UNIT - I

Drama - I - SHS1201

0450 - 1066: Old English (Anglo-Saxon) Period & 1066 - 1500: Middle English Period

DETAILED:

1. Marlowe- Dr.Faustus

2. Kyd-Spanish Tragedy

Non-Detailed:

The beginnings – liturgical plays – Miracles – Moralities – Interludes – first English Comedy

- Tragedy – Senecan Plays – University wits – Lyly – Nash.

Anglo-Saxon Period (0450-1066) Middle Ages (1066-1500)

No printing existed – handed down orally.Various devices used to facilitate memory, for e.g. alliteration and rhyme were used to make poetry easy to remember. Most work written in Latin.

LANGUAGE: Old English, sometimes called Anglo-Saxon- spoken under Alfred the Great and continued to be the common language of England

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18 th century blind Serbian narrative singer …

Oral tradition is still in practice all over the world until today…

Language during the Anglo Saxon period Old English, sometimes called Anglo-Saxon, was the language spoken under Alfred the Great and continued to be the common language of England (non- Danelaw) until after the Norman Conquest of 1066 when, under the influence of the Anglo-Norman language spoken by the Norman ruling class, it changed into Middle English roughly between 1150– 1500. Old English is far closer to early Germanic than Middle English. It is less Latinised and retains many morphological features (nominal and verbal inflection) that were lost during the 12th to 14th centuries.

Poetry during the Anglo Saxon period Contained themes of battles and religion. Epic is the most famous form = a poem of historic scope. Famous work: Beowulf (the longest as well as the richest of Old English poems). Found in a manuscript of the early eleventh century but composed 2 centuries earlier.

The Middle Ages (1066-1500) Christian moral poems began to surface Not only in English and Latin but French as well. Epic and elegy gave way to Romance (tales of adventure and honorable deeds) and lyric. First printed English book appeared in 1476, and language assumed its modern form except for spelling. Popular poet during this period is Geoffrey Chaucer (narrative poem) His masterpieces are Canterbury Tales and Troilus and Criseyde

Middle Ages and the conflict of the church People think of the Middle Ages as a very religious period, when the Christian Church was the most important institution and everybody prayed all the time. Certainly this is the time when the great cathedrals of Europe were built, and also when the Church began the great universities at Paris, Tubingen, Cambridge, and Oxford. This is the time when the Pope might officially exclude a king from participating in a church, and when the king might be very upset about it. Some of the most powerful men and women in the Middle Ages were involved with the Catholic Church.

Christopher Marlowe: Biography

Christopher Marlowe (baptised 26 February 1564 – 30 May 1593) was an English playwright, poet and translator of theElizabethan era. Marlowe was the foremost Elizabethan tragedian of his day. He greatly influenced William Shakespeare, who was born in the same year as Marlowe and who rose to become the pre-eminent Elizabethan playwright after Marlowe's mysterious early death. Marlowe's plays are known for the use of blank verse and their overreaching protagonists.

A warrant was issued for Marlowe's arrest on 18 May 1593. No reason was given for it, though it was thought to be connected to allegations of blasphemy—a manuscript believed to have been written by Marlowe was said to contain "vile heretical conceipts." On 20 May he was brought to the court to attend upon the Privy Council for questioning. There is no record of their having met that day, however, and he was commanded to attend upon them each day thereafter until

"licensed to the contrary." Ten days later, he was stabbed to death by Ingram Frizer. Whether the stabbing was connected to his arrest has never been resolved.

Literary career

Of the dramas attributed to Marlowe, *Dido, Queen of Carthage* is believed to have been his first. It was performed by the Children of the Chapel, a company of boy actors, between 1587 and 1593. The play was first published in 1594; the title page attributes the play to Marlowe and Thomas Nashe.

Marlowe's first play performed on the regular stage in London, in 1587, was *Tamburlaine the Great*, about the conqueror Tamburlaine, who rises from shepherd to war-lord. It is among the first English plays in blank verse, and, with Thomas Kyd's *The Spanish Tragedy*, generally is considered the beginning of the mature phase of the Elizabethan theatre. *Tamburlaine* was a success, and was followed with *Tamburlaine the Great, Part II*.

The two parts of *Tamburlaine* were published in 1590; all Marlowe's other works were published posthumously. The sequence of the writing of his other four plays is unknown; all deal with controversial themes.

- *Doctor Faustus* (or *The Tragicall History of the Life and Death of Doctor Faustus*), based on the German Faustbuch, was the first dramatised version of the Faust legend of a scholar's dealing with the devil. While versions of "The Devil's Pact" can be traced back to the 4th century, Marlowe deviates significantly by having his hero unable to "burn his books" or repent to a merciful God in order to have his contract annulled at the end of the play. Marlowe's protagonist is instead carried off by demons, and in the 1616 quarto his mangled corpse is found by several scholars. Doctor Faustus is a textual problem for scholars as two versions of the play exist: the 1604 quarto, also known as the A text, and the 1616 quarto or B text. Both were published after Marlowe's death.

Prologue

Enter, the Chorus (think of them as a group of dudes who will tell us what's up at various points in the play). They tell us audience-folk that the story of this play isn't going to be about war, valiant deeds, or love. Nope, nothing so exciting.

- This one's all about the fortunes of some guy named Faustus, be they good or bad.
- Faustus? Who? The chorus gives us the skinny: Faustus was born in a town called Roda in Germany, and he was raised by relatives in Wittenberg.
- Faustus excels at his studies of theology, so much so that he's very quickly given the title of doctor of divinity, and can out-debate just about anyone.
- But, says the Chorus (and it's a big but), Faustus's pride is a Serious Problem.
- Because he's so proud, he's not happy being a mere theologian, so he opts instead to study magic.

Act 1, Scene 1

- Meet Faustus. He's busy trying to figure out what in the world he wants to do with his life.
- As he mulls over the options—philosophy, medicine, law—he rejects them all for being too boring and too pointless.
- Of course there's always theology; he's really good at that.
- But no dice. See, the problem is, every time he reads the Bible, Faustus can't help but conclude that man's sins give him no hope of heaven anyways.
- Finally, he makes the call: Faustus decides to study magic, of all things, because a magician is almost like a god.
- Okay, time to get cracking on his plan. He tells his servant, Wagner, to fetch Valdes and Cornelius, his friends, who happen to be a couple of magicians. They should be able to help, right?

- But before they can stop by, the Good Angel enters and tells Faustus to lay the books of magic aside, and to read the scriptures instead. Seriously, dude, magic?
- Ah, never mind him, says the Bad Angel. Faustus should go ahead with his plan, because he'll be godlike, and what's so wrong with that?
- Faustus is totally convinced, and begins to wax poetic about all the things he'll do once he masters magic. He's totally pumped about the whole power thing.
- Valdes and Cornelius enter, and Faustus gives them the good news: Dudes, I want to be a magician! Finally!
- Awesome, says Valdes. He tells Faustus that through their studies of magic, they'll gain the spirits as their slaves, and accumulate unimaginable wealth.
- For his part, Cornelius says that Faustus already knows the basic principles of magic, since he's learned in astrology, languages, and geology. So this'll be a breeze.
- He also says that Faustus will become totally famous for his magic, and totally wealthy, too. Seriously, this magic business is starting to sound like a really good idea.
- Valdes and Cornelius tell Faustus to come with them to a deserted grove, and to bring the books of Bacon, Albanus, and the Old and New Testaments. Hey, whatever you say, guys.
- But first, Faustus invites them to dine with him. You can't do magic on an empty stomach—didn't your mother ever tell you that?

Act 1, Scene 2

- A guy named First Scholar wonders what's happened to Faustus, since he hasn't seen him around the school lately.
- He and Second Scholar question Wagner—*where's Faustus?*
- Wagner fesses up that Faustus is chowing down with Valdes and Cornelius.

- Uh oh. First and Second Scholars know what that means: Faustus is lost to the dark arts. After all, Valdes and Cornelius are famous for practicing them. So this little business dinner they're having can't mean anything good for their fellow scholar's soul.

- Ugh, this is sad, sad news. They all feel pretty bad about the danger Faustus's soul is in, and they decide to tell the schoolmaster, hoping that he'll talk their friend down from the dark arts.

Act 1, Scene 3

- Let's check in with Faustus and his magical men after dinner.

- Faustus draws a circle and begins an incantation to call the spirit Mephistopheles.

- When Mephistopheles shows up, Faustus thinks the little devil is just too ugly. He wants him to leave and come back when he looks more like a friar. For real.
- When Mephistopheles has finished following these orders, he asks Faustus, *whaddya want?*

- Faust commands Mephistopheles to serve him while he lives, but that's a bit of a problem. See, Mephistopheles has to get the a-okay from Lucifer, whom he serves first and foremost.

- Whatever Faustus thinks happened, Mephistopheles assures him that Lucifer did *not* allow him to appear before Faustus; rather, the devils always gather around a person who blasphemes like, oh, Faustus, in the hopes of winning that person's soul away from God.

- Ah, but guys, Faustus is *already* the devil's servant, and he's not a lick scared of damnation because in Hell, he'll get to chat it up with the pagan philosophers. Yeah, that sounds like a great afterlife…

- Now it's time for the lowdown on the devil hierarchy. See, according to Mephistopheles, Lucifer is the highest-ranked devil. He was once an angel of God but fell on account of his pride. (See ***Paradise Lost*** if you want Milton's version of events.)

- Then Lucifer joined up with all the other devilish spirits in a conspiracy against God.
- That means that Mephistopheles is always in hell, no matter where he goes, because he's always separated from God and the joys of heaven.
- Instead of, you know, listening to the guy, Faustus just mocks Mephistopheles for being so upset about having lost salvation.
- Since he has already damned himself by blaspheming, Faustus has already made up his mind. The deal is sealed.
- He wants to surrender his soul to Satan in exchange for twenty-four years on Earth with Mephistopheles as his servant.
- Mephistopheles leaves to take Lucifer this message and a very excited Faustus beams at the thought of all the power he'll have, once he hands over his soul.

Act 1, Scene 4

- Now we meet Wagner, one of the townspeople.
- He calls over a guy named Robin, merely by saying "boy," to which little Robin takes offense. Wagner wants to know if Robin makes any dough.
- Sure. Robin claims he has "comings in" and "goings out" as well (both income and expenses).
- Yeah right, says Wagner. He knows that Robin is jobless and hungry.
- He offers to bind Robin to him—to make him his apprentice—for a period of seven years, threatening to turn Robin's lice into a chronic problem if he doesn't agree to. Agree, Robin! Agree!
- Lice? No sweat dude, says Robin. He's got lice up the wazoo.
- To try to seal the deal, Wagner gives Robin two coins, but Robin ain't havin' that.
- So Wagner calls two devils to frighten Robin, then sends them away at Robin's request.

- Fine. Robin's down for seven years of servitude as long as Wagner agrees to teach him how to conjure.

- A deal's a deal.

Act 2, Scene 1

- Back in Faustus land, our main man wonders if he hasn't made a Big Fat Mistake. Should he return to God?

- Probably not, he thinks. God doesn't love him, and he'll probably be better off continuing to serve the devil instead.

- That pesky Bad Angel encourages him to keep pursuing the dark arts, while Good Angel thinks Faustus should be focusing on heaven.
- But think of the honor and wealth, Bad Angel tells him. At which Faustus's ears perk right up.

- Enter Mephistopheles, who's back with the news that Lucifer has agreed to Faustus's terms, as long as Faustus will sign a legal document giving Lucifer his soul. Oh, and it has to be written in blood. Ouch.

- What's that all about, Faustus wants to know.

- Misery loves company, that's what. Mephistopheles tells Faustus that Lucifer likes to win souls so he can have someone to hang with, down in Hell.

- Sounds about right. So Faustus cuts his arm in an attempt to write the document, but his blood congeals. Gross.

- You know what's a really great idea when you're bleeding profusely from the arm? Fire.

- Okay, that's only a good idea if the blood gushing from your arm has congealed and needs to be melted. Luckily, that's exactly what has happened here. So Meph goes for some fire.

- While he's tracking down some flames, Faustus is left alone with his thoughts. And they aren't good.
- He wonders if the whole blood-congealing-so-he-can't-sign-away-his-soul-in-legalese thing is an omen, or a sign. Maybe his blood doesn't want him to sell his soul.
- Faustus signs the document anyway. Good move, dude.
- A mysterious inscription, *homo fuge*—"man, flee"—appears on his arm. Uh, flee?
- Where exactly is Faustus supposed to flee to? He knows that if he flies to heaven, God will throw him down to hell.
- Well this isn't good. Mephistopheles fetches a parade of devils to distract Faustus.
- Which of course works (our Faustus sure is an easy target). Enchanted by what he has seen, he reads aloud his contract with Lucifer, gives it to Mephistopheles, and asks the devil to tell him the quickest way to hell. And they say men don't like to ask for directions!
- Mephistopheles is all, *duh, dude, hell is where the damned are*. When the world ends, all places that are not heaven will be hell.
- And when Faustus tells good ol' Meph that hell sounds like an old fable to him, Meph's all, hello? I'm a devil. Of *course* hell exists. Where do you think I came from?
- Time to change the subject: Faustus commands Mephistopheles to fetch him a wife.
- Then, when Mephistopheles comes back with a "woman devil" Faustus rejects her, prompting Meph to tell Faustus to forget about marriage in favor of sex.
- Then he gives Faustus a book of magic spells.

Act 2, Scene 2

- Back to Robin. He tells his buddy Dick that he has gotten one of Faustus's conjuring books. Sweet.

- It's too bad for Dick, though, because now that Robin has the book, he's too busy conjuring to help out Dick with the horses.

- In retaliation, Dick mocks Robin's poor attempt at reading. Um, that's not very nice.
- But Robin doesn't take stuff from anyone. So he draws a circle and threatens to conjure at Dick.

- Dick says that if their master comes, he'll conjure at Robin right back, to which Robin replies that he'll just put horns on his master's head. This is getting ugly.

- Ah, well the joke's on you, dude. Dick tells him that his mistress has *already* put horns on him, which is an old timey way of saying she has cheated on him.

- Yeah, with me, implies Robin. Dick is not surprised. Some friends these guys are.

- But all's forgiven (sort of), when Robin tells Dick that he can do just about anything with this conjuring book, including summoning booze from a nearby tavern without paying a penny.

- Well fancy this: Dick is feeling a bit parched, so they both head to the tavern.

Act 2, Scene 3

- Back with Faustus, we hear him say that when he looks up to heaven, he feels really bad about what he did and curses Mephistopheles for taking away his shot at salvation.

- Not so fast. Mephistopheles reminds Faustus that all he did was do what Faustus asked him to. It's not poor Meph's fault.
- He tells Faustus that heaven isn't really all it's cracked up to be, anyhow. Since heaven was made *for* mankind, mankind is obviously greater than heaven.

- Just when Faustus responds that "if heaven was made for man, 'twas made for me" and he will repent, Good and Bad Angel enter the scene.

- Good Angel encourages him on the repentance front, but of course Bad Angel thinks that's the wrong call. God cannot pity him.

- Once again, Faustus listens to the Bad and not the Good. See, he doesn't want to repent, because all the awesome stuff he gets by conjuring is just too good to pass up. His desire for those things is far more powerful than any shame or guilt or regret he might feel.
- He and Mephistopheles discuss the motions and the number of the planets and stars, but Mephistopheles refuses to tell Faustus who created the world, since the answer would require him to name God. And he doesn't do that.
- He tells Faustus to think about hell instead.
- Good and Bad Angel enter, Bad Angel telling Faustus to despair of heaven, and Good Angel promising it's still not too late for salvation.
- Hmm. Salvation. That sounds tempting. So Faustus calls upon Christ to save him, prompting Lucifer, Beelzebub, and Mephistopheles to appear together to keep his soul for the Bad Side.
- Lucifer tells Faustus that God cannot save his soul, and that Faustus is in Big Trouble for thinking about heaven. That's not part of their agreement.
- He tells Faustus to think about the devil.
- Faustus is all *I will! I promise!* And in return, Lucifer promises the guy all kinds of rewards.
- Beelzebub tells Faustus that they have come from hell to show Faustus a good time.
- First on the program? They'll make the Seven Deadly Sins appear. Oh joy.
- Faustus tells them that the sight will be as pleasant to him as Paradise was to Adam on the day of his creation; Lucifer reminds him to not talk about Paradise or creation, but to just enjoy the show. Seriously, dude, how many times does Lucifer have to remind you?
- The Seven Deadly Sins—pride, greed, envy, wrath, gluttony, sloth, and lust—appear before Faustus, and he has a grand ol' time.

- When he tells these devils that he would like to be able to see hell and come back again, Lucifer promises they'll make it happen—at midnight.

- Then, as a token of his affections (or something), Lucifer gives Faustus a conjuring book that tells him how to transform himself into whatever shape he wishes.

- We're betting that will come in handy.

Act 3 – Chorus

- The Chorus is back, folks, to give us the skinny on what to expect next.

- They regale us with a tale of Faustus on a journey in which he views the clouds, planets, and stars from a chariot flying above them all. Uh, can we get a ticket on that ride?

- After traveling around the world in this super awesome chariot (did we mention it's drawn by dragons?), he comes back home.
- But no sooner is he home than he hops back on one of those dragons for some more exploring.

- Finally, he ends up in Rome, where he plans to see its wonders (we've heard the fountains are *spectacular*, buddy), and chow down with the Pope.

Act 4, Scene 1

- A guy named Martino instructs a dude named Frederick to be sure the rooms are clear of people, since the Emperor is on his way.

- Frederick asks about the whereabouts of Bruno, their elected Pope, who just arrived from Rome.

- Martino replies that Bruno will be there, too, with his new buddy, the German conjurer Faustus, who has come to show the emperor his stuff.
- Frederick also wants to know what's up with Benvolio and Martino tells him that he's fast asleep with one whopper of a hangover.

- But no sooner has he said that than Benvolio sticks his head out of a nearby window.

- Martino tells Benvolio that Faustus is coming to amaze the court, so he had better come down so he can see the show.
- But Benvolio wants to stay put and watch it all go down from his window.
- Frederick and Martino leave and then re-enter with the Emperor, Bruno, the Duke of Saxony, Faustus, and Mephistopheles.
- The Emperor thanks Faustus for freeing Bruno from the Pope, adding that Faustus will become even more renowned if Bruno eventually becomes Pope in Rome.
- A jolly Faustus says he's totally ready to perform whatever tricks the Emperor wants in order to impress him.
- In an aside, Benvolio mocks Faustus's speech and says the guy doesn't look like much of a conjurer.
- Okay, what's it gonna be, emperor? He asks Faustus to conjure Alexander the Great and his lover.
- Sure thing, buddy. Faustus commands Mephistopheles to fetch them.
- Benvolio expresses his doubt that Faustus will be able to do anything magnificent, to which Faustus responds with a threat.
- Faustus warns the emperor not to try to touch Alexander and his lover, since they're immaterial spirits, after all. Good tip.
- Benvolio announces that he'll turn himself into a stag if Faustus is able to conjure Alexander; Faustus threatens to put horns on him—again. (Snap!)
- Alexander shows up (well done, Faustus), and fights with Darius, killing him. Then he embraces his lover.
- When Alexander salutes the Emperor, the Emperor tries to touch him until Faustus stops him. Dude, don't you listen?

- But the Emperor is so amazed at Faustus's mad skills that he really wants to touch the shapes.
- He also wants to verify the spirits' identities by checking out a mole on the lady's neck (we guess Alexander's lover had a famous mole). Faustus is game, and her identity is proven.
- The spirits exit. Faustus points out that Benvolio, asleep at his window, is now horned. Take that, doubter.
- The Duke of Saxony and Emperor wake him up, and Faustus is all, check out your new look, Benny.
- Then Faustus conjures a pack of hounds to chase him. This guy clearly holds a grudge.
- When the Emperor asks Faustus to stop tormenting poor Benvolio, Faustus does so, telling the Emperor that all he has done to Benvolio has been not for his own hurt feelings, but only to amuse the Emperor.
- Benvolio declares his intention to trust scholars no longer.
- Wise words, buddy.

Act 4, Scene 2

- Martino tries to convince Benvolio not to seek revenge on Faustus. That's a seriously bad idea.
- But Benvolio's not having that. He announces his intention to kill Faustus as thanks for totally humiliating him.
- Frederick says he and Martino will stand by him. If they have to.
- Awesome. Okay, so, here's the plan: Benvolio tells them all to hide in a grove, all the better to ambush Faustus. They and the soldiers follow him there.
- Benvolio and Martino station themselves in the grove. Then Frederick arrives to let them know that Faustus is approaching.

- When he enters, Benvolio cuts off Faustus's (fake) head.
- Benvolio, Martino, and Frederick mock the sorry state to which Faustus's head has now fallen, and Benvolio says he plans to nail horns to the head and hang it out his window for all the world to see. Lovely.
- Or how about selling it to a chimneysweeper to use as a broom and using his eyes to button his lips? Even lovelier.
- But then, the body of Faustus rises up. Dun dun dun.
- Faustus tells them that no matter what they do to him, he will rise again until twenty-four years have passed (the length of his servitude).
- He calls his devils, instructing them to drag the three through a thorny briar-patch then tumble them down some rocks.
- The soldiers, hearing the fight, stand forward to fight Faustus, but he conjures up a wall of trees and an army of devils between himself and the soldiers.
- Lesson learned: Faustus does not suffer fools.

Act 4, Scene 3

- Benvolio, Martino, and Frederick meet up again, having been dragged through the mud by Faustus's devils.
- And they all now have horns on their heads. Great. How in the world are they supposed to hide *horns*?
- Benvolio has finally learned his lesson; if they attempt revenge on Faustus, he'll probably just add donkey ears to accompany their horns.
- Nope, their only option now is to hang out at a castle in the woods, hoping that their horns might go away with time. Like… acne?

Act 4, Scene 4

- A horse-courser asks Faustus to sell him his horse for forty dollars.
- Faustus wants fifty, but finally accepts the courser's offer of forty. He's up for bargaining.
- He warns the horse-courser not to ride the horse over water, and the horse-courser declares himself to be a "made man forever."
- Then Faustus muses about the fact that the time for his own damnation is getting closer and closer. But he's comforted with the thought that Christ forgave the thief as he was dying on the cross. That's his last hope.
- He dozes in his chair. Nothing like a cat nap to assuage your worries of eternal damnation.
- The horse-courser enters again, soaking wet.
- Apparently, he rode the horse over water because he thought Faustus was hiding some good quality the horse possessed.
- Over the water, however, the horse disappeared and he found himself suddenly sitting on a bale of hay instead. Whoops.
- He pulls at Faustus's leg in an attempt to wake him, and it comes off. Um, ew?
- The horse-courser leaves with the leg, promising to throw it in a ditch. Faustus just laughs.
- Then Wagner enters and tells Faustus that the Duke of Vanholt is asking for him.
- Faustus agrees to pay him a visit.
- **Act 4, Scene 5**
- Elsewhere, the Carter leads Robin, Dick, and the horse-courser to a tavern.
- Robin tells Dick that he owes the tavern-mistress a lot of money, and right then the hostess reminds Robin of his tab.

- But despite the debt, she agrees to fetch them all some beer.
- The Carter tells them all a story to entertain them as they wait for their beers.
- It's the story of how Faustus asked him for as much hay as he could eat in exchange for some money, then proceeded to eat the whole cartful. Yep, the whole thing.
- The horse-courser then tells them all about his adventure with the vanishing horse, and about how he took Faustus's leg, which he now keeps in his house. Again: ew.
- Robin's got a story, too—about how Faustus's devil turned him into an ape. Remember that one?
- He thinks that the group should enjoy their beers, then confront Faustus.
- **Act 4, Scene 6**
- At the Duke's house, the Duke thanks Faustus for showing him such marvels, including a castle in the air that delighted him more than anything in the world.
- Faustus asks the Duchess what she'd like, and she responds that she would really like some grapes, but the problem is it's the dead of winter.
- Problem? What problem? Faustus sends Mephistopheles to fetch her some grapes, explaining that it's summer in other parts of the word, and ol' Meph sure loves to travel (with speed).
- When she chows down, the Duchess declares the grapes to be the best she's ever had.
- Then, Robin, Dick the Carter and the horse-courser appear at the gate, knocking furiously.
- They demand to speak with Faustus, who asks the Duke to allow them in. He can handle a couple of hooligans (he has before).
- Once in, the motley crew demands beer, which Faustus has fetched for them.
- The horse-courser reminds Faustus about what happened with the horse and asks him if he has both his legs, to which Faustus replies that he does.

- The Carter says he thinks Faustus should have a wooden leg, and the horse-courser asks Faustus if he didn't pull off his leg when he was asleep.
- Faustus responds that he has his leg again, now that he's awake.
- Then Faustus charms all of the company dumb (they're unable to speak) when they try to say what he's done to them, and charms the hostess dumb when she arrives demanding payment for her ale.
- The Duchess and Duke declare themselves beholden to Faustus for the way his art drives sad thoughts away.

Act 5, Scene 1

- Wagner enters and says he thinks his master might die soon, because he has willed all of his possessions to Wagner.
- First Scholar says that since their dispute about who's the most beautiful woman ever, he and the other scholars have decided that it is Helen of Troy. Phew. Glad we got that settled.
- Then he asks Faustus to conjure her before them, to which Faustus agrees. He can't resist a good conjure.
- And here comes Helen, walking across the stage.
- Second and Third Scholar seem unable to believe what they have seen, or to judge the beauty of Helen. She's just *too* beautiful.
- After saying they're satisfied, now that they've seen "the pride of nature's work," First Scholar takes off.
- Old Man enters. He tells Faustus to renounce sorcery and repent. Otherwise, he'll be banished from heaven forever. Yowza.
- But it's too late, Old Man. Faustus says that hell is calling him.

- The Old Man says that he sees an angel hovering over his head, ready to pour grace out over him, if only Faustus would ask for mercy.
- Faustus tells the Old Man that his words comfort him, but he wants to be alone so he can ponder their meaning. Excuses, excuses.
- The Old Man leaves, chatting about his fear of the devil as he goes.
- Alone, Faustus is all, oh I feel bad about my sins! I want to be saved! Uh oh.
- Mephistopheles arrives. Yikes. He warns Faustus not to betray the devil, or he the devil will rip his soul to pieces.
- So then Faustus repents in the other direction, apologizing for offending the devil. He offers to re-affirm his vow to Lucifer.
- Faustus asks Mephistopheles to torture the Old Man who offended him.
- Mephistopheles responds that he will torment his body, though he cannot touch the man's soul.
- Then Faustus asks to have Helen of Troy as his lover, and Mephistopheles grants it. Sweet.
- Helen arrives, and Faustus kisses her like crazy, declaring everything worthless except for her.
- He imagines himself as **Paris**, you know, from the ***Iliad***?

Act 5, Scene 2

- The devils hover above the scene.
- Lucifer says that they have come to observe the goings on, and to wait for Faustus's soul.
- Mephistopheles says that although Faustus has attempted to escape his pact, his pleasures will be met with pain in the end. Seriously, Faustus, you thought you could get off scot-free?

- Faustus and Wagner enter. Faustus asks Wagner how he likes his will, to which Wagner replies that he likes it very much. As he should—he's getting all of Faustus's stuff, remember?
- Three scholars enter, and Wagner takes off.
- First Scholar tells Faustus he's not looking so good these days. In fact, Faustus looks downright ill. What's wrong, buddy?
- Faustus says that maybe if he had lived with the Scholars, he would have lived rather than dying eternally as he does now.
- Third Scholar thinks maybe Faustus has spent too much time by himself.
- Second Scholar thinks Faustus is just being overemotional, but Faustus assures him—he's damned. He has sinned too much.
- When First Scholar suggests that Faustus look to heaven for mercy, Faustus says that there's just no point. What he has done is unpardonable at this point. He's gone too far.
- He tells the Scholars that he has renounced God in favor of the devil once and for all. They are horrified, for obvious reasons.
- Why didn't Faustus tell them before, when they could have helped the guy?
- Duh. Because his fear of the devil kept him from naming God. Or at least that's what Faustus tells them.
- Well, they guess there's nothing left to do but pray, then. So they retreat to a nearby room to do so.
- Mephistopheles tells Faustus that he has absolutely zero hope of heaven, so all he can do now is despair and think only of hell.
- Faustus accuses Mephistopheles of tempting him from salvation. Gee, you're just now realizing that, Faustus?

- Mephistopheles agrees that he tempted Faustus: when Faustus took up the Scriptures, Mephistopheles led his eyes to the lines that would cause him to despair.
- He's a sneaky little devil, ain't he?
- The Angels are back. And we're not talking about the ballplayers.
- Good Angel tells Faustus that if he had only listened to him, he would have had a ton of joys (you know, the heavenly kind), but that Faustus loved worldly things too much. And that's what did him in in the end.
- Bad Angel is stoked that Faustus has listened to him.
- Good Angel questions what good Faustus's earthly pleasures will do him now.
- Bad Angel responds that they will only make the torments of hell more miserable in contrast.
- Good Angel shows Faustus a glimpse of heaven, and tells him that had he only been drawn to God, he would have gained it. But, tough luck, it's too late.
- Bad Angel shows Faustus a glimpse of hell, and particularly the gluttons who now must swallow fire. He tells Faustus that more horrible tortures await him.
- This is starting to sound more and more like a lose-lose situation.
- The clock strikes eleven, and Faustus realizes that he has only one hour to live. Oh, if only time could stand still, so he'd have a moment to repent and save his soul.
- He calls on Christ. No dice.
- He longs to take shelter in the earth, or to be drawn into the clouds as a mist so that he can escape what he knows is coming. No dice.
- The clock strikes eleven thirty.
- Faustus asks that if he must suffer for his sins, let that suffering end at some point.

- There's just one problem: damnation has no end. So now Faustus wishes that he could have been born without a soul in the first place. Then he'd have nothing to lose.
- He wishes that Pythagoras's theory of reincarnation were true so that his soul would simply enter the body of a happy beast, then meet its end in death.
- He curses his parents, himself, and Lucifer, who deprived him of heaven. Hey, what did mom and pop ever do?
- As the clock strikes twelve, Faustus entreats his body to turn to air, and his soul to change to water drops and fall in the ocean. No dice.
- He calls upon heaven. He cries out curses. He asks for a bit longer. He offers to burn his books. He cries "O Mephistopheles!"
- Then the devils arrive.

Act 5, Scene 3

- First Scholar asks his scholar cronies to come with him to check on Faustus, since they heard horrible shrieks and cries coming from his room. That can't mean anything good.
- Second Scholar remarks upon how Faustus's limbs are all torn apart. Yikes.
- Third Scholar says that the devils Faustus served tore him to pieces between the hours of twelve and one, when he heard the horrible shrieks and the house seemed on fire with fiends. Ick.
    - Second Scholar says that although Faustus's end was horrible to every Christian, they will give him an honorable burial because of how admired he once was for his scholarship.

Epilogue – Chorus

- The Chorus declares that the branch that might have grown straight and achieved great heights is now cut. (That would be Faustus.)
- They tell the audience to take Faustus's fall as a warning against probing too deep into the dark arts, whose practice is not permitted by the powers that be.

Thomas Kyd

An English playwright, the author of The Spanish Tragedy, and one of the most important figures in the development of Elizabethan drama.

Murder conspiracies, a descriptive descent into a torturous hell, bloody revenge, and a protagonist who bites off his own tongue.

It's Thomas Kyd's The Spanish Tragedy, and it's no overstatement to call Kyd "The Godfather of Hyper-Violence."

Kyd penned this bloodbath sometime in the late 1580s (we're not exactly sure when), ushering in a popular genre that has yet to grow stale: the revenge drama.

Some twenty years later, William Shakespeare would borrow heavily from Kyd's tragedy while writing a play called Hamlet

Characters

• Hieronimo- servant to the king, becomes the main protagonist after he finds his son's dead body.

• Bel-Imperia- daughter of the Duke of Castile, falls in love with Andrea and Horatio.

• Lorenzo- Aids in the murder of Horatio, great at manipulating others.

• Balthazar- Prince of Portugal, kills Horatio and Lorenzo.

• Horatio- Son of Hieronimo, good friend of Andrea.

• Ghost of Andrea- Dead from the beginning, seeks revenge on those who cause him harm.

More Characters • Revenge- A spirit that a companies Andrea thought out the play, he speaks of the living as if they were performing a play for him.

• Isabella-Hieronimo's wife, kills her self which leads to the suicide of Hieronimo

. • The King- The King of Spain, good friend of Hieronimo

• The Viceroy-The King's Portugal counter part, dies very dishonourably.

• Pedringao- Bel-imperia’s servant, betrays and gets betrayed

• Serberine- Adis in the murder of Horatio

Hieronimo

The protagonist of the story.

Hieronimo starts out as a loyal servant to the King. He is the King's Knight-Marshal and is in charge of organizing entertainments at royal events.

At the beginning of the play, he is a minor character, especially in relation to Lorenzo, Balthazar, and Bel-Imperia.

It is not until he discovers his son Horatio's murdered body in the second Act that he becomes the protagonist of the play.

His character undergoes a radical shift over the course of the play, from grieving father to Machiavellian plotter.

After his son's murder, he is constantly pushes the limits of sanity, as evidenced by his erratic speech and behavior.

Bel-Imperia

The main female character of the story.

Bel-Imperia's role is prominent in the plot, especially toward the end.

The daugher of the Duke of Castile, she is headstrong, as evidenced by her decisions to love Andrea and Horatio, both against her father's wishes.

She is intelligent, beautiful, and, in moments of love, tender.

She also is bent on revenge, both for her slain lover Andrea and for Horatio.

Her transformation into a Machiavellian villain is not as dramatic as Hieronimo's, but only because she shows signs of Machiavellian behavior beforehand—her decision to love Horatio, in part, may have been calculated revenge, undertaken in order to spite Balthazar, Andrea's killer.

Horatio

The proud, promising son of Hieronimo.

Horatio sense of duty and loyalty is shown in his actions towards Andrea, and he gives Andrea the funeral rites that let the ghost cross the river Acheron in the underworld.

He also captures Andrea's killer, Balthazar, in battle, thus recovering Andrea's body.

His sense of pride is shown in his confrontation with Lorenzo; though Lorenzo greatly outranks him in stature, he does not defer, but instead continues to argue his case in front of the King.

Balthazar

The prince of Portugal and son of the Portuguese Viceroy.

Balthazar is characterized by his extreme pride and his hot-headedness.

This pride makes him kill Horatio along with Lorenzo, and it turns him into a villain.

He kills Andrea fairly, though with help, so it is unclear whether he is as "valiant" as the King and others continuously describe him.

But his love for Bel-Imperia is genuine, and it is this love that primarily motivates his killing of Horatio.

Lorenzo

One of Horatio's murderers.

Lorenzo's character remains fairly constant throughout the play.

He is a proud verbal manipulator and a Machiavellian plotter.

A great deceiver and manipulator of others, Horatio unsurprisingly has an enthusiasm for the theater.

Lorenzo has a foil in Horatio; they are both brave young men, but Horatio's directness, impulsiveness, and honesty, contrast and highlight Lorenzo's guardedness, secretiveness, and deception.

Ghost of Andrea

Andrea's ghost is the first character we see in the play, and the first voice to cry out for revenge.

His quest for revenge can be seen both as a quest for justice, since it is sanctioned by Persephone, the Queen of the Underworld, and as a quest for closure.

Andrea is denied closure when he travels to the underworld, because the three judges there cannot decide where to place him; ironically, at the end of the play he becomes a judge himself, determining the places of the various characters in hell.

Summary

Plot Overview

The Spanish Tragedy begins with the ghost of Don Andrea, a Spanish nobleman killed in a recent battle with Portugal. Accompanied by the spirit of Revenge, he tells the story of his death; he was killed in hand-to-hand combat with the Portuguese prince Balthazar, after falling in love with the beautiful Bel-Imperia and having a secret affair with her. When he faces the judges who are supposed to assign him to his place in the underworld, they are unable to reach a decision and instead send him to the palace of Pluto and Proserpine, King and Queen of the Underworld. Proserpine decides that Revenge should accompany him back to the world of the living, and, after passing through the gates of horn, this is where he finds himself. The spirit of Revenge promises that by the play's end, Don Andrea will see his revenge.

Andrea returns to the scene of the battle where he died, to find that the Spanish have won. Balthazar was taken prisoner shortly after Andrea's death, by the Andrea's good friend Horatio, son of Hieronimo, the Knight Marshal of Spain. But a dispute ensues between Horatio and Lorenzo, the son of the Duke of Castile and brother of Bel-Imperia, as to who actually captured the prince. The King of Spain decides to compromise between the two, letting Horatio have the ransom money to be paid for Balthazar and Lorenzo keep the captured prince at his home. Back in Portugal, the Viceroy (ruler) is mad with grief, for he believes his son to be dead, and is tricked by Villuppo into arresting an innocent noble, Alexandro, for Balthazar's murder. Diplomatic negotiations then begin between the Portuguese ambassador and the Spanish King, to ensure Balthazar's return and a lasting peace between Spain and Portugal.

Upon being taken back to Spain, Balthazar soon falls in love with Bel-Imperia himself. But, as her servant Pedringano reveals to him, Bel-Imperia is in love with Horatio, who returns her affections. The slight against him, which is somewhat intentional on Bel-Imperia's part, enrages Balthazar. Horatio also incurs the hatred of Lorenzo, because of the fight over Balthazar's capture and the fact that the lower-born Horatio (the son of a civil servant) now consorts with Lorenzo's sister. So the two nobles decide to kill Horatio, which they successfully do with the aid of Pedringano and Balthazar's servant Serberine, during an evening rende-vous between the two lovers. Bel-Imperia is then taken away before Hieronimo stumbles on to the scene to discover his dead son. He is soon joined in uncontrollable grief by his wife, Isabella.

In Portugal, Alexandro escapes death when the Portuguese ambassador returns from Spain with news that Balthazar still lives; Villuppo is then sentenced to death. In Spain, Hieronimo is almost driven insane by his inability to find justice for his son. Hieronimo receives a bloody letter in Bel-Imperia's hand, identifying the murderers as Lorenzo and Balthazar, but he is uncertain whether or not to believe it. While Hieronimo is racked with grief, Lorenzo grows worried by Hieronimo's erratic behavior and acts in a Machiavellian manner to eliminate all evidence surrounding his crime. He tells Pedringano to kill Serberine for gold but arranges it so that Pedringano is immediately arrested after the crime. He then leads Pedringano to believe that a pardon for his crime is hidden in a box brought to the execution by a messenger boy, a belief that prevents Pedringano from exposing Lorenzo before he is hanged. Negotiations continue between Spain and Portugal, now centering on a diplomatic marriage between Balthazar and Bel-Imperia to unite the royal lines of the two countries. Ironically, a letter is found on Pedringano's body that confirms Hieronimo's suspicion over Lorenzo and Balthazar, but Lorenzo is able to deny Hieronimo access to the king, thus making royal justice unavailable to the distressed father. Hieronimo then vows to revenge himself privately on the two killers, using deception and a false show of friendship to keep Lorenzo off his guard.

The marriage between Bel-Imperia and Balthazar is set, and the Viceroy travels to Spain to attend the ceremony. Hieronimo is given responsibility over the entertainment for the marriage ceremony, and he uses it to exact his revenge. He devises a play, a tragedy, to be performed at the ceremonies, and convinces Lorenzo and Balthazar to act in it. Bel-Imperia, by now a

confederate in Hieronimo's plot for revenge, also acts in the play. Just before the play is acted, Isabella, insane with grief, kills herself.

The plot of the tragedy mirrors the plot of the play as a whole (a sultan is driven to murder a noble friend through jealousy over a woman). Hieronimo casts himself in the role of the hired murderer. During the action of the play, Hieronimo's character stabs Lorenzo's character and Bel-Imperia's character stabs Balthazar's character, before killing herself. But after the play is over, Hieronimo reveals to the horrified wedding guests (while standing over the corpse of his own son) that all the stabbings in the play were done with real knives, and that Lorenzo, Balthazar, and Bel-Imperia are now all dead. He then tries to kill himself, but the King and Viceroy and Duke of Castile stop him. In order to keep himself from talking, he bites out his own tongue. Tricking the Duke into giving him a knife, he then stabs the Duke and himself and then dies.

Revenge and Andrea then have the final words of the play. Andrea assigns each of the play's "good" characters (Hieronimo, Bel-Imperia, Horatio, and Isabella) to happy eternities. The rest of the characters are assigned to the various tortures and punishments of Hell.

GROWTH OF DRAMA UPTO MARLOWE

In almost all the countries drama has been cradled by religion. This is true about England too. Drama is deeply rooted in the religious instincts of man. The ancient Greek drama never lost its kinship with religion. Thus in Europe the cradle of the drama rested on the alter. It was difficult to understand the services of the church. It is because they were in Latin. So they illustrated the Gospel stories by a series of pictures. Later on these pictures were replaced by the performers. They acted the stories in dumb show.

The mysteries and miracles: The next step of the development came when the actors spoke. These early plays were called mystery plays or miracle plays. They came into being in the 14th century. The mystery plays were the dramatic representations of the stories from the Bible. Even in the 10th century these mystery plays existed. These plays were performed by the priests in the church. These plays became popular and the number of the themes increased.

In the miracle plays the lives of the saints were staged. Perhaps these miracle plays were more popular because of their variety, human characters and urbane style. These plays were both serious and comic. They prepared the ground for the Elizabethan drama.

The morality plays and Interludes: The third stage of the development is remarkable. At this stage we find the advent of the morality plays and interludes. In the earlier plays the serious and comic elements were mixed. Now they parted. The morality plays had serious tone and didactic purpose. The interludes were comic and amusing. The morality plays showed the struggle between good and evil in human soul. The characters were allegorical and aimed at teaching. The aim of interludes was amusement and entertainment. They were full of humour, which was generally coarse. It was a short play, which introduced real characters. It was far superior to morality plays. Heywood was the most gifted writer of the interlude.

The English tragedy: The next stage was the beginning of the English tragedy. The first tragedy in English literature was Gorboduc. It was written by Thomas Sackville and Thomas Norton. It earned praise from Sidney. It was followed by other tragedies like The Misfortunes at Arthur and Tancred and Gismunda.

The English Comedy: The next stage was the beginning of English comedy. In 1541 Nicholas Udall, the headmaster of Eton, produced Ralph Roister Doister. By writing this comedy he earned the title of the father of English comedy. This play was not the adaptation of any particular play. Here humour was not coarse. The characters had been taken from life. The next notable comedy was 'Gammer Gurton's Needle'. It was written about 1560 by Mr. S. This comedy is a great landmark in the history of English drama. These comedies were written on the classical model.

The University Wits: The drama found its full flowing with the dramatists called the university wits. Marlowe was the central sun of this group. Others were Lyly, Peele, Greene, Lodge, Nash and Kyd Lyly was a comic playwright. He is well known as the author of Euphues. Peele’s work has great variety. His The Old Wive's Tale is the first English play of dramatic criticism. Green was an expert in the art of plotting. The English tragedy moves on its way with Kyd. With Marlowe the drama reaches the highest point of its glory. His contribution is memorable. In many ways he showed a path to Shakespeare.

The English drama has a long history. It passed through various stages. In the age of Shakespeare it reached the highest point of its glory.

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UNIT - II

Drama - I - SHS1201

1500 - 1600: The Renaissance (Early Modern) Period;1558 - 1603: Elizabethan Age & 1603 - 1625: Jacobean Age

DETAILED:

1. Ben Johnson- The Alchemist

Non-Detailed:

1. Thomas Heywood-A woman killed with kindness

The Renaissance Period (1500-1600)

Many historians consider this age an "early modern" age. It refers to a rebirth commonly applied to the period of European history following the Middle Ages. During this period the European arts of sculpture, painting and literature reached a peak. The development came late to England in the 16th century which didn't have its flowering until the emergence of Elizabethan or Jacobean period. In fact sometimes, John Milton (1608-74) is considered as the last greatest renaissance poet.

Elizabethan Age (1558-1603)

Elizabethan Age is often used to describe the late 16th and early 17th centuries even after the death of Elizabeth. This was the time of swift expansion in English commerce and the development of nationalist feeling - the time of the defeat of Spanish Armada in 1588. It is considered as a great age English literature - the greatest in the field of drama. You can call it the age of Sir Phillip Sidney, Christopher Marlow, Edmund Spencer, Francis Bacon, Ben Jonson, Shakespeare and other excellent writers of prose and dramatic, lyrical and narrative poetry. Many scholars have considered this age as one of intellectual coherence and social order.

Elizabethan Lyrics - Greatest Lyrical Poetry of the Time

If we talk about lyrical poetry, the temper of the Elizabethan age was perfectly suited to the lyrical mood. For that reason, there was the emergence of the lyrics in abundance. The lyrical expressions came on the surface with the efforts of Wyatt and Surrey, the prominent poets of the time. This lyrical spirit sustained through the dramas of the age. Furthermore, this spirit got foothold in the several miscellanies of the time. Afterward, this lyrical impulse was seen into the

melodies of Campion and the darker moods of metaphysical poetry and poets like Donne.

In the history of the English literature, the Elizabethan period occupies a grater place because in this period lyrical forms were properly shaped. Songs were sung in parlors and halls. They were composed around the themes such as love songs and religious songs. It was the age of singing birds in right sense of the term. They were composed in every mod for example mocking, grave, cynical and sentimental. The form of lyrical poetry is effortless to read and enjoy.

Jacobean Age (1603-1625)

Jacobean Age Jacobean Age covers the reign of James I (often called "Jacobus" in Latin). This was the period when the prose writings of Bacon, John Donne's sermons, Robert Burton's "Anatomy of Melancholy", king James translation of the Bible, major writings of poets and playwrights including Ben Johnson, Michael Drayton, Beaumont, Fletcher, John Webster, George Chapman developed. Elizabeth Cary was the first English woman whose biblical drama "The Tragedy of Marium, the Faire Queen of Jewry" was published at that time.

The Alchemist (Jonson) Summary

Lovewit has left for his hop-yards in London, and he has left Jeremy, his butler, in charge of his house in Blackfriars. Jeremy, whose name in the play is Face, lives in the house with Subtle, a supposed alchemist, and Dol Common, a prostitute. The three run a major con operation.

The play opens with an argument that continues throughout the play between Subtle and Face. It concerns which of them is the most essential to the business of the con, each claiming his own supremacy. Dol quells this argument and forces the conmen to shake hands. The bell rings, and Dapper, a legal clerk, enters, the first gull of the day. Face takes on the role of “Captain Face”, and Subtle plays the “Doctor.”

Dapper wants a spirit that will allow him to win at gambling. Subtle promises one and then tells him he is related to the Queen of the Fairies. Dispatched to get a clean shirt and wash himself, Dapper leaves, immediately replaced by Drugger, a young tobacconist who wants to know how he should arrange his shop. Subtle tells him, and Face gets him to return later with tobacco and a

damask. Their argument looks set to resume when Dol returns to warn them that Sir Epicure Mammon is approaching.

Sir Epicure Mammon and his cynical sidekick, Sir Pertinax Surly, are next through the door. Mammon is terrifically excited because Subtle has promised to make him the Philosopher's Stone, about which Mammon is already fantasizing. Face changes character into "Lungs" or "Ulen Spiegel," the Doctor's laboratory assistant, and the two conmen impress Mammon and irritate Surly with a whirl of scientific language. Face arranges for "Captain Face" to meet Surly in half an hour at the Temple Church, and a sudden entrance from Dol provokes Mammon, instantly besotted, into begging Face for a meeting with her.

Ananias, an Anabaptist, enters and is greeted with fury by Subtle. Ananias then returns with his pastor, Tribulation. The Anabaptists want the Philosopher's Stone in order to make money in order to win more people to their religion. Subtle, adopting a slightly different persona, plays along. Kastrill is the next new gull, brought by Drugger, who has come to learn how to quarrel—and to case the joint to see if it is fit for his rich, widowed sister, Dame Pliant. Face immediately impresses young Kastrill, and he exits with Drugger to fetch his sister.

Dapper, in the meantime, is treated to a fairy rite in which Subtle and Face (accompanied by Dol on cithern) steal most of his possessions. When Mammon arrives at the door, they gag him and bundle him into the privy. Mammon and Dol (pretending to be a "great lady") have a conversation which ends with them being bundled together into the garden or upstairs—Face is pretending that Subtle cannot know about Mammon's attraction to Dol.

The widow is brought into the play, as is a Spanish Don who Face met when Surly did not turn up. This Spaniard is in fact Surly in disguise, and the two conmen flicker between arguing about who will marry the widow and mocking the Spaniard by speaking loudly in English of how they will "cozen" or deceive him. Because Dol is occupied with Mammon, the conmen agree to have the Spaniard marry the widow, and the widow is carried out by Surly.

In the meantime, Dol has gone into a fit of talking, being caught with a panicked Mammon by a furious "Father" Subtle. Because there has been lust in the house, a huge explosion happens offstage, which Face comes in to report has destroyed the furnace and all the alchemical

apparatus. Mammon is quickly packed out the door, completely destroyed by the loss his entire investment.

Things start to spiral out of control, and the gulls turn up without warning. At one point, nearly all the gulls, including an unmasked Surly, are in the room, and Face only just manages to improvise his way out of it. Dol then reports that Lovewit has arrived, and suddenly Face has to make a final change into “Jeremy the Butler.”

Lovewit is mobbed by the neighbors and the gulls at the door, and Face admits to Lovewit, when forced to do so by Dapper’s voice emerging from the privy, that all is not as it seems—and has him marry the widow. After Dapper’s quick dispatch, Face undercuts Dol and Subtle and, as the gulls return with officers and a search warrant, Dol and Subtle are forced to escape, penniless, over the back wall. The gulls storm the house, find nothing themselves, and are forced to leave empty-handed. Lovewit leaves with Kastrill and his new wife, Dame Pliant. Face is left alone on stage with a financial reward, delivering the epilogue.

The Alchemist (Jonson) Themes

Belief and faith

The gulls are "gullible," easily led to lend their belief to the tricks and plots of the conmen. The play itself is obsessed from the Prologue onward with the idea of what Coleridge would call the "willing suspension of disbelief," except that the gulls do not really start with much or any disbelief, and this is reality for them, not a story in which they believe the premises of a story in order to see what the author does with it. As Jonson’s audience, we know that the stories (and the whole play) are not real, so we are not gulled.

Or is Jonson playing any jokes on us as well? Belief of course is essential to theater, and the play's many metatheatrical forays play on this theme. Note how Jonson exploits theatrical convention to alienate the audience, such as when Surly, as a Spaniard, initially seems to be another character altogether.

Jonson, in portraying two Christian believers, explicitly considers whether there is a difference between having faith in the particulars of a Christian denomination—or having faith in God, or in anything transcendent—and believing in the false tricks of the conmen. All denominations

cannot be completely right, so do some people believe because they have been conned rather than simply mistaken?

Alchemy

Alchemical theory suggests that things are in a constant state of flux and transformation, and several parts of the play deal explicitly with this notion. Not only do the characters themselves transform into other characters, but their wares, their fears, and their faith are easily transformed into gold for the conmen.

Naturally, Subtle's status as "The Alchemist" is questioned throughout the play. What can he really transform, after all?

The process of alchemy itself is related explicitly to theater, because in addition to theatrical transformations, theater offers a world in which magical things can happen, and we often wish they would.

Gold

Gold is the result of successful alchemy, though the goal remains aspirational. It plays a large part in the play as the motivation for just about everything that happens. The gulls are all greedy for gold in order to achieve their dreams, and they are therefore greedy for the Philosopher's Stone. The conmen, inversely, are greedy for the gold they make by tricking the gulls into believing that they will eventually be rich.

Face's epilogue considers the fact that a theater audience similarly has handed over gold in order to be knowingly tricked with a false story on stage.

Theatricality

The play is set in 1610, a likely date for the play's first performance, and set in a house (to this day, a synonym for an auditorium) in Blackfriars. It is possible that the Blackfriars theater was the site of the play's London performances. The conmen are actors who take on roles to suit their audience, and in the end they trick the real audience as well as the gulls.

Constantly the processes of conning and believing are equated with the medium of theater. The questions in the play can nearly always be couched in theatrical terms. Note, too, moments which might be considered a play within the play, such as the Fairy Queen moments.

London in 1610

Jonson's play was a modern-dress play in its day, and it is hugely steeped in the culture of its time. The locations it names—the Temple Church, Deaf John's and the Pigeons Tavern, to name but three—were all close to the Blackfriars theater where the play was performed. The characters it satirizes, Anabaptists, Spaniards, and knights arrogant, would all have been familiar to the contemporary audience. Jonson similarly employs much modern slang for his characters. In some instances the language thus feels dense and dated.

Texts

Jonson's prologue in his Folio is addressed to the "Reader," and his play abounds with references to other texts, plays, and writers, which creates the impression that the play itself is in some way a patchwork of other texts.

The characters, particularly Subtle, also speak dense, technical jargon, as if to give the sense that their language is somehow plagiarized or borrowed from a better source.

Note that Dol's "noble lady" is a mad scholar of Broughton who quotes, "in her fit of talking," extensively from one of Broughton's works. The play quotes twice from Kyd's The Spanish Tragedy. Several other critics have found references and in-jokes to various other contemporary works.

"All things in common"

The play poses some interesting arguments about the nature of working and living together. Dol Common puts forward an eloquent defense of the need for the con to be a "venture tripartite" if it is to succeed. Interestingly, Dol's claims are expressed in the language of classical political thought, and the London of the play seems vaguely equated with a classical idea of democracy. Dol Common, in this reading, is not just a prostitute but the founder of an admittedly shaky commonwealth.

A Woman Killed With Kindness by Thomas Heywood

Thomas Heywood was a prominent figure of the Elizabethan and Jacobean theater, best known for A Woman Killed With Kindness. Although only a few of his plays remain today, he is believed to have been involved in the writing of over two hundred plays. He was also a writer of poetry and prose, as well as two masques and pageants. He is considered one of the pioneers of English theater, along with William Shakespeare.

Domestic Tragedy is a tragedy in which the tragic protagonists are ordinary middle-class or lower-class individuals.

It contrasts with the classical and the neo-classical tragedy.

It disappeared during the Restoration drama and restored by George Lillo in the 18th century.

A famous example is A Woman Killed with Kindness by Thomas Heywood.

A Woman Killed With Kindness is a play by British playwright Thomas Heywood, it was first performed in 1603 and published in 1607.

Focusing on a married couple, Master John Frankford and his wife Anne, the play's action centers around a houseguest named Wendoll who takes advantage of John's hospitality to seduce Anne. When Frankford finds out, his decision to ostracize his wife sends her down a self-destructive path of self-imposed punishment.

This story is contrasted with a subplot focusing on Sir Charles Mountford and his virtuous sister Susan, who refuses her brother's efforts to use her sexuality to get him out of debt.

Exploring themes of female sexuality, the relationships between men and women at the time, and the social norms of the Elizabethan era, A Woman Killed With Kindness is considered Heywood's masterpiece and is still read and studied today.

Its plot is largely taken from an Italian novel by Illicini, translated and reprinted in William Painter's The Palace of Pleasure in 1566.

A Woman Killed With Kindness begins as John and Anne Frankford celebrate their wedding in the company of friends and family.

Everyone remarks on how beautiful Anne is and how she dutifully submits to her husband.

At the wedding celebration, Sir Francis Acton and Sir Charles Mountford arrange a bet on the next day's Falconry competition. At the next morning's competition, Acton and Mountford go into the field to lose their falcons. Acton loses the bet, but accuses Mountford of breaking the rules. An argument erupts, which soon breaks into a fight. Mountford kills two of Acton's men. Susan, Mountford's sister, advises him to flee before Acton can take revenge, but he refuses to leave her and is soon arrested by the Sheriff.

Frankford, meanwhile, is enjoying his new life as a married man and reflecting on how blessed he is by the presence of his young, virtuous wife. This is when Wendoll, a member of the hunting party, arrives at the manor to report the fatal fight. Frankford, impressed with Wendoll's maturity, invites the shell-shocked young man to stay as a guest in his house. Nicholas, Frankford's loyal servant, thinks to himself that there's something untrustworthy about Wendoll, but neither he nor Frankford's other servants say this out loud.

Mountford spends almost his entire fortune to gain release from jail, and needs to borrow money from the loan shark, Shafton. Unbeknownst to him, Shafton plans to use this debt to gain Mountford's ancestral house and also win the hand of Susan. In Mountford's house, Wendoll becomes infatuated with Anne. Although his conscience eats at him, he finds himself constantly distracted by her beauty. When Frankford leaves on a business trip, Anne tells Wendoll that Frankford wished Wendoll would fulfill his role in the household in his absence. Wendoll is overcome and tells Anne how much he loves her. Anne resists at first, but is overcome by his insistence that she can love both him and Frankford. Unbeknownst to both of them, Nicholas overhears their tryst and vows to bring the affair to Frankford'ss attention. As Mountford's debt to Shafton comes due, Shafton tries to buy his house and has Mountford arrested when he refuses to sell. Acton, hearing of Mountford's misfortune, decides to seduce Susan as his revenge on Mountford, However, when he sees her, he genuinely falls in love with Susan. Frankford returns and learns from Nicholas what went on in his absence. Determined to uncover the truth, he observes his wife and friend closely during a card game with a guest, Cranwell. It soon becomes clear to him that Nicholas was telling the truth.

When Susan is unable to get help for her brother from her uncle or other wealthy associates, she is approached by Acton with an offer to clear her brother's debt. She refuses, but Acton acts

anyway, and clears Mountford's debt anonymously. Mountford is enraged when he learns that Acton was responsible, and Susan confesses that she believes he did it because of his infatuation with her. Feeling ashamed of his debt to Acton, Mountford feels that the only thing he can do is pay his debt by marrying off Susan to his enemy. At the Frankfords, Nicholas presents a false letter, arranged by Frankford, that will take him away on another business trip. Wendoll, happy to have his romantic rival gone, wastes no time in seducing Anne again, but Anne's conscience bothers her greatly. She is consumed with guilt after her affair with Wendoll, and doesn't know that Frankford has actually been watching the two of them the whole time. He breaks into the house, attacks Wendoll with a sword, and is stopped by one of his servants from murdering him. Anne, ashamed, asks him to kill her, but he says that death is too good for her. He banishes her to a small house on the estate, where she is to live in seclusion and never see him again.

Mountford suggests to Susan that she give herself to Acton in exchange for the clearing of his debt. Susan objects on the grounds of her virtue, and Mountford says that his soul will be unable to rest until Acton is repaid. She reluctantly relents, and when Acton arrives at their house, Mountford resentfully offers his sister as payment. Acton is overcome by this gesture. A rich man, he never would have dreamed of marrying a woman from a lesser class, but he states he'll proudly take her as his wife. Meanwhile, Anne is sent into exile with her servants. Nicholas gives her lute before she goes, but she can only think of the marriage she is leaving behind. Wendoll, who has also realized the error of his ways, meets her on the road and tries to express his regret. However, fearing that she will tempted again, Anne orders the coachman to drive away from him and take her to the house where she will live out her life alone. A short while later, Frankford learns that Anne is near-death, having never recovered from her grief and regret. He goes to her while she still lingers and tells her he forgives her sins, allowing her to die with a clear conscience. After she dies, he asks for her epitaph to describe her as a woman killed by her husband's kindness.

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UNIT - III

Drama - I - SHS1201

Caroline Age; Commonwealth Period; Restoration, the Augustan Age

DETAILED:

1. Oliver Goldsmith- She stoops to conquer

Non-Detailed:

1. Sheridan-The Rivals

Caroline Age (1625-1649)

Caroline Age - the reign of Charles I (called "Carolus" in Latin). It was the time of English Civil War between the supporters of the King and supporters of the parliament. More interestingly John Milton began his writing during this period. It was the age of the religious poet George Herbert and of the prose writers like Robert Burton and Thomas Browne. The poets of this period were called Cavalier Poets. There were the writers of witty and of polished lyrics of courtship and gallantry. This was the group of Richard Lovelace, Sir John Suckling and Thomas Carew.

Commonwealth Period (1649-1660)

Commonwealth Period extended from the end of the Civil War and the excursion Charles I in 1649 to the restoration of the Stuart monarchy under Charles II in 1600. Dramas disappeared for almost eighteen years after the puritans closed the public theaters in September 1642, not only on moral and religious grounds, but also to prevent public gatherings and assemblies that might create civil disorder. It was the age of Milton's political pamphlets, of Hobbes's political treatise Leviathan (1651) of the prose writers like Sir Thomas Browne, Abraham Cowley and Andrew Marwell.

The Neo-classical Period (1600-1785)

The Neo-classical Period in England covers almost 140 years after the Restoration (1660). The authors such as John Dryden, Alexander Pope, Joseph Addition, Jonathan Swift, Oliver Gold Smith, Samuel Johnson, Edmund Burke contributed to neoclassic literature.

The literature of this period was considered to be an "art" that is a set of skills which ought be perfected by practice. Neoclassical writers considered human beings as limited agents who ought to set themselves only accessible goals. Many of the great writings of the period was satirical, didactic and was often direct attack on on human "pride"

Restoration Period (1660-1700)

Restoration Period takes its name from the restoration of the Stuart line (Charles II) to the English throne in 1600, at the end of Commonwealth. The urbanity, wit and licentiousness of the life focusing on the court is reflected in the literature of this period. The theaters came back to life after the revocation of the ban placed o them by the Puritans in 1642. Sir George Etherege, William Wycherley, William Congreve and John Dryden developed the distinctive comedy of manners called "Restoration Comedy". Dryden was the major poet and critic as well as one of the major dramatists of the time.

In English literature, **the Augustan Age, 1700 - 1745**, refers to literature with the predominant characteristics of refinement, clarity, elegance, and balance of judgment. Well-known writers of the Augustan Age include Jonathan Swift, Alexander Pope, and Daniel Defoe. A significant contribution of this time period included the release of the first English novels by Defoe, and the "novel of character," Pamela, by Samuel Richardson in 1740. During the Age of Sensibility, literature reflected the worldview of Enlightenment and began to emphasize instinct and feeling, rather than judgment and restraint. A growing sympathy for the Middle Ages during the Age of Sensibility sparked an interest in medieval ballads and folk literature. Another name for this period is the Age Pomerantz_Susan Monday, December 20, 2010 6:23:20 AM ET of Johnson because the dominant authors of this period were Samuel Johnson and his literary and intellectual circle. This period also produced some of the greatest early novels of the English language, including Richardson's Clarissa (1748) and Henry Fielding's Tom Jones (1749).

She Stoops to Conquer

She Stoops to Conquer was first produced in London in 1773, and was a massive success. It was reputed to have created an applause that was yet unseen in the London theatre, and almost

immediately entered the repertory of respectable companies. Within a decade, it had traveled both throughout the European continent and to the United States.

This was particularly significant considering the lack of success Goldsmith had with his previous comedy, *The Good-Natured Man*. This play, which explores similar themes within the same "well-made play" frame, performed very poorly when first produced. There are many reasons for this: where *She Stoops to Conquer* feels natural, *The Good-Natured Man* can seem stagey and forced; the complicated plot is far less accessible than in *She Stoops to Conquer*; and the deliberate exploration of the conventions of "sentimental comedy" are less sharp in the earlier work.

However, what perhaps influenced Goldsmith most about its failure was the audience reaction to a scene of "low" behavior, in which the hero is accosted by buffoonish bailiffs. The near-universal disdain for the scene led it be cut from future performances, while the work of a colleague, Hugh Kelly's *False Delicacy*, was immensely popular. Owing to his jealous nature and disdain for genteel comedy, Goldsmith seems to have sworn he would avenge his loss with a hit play that skewered the very problems that he blamed for the failure of *The Good-Natured Man*. As time has proved, he accomplished his goal with *She Stoops to Conquer*.

Finally, the play is often published with a sub-title, as *She Stoops to Conquer, or the Mistakes of a Night*. The sub-title was originally its working title, but perhaps due to evoking too strongly Shakespeare's *A Midsummer Night's Dream*, Goldsmith re-titled the play.

She Stoops to Conquer Summary

She Stoops to Conquer opens with a prologue in which an actor mourns the death of the classical low comedy at the altar of sentimental, "mawkish" comedy. He hopes that Dr. Goldsmith can remedy this problem through the play about to be presented.

Act I is full of set-up for the rest of the play. Mr. and Mrs. Hardcastle live in an old house that resembles an inn, and they are waiting for the arrival of Marlow, son of Mr. Hardcastle's old friend and a possible suitor to his daughter Kate. Kate is very close to her father, so much so that she dresses plainly in the evenings (to suit his conservative tastes) and fancifully in the mornings for her friends. Meanwhile, Mrs. Hardcastle's niece Constance is in the old woman's care, and has her small inheritance (consisting of some valuable jewels) held until she is married,

hopefully to Mrs. Hardcastle's spoiled son from an earlier marriage, Tony Lumpkin. The problem is that neither Tony nor Constance loves the other, and in fact Constance has a beloved, who will be traveling to the house that night with Marlow. Tony's problem is also that he is a drunk and a lover of low living, which he shows when the play shifts to a pub nearby. When Marlow and Hastings (Constance's beloved) arrive at the pub, lost on the way to Hardcastle's, Tony plays a practical joke by telling the two men that there is no room at the pub and that they can find lodging at the old inn down the road (which is of course Hardcastle's home).

Act II sees the plot get complicated. When Marlow and Hastings arrive, they are impertinent and rude with Hardcastle, whom they think is a landlord and not a host (because of Tony's trick). Hardcastle expects Marlow to be a polite young man, and is shocked at the behavior. Constance finds Hastings, and reveals to him that Tony must have played a trick. However, they decide to keep the truth from Marlow, because they think revealing it will upset him and ruin the trip. They decide they will try to get her jewels and elope together. Marlow has a bizarre tendency to speak with exaggerated timidity to "modest" women, while speaking in lively and hearty tones to women of low-class. When he has his first meeting with Kate, she is dressed well, and hence drives him into a debilitating stupor because of his inability to speak to modest women. She is nevertheless attracted to him, and decides to try and draw out his true character. Tony and Hastings decide together that Tony will steal the jewels for Hastings and Constance, so that he can be rid of his mother's pressure to marry Constance, whom he doesn't love.

Act III opens with Hardcastle and Kate each confused with the side of Marlow they saw. Where Hardcastle is shocked at his impertinence, Kate is disappointed to have seen only modesty. Kate asks her father for the chance to show him that Marlow is more than both believe. Tony has stolen the jewels, but Constance doesn't know and continues to beg her aunt for them. Tony convinces Mrs. Hardcastle to pretend they were stolen to dissuade Constance, a plea she willingly accepts until she realizes they have actually been stolen. Meanwhile, Kate is now dressed in her plain dress and is mistaken by Marlow (who never looked her in the face in their earlier meeting) as a barmaid to whom he is attracted. She decides to play the part, and they have a lively, fun conversation that ends with him trying to embrace her, a move Mr. Hardcastle observes. Kate asks for the night to prove that he can be both respectful and lively.

Act IV finds the plots almost falling apart. News has spread that Sir Charles Marlow (Hardcastle's friend, and father to young Marlow) is on his way, which will reveal Hastings's identity as beloved of Constance and also force the question of whether Kate and Marlow are to marry. Hastings has sent the jewels in a casket to Marlow for safekeeping but Marlow, confused, has given them to Mrs. Hardcastle (whom he still believes is the landlady of the inn). When Hastings learns this, he realizes his plan to elope with wealth is over, and decides he must convince Constance to elope immediately. Meanwhile, Marlow's impertinence towards Hardcastle (whom he believes is the landlord) reaches its apex, and Hardcastle kicks him out of the house, during which altercation Marlow begins to realize what is actually happening. He finds Kate, who now pretends to be a poor relation to the Hardcastles, which would make her a proper match as far as class but not a good marriage as far as wealth. Marlow is starting to love her, but cannot pursue it because it would be unacceptable to his father because of her lack of weatlh, so he leaves her. Meanwhile, a letter from Hastings arrives that Mrs. Hardcastle intercepts, and she reads that he waits for Constance in the garden, ready to elope. Angry, she insists that she will bring Constance far away, and makes plans for that. Marlow, Hastings and Tony confront one another, and the anger over all the deceit leads to a severe argument, resolved temporarily when Tony promises to solve the problem for Hastings.

Act V finds the truth coming to light, and everyone happy. Sir Charles has arrived, and he and Hastings laugh together over the confusion young Marlow was in. Marlow arrives to apologize, and in the discussion over Kate, claims he barely talked to Kate. Hardcastle accuses him of lying, since Hardcastle saw him embrace Kate (but Marlow does not know that was indeed Kate). Kate arrives after Marlow leaves the room and convinces the older men she will reveal the full truth if they watch an interview between the two from a hidden vantage behind a screen. Meanwhile, Hastings waits in the garden, per Tony's instruction, and Tony arrives to tell him that he drove his mother and Constance all over in circles, so that they think they are lost far from home when in fact they have been left nearby. Mrs. Hardcastle, distraught, arrives and is convinced she must hide from a highwayman who is approaching. The “highwayman” proves to be Mr. Hardcastle, who scares her in her confusion for a while but ultimately discovers what is happening. Hastings and Constance, nearby, decide they will not elope but rather appeal to Mr. Hardcastle for mercy. Back at the house, the interview between Kate (playing the poor relation) and Marlow reveals his truly good character, and after some discussion, everyone agrees to the match. Hastings and

Constance ask permission to marry and, since Tony is actually of age and therefore can of his own volition decide not to marry Constance, the permission is granted. All are happy (except for miserly Mrs. Hardcastle), and the "mistakes of a night" have been corrected.

There are two epilogues generally printed to the play, one of which sketches in metaphor Goldsmith's attempt to bring comedy back to its traditional roots, and the other of which suggests Tony Lumpkin has adventures yet to be realized.

SHERIDAN'S THE RIVALS SUMMARY

The play begins with a preface written by the author, Sheridan, in which he outlines what the audience is about to see. Sheridan writes in the preface that the success of the play was unexpected for him, as was the way in which the play was initially received. After a disastrous first night, he was forced to rewrite certain parts. Sheridan claims that the reason the play was unsuccessful was that it was the first play he had ever written and because he did not research the writing style enough.

Sheridan then talks about various critics who, in his opinion, misjudged his play and only wanted to make him feel bad and did not want to see him improve as a writer. Sheridan also expresses his opinion that critics should not write harsh criticism about anyone who they do not know personally.

Next, Sheridan presents the prologue of the play, a prologue which was presented only on the first night. The prologue presents a scene in which an attorney is trying to give money to a court official to present a brief speech on behalf of a poet.

A second prologue is then presented during which an actress comes on stage playing the role of the Muse and claiming that the purpose of the play is to transmit a moral lesson.

The play then begins with two servants meeting accidentally on the streets in the city of Bath. The servants, Fag and Thomas, talk about their masters and Thomas tells Fag that his master, Sir Anthony, has decided to move his entire family to the city. It is then revealed that Fag works for Sir Anthony's son, Captain Absolute, who decided to change his name to Ensign Beverley, hoping to win the affection of a woman named Lydia Languish who prefers poor people. The two servants part when Fag sees his master in the distance.

The next scene takes place in Lydia's home where one of her servants, Lucy, returns from running an errand. Lucy was sent to bring her mistress some books, and then she lists all the books she was able to find for Lydia. Julia, Lydia's cousin, enters and tells Lydia about Sir Anthony and his arrival in town. The two then discuss their love interests and each criticizes the other, even though they both have secret relationships.

Lydia then tells her cousin about how she had never had a fight with her lover, Beverley, so she faked a letter just to have a reason to fight with him. Unfortunately, the plan back-fired and Lydia didn't get a chance to mend things with him. Julia tries to assure Lydia that if Beverley really loves her, he will not give up that easily. Lydia also tells Julia that she does not care if Beverley is rich or not and that she will willingly give up her money just to be with him.

Next, Julia talks about her fiancé, a man named Faulkland, who is always questioning Julia about her love for him. The two fight frequently, but Julia still claims that she loves him.

When Sir Anthony arrives, Julia leaves in a hurry before he enters the room. Sir Anthony comes with a woman named Mrs. Malaprop, Lydia's guardian, and they begin talking with her about Beverley and how their relationship is a mistake. When Lydia disagrees, she is sent from the room. Sir Anthony expresses his concern regarding the quality of Lydia's education, claiming that the education she receives makes her act too independently. Sir Anthony then proposes to marry Lydia to his son and tells Mrs. Malaprop to do everything she can to convince Lydia to accept the match.

After Sir Anthony leaves, Mrs. Malaprop writes her own letter to her admirer, a man named Sir Lucius, and has Lucy deliver the letter. After Lucy takes her leave, Mrs. Malaprop begins talking to herself and revealing how she orchestrated the release of certain bit of information behind her master's back and how she did everything she could to turn the things in her favor.

In the second Act, Fag talks with his master and tells him that his father is in town. Fag claims that he lied to Sir Anthony about Absolute's visit and the two agree to tell Sir Anthony that the reason Absolute is in town is that he is recruiting soldiers.

Faulkland then enters and they soon begin to talk about Lydia. Faulkland advises Absolute to try and convince his father and Mrs. Malaprop to accept the match, but Absolute refuses, saying that if Lydia were to find out that he has money, she will reject him. They talk next about Julia and

how Faulkland feels as if he will never be able to love another woman except Julia. Absolute then reveals to Faulkland that Julia is in town but advises Faulkland to be patient and to wait until he goes to see her. Acres, a man who was close to Julia, comes in and tells Faulkland that Julia was well during his absence. Instead of feeling happy, Faulkland feels betrayed, not knowing how Julia can be happy when he is miserable. After hearing this, Faulkland leaves the room, angry.

Alone, Acres and Absolute talk about Lydia and Acres expresses his love for Lydia and his hatred for Beverley, not knowing that Absolute is Beverley.

After Acres leaves, Sir Anthony enters, telling his son that he plans to marry him to a woman, but does not tell him who the woman is. Absolute tries to tell his father that he already loves someone, but Sir Anthony refuses to listen to what his son has to say and leaves, angered by his son's disobedience.

In the second scene of the second act, Lucy delivers a letter from Malaprop to Sir Lucius who is unaware of the fact that Delia, the woman he thinks he is talking with, is an old woman and not a 17-year-old girl. After Sir Lucius leaves, Fag appears on the scene and calls out Lucy for her act. Then, Lucy tells Fag about Absolute and how he will compete for Lydia's love as well. Fag leaves laughing, not telling Lucy that Absolute and Beverley are the same man.

Act 3 returns to Absolute who has found out from Fag that Sir Anthony plans to marry him to Lydia, the woman he loves. Soon after finding out about the woman's identity, Absolute meets with his father and tells him that he has agreed to marry whoever his father has selected for him. Sir Anthony is surprised to see his son changed so much and promises he will arrange for him to meet his future wife.

Faulkland meets with Julia. Having heard about her happiness in his absence, he expresses his disapproval. Julia tries to reassure him that she loves him, but he does not accept it and she ends up leaving the room, crying.

In the next scene, Absolute goes to visit Mrs. Malaprop about Lydia and they begin talking about Lydia and her passion for Beverley. Mrs. Malaprop tells Absolute that she was unable to convince Lydia to give up her passion for Beverley but that she hopes the two will get along fine.

Mrs. Malaprop then gives Absolute a letter written by Beverley and he pretends to laugh at it and at how Beverley planned to win Lydia by using Mrs. Malaprop.

Absolute tricks Malaprop and proposes to scheme together. Absolute tells Malaprop that she should let Lydia and Beverley continue to correspond, and that he will come when the two try to elope. Malaprop then calls Lydia down and Absolute convinces her that he somehow managed to fool her aunt into believing that he is Absolute. He then proposes that they run away together, but Lydia is reluctant to accept. The two are interrupted when Mrs. Malaprop enters the room and begins to criticize Lydia for rejecting Absolute.

Acres talks with his servant about dancing, when suddenly Sir Lucius appears. They begin talking about Lydia, the woman they both love, and how she loves another man, named Beverley. Sir Lucius doesn't realize that they are both pining for the same woman, and tells Acres that he should provoke Beverley into a duel since his reputation and honor have been tainted. Lucius leaves after he helps Acres write a letter challenging Beverley to a duel.

Acres becomes worried that he will die, even though everyone assures him he will survive. Acres sends for Absolute and asks him to deliver the letter to Beverley and to make sure that Beverley understands just how dangerous an opponent he is. Through this, Acres hoped to make Beverley deny the duel and thus save his honor.

Meanwhile, Mrs. Malaprop tries to convince Lydia to accept Absolute and forget about Beverley. Absolute comes to see Lydia with his father, but Lydia refuses to look at him. Absolute tries to convince his father to leave him alone with Lydia, but he refuses. Left with no other choice, Absolute talks with Lydia and she recognizes him as Beverley. Not knowing what else to do, Absolute reveals the truth to everyone in the room, telling Lydia that the only reason why he lied to her is to test whether she would still love him even if he was a poor man.

While Sir Anthony is pleased with how things have turned out, Mrs. Malaprop realizes that Absolute made fun of her through his letters. When Lydia and Absolute are alone, Lydia tells Absolute she no longer loves him because he deceived her and treated her like a child. Absolute tries to convince Lydia to marry him, but says he will not force her should she want to find someone else. The scene ends with Lydia storming out of the room. Sir Anthony tells Mrs. Malaprop she needs to convince Lydia to accept the match.

Absolute leaves Lydia's home and runs into Lucius, who wants to fight with him. Absolute does not understand why, but agrees to meet with him that night at six o'clock—the same time and place given by Acres for his duel with Beverley. Faulkland also appears, and Absolute asks him to be his second in the duels. Faulkland refuses at first, saying that he needs to mend things with Julia. A letter she sent him made him change his mind and also to come up with a plan to test her love.

Faulkland sends a letter to Julia, telling her he must flee the country because he did something terrible and that he wishes she could come with him. However, the only way for her to go with him is if she were to be married to him. When the two meet, Julia tells Faulkland that she will marry him, and will follow him anywhere, no matter the circumstances.

Being sure that Julia loves him, Faulkland tells her the truth and promises to marry her the next day. Julia, however, is enraged that Faulkland does not trust her and is playing tricks on her, so breaks up with him.

Lydia then enters and tells Julia about everything that happened. Julia confesses to knowing about Beverley's identity and while Lydia remains mad, Julia urges her to accept Absolute as her husband and marry him. The two ladies are interrupted by David who comes to tell them about the duel, so both women and Mrs. Malaprop rush to stop the men from injuring or possibly killing one another.

In the park where the men were supposed to meet, Absolute's father passes through by chance. Absolute manages to convince his father that he plans to go to Lydia, so his father leaves him alone.

Meanwhile, Lucius coaches Acres about the art of dueling. As Lucius presents some of the possibilities of the duel, Acres gets even more scared as he realizes that he might die. When Absolute and Faulkland appear, Absolute reveals his identity, but Acres refuses to fight against his best friend. Lucius, on the other hand, is more than happy to fight against Absolute, and they prepare to duel.

Before the fight can start, Sir Anthony and the women appear and the duel stops. Sir Anthony demands to know why Lucius wants to fight his son and he tells Sir Anthony that Absolute insulted his honor. Lucius then takes out the letters written to him by Delia. Lydia claims that she

was not the author of those letters. Upon seeing the letters, Mrs. Malaprop admits to being the one who wrote them. Sir Anthony proposes that Lucius marry Mrs. Malaprop, but Lucius refuses.

Faulkland and Julia reconcile at Sir Anthony's insistence, and the play draws to an end. The last character to speak is Julia, who expresses her hope for everyone in their group to continue being in love with their partner even in old age.

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UNIT - IV

Drama - I - SHS1201

The Romantic Period

DETAILED:

1. Oscar wilde-An ideal husband

Non-Detailed:

1.. Sam shepard-Buried child

English literature: The Romantic Period

At the turn of the century, fired by ideas of personal and political liberty and of the energy and sublimity of the natural world, artists and intellectuals sought to break the bonds of 18th-century convention. Although the works of Jean Jacques Rousseau and William Godwin had great influence, the French Revolution and its aftermath had the strongest impact of all. In England initial support for the Revolution was primarily utopian and idealist, and when the French failed to live up to expectations, most English intellectuals renounced the Revolution. However, the romantic vision had taken forms other than political, and these developed apace.

In Lyrical Ballads (1798 and 1800), a watershed in literary history, William Wordsworth and Samuel Taylor Coleridge presented and illustrated a liberating aesthetic: poetry should express, in genuine language, experience as filtered through personal emotion and imagination; the truest experience was to be found in nature. The concept of the Sublime strengthened this turn to nature, because in wild countrysides the power of the sublime could be felt most immediately. Wordsworth's romanticism is probably most fully realized in his great autobiographical poem, The Prelude (1805–50). In search of sublime moments, romantic poets wrote about the marvelous and supernatural, the exotic, and the medieval. But they also found beauty in the lives of simple rural people and aspects of the everyday world.

The second generation of romantic poets included John Keats , Percy Bysshe Shelley , and George Gordon, Lord Byron . In Keats's great odes, intellectual and emotional sensibility merge in language of great power and beauty. Shelley, who combined soaring lyricism with an apocalyptic political vision, sought more extreme effects and occasionally achieved them, as in his great drama Prometheus Unbound (1820). His wife, Mary Wollstonecraft Shelley , wrote the greatest of the Gothic romances, Frankenstein (1818).

Lord Byron was the prototypical romantic hero, the envy and scandal of the age. He has been continually identified with his own characters, particularly the rebellious, irreverent, erotically inclined Don Juan. Byron invested the romantic lyric with a rationalist irony. Minor romantic poets include Robert Southey —best-remembered today for his story Goldilocks and the Three Bears —Leigh Hunt , Thomas Moore , and Walter Savage Landor .

The romantic era was also rich in literary criticism and other nonfictional prose. Coleridge proposed an influential theory of literature in his Biographia Literaria (1817). William Godwin and his wife, Mary Wollstonecraft , wrote ground–breaking books on human, and women's, rights. William Hazlitt , who never forsook political radicalism, wrote brilliant and astute literary criticism. The master of the personal essay was Charles Lamb , whereas Thomas De Quincey was master of the personal confession. The periodicals Edinburgh Review and Blackwood's Magazine, in which leading writers were published throughout the century, were major forums of controversy, political as well as literary.

Although the great novelist Jane Austen wrote during the romantic era, her work defies classification. With insight, grace, and irony she delineated human relationships within the context of English country life. Sir Walter Scott , Scottish nationalist and romantic, made the genre of the historical novel widely popular. Other novelists of the period were Maria Edgeworth , Edward Bulwer-Lytton , and Thomas Love Peacock , the latter noted for his eccentric novels satirizing the romantics.

An Ideal Husband Summary

The play opens with a party at the Chiltern house, where all the major characters are introduced. At this party, Mrs. Cheveley blackmails Sir Robert and forces him to support her Argentine Canal scheme, in which she has invested heavily. She has in her possession a letter he wrote early in his public career in which he sold state secrets for a great fortune that has supported him to this day. Faced with certain ruin, Sir Robert has no choice but to accept Mrs. Cheveley's terms, and agrees to go before the House of Commons and publicly support the canal. Later in the night, Lady Chiltern, who prides herself on having an "ideal husband" and is unaware of Sir Robert's prior corruption, appeals to his morality and forces him to write a letter retracting his promise to Mrs. Cheveley. Toward the end of the act, Lord Goring and Mabel Chiltern discover

a seemingly misplaced diamond brooch that Goring recognizes as something he gave to someone long ago. Lord Goring keeps the brooch and tells Mabel to inform him if anyone asks for it.

In Act II Lord Goring and Sir Robert discuss his plight, and Sir Robert relates why he sent the letter to Baron Arnheim, selling the state secret, so many years ago. Lord Goring suggests Sir Robert should reveal his immoral deed to Lady Chiltern, but he cannot fathom disappointing her and shattering her perfect image of him. Instead, Sir Robert wires to Vienna seeking information on Mrs. Cheveley, hoping to uncover something he can use to fight against her blackmail. Lady Chiltern enters and Sir Robert escapes rather quickly. Lord Goring talks with Lady Chiltern, trying to see how she might react upon learning of Sir Robert's indiscretion. Lady Chiltern holds her husband in the highest regard and does not believe him capable of corruption. Lord Goring warns Lady Chiltern that she has rather harsh views, and that life must be lead with love rather than judgment.

After Lord Goring departs, Lady Markby and Mrs. Cheveley visit. Mrs. Cheveley lost a diamond brooch at the Chiltern's party and asks if it has been found. The women chat for a brief while, and then Lady Markby departs to make a quick visit to a nearby friend. Left alone, Lady Chiltern and Mrs. Cheveley exchange heated words. Mrs. Cheveley reveals Sir Robert's past just as he enters the room to find his wife and his blackmailer together. He orders Mrs. Cheveley to leave, and she complies only after threatening him again. Lady Chiltern begs Sir Robert to deny Mrs. Cheveley's accusations, but he does not, and finally tells her the truth about his past. She recoils from him in despair, her ideal image of him shattered. The act closes with a tirade in which Sir Robert curses how women put men upon impossible pedestals. He tells his wife she has ruined him, and storms out. Lady Chiltern, in great pain, tries to follow, but finds her husband gone.

At the opening of Act III Wilde introduces Phipps, the Ideal Butler, and describes the scene inside Lord Goring's house where he and Phipps discuss the relevance of his buttonhole as Goring prepares to head out for the evening. Goring receives an unexpected letter from Lady Chiltern urgently stating that she wants him, needs him, and is coming to him. Surprised, he prepares for her arrival. However, Lord Caversham suddenly arrives and is determined to talk about the direction of his son's life. Lord Goring discreetly tells Phipps that he expects a lady visitor and to bring her into the drawing room if she arrives when Lord Caversham is still visiting. A lady does appear, but it is Mrs. Cheveley rather than Lady Chiltern. Phipps does not

know who was expected and assumes Mrs. Cheveley is the visitor Lord Goring spoke of. While waiting to be taken into the drawing room, Mrs. Cheveley finds Lady Chiltern's letter to Lord Goring and tries to steal it, but does not have the opportunity.

Sir Robert arrives after Lord Caversham leaves and begs Lord Goring for help. He is in a desperate state, and wants advice. Just as Lord Goring is about to escort his friend out, a chair falls in the drawing room, and Sir Robert wants to know who has been listening. Lord Goring tries to keep him from seeing who is in the room, for he believes Lady Chiltern occupies it. Sir Robert finally manages to get into the room, and when he sees Mrs. Cheveley he leaves the house in disgust. Lord Goring is completely surprised when he realizes Mrs. Cheveley was in the drawing room rather than Lady Chiltern. They begin talking, and Mrs. Cheveley tries to convince Lord Goring to marry her by offering to give him Sir Robert's letter in return. He refuses the offer and tells her she has desecrated the idea of love, and for that she is beyond forgiveness. Lord Goring shows Mrs. Cheveley the brooch he found at the Chiltern party, and she explains that it is hers and that she misplaced it. Knowing the origin of the brooch, Lord Goring accuses her of stealing it from his cousin Lady Berkshire, whom he gave it to. She denies the theft, but the brooch is in fact a bracelet with a hidden clasp and after Lord Goring clamps it onto her arm, Mrs. Cheveley cannot remove it. Lord Goring threatens to call the police if Mrs. Cheveley does not give him Sir Robert's letter. Beaten in her own game, Mrs. Cheveley hands over the letter, but before angrily leaving his house, secretly steals Lady Chiltern's urgent letter when Lord Goring is not looking.

In Act IV Lord Caversham informs Lord Goring of Sir Robert's speech denouncing the Argentine Canal scheme. All the papers are praising Sir Robert. Shortly thereafter, Lord Goring proposes to Mabel Chiltern, and she accepts him. Then, he tells Lady Chiltern that Sir Robert is safe, because he has possession of the letter to Baron Arnheim. However, he warns her that Mrs. Cheveley has the letter Lady Chiltern had sent to him the previous night, and plans to send it to Sir Robert. The two plan to intercept the letter before it reaches him. However, Sir Robert soon bursts into the room with the letter in hand, believing his wife had written it to him directly. She plays along and he is overjoyed. The two reconcile, and Sir Robert agrees that he must now leave the field of politics due to his disgraceful beginnings. Lord Caversham enters with the news that Sir Robert has been offered the empty cabinet seat. Although tempted, he declines the offer

because he believes his wife wants him to retire from public life. However, Lord Goring convinces Lady Chiltern to urge her husband to accept the empty seat, as forcing her husband to abandon his profession will not lead to a happy life or marriage. Finally, with his wife's encouragement, Sir Robert accepts the position. Lord Goring informs the group that he intends to marry Mabel, but Sir Robert refuses permission based on Mrs. Cheveley's presence at Lord Goring's house the previous night. Lady Chiltern admits that it was she that Lord Goring expected, and that the letter Sir Robert believes to be his was written to Lord Goring. Sir Robert understands, forgives his wife for not revealing this to him immediately, and gives permission for the marriage. The play ends with Lady Chiltern proclaiming a new beginning.

Buried Child

The first act of the play opens in 1978 with the aging patriarch, Dodge, sitting in an armchair in front of his TV in Illinois. He takes a drink when no one is watching and then proceeds to hide his whiskey from his wife. When Dodge has a coughing fit, Halie shouts at him from upstairs to get his medicine. She then tells her husband that she is about go out to meet Father Dewis for lunch and that their son, Bradley, will come over to cut Dodge’s hair.

Tilden, Dodge and Halie's eldest son, comes in wet from the rain, with corn in his arms. Tilden insists that he picked it from the backyard despite the fact that Halie and Dodge insist that nothing has grown out there for years. As Tilden starts to husk the corn, Dodge asks him about the time he spent in New Mexico. Halie reveals that their oldest son, Bradley, cut one of his legs off while chopping wood and that they have to rely on Tilden to take care of them. However, Tilden seems unable to take care of himself, and Halie is concerned about him. Halie comes downstairs while talking about her favorite son, Ansel, who died. Halie blames her daughter-in-law, an Italian Catholic, for her son’s death.

After various arguments, Halie leaves the house, telling her husband and son that she will return later. Dodge claims that his only son is buried in the back, but Halie leaves without reacting to his comment. When Tilden wants to leave as well, Dodge stops him, saying that he wants someone by his side. Tilden agrees to stay, while his father has a coughing fit. After Dodge falls asleep, Tilden steals his bottle of whiskey and leaves the house. Bradley comes in and shaves Dodge's head with a pair of electric clippers while he is still sleeping.

In Act 2, Vince, Tilden's son, returns home with his girlfriend, Shelly, after six away years. When Dodge woke up, Shelly and Vince try to explain why they are in his house, but he does not recognize them. Shelly is spooked, but Vince refuses to leave. Vince tells Dodge that he and Shelly are going to visit Tilden in New Mexico, but Dodge tells him that Tilden is there. Tilden comes in with an armful of carrots, but doesn't recognize his own son and claims that his real son is buried in the backyard. Shelly offers to help Tilden with the carrots, to ease her mind. Meanwhile, Dodge asks for alcohol and Vince agrees to go get some. Shelly wants to come with him, but he refuses, so she remains home with Tilden and Dodge.

Tilden tells Shelly that there was a baby in the family, but Dodge drowned it and buried it somewhere, but no one knows where. As Tilden exits, Bradley comes in and puts some of his fingers in Shelly's mouth.

The third act takes place the next morning. Shelly wakes up and cooks some broth for Dodge, but he refuses to eat. Shelly tells Dodge that she slept in Halie's room and noticed a family photo in which Halie was holding a baby. Halie returns home with Father Dewis, drunk. Dodge asks Shelly to protect him and hides under his coat. In front of everyone, Dodge tells the story of the buried child: Halie had a baby with Tilden and he drowned it. Vince returns home drunk and begins smashing empty liquor bottles everywhere, telling Shelly that he planned to run away but decided against it. Not being able to take it anymore, Shelly decides to leave him.

Dodge starts talking about his last will and testament, leaving the house to Vince. Shortly afterwards, he dies. Tilden comes in from outside, caring the corpse of the buried child, while also telling them that the rain brought vegetables in their back garden.

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UNIT - V

Drama - I - SHS1201

Victorian age

DETAILED:

1. G B Shaw-Pygmalion

Non-Detailed:

1.John synge-The playboy of the western world

The Victorian theatre

Early Victorian drama was a popular art form, appealing to an uneducated audience that demanded emotional excitement rather than intellectual subtlety. Vivacious melodramas did not, however, hold exclusive possession of the stage. The mid-century saw lively comedies by Dion Boucicault and Tom Taylor. In the 1860s T.W. Robertson pioneered a new realist drama, an achievement later celebrated by Arthur Wing Pinero in his charming sentimental comedy Trelawny of the "Wells" (1898). The 1890s were, however, the outstanding decade of dramatic innovation. Oscar Wilde crowned his brief career as a playwright with one of the few great high comedies in English, The Importance of Being Earnest (1895). At the same time, the influence of Norwegian playwright Henrik Ibsen was helping to produce a new genre of serious "problem plays," such as Pinero's The Second Mrs. Tanqueray (1893). J.T. Grein founded the Independent Theatre in 1891 to foster such work and staged there the first plays of George Bernard Shaw and translations of Ibsen.

Victorian literary comedy

Victorian literature began with such humorous books as Sartor Resartus and The Pickwick Papers. Despite the crisis of faith, the "Condition of England" question, and the "ache of modernism," this note was sustained throughout the century. The comic novels of Dickens and Thackeray, the squibs, sketches, and light verse of Thomas Hood and Douglas Jerrold, the nonsense of Edward Lear and Lewis Carroll, and the humorous light fiction of Jerome K. Jerome and George Grossmith and his brother Weedon Grossmith are proof that this age, so often remembered for its gloomy rectitude, may in fact have been the greatest era of comic writing in English literature.

Pygmalion

In Covent Garden, the Eynsford Hills wait for a cab in the rain. When Freddy goes to hail one, he knocks Liza's flowers out of her basket. She accepts money from Freddy's mother, then Colonel Pickering. A bystander warns her that a man is writing down what she is saying, and she confronts him, saying that she has done nothing wrong. Higgins amazes the crowd by imitating her accent and guessing where they all come from. Pickering and Higgins meet and agree to have dinner, and Higgins fills Liza's basket with money before he leaves. Liza leaves in a cab.

The next day, Liza intrudes upon Pickering and Higgins in Higgins's home. She wants English lessons, and Pickering bets that Higgins could not pass her off as a lady at the ambassador's ball in a month's time. Mrs. Pearce takes Liza away to bathe her and dress her more appropriately, and Liza's father arrives and demands some payment. Higgins likes him and gives him five pounds.

A few months later, Mrs. Higgins is writing letters at home when she is interrupted by her son, who shocks her by telling her that he is bringing a flower-girl to his house. The Eynsford Hills arrive for a visit, as does Eliza--with her newly elegant accent and manner. Freddy is infatuated right away. Eliza makes the mistake of swearing and describing her aunt's alcoholism, and she is hustled away by Higgins. Clara thinks that swearing is the new fashion and shocks her mother by saying "bloody" on the way out. Mrs. Higgins scolds Pickering and her son for not considering what is to be done with Eliza after the experiment.

At midnight at Higgins's house, Eliza enters looking exhausted. Higgins ignores her, looking for his slippers and crowing over her success at fooling everyone as his own. Eliza begins to look furious. When Higgins asks where his slippers are, Eliza throws them at his face. She explains that she does not know what to do with herself now that Higgins has transformed her. He suggests that she marry, to which she responds that she used to be something better than a prostitute when she sold flowers. She throws the ring that he gave her into the fireplace, and he loses his temper at her and leaves the room. She looks for the ring in the ashes.

Mrs. Higgins is in her drawing room when her son comes and tells her that Eliza has run away. Doolittle arrives and announces that after he spoke with Higgins, Higgins recommended him as a speaker to an American millionaire who died and left him everything. Doolittle is now middle-class and hating every minute of it; his mistress is forcing him to marry her that afternoon. Eliza comes downstairs (she ran away to Mrs. Higgins's house), and Higgins looks flabbergasted.

Doolittle invites Pickering and Mrs. Higgins to the wedding, and they leave Eliza and Higgins alone to talk. Eliza says that she does not want to be treated like a pair of slippers--and Freddy writes her love letters every day. When she threatens to become a phonetics teacher herself and use Higgins's methods, he says that he likes the new, stronger version of Eliza. He wants to live with her and Pickering as "three bachelors."

Mrs. Higgins returns dressed for the wedding, and she takes Eliza with her. Higgins asks her to run his errands for him, including that of buying some cheese and ham. She says a final goodbye to him, and he seems confident that she will follow his command.

The onstage drama ends, and Shaw narrates, in an epilogue, that Eliza recognizes Higgins as predestined to be a bachelor; she marries Freddy instead. With a gift from Colonel Pickering, Eliza opens a flower shop. The only person truly bothered by this state of affairs is Clara, who decides that the marriage will not help her own marriage prospects. But then she begins to read H.G. Wells and travel in the circles of his fans, and she is convinced to begin working in a furniture shop herself in the hopes that she might meet Wells (because the woman who owns the shop is also a fan of his). Freddy is not very practical, and he and Eliza must take classes in bookkeeping to make their business a success. They do reach success, and they live a fairly comfortable life.

The Playboy of the Western World

Preface

In a short preface to his play, Synge emphasizes a link between the imagination of the Irish country people and their speech itself, which is "rich and living." He credits the Irish people for having such a "fiery," "magnificent" language, and further credits himself for having both the presence of mind and poetic vision to recognize those virtues.

Act I

The entire play is set in a public house (or pub) "on the wild coast of Mayo," outside a village in Northwestern Ireland, circa 1907 (113). Pegeen Mike, daughter to the alehouse owner, sits alone in the pub, writing a letter to order supplies for her upcoming wedding to Shawn Keogh. Her father, Michael James, has left her for the evening, while he attends a wake.

Shawn Keogh enters, remarking upon the frightening darkness outside. Pegeen asks him to stay with her, since the night makes her nervous as well. Shawn refuses, claiming it would be improper for him to be alone with her until they are wed. However, he offers to send the Widow Quin to stay with her. Shawn then reveals that he heard a man outside, wailing from a ditch.

Michael James enters, along with his friends Philly and Jimmy. They are drunk, and have not yet left for the wake. Michael James demands Shawn stay with Pegeen, but Shawn refuses, fearing the disapproval of the parish priest. Shawn flees before the men can trap him, but quickly returns to tell them that he saw a face looking up out of the ditch.

Christy Mahon, frightened and dirty, enters the pub. A shy young man, he simply wishes to warm himself by the fire, but soon enough reveals that he is on the run from the police. He tries to avoid talking about it, but the men pester him until he admits that he killed his father.

The group is greatly impressed by this news, and to meet a man who could kill his own father. Michael James offers him a job on the spot, noting that Christy could keep Pegeen company this evening. Michael, Philly and Jimmy then leave for their wake, and a very-intrigued Pegeen chases Shawn away.

Pegeen admires Christy, complimenting him on his physique, his face, his speech and his courage. Christy swells with unfamiliar pride.

Widow Quin appears, having heard about Christy from Shawn. The widow tries to seduce him, but Pegeen insults and sends her off. As she leaves, however, the widow refers to Pegeen's impending nuptials with Shawn. This news devastates Christy, since he has fallen for her. However, she assures him she would never marry a coward like Shawn, and then heads off to bed.

Before he falls asleep, Christy muses to himself that he would have killed his father much sooner if he had known it would bring him such respect and fortune.

Act II

Three village girls arrive the next morning to see the man they have heard gossip about. They giggle and flirt with him until Widow Quin arrives, announcing that she has registered Christy

for a sports competition being held later on the beach. The girls joke that the widow and Christy would make a fine match.

As they eat breakfast, Christy tells more about the murder, about how he rebelled when his father promised him to a widow whom he did not want to marry. When his father lifted a scythe as their argument grew vicious, Christy struck back with a spade, hitting the old man on the head and killing him.

Pegeen enters, and chases the women out. Jealous, she accuses Christy of flirting, which he denies. The two exchange kind, tender words. They're falling in love.

Shawn and Widow Quin re-enter, and alert Pegeen that her sheep have wandered off. Pegeen rushes out, leaving them alone. Shawn offers Christy a one-way ticket to America and all his fine clothes if he promises to leave the village. Christy rejects his offer, but the widow encourages him to try on Shawn's clothes anyway. Christy agrees, and leaves the room to change.

Once Christy is gone, Shawn promises to give the widow animals and wealth if she can find a way to interfere with Christy and Pegeen's affair. The widow strikes a deal with Shawn, promising to lure Christy into marrying her, not Pegeen. Content, Shawn leaves.

Christy struts back in wearing Shawn's clothes, but staggers back when he sees the spirit of his "murdered da" outside the window (142). He hides just as Old Mahon, his father, enters.

Old Mahon, a bandage round his bloodied head, describes Christy and then asks whether the widow has seen someone matching that description. The widow sends Mahon off to the docks, claiming she saw the boy waiting to board a steamer. Mahon exits.

Christy panics over his father's "resurrection" (144). Knowing that Pegeen loves him for his murderous heroism, he worries she will leave him. He begs the widow to help him, which she agrees to do in exchange for privileges once he becomes master of the pub.

The girls who visited earlier arrive to lead Christy down to the beach for the sports competition. Alone, the widow admits that Christy will eventually turn to her once the truth comes out and Pegeen drops him.

Act III

Jimmy and Philly enter the empty pub, discussing how Christy has dominated the competition. They also admit that his constant boasting about his patricide annoys them.

Old Mahon re-enters the pub. Showing the men his wound, he asks again after his son. Right as the men begin to grow suspicious, Widow Quin enters and confides to Jimmy and Philly that Mahon is crazy, and has co-opted Christy's story for attention. When the men try to interrogate Mahon further, the widow interjects to distract them.

When the cheering from the beach reaches the pub, Mahon looks out to widow to see the competition's champion: Christy. The widow convinces him that he is seeing things because of his head injury, and he anxiously leaves to admit himself to an insane asylum. Jimmy and Philly leave with him.

Christy and Pegeen enter with the crowd, who celebrate Christy and then leave to watch the final competition on the beach. Alone now with Pegeen, Christy proposes marriage, and she accepts.

Michael James, still drunk from the wake, enters with Shawn. Now perturbed about Christy's influence on his daughter, Michael insists she will marry Shawn. Pegeen defies her father and announces her intention to marry Christy, and Michael encourages Shawn to fight Christy for her. When Shawn cowardly refuses, Michael decides to bless Christy and Pegeen’s match.

Outside, a cry goes up as Old Mahon bursts into the pub, rushing at Christy and knocking him down. When the older man reveals the truth, Pegeen repudiates Christy. He then begs mercy from her and the crowd, but they will not grant it.

Pegeen urges Mahon to take his son away, but Christy resists Mahon. The crowd eggs on the fight between father and son until Christy turns on them with a spade. He then chases his father from the pub, the spade held high.

Everyone rushes out to watch. Offstage, there is a loud cry and then silence. Christy stumbles back in, dazed. Widow Quin follows, urging Christy to run, since the crowd has turned against him. But Christy believes that Pegeen will take him back now that he has actually killed his father.

He is wrong. From the doorway, Michael, Philly and Pegeen throw a loop of rope around Christy, confining his arms and torso. Christy asks Pegeen whether she will take him back, but she asserts there is a difference between a “gallous story” and a “dirty deed” (164).

Writhing on the floor, Christy threatens to kill them and bites Shawn in the leg. Pegeen burns Christy with a hot poker. Worked up, Christy conjures the welcome he shall receive from Satan once he has been hanged.

But then Mahon crawls back in, demanding to know why his son is bound. He releases Christy, who then asks whether the man has returned to be killed a third time. Old Mahon tells the group that he and Christy will talk of County Mayo's villainy for years to come.

However, Christy will not leave peacefully with Mahon, whom he pushes roughly, declaring that his departure is that of a “gallant captain with his heathen slave” (166). Old Mahon is amazed and delighted by this change in his son. They then leave together.

Shawn approaches Pegeen to remind her of their wedding engagement. She boxes Shawn’s ear and sends him out. Crying wildly, she laments that she has "lost the only Playboy of the Western World” (166).

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