the presence of the outsider, Helena (the pattern of the characters' appearance will be dealt with later in this paper). The motif of church returns this time not in form of the church bells but in Alison and Helena's mention of their going to church ([48] and culminates when Jimmy hears about it [51]). Its function, however, remains the same, it forecasts the approaching storm. As in the first act, the turning point of Jimmy's explosion (he is abusing Alison's parents [51-55] and Helena [56]) is connected with the pain of suffering. He suffers when he remembers the death of his father [57-58] and when he learns about Hugh's mother's illness [61]. The pattern, once more, proves valid when the turning point is followed by the apparent reconciliation and a moment of Jimmy's calming down. After remembering his father's death he adresses Alison "I've given you just everything. Doesn't it mean anything to you?" [58], when he learns about Hugh's mother he also turns to Alison for support, "I ... need you... to come with me." [62]

Yet, there are certain facts proving that the explosion is not ended and that it will develop in the next scene of the same act. Bears and squirrels are mentioned just as the church bells start ringing (stage directions [62] and [63]). Physical communication by means of bears and squirrels has been denied to Jimmy and Alison, the status quo cannot be reestablished, the explosion has to continue marked, as before, by the church reference. It actually goes on in the next scene embodied in Alison's departure, Cliff's suffering [71], the toy bear in Helena's hands [72] and, above all, in the effect of Alison's decision — in Jimmy's outburst [72, 73]. After the turning point when Helena slaps Jimmy's face and he suffers ("all that is left is pain" [74]) the situation, throughout the constant reference ending the explosion (that is physical love, as in the first act), returns to its primary state. The dramatis personae are different, yet the situation remains the same. The second circle is closed, the second phase is ended. It became visible in this act that the explosion may consist of several outbursts each, however, framed by the constant references, that of the church as the starting one and that of sex as the closing one.

The recurrent opening scene is clearly restored in act three. The third phase, as the preceding ones, begins on Sunday evening and all the necessary attributes are present: Sunday papers, tea-pot, ironing board, trumpet, even a concert is mentioned [78]. The smallest details are re-

peated. Helena who takes the place of Alison at the ironing board is also threatened by Jimmy's physical violence (act one: "Jimmy makes a frantic, deliberate effort, and manages to push Cliff on to the ironing board, and into Alison. The board collapses." [26]; act three: Jimmy "hurls a cushion at her [Helena], which hits the ironing board". [81]). At the end of scene one Alison appears and in the following scene Helena decides to leave. "Outside the church bells start ringing." [93] and again it can be treated as the constant reference opening the explosion. Violent verbal struggle between Alison and Jimmy culminates in Alison's passionate words describing her suffering at the death of her baby. Once again suffering marks the turning point of the explosion. Jimmy is, somehow, morally resposible for the death of the baby, as he had once wished it. As in the preceding acts his awakened conscience gives birth to the outflow of kindness. The constant reference closing the explosion, the sexual game of bears and squirrels constitutes the end of the play. The third phase is finished as well, the third circle is completed. The pattern of the opening situation, explosion, and return to the previous state has been carefully followed for the third time, all constant references have been preserved.

In view of the pattern the only thing we can expect is the re-establishment of the opening situation. In this way the play has no end as it had no beginning. One phase is ended, the play returns to the opening situation, only for the next phase to begin[2]. We do not have to be told that the same phases (outbursts and apparent reunions) had delineated the life of the main characters since their marriage. In the same way the last scene is merely the final element of one of the numerous phases and according to the established pattern it must lead to the new phase. Hence, we may speak about the explosive structure of *Look Back in Anger* which can be presented by means of a diagram where:



A — opening situation; B — constant reference indicating the approaching explosion; C — explosion; D — turning point of the explosion; E — apparent reconciliation; F — constant reference resulting of the apparent reconciliation; A — return to the opening situation.

[2] This fact is stressed by Richard Schechner in "Przyczynek do teorii i krytyki dramatu", *Dialog*, 129, 1.I.1967, pp. 77 - 101. Schechner mentions it in connection with Beckett's and Ionesco's plays, p. 91.

As already pointed out, the number of explosions may be varied, yet, they are always framed by two constant references (B and F).

It must be remembered that the reconciliation following the explosion is only the apparent one and it never brings upon any solution: it solely restores the opening state of affairs. Thence, the last scene of the play may reintroduce its first scene in the same way as it may lead to any of the opening situations. They are all the same. The final scene reinforces only the depressing feeling of inability of escape, the feeling that the characters are imprisoned in the recurring phases of their existence, that their life is completely barren as even the child is lost.

The phase construction appears not only in the structure of the play taken as a whole. Certain elements of the structure, such as time and characters, are also subject to the phase recurrences. It is not accidental that each act begins on Sunday evening, always the same, always repeating previous Sunday evenings, and giving no prospect for any difference in future. It is hardly accidental, as well, that the very first sentence of the play refers to this problem. Jimmy says, "Why do I do this e v e r y Sunday? Even the book reviews seem to be the s a m e as last week's." [10] And again, "God, how I hate Sundays! It's a l w a y s so depressing a l w a y s t h e s a m e. We never seem to get any further, do we? A l w a y s t h e s a m e ritual. Reading the papers, drinking tea, ironing. A few more hours, and another week gone." [14, 15] "Just another Sunday evening." [17] The same impression of everything being always the same is implied in Jimmy's words about Alison. "I watch her do the s a m e things e v e r y night" and later, "I've watched her doing it night after night." [24][3]. To sum up it may be said that the series of events constituting one phase always begins on Sunday and the atmosphere of this particular Sunday being just a repetition of any other Sunday is carefully rendered.

The device of using identical setting for all acts has been mentioned, the appearance of characters, however, deserves some more attention. The interplay of dramatis personae reminds of some ancient dance in which Jimmy changes his partners. Helena replaces Alison to be succeeded by her in the last act; the partners change, the dance remains the same. A new dancer, though not mentioned, is to be expected, the game has to continue and Alison in her utter submission can hardly make a good partner for Jimmy. Cliff has his important place in the game, he is Jimmy's partner in friendship. The question whether he finally leaves or stays remains open. Cliff is also involved in some significant scenes of recurrent

[3] Emphasis added.

character. Alison and Helena are introduced into identical situations connected with Cliff (Alison — ironing Cliff's trousers [16], Helena — washing his shirt [83]). In this way the recurrent pattern is also followed in the interplay of the main characters of the play.

The language of *Look Back in Anger* does not remain free from verbal repetitions. They are certainly typical of everyday speech but they also help to build up the feeling of sameness[4].

Repetitions, recurrences, phases, circles — all are to be found in the structure of *Look Back in Anger*. The play reveals the characteristic features of modern open play, open — as lacking the proper beginning and the end which would provide the solution of the main problem, and which would change the situation existing in the exposition. The construction of the play is based upon phases of explosive type.

It should be stressed that similar phase structure is to be found in other modern plays, in Eugene O'Neill's *Long Day's Journey into Night* and in the plays of Samuel Beckett and Ionesco[5].

The problem, however, is not purely formal. The phase structure in *Look Back in Anger* creates the feeling of the universal inability of escape, of the life guided by the cosmic principles of constant repetition. Seen in this light the play offers new possibilities of more profound interpretation. The melodramatic solution and the happy end become inadmissible. In this play certain mechanisms operate as they do in real life, the life-game holding and limiting all human beings by its ever-repeating rules. *Look Back in Anger* becomes a modern play not only in the sphere of language, treatment, and tone but also in the sphere of structure, thus consituting the real turning point in the history of new English drama.

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[4] "Do the Sunday papers make you feel ignorant?" again "Well you are ignorant." Later "You are too ignorant." [11]; or "Leave the poor girlie alone." again "Leave her alone, I said." again "Leave her alone, I said." [11].

[5] Beckett's *Waiting for Godot* was first performed in 1955. The first production of *Look Back in Anger* — 1956. The indebtness is very clear.

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AMERICAN LITERATURE

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FORM AND SUBSTANCE IN EARLY AMERICAN DRAMA (FROM DARBY TO O'NEILL)

American drama, like the people who created it, had its beginnings in Europe and gradually developed a character of its own. Its first models were the lofty tragedies and extravagant comedies popular in England in the second part of the seventeenth century. But the history of American drama is the story of the movement towards the political and cultural independence.

The main point of the following paper will therefore be a discussion of earliest plays written in America, with special regard to the above mentioned tendencies. The plays discussed can be grouped under the following headlines: pre-Revolution plays exposing everyday problems of the early colonists; anti-British plays showing strong dissatisfaction with the British authorities; Revolution dramas manifesting hostile attitudes towards Britain and reflecting the rise of intense patriotic feelings. The second phase in the development of drama in America starts with the production of first American play *The Contrast* and includes romantic dramas („noble savage" plays and romantic tragedy); native character plays introducing the Yankee character; dramatized novels and melodramas. The third phase — a step beyond conventional realism of setting — includes problem plays not infrequently identified with social drama as well as the plays following Ibsen's inner realism. A considerable departure from the realistic style in drama is marked by the appearance of romantic fantasy and by early experiments in dramatic form culminating in production of

O'Neill's dramas. The article will be concluded with an attempt to determine the significance of early American drama.

Frank Hill in his *Bibliography of American Drama* lists only twenty seven plays written by the colonists before the Revolution (among others the set of propaganda pieces). Besides there was a long list of plays imported from Britain and staged after the mid eighteenth century by the first troupe of actors to remain in colonies. The obstacles in the development of theatre in America were mainly caused by Puritans' and Quakers' attitude to "evils of dramatic entertainment" or entertainment of any sort.

The first English play to be written at this side of the Atlantic was Darby's *Ye Bare and Ye Cubb* (1665). In 1714 Governor Hunter wrote *Androboros*, after which a long pause followed until 1761, when *A Dialogue and Ode Sacred to the Memory... of George the II* was written in order to commemorate the death of the British king. In 1762 there appeared the anonymous *The Military Victory of Great Britain* praising the victory over the French and Indian troops that kept invading British colonial holdings.The form of these last two pieces can be defined as the "commencement exercise and dialogue", that is, works, which are hardly dramatic. Still the elements of scores for musical parts together with a narrative for four speakers, glorifying battles and heroes of the war introduce the mood peculiar to the theatre. The year 1763 brought the play *The Paxton Boys*, a local drama concerned with a group of frontiersmen who, having attacked some Indians, escaped to Pennsylvania and were finally arrested there.

One of the last of pro-British plays, *The Conquest of Canada* was written by George Cockins in 1766. The play can be defined as the heroic-dramatic paean to the might and glory of Britain. There is as much allegory as drama and the play renders the history of the battle into iambic hyperbole.

The transitional step from commencement exercises or blank verse tragedies to a more conventional play form was made by Colonel Robert Munford's play *The Candidates*, written in 1770. This typical comedy of manners included the satirical description of unscrupulous techniques in local election. Eventually, in spite of intrigues, the best man wins and the local authorities, still loyal to Britain, are formed.

It would be too early to state that a clearcut conclusion can be drawn from the few extant plays, dialogues and commencement exercises dating from the beginning of colonization to the mid eighteenth century. There was no American national drama since there was no American nation, but people representing at least several nations from all over the world. The other point is that by its nature drama is the effect of a conflict. The first serious conflict to arise in America was that of the colonists' with their

Mother Country. The early attempts to unify the nation — the natural effect of French and Indian wars (1756 - 1763) promised the next step: aiming at political and economic independence, which was then encouraged and reinforced by a series of acts passed by the British parliament. The acts such as Currency Act, Sugar Act, Quartering Act, and finally the Stamp Act (1765), which were aiming at subordination, both political and economic, of the colonies to their Mother Country, finally caused the outburst of American Revolution in 1775.

One of the symptoms of the approaching changes in the cultural field was the fact that in 1765 Lewis Hallam's troupe of actors changed its name from *The London Company* to *The American Company*. Although this fact had not been followed by production of American plays (there having been none of the kind) still we can speak, in a sense, about the birth of American theatre. The plays written shortly before the revolution cannot, for obvious reasons, be called American plays, they still contain a strong note of dissatisfaction with British authorities, and manifest an attitude towards the British as people apart from and hostile to what can be described as American nation in the making. The anonymous play *Trial of Atticus before Justice Beau* written in 1771 only superficially deals with the case of Atticus accused of rape. Actually it is a polemic against injustice performed by the colonial officers of the Crown. The plays of Mercy Otis Warren *The Adulateur* (1773) and *The Group* (1775) express strong dislike for those colonists who sympathized with the British government. From the point of view of form, these plays represented the so-called "closet drama", that is, plays meant to be read rather than acted upon stage.

The next important step leading toward the birth of American drama was marked by dramas about Revolution written in the years 1773 - 1788 (till the Constitution was ratified). The patriotism expressed by such playwrights as Hugh Brackenridge in *The Battle of Bunkers-Hill* (1776) and *The Death of General Montgomery* (1777), or John Leacock in *The Fall of British Tyranny* (1776) turned the native British into monsters, or else into blockheads and cowards as in the anonymous *The Blockheads or the Affrighted Officers* (1776).

The year 1787 brought about the first genuine American play — *The Contrast* by Royall Tyler. The plot involves the romantic affair of Billy Dimple, a wealthy Anglophile, whose engagement to clever Maria does not prevent him from flirting with other women. Dimple will eventually lose Maria to the austere but attractive Captain Manly, a Revolutionary officer. The play's aim is to show the contrast between the treacherous Anglophile Billy Dimple and the Revolutionary officer Captain Manly. Needless to say the author favours Manly who is depicted as being endowned with

all virtues such as rectitude, patriotism, courage. The contrast is also shown between Dimple's servant Jessamy aping his master and Manly's "waiter" Jonathan — a comic figure whose plain practicality and wisdom make him a symbol of rural virtue. The character of Jonathan is also the first character of a Yankee on American stage — the true and typical citizen of the new-born country. The play was obviously written under the influence of Sheridan's *School for Scandal*, and accordingly follows the genre of its model.

The Contrast represents the turning point in the development of drama in America since it marks the birth of American drama. Inspired by Tyler's success, William Dunlap started to write his own plays and became one of the most prolific playwrights of his time and the following half century. He was also the first man to write *The History of the American Theatre* (1832). Dunlap's most noteworthy play *André* (1798) had been a failure and was later rewritten under the title The *Glory of Columbia* (1803). The technique of this play follows the familiar pattern — the common affairs (soldiers' talks) are presented in a plain dialogue of Neo-Classical style, whereas the lofty utterances (the general's speech) are presented in blank verse. The whole play is enlivened with some songs — both the lofty ones and those of Yankee Doodle type.

The plays such as *The Contrast* or *The Glory of Columbia* were followed by numerous plays dealing with the subject of victorious Revolution in a more or less successful way. Some of the playwrights found the typically American themes: the motif of revolt against tyranny, in the history of other countries, as R. Montgomery did in his tragedies: *Pelopidas*, *The Gladiator* and *Oraloosa*. Another play of that kind, which at the same time meets the need for romantic patriotism and melodrama, was Susanna Rowson's *Slaves in Algiers* (1794). The plot deals with Mulej Moloc, the Dey of Algiers who frees his slaves and declares his country a republic having been influenced by American captives praising the virtues of democracy.

The reason why the playwrights looked abroad for the subject matter seems to be the increasing tendency for myth-making. One of the numerous definitions of myth describes it as "a series of stories invented by the people to explain some mystery of nature or of their own racial personality. In other words myth explains in human terms what the social group believes to be true and the stories determine the basic patterns of action and the characteristic features of the heroes and villains. Myths have thus both a social and a literary function, and if there are none buried in a nation's past it is necessary either to look abroad for their prototypes, or to invent them". (Downer 1954 : 4)

The tendency of myth-making together with such motifs as closeness

to nature, a sense of importance of the individual's peculiar self, or emotional reaction to events, contributed altogether to the rise of romantic drama in America. The first group of plays characteristic of American romantic drama can be defined as Indian plays or "noble savage plays". The first Indian play written in America was *Ponteach or the Savages of America* written by Major Robert Roger in blank verse in 1766. Ponteach it the name of the chief of the unsuccessful Indian uprising against the British in 1763 - 1764. One of the first Indian plays to be performed in America was *The Indian Princess* by James N. Barker (1808). The cycle of Indian plays was continued by Lewis Deffenbach's *Oolaita* (1821) and George Custis' *The Indian Prophecy* (1827), the latter dealing with the incident from the life of George Washington who had been prophecied of a great future by an Indian chief. Another of the thirty-five Indian plays of "noble savage" type of that period was *Metamora* written by John Stone in response to Edwin Forrest's promise of awarding a five hundred dollars prize and half the proceeds of the third night for "the best tragedy, in five acts, of which the hero or principal character shall be an aboriginal of this country" (Gallagher 1954 : 137). Metamora, the inherently noble Indian chief embodies the romantic motives of familial love, courage and a stoic acceptance of death. The historical figure Pocahontas, the daughter of the Indian chief, influenced the imagination of George Custis who wrote the play *Pocahontas* in 1830. The main character, represented here by a noble Indian girl, rescues the British leader, which ultimately leads to British-Indian friendship. The play was rewritten in 1855 as *Pocahontas or the Gentle Savage* — a burlesque ridiculing the noble Indian motif in the plays. Seventy-five Indian plays written in the nineteenth century fulfilled to some extent the young nation's urge for myth, past and tradition. On the other hand, as regards the development of American drama, the Indian plays evidently contributed to the rise of romantic drama in America: the gentle, noble savage fighting against tyranny and oppression makes a perfect romantic hero.

The romantic drama in America was also represented by James Nelson's tragedy *Superstition* (1824) dealing with persecution for witchcraft in early New England. Romantic tragedy in verse was best represented by N.P. Willis' *Tortessa the Usurer* (1839) and G.H. Baker's *Francesca da Rimini* (1853) — one more, interpretation of the motif of tragic love of Paolo and Francesca.

Plays combining both romantic and realistic elements can be regarded as a separate group; they will be called the native character plays. Originally, the main type of character in those plays was a rural Yankee, naïve, ignorant, but essentially a good-hearted fellow. Jonathan from *The Contrast* is the obvious prototype. The function of such a character was pri-

marily to contrast it with the treacherous and unnatural British and their followers. The rural Yankee then became a preeminently comic character of numerous crude comedies and farces to be finally replaced by his urban counterpart (Mose the Bowery Boy in Baker's *A Glance at New York*), or by a Western frontiersman (Nimrod Wildfire in James Paulding's farce *The Lion of the West*).

Dramatized novels make a separate group of plays. Washington Irving's story *Rip Van Winkle* was dramatized by Joseph Jefferson and Dion Boucicault. The effect was a comedy employing the convention of a dream. Rip van Winkle is a simple, good-natured man — one of innumerable typical Yankee characters in American plays. Another example of the dramatized version of a novel is *Uncle Tom's Cabin*, Harriet Beecher Stowe's novel turned melodrama by George Aiken.

The Civil War (1861 - 1865) gave the numerous romantic melodramas a rich and vast material of sentiment and suspence caused by divided loyalties. This can be seen in such plays as *Shenandoah* (1888) by B. Howard, or in James Herne's *The Reverend Griffith Davenport*. Melodrama here denotes a play where the consistency and verisimilitude of action is disturbed or even abandoned for the sake of both theatrical effect and stirring the audience's emotions.

The Far West gradually became the colourful setting for numerous melodramas such as *Davy Crockett* by Frank Murdoch (1872), *Horizon* (1871) by Augustine Daly and *The Girl of the Golden West* (1905) by David Belasco. The hero was the frontiersman — a symbol of strength and endurance as opposed to the Eastern American who now became the symbol of decadence. One more example of such a play can be *The Old Homestead* by Denmar Thompson, where the realism of setting is mixed with sentimentality of situations — a notorious weakness of American drama. The main plot is contrived to rescue a farm boy who went wrong in the big city.

The economic and social changes within the American country and nation caused by the rapid and immense industrialization, brought in some new problems to American literature. The changing character of American cities, the materialism of growing America was exposed in *Henrietta* (1887) — Bronson Howard's comedy about Wall Street speculations. The same problems are ridiculed in Benjamin Woolf's *The Mighty Dollar*, and satirized in the plays of Charles Hoyt.

The next step in the development of realistic style in American drama, a step beyond mere melodrama, is marked by so-called problem plays. The realism here serves as a means to carry on and discuss the moral problems. In *The Great Divide* (1906) William Moody presented the dramatic conflict between puritanism and individual liberty, between Puritanical New England and the American West. A similar problem appears in *Faith Dealer* (1909) (by the same author), where the basic conflict in the life of an American is exposed: the conflict between puritanism and self-fulfilment.

As for the dramatic style; there was nothing strikingly new until Eugene O'Neill's great experimental dramas were written. There were, however, some attempts to present the realistic plays in the manner of Ibsen, that is, to introduce psychological conflict and to emphasize character rather than ingenious plot. Edward Shelton's *The Nigger* (1909), *The Boss* (1911), *The High Road* (1912) are considered the best of his plays, because they follow Ibsen's realism. Clyde Fitch also attempted to write social dramas although he lacked Ibsen's breadth and depth of comprehension as well as skill in dramatic construction. His play *The Climbers* (1901) represents the Ibsen-type realism combined with social drama but it is marred by typically American sentimentality. Fitch's best problem play, *The Truth* (1906), analyses the impossibility to tell the truth.

There were also playwrights who remained outside the realistic movement. Of these the most noteworthy was Percy Mac Kaye who initiated the outdoor dramatic spectacle. His best play *The Scarecrow* (1908) uses colonial England as the setting for romantic fantasy and his *Pretty New World* (1923) — a dialect comedy — is an attempt at American folk drama in the spirit of the Irish playwrights such as J.M. Synge and Lady Gregory.

One of the earliest American playwrights to experiment with dramatic form, which was quickly adopted by film makers and other playwrights, was Elmer Rice (1892 - 1967). In his play *On Trial* (1914) he used the flash-back technique — the court rooms moved in order to reveal scenes from the past which explained the defendant's confession. His well-known *Adding Machine* (1922) tells the story of Mr. Zero, a repressed colourless bookkeeper driven to one moment of passion, when he murders his employer who replaced him with an adding machine. The play is written in the expressionistic style (the characters being typified), still the character of Mr. Zero contains some elements of naturalistic style — the motif of circumstances determining his life, as well as the motif of social and economic factors. Finally Mr. Zero becomes a symbol of the man involved, alienated and defeated by the machine age. In that respect he resembles the character of Yank in O'Neill's *The Hairy Ape*. Rice's subsequent play, *The Street Scene* (1929), employs a naturalistic setting, presenting the life in a slum tenement and the climax is reached in double murder. This was one of the first stage productions which included the realistic sound effects throughout the play (expressionistic effects were to be utilized in O'Neill's *The Emperor Jones*).

These early experiments in the dramatic technique were to culminate in the dramatic practice of Eugene O'Neill, who is called "the father of American drama". The opinion seems to be indisputable: there was no other candidate to this title, and O'Niell fully deserves it at least for three reasons. First, he wrote American plays, though not always in American setting and with Americans as characters*. In this way typically American problems acquired general human significance. In the second place, the way he wrote them was almost entirely new, and his experiments in dramatic technique earned him a secure position in the history of the world drama and theatre. And thirdly, the dramatic creativity of Eugene O'Neill makes a decisive stage in the development of American drama, in its two--way aspiration: towards realism and towards Americanization.

The main point of this paper was to examine the veracity of the statement that the American drama always tended to realism in its form and to Americanization of its content. The subject matter of early plays undoubtedly confirms the second part of the statement: the conflict between American colonies and the Mother Country produced strong national spirit long before the American state came to being. After the short--lived fashion for commencement exercises praising *The Military Glory of Great Britain* and dialogues ... *Sacred to the Memory ... of George the II*, there came *Ponteach Or the Savages of America* showing evidently the preference for noble aboriginals defeated by the British; or *Trial of Atticus Before Justice Beau* and *The Adulateur* where the strong contempt for, and dislike towards British authorities is openly displayed. Patriotism of Revolution dramas is already genuinely American, and *The Contrast*, the first American play, exposes not only the contrast between British and American people, but also between British and American manners.

The nineteenth century plays produced the character of a rural Yankee — the true and representative citizen of his country who, in the result of social changes, was later on turned into his urban countepart, and western frontiersman. The process of Americanization became an accomplished fact.

It has been much more difficult to demonstrate definitively and univocally that American drama really moved towards realism. First of all because the dramatic form of early American plays was merely an imitation of European (Neo-Classical) dramatic canons until late nineteenth and early twentieth century experiments in dramatic form (Percy Mac Kaye, Elmer Rice, Eugene O'Neill). The three unities and the principle of decorum did not allow both European and American playwrights to reflect the reality in a less conventional and more convincing, spontaneous way.

* This will be the subject of a separate paper.

Alan S. Downer in the introduction to his *American Drama* (1960 : 6) presents three stages of realism entering drama: first, realism of surface (realistic stage setting, e.g., real water, alive horses) belonging rather to the domain of theatrical art, second, realism of content (presenting common characters in everyday situations), and third: inner realism in the manner of Ibsen. Realism in American plays was originally combined with romantic elements (*Ponteach, Superstitions*), then with sentimental elements (*The Old Homestead*) and finally with naturalistic elements (*The Mighty Dollar, The Street Scene*). All these variations of realistic style in drama were reflected in the plays of Eugene O'Neill who went still further in his exploits of dramatic form. In this light it is evident that realism in American drama was not meant as the end and perfection of dramatic art. It was rather the first decisive step towards achieving full maturity. It is the plays of Eugene O'Neill and his experiments in dramatic technique that marked a new tendency of American drama — the search for a form.

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DREAM AND DEATH IN GERHART HAUPTMANN'S *VOR SONNENAUFGANG* AND EUGENE O'NEILL'S *BEYOND THE HORIZON*

A playwright may communicate his meaning through dialogue only, and the result is often a dramatic piece meant for the library rather than the stage; it will depend on the skilfulness of a director and/or a stage designer whether such a play proves stageworthy or not. A playwright may also rely on nonverbal images mainly, the emphasis being on spectacular effects rather than on the spoken text, as in *Act Without Words* by Samuel Beckett, for example. Most playwrights, however, would agree with Maurice Charney who says:

> The words are, after all, only a part of the full imaginative experience of the play, and [...] there are many nonverbal elements in a performance which work together with the poetry of the text and help to express it. We may say, then, that the play an audience sees creates its own set of images and metaphors that are not merely those of the spoken lines. (1961: 4 - 5)

Such playwrights use dialogue to present their themes but at the same time reinforce (or on occasion contradict) the ostensible meaning of verbal statement in the play by utilizing spectacular means of expression, or "setting, properties, costumes, [...] lighting effects, [...] groupings, the actor's individual expression [:] his gestures, movements, make-up, vocal and facial expressions" (Tiusanen 1968 : 11). Aural effects such as sound or music may be also considered as nonverbal means of expression.

These elements of a play which are not part of the spoken lines, but

are essential to the realization of a dramatic event in the theatre, may lead to creating what Jean Cocteau called "poetry in the theater" (quoted in Fergusson 1949 : 166), or "presentational" imagery, to use Susanne K. Langer's term (cf. 1942 : Ch. IV). Maurice Charney suggests two other synonyms, "dramatic metaphors" and "stage images" (1961 : 8). In the following discussion, however, the term "nonverbal image" will be used to emphasize the contrast with the verbal image. The latter is understood here not only in the traditional sense, i.e. as some form of metaphor, simile, or personification, but also as an reiterative reference to a significant subject matter, the reference which is sometimes quite casual and oblique and does not necessarily have to be a figure of speech (cf. Charney 1961 : 7). But since the dramatic action frequently is not metaphorical in itself but only when related to the verbal imagery in a play, in this study verbal and nonverbal images will be analysed simultaneously instead of cataloging the former and the latter separately.

Gerhart Hauptmann and Eugene O'Neill were well aware of the fact that meaning in drama does not have to be expressed by the use of explicit verbal statements only. A comparative study of Hauptmann's *Vor Sonnenaufgang (Before Sunrise)*[1] and O'Neill's *Beyond the Horizon*[2] will show that nonverbal and verbal techniques work reciprocally to communicate the playwrights' meanings. Hauptmann's and O'Neill's plays, because they are quite similar in structure and use of verbal and nonverbal techniques,

[1] *Before Sunrise* was Hauptmann's first important play; it was preceded by a volume of verse, a fragment of an epic in hexameters, and three historical tragedies in verse, only one of which, *Germanen und Römer*, has survived. *Before Sunrise* opened at a Sunday matinée of the Berlin Freie Bühne, on October 20, 1889. The performance marked the beginning of a new era in the history of the German theatre; at one and the same time a new dramatist and a new from of drama emerged. The play received a stormy reception and became the starting point of a violent controversy between the proponents and opponents of naturalism. As a result, Hauptmann became known in Germany almost overnight.

[2] *Beyond the Horizon* was not only O'Neill's first major drama but also his first play to reach Broadway. It was presented — also at a special matinée performance — at the Morosco Theatre on February 2, 1920. However, it was not O'Neill's first full-length play as it is usually assumed. It should be pointed out that before *Beyond the Horizon* O'Neill had written at least three full-length plays: *Bread and Butter* (1914), *Servitude* (1914), and *Now I Ask You* (1917); none of these, however, has ever been produced. *Beyond the Horizon* brought O'Neill his first Pulitzer Prize and made him famous in his own country and abroad. The play differed in theme and technique from the preceding practice; therefore it may be said that *Beyond the Horizon* was the first full-length innovative play by a native playwrigth to appear on the American stage — the adjective "full-length" has been used to emphasize the fact that the development of American drama of any consequence was begun with the production of O'Neill's one-act play *Bound East for Cardiff* (1916).

will be examined for the interplay of the two kinds of imagery, assessed as to the efficacy of those techniques to express their meanings, and compared to illustrate the degree to which either playwright is more dependent upon verbal or nonverbal techniques to communicate meaning.

Like Zola's *Thérèse Raquin* or Ibsen's *Ghosts*, *Before Sunrise*[3] and *Beyond the Horizon*[4] are naturalistic in outlook: man is a victim of heredity and environment, and though he may dream of transcending the limitations that have been imposed upon him by circumstances over which he has no control, his dreams, hopes and aspirations are nevertheless doomed to destruction[5]. Helene Krause and Robert Mayo, the protagonists of the two dramas, are forced to face the meaninglessness of their dreams, but having recognized it they cannot go on living. When their efforts prove to be futile, death becomes the only possible way out for them: Helene commits suicide, Robert dies of tuberculosis.

This course from hope and dream through the agony of disillusionment to death is illustrated by the plot and action of the two plays, but it is also implied by verbal and nonverbal images. They constitute the inner, less obvious level of meaning which is of chief interest here. This less obvious level amplifies the explicit statements and appeals to the audience's imagination rather than reason.

The leading images in *Before Sunrise* and *Beyond the Horizon* are

[3] All reference to the play is from the 1912 edition and will be incorporated in the text.

[4] All reference to the play is from the 1966 edition and will be incorporated in the text.

[5] Written in the period when the playwright was concerned with the relationship between God and man, O'Neill's play may appear fatalistic because the characters believe in some supernatural force controlling their lives. They repeat over and over again that no one can help what has happened to him; there are also several references in the play to bad luck, a curse on the farm, even to fate (953, 978). But at the same time O'Neill seems to imply that the characters are what they are because of their heredity and environment rather than because of God or fate. "Mayo is his son Andrew over again in body and face" (945), says O'Neill in the stage directions. On the other hand, "whatever of resemblance Robert has to his parents may be traced to" Mrs. Mayo (945). Early in the play Mayo prophesies: "You're runnin' against your own nature and you're goin' to be a'mighty sorry for it if you do" (951). And consequently the two brothers are destroyed by the surroundings they do not belong to: Robert by the life on the farm, Andrew by the life on the sea which eventually leads him to speculating in grain business. It is also worth pointing out that O'Neill goes as far as to illustrate the influence of heredity on the third generation in the play — Robert's mother-in-law makes it clear that if his daughter is constantly sick, "she gets it right from her Pa [...] Pou can't deny Robert was always ailin' as a child" (955).

those of imprisonment, decay and death. The main device both Hauptmann and O'Neill use to create these images is the interchange of indoor and outdoor scenes. In an often quoted interview O'Neill said:

> In *Beyond the Horizon* there are three acts of two scenes each. One scene is out of doors, showing the horizon, suggesting the man's desire and dream. The other is indoors, the horizon gone, suggesting what has come between him and his dream. In that way I tried to get rhythm, the alternation of longing and of loss. Probably very few people who saw the play knew that this was definitely planned to produce the effect. But I am sure they all unconsciously *get* the effect. It is often easier to express an idea through such means than through words or mere copies of real actions. (quoted in Mullett 1922: 118)

In O'Neill's play the interior scenes are Act I, ii; Act II, i; and Act III, i. The pattern is more regular in *Before Sunrise*. The five acts of the play are not divided into scenes; those which are set indoors are Acts I, III, and V.

In the opening scene of *Beyond the Horizon* we see

> a section of country highway. The road runs diagonally from the left, forward, to the right, rear, and can be seen in the distance winding toward the horizon like a pale ribbon between the low, rolling hills with their freshly plowed fields clearly divided from each other, checkerboard fashion, by the lines of stone walls and rough snake fences.
> The forward triangle cut off by the road is a section of a field from the dark earth of which myriad bright-green blades of fall-sown rye are sprouting. A straggling line of piled rocks, too low to be called a wall, separates this field from the road. To the rear of the road is a ditch with a sloping, grassy bank on the far side. From the center of this an old, gnarled apple tree, just budding into leaf, strains its twisted branches heavenwards, black against the pallor of distance. A snake-fence sidles from left to right along the top of the bank, passing beneath the apple tree. The hushed twilight of the day in May is just beginning. The horizon hills are still rimmed by a faint line of flames, and the sky above them glows with the crimson flush of the sunset. This fades gradually as the action of the scene progresses. (939)

It is only natural that Robert should be discovered sitting with his head turned "toward the horizon, gazing out over the fields and hills" (939) and reciting poetry. In this scene, however, Robert gives up his old dream of discovering "the secret which is hidden [...] beyond the horizon" (941) and decides to pursue his "bigger dream" (948), that is to marry Ruth and stay on the farm.

The following interior scene takes place in the living room of the Mayo farmhouse, about nine o'clock the same night. The only source of light in the room is "a large oil reading lamp" (945). As Egil Törnqvist observes, the dark red of the table cover and wallpaper is a link to the color of the dying sun in the previous scene (1969 : 80). In fact, there are several references to death in this scene. At the very beginning Captain Scott, who cannot stand "the thick silence" in the room any longer, bursts out: "You

folks look as if you was settin' up with a corpse. [...] God A'mighty, there ain't anyone dead, be there?" (946). Andrew, Robert's brother, not only speaks "in a dead voice" (952 , but — as he says himself — he also feels dead (953). The scene ends with Andrew blowing out the lamp; the quenching of the light is a visual symbol paralleling the verbal references to death in the scene. The two brothers are left in the darkness "groping their way toward the doorway in the rear as the curtain falls" (953). They move hesitatingly in the dark room as if they were blind or lost in the fog: they have made their decisions but they are not able to know whether they have chosen right or wrong. The ending of the scene immediately brings to mind Orin's words in *Mourning Becomes Electra;* when talking about "man's feeble striving to understand himself, to exist for himself in the darkness", he exclaims: "Darkness without a star to guide us! Where are we going?". (O'Neill 1954 : 837 - 838)

By means of setting and lighting as well as the verbal and nonverbal references to death, O'Neill creates the atmosphere of imprisonment and hopelessness already in this scene. Robert is trapped by his environment, and in spite of what he says about his happy future with Ruth, it is obvious that his hopes are doomed to destruction. Since the moment he rejected his true dream, his existence has become death in life.

The remaining two acts, particularly the interior scenes, illustrate the life of a dreamer who has to go on living after having faced the failure not only of his dreams but also the dreams of those most closely related to him — his wife and brother. Furthermore, he himself becomes disappointed in them. Robert's inner disintegration is represented chiefly by the changes that the clean and well-kept living room of Act I, ii, undergoes.

In Act II, i, the state of hopelessness and resignation is evident from the patched screen door, spotted table cover, shabby chairs, curtains soiled and torn, or the desk "cluttered up with odds and ends" (953). In Act III, i, the setting again represents — on the literal level — Robert's inadequacy as a farmer and the poverty he and his family have been living in, but on the metaphorical level it symbolizes the loss of hope. "The shadeless oil lamp with a smoky chimney", the curtains torn and dirty (one of them is missing), "the closed desk [...] gray with accumulated dust as if it had not been used in years", threadbare trails showing in, "the faded carpet", "the coverless table", the unblacked stove covered with "a brown coating of rust" (968) are the most vivid symbols of the decay and dissolution. The emphasis here is on what is missing; as a result we see a bare interior stripped of all superficial decoration. That which remains is covered with soot, dust, dirt, or rust. In other words, after all hope has been lost and the layer of romantic illusions has been sand-blasted, ex-

istence becomes a meaningless routine, as the "threadbare trails, leading to the kitchen and outer doors" (968) indicate.

Aside from the image of decay, the dominating images in these two scenes, Act II, i, and Act III, i, are again those of imprisonment and death. The association of the indoor scenes with the image of death eventually becomes verbalized when Ruth says that after Mary's death Robert "didn't pay no heed to anything any more — just stayed indoors" (Act III, i, 973). However, O'Neill relies mainly on nonverbal means of expression in building up images.

As in Act I, ii, the images of imprisonment and death in the remaining indoor scenes are closely related to one another. This interrelation is suggested at least twice. In Act II, i, it is unbearably hot. But O'Neill makes the symbolism of heat even more expressive by having Ruth say: "the heat in there'd kill you" (955) and thus establishing a definite relationship not only between the stifling, oppressive heat and the image of imprisonment, but also between the heat and the image of death. In Act III, i, when talking about his dream, Robert goes to the window, pushes the curtains aside and stands looking out, but all he sees "is the black rim of the damned hills outlined against a creeping grayness" (972) of the early dawn; as he says these words, "his voice is mournful" (971).

The image of death is implied by means of costume and make-up as well as vocal and facial expression. Mrs. Mayo and Mrs. Atkins in Act II, i, and Ruth in Act III, i, wear mourning dresses. What is more, the faces of Mrs. Mayo and Ruth resemble death-like masks. As the stage directions in Act II, i, indicate, Mrs. Mayo's face "has lost all character, disintegrated" (953). Ruth's "pale, deeply lined face has the stony lack of expression of one to whom nothing more can ever happen, whose capacity for emotion has been exhausted" (Act III, i, 969); it should be also noted that in the final part of Act II and throughout Act III, she speaks in a dead voice, indifferently, without feeling. Robert's face, on which "streaks of sweat have smudged the layer of dust" (Act II, i, 956), also gives the impression of being mask-like, and hence — unnatural.

The protagonist's plight is also reflected in the situation of other characters. Mrs. Atkins' confinement to her wheelchair is an obvious illustration of Robert's imprisonment by the "hum-drum farm life" (959). In Act II, i, Mrs. Mayo's "comfortless tears" (953) suggest the despair which comes with disillusionment. Furthermore, throughout the first part of this scene Mary, Robert's daughter, is heard crying whiningly. It is Robert who finally quiets Mary and puts her to sleep; this implies that he seems to be reconciled to his situation and wants to make the best of it. He says to Ruth: "I've got to pull things through somehow. With your help, I can do it" (958). For a moment he thinks about his old dream, and

it is only natural that he should instinctively go to the window and stare out at the horizon. But he again realizes that there is no escape from the life by which he has been trapped, and "he turns back to the room with a gesture of loathing" (959). When finally Robert and his wife face each other, and she rejects him (this means that his "bigger dream" has been destroyed too), "a loud frightened whimper sounds from the awakened child in the bedroom" (961). It continues and rises to a louder pitch. Mary's crying, a wail rising out of the holocaust, is a theatrical curtain, but it is also charged with thematic significance — one can only lament the loss of a dream.

However, at the end of this scene Robert "opens the door and walks out" (961). This may suggest that he still has the capacity to dream, that he has not given up all hope yet. In the following scene, Act II, ii, not surprisingly, Robert is shown sitting on a hill on the farm and "staring out toward the horizon seaward" (961). And in the last interior scene of the play, Act III, i, Robert is planning to borrow some money from Andrew so that he and Ruth can move to town and start a new life. As in Act II, i, he goes to the window when he is talking about his dream.

In Act III, ii, the setting is the same as in the opening scene. The action takes place just before sunrise.

> The sky to the east is already alight with bright color and a thin, quivering line of flame is spreading slowly along the horizon rim of the dark hills. [...]
>
> Robert staggers weakly in from the left. He stumbles into the ditch and lies there for a moment; then crawls with a great effort to the top of the bank where he can see the sun rise, and collapses weakly. (978)

Robert's stumbling into the ditch and then crawling out of it may represent his whole life: after having experienced the downs rather than the ups, he is finally released from the prison of farm life. He is free, "free to wander on and on — eternally!" (978), as he ecstatically exclaims. He dies staring toward the horizon and the rising sun. Since there is still hope for Robert, one may assume that the ending of the play is rather affirmative. In fact, many critics have seen it as such (cf. Quinn 1943 : 172 - 173; Skinner 1964 : 60, 75, Törnqvist 1969 : 82 - 83; Bogard 1972 : 130).

A similar thematic use of indoor and outdoor scenes is employed by Hauptmann in *Before Sunrise*. When the play opens, we see a room in the Krause house — a low peasant *Stube* where "the floor is covered with excellent rugs" and "modern luxury seems grafted upon the bareness of the peasant" (5). It is an evening in September but — as Hoffmann remarks — it is "outrageously hot" (36). The low room, artificial and unnatural in its "modern luxury" (5) as well as the oppressive heat imply that Helene has been trapped by her surroundings; such elements also

suggest how hopeless and wretched Helene's life is in her father's house. This impression is reinforced by Helene's own words: "... it's so desolate here. There's nothing, nothing for the mind. Life is empty... it's enough to kill one" (32). It is significant that Helene makes similar statements in the other two acts which take place indoors — in Act III (95) and Act V (174); in all three statements life on the farm is associated with the image of death.

It seems only logical then that there are many verbal references to death in Act I. At the very beginning, two suicides are mentioned: that of Fips Hildebrandt, an artist and a former friend of Loth and Hoffmann, and that of a contractor named Müller, who had been forced out of his position by Hoffmann. Then, at dinner, Hoffmann remarks that Kahl, Helene's fiancé, is extremely fond of hunting, and Helene adds that "he can't see anything wild or tame without killing it" (41). In the ensuing conversation, which on stage would last less than a minute, the words "shoot, hunt, kill, snare" are repeated eleven times. In the same conversation, Hauptmann builds an image of animals being kept in cages and let out only to be killed:

Kahl. 'N d-day after t-t'morrow we're g-goin' t' have p-pigeon sh-sh-shooting. [...]

Helene. Ah, I can't bear such things. Surely, it's a very merciless sport. [...] According to my feeling it's far more sensible to break windows, than to tether pigeons to a post and then shoot bullets into them. [...]

Kahl. Aw. *Them* few pigeons!

Mrs. Spiller. (To Loth) Mr. Kahl, you know, has m-more than two-hundred of them in his dove-cote.

Loth. All hunting is barbarity.

Hoffmann. But an ineradicable one. Just now, for instance, five hundred live foxes are wanted in the market, and all foresters in this neighbourhoods and in other parts of Germany are busy snaring the animals.

Loth. What are all those foxes wanted for?

Hoffmann. They are sent to England, where they will enjoy the honour of being hunted from their very cages straight to death by members of the aristocracy. (42 - 43)

Insofar as the playwright uses such charged imagery in so short a passage, he is perfectly aware of the effect he seeks to create. He is charging the potency of his dialogue beyond the merely narrative or discursive; later on he will support the verbal references with further nonverbal images.

In Acts II and IV the scene moves to the courtyard, orchard and garden surrounding the Krause farmhouse. Beyond the yard lies the street, and beyond that again are the fields and meadows. Between them, as the stage directions in Act II read,

meanders a brook whose course is marked by alders and willows. A single mountain peak towers on the horizon. All about, larks have begun their song, and their uninterrupted trilling floats, now near, now from far, into the farmyard. (67)

Fruitful nature and freshness of early dawn also prevail in the orchard and the garden. Great bundles of various tea-herbs are slung across the fence to dry, and apple-trees are weighed down with red-cheeked fruit. In Act I Hoffmann says he is staying at his parents-in-law's because he is expecting his wife to deliver a baby in "the quiet and the healthy air" (19) there. And now Loth, who has come to the village to investigate the conditions of miners there, cannot help admiring the magnificent morning and the dewy orchard, as his following conversation with Helene illustrates:

Loth. [...] How very lovely it is here. Look, how the sun emerges from behind the mountain peak. — And you have so many apples in your garden — a rich harvest.

Helene. Three-fourths of them will be stolen this year just as last. There is such great poverty hereabouts.

Loth. I can scarcely tell you how deeply I love the country. Alas, the greater part of my harvest must be sought in cities. But I must try to enjoy this country holiday thoroughly. A man like myself needs a bit of sunshine and refreshment more than most people. (Act II, 77)

In the same act Loth helps Helene to open a dove-cot and the pigeons flutter out. The images of the awakening morning and of the pigeons released by Loth suggest that hope has been offered to Helene. And it is only natural that the love scene between Helene and Loth should take place in the beautiful arbor in the garden (Act IV), away from the stifling atmosphere of the house.

Just after Helene and Loth decide to get married, Mrs. Krause opens a window and calls into the yard: "It's startin'!" (153), meaning that Mrs. Hoffmann's labor pains have already begun. Helene hurries for a doctor, and we are led to believe that the new life which will be born is a symbol of the new life Helene and Loth have just discovered, in spite of the strange comment Kahl makes laughingly at the very end of Act IV, "I guess ye got a pig killin'?". (156)

Acts III and V are set inside the Krause house again. When Act V opens, it is toward two o'clock the next morning.

The room is in complete darkness. Through the open middle door light penetrates into it from the illuminated hall. The light also falls clearly upon the wooden stairway that leads to the upper floor. The conversation in this act — with very few exceptions — is carried on in a muffled tone. (157)

Then a servant lights a gas lamp but it is still rather dark in the room; Hauptmann speaks of "the dim foreground" (1961) and "the dark fore-

ground" (193) in the stage directions. We get the impression that the characters have been trapped in this tomb-like room. The love scene, as I have already mentioned, takes place in the lap of nature; the renunciation scene takes place in the half dark room. It is interesting to note how the latter one is constructed. The very instant Loth leaves Helene, Mrs. Hoffmann's labor pains stop and almost immediately we are told that the baby was still-born. In the next moment Helene discovers Loth's farewell letter and decides to take her life. In other words, the death of the baby corresponds to the departure of Loth which in turn leads to the annihilation of Helene's hopes. Thus the play ends on a note of hopelessness: there is no hopeful birth; there is only empty death.

It may seem that while the indoor scenes in both plays focus on the futility of human aspirations, the outdoor scenes stress dream rather than disillusionment. But a careful analysis of the verbal and nonverbal images will prove that even the exterior scenes are subtly tinted with the atmosphere of decay, corruption, and helplessness, and the characters' dreams and desires are doomed to destruction from the very moment the plays open. Even if they think they have a chance to make their dreams come true, it is only another self-delusion.

It would be misleading to think that nature in the outdoor scenes of *Before Sunrise* and *Beyond the Horizon* is meant only to be admired, to accompany love scenes, to restore people to health, or to inspire those who are poetically inclined. Through verbal and especially nonverbal means of expression, Hauptmann and O'Neill carefully construct the image of nature distorted, decayed and/or threatening; as a result one begins to wonder whether the outdoors really offers escape from the cage-like interiors.

In Act II of *Before Sunrise*, the first exterior act in the play, we are confronted with verbal and nonverbal references to the mountain, the field, the stream, the garden, and the orchard. In one sense these are pleasant: the mountain as a figure for human aspiration; the promise of fruit from the fields, the garden, and the orchard; the promise of refreshment and comfort from the stream. Yet on the other hand these potentialities of the environment are contrasted with the actualities of their present state. The horizon and "a single mountain peak" (67) may symbolize Helene's dreams, but the mountain itself can also be an insurmountable obstacle and thus a vivid symbol of Helene's imprisonment. In the fields, as Beipst, an old peasant, says, "nothin' grows excep' weeds an' thistles" (66). And anyone who wishes to stroll by the brook or under the trees must watch for cave-ins caused by the mines below[6]. The garden as

[6] These areas cannot, it is true, be adequately represented on the stage, even by the most skilful of sets, but they are vividly present in the consciousness of the characters.

well as the orchard look their best in the morning air, but when Loth admires the apples and speaks of "a rich harvest" (77), Helene answers: "Three-fourths of them will be stolen this year just as last" (77). This polarity between potentialities and realities in the environment parallels the main characters' polarity between their dreams and the limits imposed by heredity and environment.

In the outdoor scenes of *Beyond the Horizon* a similar ambiguity occurs. In the very stage directions for Act I, i, the development of the play's theme is contained, and the polarity between freedom and imprisonment, dream and disillusionment, longing and loss is established. On the one hand, the setting — the road, the horizon, the fields "of which myriad bright-green blades of fall-sown rye are sprouting" (939) — suggests Robert's dreams. In particular, the image of the road is very important here; it is also most easily recognized since the open road has always been the favored symbol of escape, and travel has been frequently used as a metaphor for conversion.

On the other hand, the hills, the stone walls and the "rough snake fences" (939), the "straggling line of piled rocks" (939) which separates the field from the road, "the dying sunset flush" (944), have negative connotations. They give the impression of imprisonment and imply that any escape will be impossible. And though initially the hills may not have any particular meaning to the audience, the symbolism will be recognized after Robert says in Act II, i:

> Oh, those cursed hills out there [...] ! [...] They're like the walls of a narrow prison yard shutting me in from all the freedom and wonder of life! [...] Sometimes I think if it wasn't for you, Ruth, and — [...] little Mary, I'd chuck everything up and walk down the road with just one desire in my heart — to put the whole rim of the world between me and those hills, and be able to breathe freely once more! (959 - 960)

The snake fences seem to be an extremely important scenic factor in the opening moments of the play. Their meandering, angular shape suggests indirectness and agitation and thus reflects the protagonist's state of mind. To be sure, the apple tree which is "just budding into leaf" (939) may indicate that Robert's dreams will come true, but it should be noted that the tree is old and gnarled, and its twisted branches appear "black against the pallor of distance". (939)

In Act II, ii, the setting represents a part of a hill on the farm. Robert is sitting on a boulder looking at the horizon. But the hot weather, "the faint trace of a path" (961), "the bleached, sun-scorched grass" (961) reinforce the atmosphere of utter despondency and resignation (which was

already evident in Act II, i) rather than suggest the desire to escape.

In the final scene of the play the setting is that of Act I, i, but the differences are not difficult to notice:

> The field in the foreground has a wild uncultivated appearance as if it had been allowed to remain fallow the preceding summer. Parts of the snake-fence in the rear have been broken down. The apple tree is leafless and seems dead. (978)

The sun is slowly beginning to rise, "the roadside, however, is still steeped in the grayness of the dawn, shadowy and vague". (978)

The images used in this scene again have an ambiguous meaning. The broken fence, the rising sun, the horizon suggest that Robert has not given up dreaming and that he is finally able to discover a new hope in himself; this is — as I have already mentioned — the usual interpretation of the play's ending. Yet the uncultivated field, the dead apple tree, and above all the roadside, dimly visible in the gray light of the sunrise, indicate that Robert's ecstatic affirmation of the newly discovered freedom is but another self-deception.

The imagery of death in the interior scenes of *Before Sunrise* and *Beyond the Horizon* was quite natural since the interiors themselves were often tomb-like. But the references to death may be found also in the exterior scenes. In this case, O'Neill makes use of nonverbal means of expression only; he wants the stage designer to show the dying sun (Act I, i); the dried out grass (Act II, ii); the dead apple tree, the fallow — i.e., dead in a sense — land (Act III, i). On the other hand, Hauptmann builds up the image of death in the acts set outdoors mainly through verbal references. In Act II, Beipst tells of a butter woman who fell into one of the clefts and her body was never found; Kahl is shooting larks and he even boasts of his hobby; Helene and Loth talk about workers who met with accidents in a factory or in a mine. But even more striking is the use of the death imagery in the love scene (Act IV), which otherwise might seem to be romantically idyllic. In this scene Helene and Loth realize that both of them had been dead in the metaphorical sense and now they have been spiritually reborn through the healing and redeeming power of love. At the same time, however, happiness makes Loth even more conscious of the inevitability of death:

> Helene. (Held tight in Loth's arms, resting her head on his shoulder, looking up at him with dim, happy eyes, whispers ecstatically.) Oh, how beautiful! How beautiful!
>
> Loth. To die with you — thus...
>
> Helene. (Passionately.) To live!... (She disengages herself from his embrace.) Why die now?... now...
>
> Loth. You must not misunderstand me. Always, in happy moments, it has come over me with a sense of intoxication — the consciousness of the fact that it is in our power, in my power, to embrace — you understand?
>
> Helene. To embrace death, if you desired it?
>
> Loth. (Quite devoid of sentimentality.) Yes! And the thought of death has nothing horrible in it for me. On the contrary, it seems like the thought of a friend. One calls and knows surely that death will come. And so one can rise above so many, many things — above one's past, above one's future fate... (140)

The ambivalence verbalized here, is implied in the two brief episodes which precede the love scene. Soon after Helene confesses her love to Loth, Baer, called Hopping Baer, comes into the farmyard (it should be pointed out that he appears in this act only).

> He is a lank fellow with a vulture's neck and goitre. His feet and head are bare. His breeches, badly ravelled at the bottom, scarcely reach below the knee. The top of his head is bald. Such hair as he has, brown, dusty, and clotted, hangs down over his shoulders. His gait is ostrich-like. By a cord he draws behind him a child's toy wagon full of sand. His face is beardless. His whole appearance shows him to be a god-forsaken peasant lad in the twenties. (130)

Shouting: "Sa-a-and! Sa-a-and!" he "crosses the yard and disappears between the house and the stables" (130) where he sells sand. As soon as Hopping Baer is gone, Helene comes from the house carrying an empty glass in her hand. She

> goes to the pump, fills her glass and empties it at one draught.
>
> She empties half of another glass. She then sets the glass on the pump and then strolls slowly, looking backward from time to time, through the gateway. (131)

In the next moment Kahl becomes visible beyond the fence; he is busy setting a bird trap on a tree. When Baer passes him on his way back, Kahl tells him to "hop a bit" (132) and Baer obediently "takes a huge leap" (132) several times before he finally disappears.

Helene's actions appear to be a fitting overture to her meeting with Loth. Water has been traditionally associated with life, and one might add — meaningful, hopeful life. It follows then that just as Helene needs a drink of water to quench her physiological thirst, she needs Loth's love to satisfy her yearning for individual and spiritual fulfillment.

But in the scene with Kahl and Hopping Baer it is implied that Helene's desires will be frustrated. Kahl's fastening of the bird trap immediately brings to mind the conversation about keeping animals in cages and then hunting them to death (Act I), which is put in opposition to Loth's releasing the pigeons in the garden (Act II). It may be said then that Helene, who has been living most of her life in the trap-like house of her father, feels at last free but her freedom is only transitory — she has been shown the remote ideal and when she thinks she is close to attaining it, she must perish.

Furthermore, in the overall context of the play, the meaning of Hop-

ping Baer and his actions seem to suggest that man is a victim of his own limits. But in relation to the theme "of longing and of loss", this episode becomes more clear when Hauptmann has Dr. Schimmelpfennig say in Act V about love:

> I wouldn't give a farthing for that bit of intoxication. Ridiculous! And to build a life-long union on such a foundation. I'd rather trust a heap of shifting *sand*. (179, italics mine)

Because of the value placed upon "sand" by Dr. Schimmelpfennig's comment, we must view the presence of sand in Hopping Baer's wagon as a corrupting factor, paralleling the setting of the trap in the interior acts.

On still another level of meaning, Hopping Baer appears to be a death-in-life figure, not able to understand or transcend his limitations, vegetating in the place where he has been fixed rather than living actively. Thus Hopping Baer serves the same function as the crippled Mrs. Atkins in *Beyond the Horizon*: in caricature he represents the plight of the heroine; he epitomizes her imprisonment and her inability to escape her fate. The imagery of death and imprisonment in this act which — let me emphasize it again — is set outdoors and includes the love scene, leads inevitably to the denouement in Act V.

The analysis of *Before Sunrise* and *Beyond the Horizon* proves that Hauptmann as well as O'Neill focus on the imagery of imprisonment, decay, and death, and the emphasis in the two plays is on the loss rather than the longing. Interior scenes represent disillusionment, confinement, and eventually death. The exterior scenes, on the other hand, may symbolize the longing, but they are nevertheless so permeated with the same imagery one finds in the indoor scenes that the inevitability of loss is implied too. In creating the images, Hauptmann and O'Neill use both verbal and nonverbal devices; therefore it is not possible to speak about purely verbal or exclusively nonverbal imagery in *Before Sunrise* and *Beyond the Horizon*. There exists a close relationship between the verbal and nonverbal images in the two plays — they are supportive and beneficial to one another. However, Hauptmann and O'Neill use imagery differently. In Hauptmann's play, the context of the action is colored by verbal references, and this context is then supported by visual images. O'Neill, on the other hand, begins with nonverbal images and then supports them by verbal references. While Hauptmann is verbally oriented, O'Neill seems to be visually oriented and he is more articulate in his use of nonverbal imagery than Hauptmann. O'Neill's nonverbal technique, one may conclude, is more direct, more heavily charged, expressive of more complex nuances. In fact, the verbal element in O'Neill's play tends

to provide the color for the nonverbal actions. The verbal element thus serves to suggest to the audience the manner in which the nonvebral nuances should be viewed.

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THE THEME OF CORRUPTIBILITY IN THE FICTION OF HENRY JAMES

The deep knowledge and experience acquired by Henry James through his journeys and study in Europe led him to make use of the "international incident". A review of almost all his works reveals that James's actual theme deals to a greater or smaller extent, depending on a given work, with international differences. Undoubtedly, the International Theme is the major one in his fiction. Gorley Putt in his "A Reader's Guide to Henry James" calls it "the international obsession". Such a statement does not increase the importance of all other themes such as: the theme of evil, the theme of marriage, the theme of moral decision or the artist and his work theme. James certainly did deal with many other realities. The International Theme though, is always present in his writings; subtly interwoven it can always be found among the others.

This theme is rich and vast just as reality is, and has at least as many aspects as the juxtaposition of the features of America and Europe may evoke.

An inquiry into the various aspects may bring out several problems worth discussing. These are: the problem of innocence, idealisation of Europe by the Americans and the clash with reality — "the American dream", American lack of cultural background and tradition contrasted with European heritage, American pride against European pride, American honesty and European falsehood, American types contrasted with European individuals.

The international theme, as it is so obviously the major one in Ja-

mes's fiction, has often been oversimplified. What we find in world criticism limits the subject to: American innocence contrasted with European corruption.

"Taking for his setting briliant London society, Henry James unfolds this compelling story of American i n n o c e n c e* and European c o r r u p t i o n" — Arthur Mizener (1963) about *The Golden Bowl*.

"Christopher Newman figures as the i n n o c e n t victim of European duplicity, as a prime exemplar of American i n n o c e n c e" — Gorley Putt (1960: 111) about *The American*

"In those early years James saw Europe very plainly as a place of the moral destruction of i n n o c e n t New Worlders who visited it" — Michel Swan (1950: 11) about Henry James.

"*Four Meetings* introduces the over dramatic confrontation of American innocence and European egotism." (Putt, 1960: 120)

Such a treatment of the International Theme is superficial. James certainly went deeper into the problem and showed all the aspects of American and European life, being critical about both of them.

The aim of this paper is to analyze the theme of corruptibility as there is much more to the problem of the effects of Europe on Americans who visit it than merely corruption and degeneration. One cannot generalize in this way and put everything James wrote on the subject under one label. Before discussing the problem, an important distinction must be made between the corruption and the corruptibility of a character.

Christina Light, one of the main characters of *Roderick Hudson*, said about herself: "There I am all in my native horror..... I am corrupt, corrupting, corruption!" (1947: 262)

She was a charming Europenized woman who had such a great influence on the young artist. The author introduced her to the story not only as a foil for Mary Garland. She may be treated as a symbol of the corrupt Europe. She has a fascinating influence on Roderick, one may even say, a corruptive influence. She was obviously the direct cause of his degeneration; it was a great physical passion which was fatal to him. "To fall in love with a beautiful woman — would this not be a disaster for any artist? How become involved in life — and remain uninvolved?" (Edel 1962: 172)

Nevertheless Christina cannot be trated only as a symbol of corruption, neither is she corrupt to the roots. The author introduces her as a fully developed character who is as much in the centre of the novel as Roderick. She is a living character with her own problems and conflicts. The daughter of an American adventuress with large social pretensions

* My spacing here and farther on — *A.S.*

and an Italian cavaliere, she had been brought up without the awareness of her illegitimacy and prepared for the duties she must assume ultimately in her place. She was a strong woman capable of evil, yet redeemed by certain moments of honesty with herself, and her awareness that she was the plaything of forces she could not change. Her final marriage to Prince Casamassima was carried out under her mother's coercion. She was never wholly a free agent. She had several moments of honesty and self-abasement. She was corrupt, no doubt, but only in the sense that she was a creature of her world. She carried with her the sadness of her grandeur and all its futility. Miss Blanchard saw this when she spoke of her as "half like a Madonna and half like a ballerina". She was a struggling, questioning, fated female made by the author too humanlike to be treated only as a symbol of corruption, or a messenger of degeneration for Roderick. The author himself felt he had put in her "even more life than the subject required" (McElderry 1965: 172). Leon Edel writes about her: "She was the great succes of *Roderick Hudson*. Created as a foil for Mary Garland, representing corrupt Europe as Mary represents innocent New England, she testified in her success to the traditional fascination which evil exercises on the puritan soul. It was inevitable that she should be all color and vividness while Mary is as prosaic as she is dull. Henry thought Europe when he thought Christina, and New England when he thought Mary Garland". (Edel 1965: 179 - 180)

Treating the character of Christina Light in this way is limiting her function in the novel; she, first of all, was a woman of great personality and it was her great influence as a woman that effected Roderick's ruin. It was not Europe through her that corrupted Roderick but she as a woman and as a person through Europe.

Edel writes about Roderick Hudson: (the subject is) „that of a promising young sculptor from Northampton, Massachusetts, who is befriended by an amateur of the arts and taken to Rome to study. He shows ready proof of his genius. Pledged from the first to marry his American cousin, he nevertheless falls in love with a great and unattainable beauty in Rome, a woman of high and capricious temperament, and is consumend by his passion. He ceases to create and his disintegration is rapid. The moral of the story seems to be that of great physical passion that can be fatal to art". (1965: 175)

Edwin T. Bowden gives a completely different interpretation of Roderick's tragedy when he is saying that "the character of Roderick is profoundly influenced by Europe, and in the story Italy and all it stands for helps to bring about his final degeneration and death". (1956: 27)

What was then the real cause of the great change in Roderick's attitude to life and art when he came to Europe? Was it solely the "physical

passion" or Italy and Europe? Both of the interpretations limit the subject and problem to a superficial one-way explanation. Certainly it was not only the love for Christina Light, although the great influence of her personality cannot be denied. Was it Europe then? Can Roderick's corruption be explained in terms American innocence against European corruption? Would any young American man in his place degenerate in the Old World as he did?

Rowland, Hudson's protégé, in his letter to Mrs. Hudson writes about Roderick: "The poor fellow isn't made right, and it's really not his fault. Nature has given him faculty out of hand and bidden him be hanged with it. It's as if she had shied her great gold brick at him and cried: Look out for your head! I never knew a creature harder to advise or arrest when he is not in the mood for listening. I suppose there's some key or other to his tangle, but I try in vain to find it: and yet I can't belive our stars so cruel as simply to have turned the lock and thrown the key away... Sometimes I think he hasn't a grain of conscience and sometimes I find him all too morbidly scrupulous. He takes things at once too easy and too hard — it depends on what they are- and has found means to be both loose and rigid, indifferent and passionate. Yes, he is hard; there is no mistake about that. He's inflexible, he's brittle; and though he has plenty of spirit, plenty of soul, he hasn't what I call a h e a r t." (1947: 194 - 195)

Rowland describes in his letter what kind of a man Roderick was -difficult to understand, nervous and changeable. Changeability means weakness, weak means corruptible. And here, in his character perhaps, lies the main cause of Hudson's degeneration. That he was weak can easily be proved. Before his coming to Europe, Roderick had been a simple, ignorant young man. Even his opinions on America and its arts had been different. „Roderick declared that America was quite enough for him, and that he had always thought nothing whatever about it — he was launching his doctrine on the inspiration of the moment." (1947: 40). He easily changed his views already before seeing Europe. The weakness of his character becomes more obvious after he has spent some time there: "I'm an angry, savage, disappointed, miserable man. I mean that I can't do a stroke of work nor think a profitable thought. I mean that I'm in a state of helpless rage and grief and shame." (1947: 272). "H e l p l e s s, h e l p l e s s — That's what it is... there are such things as nerves and needs and senses and desires and a restless demon within, a demon that may sleep for a day, or for six months, but that sooner or later starts up and thumps at your ribs till you listen to him. If you can't conceive it take it on trust and let a poor visionary devil live his life as he can." (1947: 321)

Roderick's tragedy can now be easily understood. He was not strong enough to fight either with his own self or with the outside world. Being

a different, self-willed man he would not be subject to deterioration. He got corrupted and degenerated because he had a corruptible character.

Gilbert Osmond is another example of a corrupted and corrupting character. He is also a good instance of how James used his international experience for wider ends. Osmond suffers from having lived too long in foreign parts. A moral half-caste, he is determined to deny his American origins, while his very individuality makes it imposible for him to become a genuine Continental. He is not the man of the Old World, he can only ape and envy its pomp, can only evolve for himself a caricature of European noblesse. In Osmond James portrayed, irronically of course, a good many of the possibilities of external American reactionary: his personal dandyism, his exaggerated devotion to refined pleasures, his proud connoisseurship, his social and esthetic snobbishness which cannot afford to temper itself with the European noblesse oblige, his ancestor -worship, his rage for the static — his luxurious joy in the possession of a general theory — pessimistic of course — of human nature. "He had an immense esteem for tradition; he had told her (Isabel) once that if one was so unfortunate as not to have it, one must immediately proceed to make it." (James 1961: 323). Inevitably he admires, from his connoisseur's viewpoint, the Church: "The Catholics are very wise after all. The convent is a great institution; we can't do without it; it corresponds to an essential need in families, in society. It's a school of good manners; it's a school of repose." (1961: 320). And he has had his daughter Pansy brought up by nuns so that she shall become the perfection of the old world jeune fille. Osmond had begun, years before, by renouncing ordinary ambitions in favour of connoisseur's exquisite if modest life. In this, we are to suppose, he was originally genuine. But in time he has come to resent more and more his self-imposed privations; his former conviction of superiority has given way by degrees to a rank but well-concealed envy of the rich and great; until it could be said of him, as Ralph Touchett says, that "under the guise of caring only for intrinsic values Osmond lived exclusively for the world" (1961: 448). Osmond then is also a weak character subjected to distortion depending on circumsatnces. He got corrupted and was a cruel father and a cruel husband. This cruelty was rather mental than verbal. Ralph Touchett said about him: 'I think he's narrow, selfish'. He married Isabel only in order to capture a moneyed wife. To the outside world he could seem to be a first class gentleman, but as Isabel later realised "under all his culture, his cleverness, his amenity, under his good nature, his facility, his knowledge of life, his egotism lay hidden like a serpent in a bunch of flowers". (1961: 382). He appeared to be a villain and a tyrant. Gaspar Goodwood calls him 'the deadliest of fiends'.

Osmond can easily be characterised in Christina Light's words as corrupt, corrupting, corruption. Isabel felt the great influence of his personality on her: "You have made me as bad as yourself!" (1961: 363)

Europe corrupted many of James's characters but the distortion was due to their personalities, to the weakness of mind and character. We find in James many "strong" characters which confronted with Europe did not undergo any changes towards depravity or demoralisation.

Isabel Archer from *The Portrait of a Lady* may be a proof of this. Her experience in Europe made her gain self-knowledge. She developed without a radical change of her inner-self. When coming to England from America she was inexperienced, fresh and innocent. Her desire was to find her own world which was not the rich provinciality of New England, but what it was neither the reader nor she herself precisely knew. This was the central motivation of the novel; she was innocently ready for an insidious approach. This came in the form of Mme Merle and Gilbert Osmond. She became their victim and was deceived. Yet, unlike Roderick Hudson, Europe did not ensnare her. The great disappointment did not end in a kind of tragedy. She saved Pansy from an unhappy union, she defied Osmond by going to England in their conflict, she made him fear her and treat her as an equal. She got to know Europe and its villainous representatives but she never got corrupted. One may say: she was morally incorruptible, without being a prig.

There are many other examples of the "strong" characters in James's fiction. Mary Garland from *Roderick Hudson*, at first the fruit of a civilisation not old and complex, but new and simple, when coming to Italy did feel the direct influence of the Old World; it shaped her with a divinely intilligent touch but never managed to distort her mind.

Christopher Newman (*The American*) was never really sensitive to the lure of Europe. His strong, honest, simple inner-self did not change. His pride was hurt, his competitive instincts were aroused, but he came back to America free from any moral corruption. Moreover, he gained by his stay in the Old World, he learnt how to judge objectively. He cultivated in himself some kind of distaste for the Bellegarde family, and as it represented the world he got to know, for Europe itself.

Chad Newsome (*The Ambassadors*) was sent for by his mother who was sure he had got corrupted in Paris. To her ambassador's surprise he appeared to be refined. The effect of his stay in Europe was: — "it had retouched his features, drawn them with a cleaner line. It had cleaned his eyes and settled his colour and polished fine square teeth — the main ornament of his face; and at the same time that it had given him a form and a surface, almost a design, it had toned his voice, established his accent, encouraged his smile to more play and his other motions to less.

He had formely, with a great deal of action, expressed very little; and now he expressed whatever was necessary with almost none at all. It was as if in a short he had really, copious perhaps but shapeless, been put into a firm mould and turned successfully out" (James 1961: 118). Nothing of the corrupting influence of Europe reaches Lambert Strether. His discovery of Europe is the discovery of the open mind. It teaches him how many and how delicate considerations are involved in the solution of his problem- how much depends on facts and values not to be lightly determined in advance. His meeting with Europe opens his eyes to the possibilities of discriminating thought on many subjects. Europe appears to be an institution offering special facilities for play of mind and imagination. Strether's character does not undergo any deterioration and what's more, by his stay in the Old World he gains real maturity and independence, patience and the unfailing satisfaction he takes in the interpretation of his subject. Europe gives him freedom to judge and speculate upon nature. These are the products of his acquaintance with Paris -something very far from corruptibility.

To sum up, in this aspect of the International Theme concerning the subject of corruptibility, one must stress once more that Europe cannot always be indentified with corruption. Its influence on different characters varies. Some of them, those who are weak, defenceless and undecided, get distorted and degenerated. These would be corruptible anywhere, in any country not only in Europe. Others strong and self-willed gain in the Old World experience, knowledge and objectivity in any judgement. Albert Stone adds to this: "James's American in Europe is attempting to complete himself, to find a fit extension of the self in the outer world. He is a person searching for habitation. Yet this native freedom makes him one who breaks the mind to which he is trying to adapt himself. He finds out its cracks and flaws as easily as Maggie finds the fault in the golden bowl. The movement from America to Europe has different names for each individual: for Newman it signifies the change of bareness for profusion; for Isabel the exchange of ignorance for knowledge; for Strether, the exchange of puritanism for a sense of joy". (Stone 1969: 45)

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