

## CONCEPTUAL AND STRUCTURAL DETERMINANTS OF SHAKESPEARE'S DRAMATIC EVOLUTION - PART I -

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The hypothesis of this work is that differences in Shakespeare's dramatic periods<sup>1</sup> may be accounted for by the playwright's approach to reality, his characters' relation to their environment, and the mainspring of their actions. As Shakespeare develops, his attitude towards life deepens<sup>2</sup>. As a young dramatist he is simpler and closer to the reality of the senses. But as he comes to closer grips with the wider reality of the mind, the more elaborate becomes the method for the representation of his vision. According to Raleigh<sup>3</sup>, Shakespeare's plays, when they are arranged in order, exhibit the gradual progress of the invasion of reality.

In addition to explaining the differences between the

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1 For an amusing albeit sensible commentary on Shakespeare's periods, see George GORDON, Shakespearean Comedy and Other Studies, Oxford University Press, 1953, pp. 41-45.

2 A. W. POLLARD in GORDON, Op. cit. p. 44.

3 Walter RALEIGH, Shakespeare, London, Macmillan and Co. 1961, p. 193.

Shakespeare of *Richard II* and the Shakespeare of the great tragedies and the romances, several of the so called "shortcomings" will be given proper justification. In fact, the charges of weak characterization, lyricism and formalism with which the early Shakespeare is accused turn out to be structural and stylistic necessities. Finally, definite dramatic features of structure and theme will be shown to be simple corollaries to the approach here offered into the conceptual and structural determinants of Shakespeare's dramatic evolution.

In his earlier years, up to but excluding *Julius Caesar* which is actually a transition play, Shakespeare bases his proposition for the representation of reality on perception, defined as a living organism's awareness of external objects or situations gained by means of its senses<sup>4</sup>. The dramatic relevance of a sensory approach is that the reality depicted is mostly external situations. In fact, his plays at this stage appear to be absorbed more in incident than in plot or character.<sup>5</sup> The action involved is at the level of physical action. Witness the massive undertaking of the trilogy of *Henry VI*, a very popular and lively form of play into which Shakespeare compresses an astonishing quantity of sheer historical fact.<sup>6</sup> The following outline, of the *First Part of Henry VI* which treats of the machinations of the witch Joan of Arc and the heroism of Lord Talbot, may serve to illustrate its complexity of incident.

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4 For a working definition I limit myself to the 1960 edition of the Encyclopaedia Britannica, p. 500.

5 Larry S. CHAMPION. Evolution of Shakespeare's Comedy. A Study in Dramatic Perspective. Harvard University Press, 1970. He characterizes Shakespeare's earliest works as essentially situation comedies where the humor arises from action rather than character and character is revealed in terms of what he does.

6 E.M.W. TILLYARD. Shakespeare's History Plays. Penguin Books, 1962. p. 157.

The funeral of Henry V is shortly followed upon by dissension at home. Bad news from France follows. Bedford sets off for France, Gloucester takes charge at home. Though ten to one the French are beaten before Orleans. Joan enters and engages Charles the Dauphin in single combat. The Dauphin is beaten. The struggle between Talbot and Joan then follows. Before Orleans Talbot's men melt before Joan's attack. The French triumph. But then the town is captured by Talbot with Bedford's help and the support of Burgundian allies. At Rouen through a trick Joan wins the town for the French. Again Talbot appeals to Bedford and the town is captured. Joan cheers the dispirited French leaders with a new plan. She will detach Burgundy from the English alliance. The English forces led by Talbot pass in triumph on their way to Paris. Burgundy leaves his allegiance and joins the French. Henry is crowned. The news of Burgundy's defection follows. Talbot at once leaves to renew the wars. The court he leaves is weak and divided between Yorkist and Lancastrian. The final tragedy of Talbot follows near Bordeaux. This time he is not supported by his people. Both York and Somerset, to whom he has sent for help, refuse it for envy of the other. Talbot dies on heaps of French dead. Joan loses her power. She is captured and burnt. Another Frenchwoman, Margaret of Anjou, with the unscrupulous Suffolk, appears on the scene. She supplants the daughter of the Earl of Armagnac in the affections of Henry VI. The play ends on this ominous note.

Scenes are constructed to arouse sudden, intense and excruciating emotions. The death of Talbot must have wrested scalding tears.<sup>7</sup>

In *Titus Andronicus*, too, the issue at stake is the scope of the action, albeit brutal. The play opens with the victorious return home of the good Titus harassed by the depletion of his offspring in the ten-year bloody war against the Goths. He arranges the ritual sacrifice of his

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<sup>7</sup> Ibid.

prisoner's son Alarbus, the Queen of Goths. He kills his son Mutius for filial impiety for rallying to Lavinia's betrothal to Bassanius, his daughter's, who now Titus is prepared to give in marriage to Saturninus, the emperor. The Queen of Goths' two sons lust after Lavinia. Her husband is stabbed and thrown into a pit in her presence. Then she is raped. Her hands are cut off and her tongue ripped out. Titus' other two sons are wrongly arrested for the murder of Bassanius. Titus forfeits one of his hands to save his sons from execution, but in vain. His remaining son Lucius departs to raise an army among his country's former enemies. The Queen of Goths is delivered of a black child, Aaron's, its mother's wicked lover, and not her husband's, the emperor. Aaron takes charge of the baby, substituting a white child in its place. He kills the nurse and midwife to silence them. The identity of Lavinia's ravishers is revealed. They are killed by Titus. They are made to supply the meat of Titus' pie for a "peacemaking" feast for all estranged parties. The Queen of Goths eats greedily of the pie. She is stabbed after being told the horrible truth. Lavinia has already been sacrificed by her own father. Now the emperor kills Titus, Lucius kills the emperor. Lucius is proclaimed emperor.

The appeal is essentially emotional. Even Lavinia's most difficult part does credit to a sensory experience. "From Act Two onwards Lavinia does not speak and cannot use her hands. What is left is just the eyes, the flutter of veiled hands, the figure, the walk".<sup>8</sup> Yet it suffices. The recoil of the senses comes over the audience as well as over her tormented father.<sup>9</sup>

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8 Jan KOTT. Shakespeare Our Contemporary. London, Methuen, 1978. p. 287.

9 But it does more than gratifying an audience's relish for sensory recoil. According to KOTT, Op. cit., p. 286. Titus Andronicus in the theater thrills and overpowers. It reveals the Shakespeare that is "violent, cruel and brutal; earthly and hellish; evokes terror as well as dreams and poetry; is most true and improbable, dramatic and passionate, rational and mad, eschatological and realistic."

Shakespeare pours over us also magic and beauty. A *Midsummer Night's Dream* is just such a delicate thing of sheer joy. It delights the eye with its fairy-ridden moonlit world, evanescent as a dream:

" Puck. How now, spirit! whither wander you?  
 Fairy. Over hill, over dale,  
 Thorough bush, thorough brier,  
 Over park, over pale,  
 Thorough flood, thorough fire;  
 I do wander everywhere,  
 Swifter than the moon's sphere;  
 And I serve the fairy queen,  
 To dew her orbs upon the green.  
 The cowslips tall her pensioners be;  
 In their gold coats spots you see.  
 Those be rubies, fairy favors;  
 In those freckles live their savors.  
 I must go seek some dewdrops here,  
 And hang a pearl in every cowslip's ear.  
 Farewell, thou lob of spirits; I'll be gone.  
 Our Queen and all her elves come here  
 /anon." (II, i, 1-17)

It delights the ear with the musical charm of the verse as in the opening verses quoted above which have the sound of incantation, or as in Puck's speech with sounds which ripple like laughter through it:

" Puck. Thou speakest aright;  
 I am that merry wanderer of the night.  
 I jest to Oberon, and make him smile  
 When I a fat and bean-fed horse beguile,  
 Neighing in likeness of a filly foal;  
 And sometime lurk I in a gossip's bowl  
 In very likeness of a roasted crab,  
 And when she drinks, against her lips I  
 /bob

And on her withered dewlap pour the ale.  
 The wisest aunt, telling the saddest tale,  
 Sometime for three-foot stool mistaketh  
   /me;  
 Then slip I from her bum, down topples  
   /she,  
 And "tailor" cries, and falls into a cough;  
 And then the whole quire hold their hips  
   /and loffe,  
 And waxen in their mirth, and neeze, and  
   /swear  
 A merrier hour was never wasted there."  
   (II, i, 42-58)

with its songs as when Titania is sung to sleep by fairy attendants and has her eyes anointed by Oberon:

- " 1. Fairy. You spotted snakes with double tongue,  
 Thorny hedhogs, be not seen;  
 Newts and blindworms, do no wrong,  
 Come not near our Fairy Queen.

(All.) Philomel, with melody  
 Sing in our sweet lullaby;  
 Lulla, lulla, lullaby; lulla, lulla, lullaby;  
 Never harm,  
 Nor spell nor charm  
 Come our lovely lady nigh.  
 So good night, with lullaby.

1. Fairy. Weaving spiders, come not here;  
 Hence, you long-legged spinners, hence!  
 Beetles black, approach not near;  
 Worm nor snail, do no offense.

(All.) Philomel, with melody, &c. (II, ii, 9-24)"

with the almost musical range of the voices: from the measured, lordly, mellow tone of Theseus to the delicate, soprano-like tone of Titania, from the shrill rattle of Egeus

to the nimble directness of Lysander.<sup>10</sup>

A sensory approach sustains the poetry of drama. Only poetry can fully illuminate certain themes:<sup>11</sup> as the transubstantiation of the world of sense into something beyond itself:<sup>12</sup>

"Things base and vile, holding no quantity,  
Love can transpose to form and dignity."  
(*A Midsummer Night's Dream* I, i, 238-  
/239)

as the witchery of love in a world where brief are the moments of happiness":

"Romeo. Do thou but close our hands with holy  
/words,  
Then love-devouring death do what he dare;  
It is enough I may but call her mine.

Friar. These violent delights have violent ends,  
And in their triumph die like fire and  
/powder,  
Which, as they kiss, consume."  
(*Romeo and Juliet*, II, v, 6-11)

"Lysander. Or, if there were a sympathy in choice,  
War, death, or sickness did lay siege to it,  
Making it momentary as a sound,  
Swift as a shadow, short as any dream,  
Brief as the lightning in the collied night,  
That, in a spleen, unfolds both heaven and  
/earth,

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10 Harley GRANVILLE-BARKER. Prefaces to Shakespeare. Vol. 6. London. B. T. Batsford, 1974. pp. 111ff.

11 Ibid. p. 115.

12 Harold C. GODDARD. The Meaning of Shakespeare. The University of Chicago Press. 1960. p. 79.

And ere a man hath power to say "Behold!"  
 The jaws of darkness do devour it up:  
 So quick bright things come to confusion."  
 (*A Midsummer Night's Dream*, I, i, 143-150)

as the image of true young love, a flash of light in enveloping darkness, which we also find dispersed through *Romeo and Juliet*:

"Juliet.                   Although I joy in thee,  
 I have no joy of this contract tonight:  
 It is too rash, too unadvised, too sudden,  
 Too like the lightning, which doth cease  
   /to be  
 Ere one can say "It lightens." (II, i, 158-  
 162)

Only poetry can sustain the excitement of emotion. The lyrical note abounds and so does sensualist expression. In fact, this is Shakespeare's period of "superb *lyrical plays*, *A Midsummer Night's Dream*, *Richard II*, and *Romeo and Juliet*".<sup>13</sup> Only a cursory survey of the lyricism of this period can be made here. For example: the lyrical speeches, resembling arias,<sup>14</sup> that effect the transition from a street brawl caused by the ancient Montague-Capulet feud, to the youthful infatuation of Romeo for the cold Rosaline:<sup>15</sup> the elegiac lyricism of York's brother alternating with his harsh truths in *Richard II*<sup>16</sup>; the descriptive lyric with which Oberon's speech begins in II, i, 245-68 in *A Midsummer Night's Dream*. But lyricism characterizes the other plays

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<sup>13</sup> Mark ROSE. *Shakespearean Design*. Harvard University Press, 1974. p. 135.

<sup>14</sup> Alfred HARBAGE. *William Shakespeare: A Reader's Guide*. New York. The Noonday Press. p. 141.

<sup>15</sup> *Ibid.*

<sup>16</sup> *Ibid.* p. 128.



as well. For example, in the third part of Henry VI, Act II, scene v begins with the king meditating upon the Battle of Towton that most emphatically illustrates the horrors of civil war. In fact, the king witnesses a son discovering he has killed his father and soon after a father discovering he has killed his son. Henry likens the swaying tides of the battle to the sea which sways first in one direction, then another. He yearns for an ordered form of life, whose "regulated progressive motion" contrasts with the chaotic sweeping of fortune "first in one direction and then another without purpose or goal. This meaningless existence...is not the end for which months and years were created."<sup>17</sup> In *As You Like It* lyricism characterizes II, vii, 139/66 which sets forth Jaques' joyless picture of human life, passing from futility to futility and culminating in the nothingness of senility-" sans teeth, sans eyes, sans taste, sans everything."

In addition to lyricism, the other poetic feature that sustains a sensory approach is formalism, or stylisation, or ritualism. It reveals the playwright's concern with outer form. According to Tillyard,<sup>18</sup> it is the very feature through which the essential life of the poetry is expressed. Several critics notice the sway of ritualism in the young Shakespeare. The rigidly patterned and unrealistic scene of the father killing a son and a son killing his father perform the specific thematic function of the horrors of civil war adding enormously "to the ineffective humanity of the weak king".<sup>19</sup> A similar unreal technique in *Richard III* is the symbolical portrayal of the corrupting force of evil.<sup>20</sup> In *Julius Caesar* it is Shakespeare's way to enable Brutus to depersonalize and ritualize the means of the assassination

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17 ROSE. Op. cit. p. 32-33.

18 TILLYARD. Op. cit. p. 159.

19 Ibid.

20 Irving RIBNER. Patterns in Shakespearean Tragedy. London. Methuen, 1960. p. 24.

"Or else were this a savage spectacle".<sup>21</sup> In *Much Ado About Nothing* Beatrice and Benedick's wit exchanges are the ritualization of wooing. The first exchange of words between Romeo and Juliet is in the form of a sonnet and with highly stylized words.<sup>22</sup> "The matter and manner are at one".<sup>23</sup> At this juncture a truly passionate encounter would be untimely.<sup>24</sup> In his preface to *A Midsummer Night's Dream* Granville-Barker commends the charming exchange between Lysander and Hermia after Theseus departs with his train. The passage is conventional in form. Conceit answers conceit. But it is nicely charged with enough emotion to illumine the form.<sup>25</sup> The battle of wits into which Mercutio engages Romeo<sup>26</sup> displays the same technique. Words are made to scintillate. But their least important function is stressed here. The whole encounter is superficial. Their wit is "sole" high. But the very shallowness of their exchange adds enormously by contrast to the depth of the lovers' commitment.

Long descriptive passages seem to interrupt the flow of action. Clemen<sup>27</sup> remarks that they neither serve the characterization nor further the course of events. Rose<sup>28</sup> underscores their place in a precise scheme where even minute details become important. Aaron's words with which Act II, scene i begins:

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21 Brents STIRLING. "Or Else Were This a Savage Spectacle". In Leonard F. DEAN's Shakespeare: Modern Essays in Criticism. Oxford University Press, 1961. p. 214.

22 HARBAGE. Op. cit. p. 147.

23 GRANVILLE-BARKER. Op. cit. p. 113.

24 HARBAGE. Op. cit. p. 147.

25 GRANVILLE-BARKER. Op. cit. p. 113.

26 Romeo and Juliet, II. iii.

27 Wolfgang CLEMEN. The Development of Shakespeare's Imagery. London. Methuen, 1977. p. 21.

28 ROSE. Op. cit. p. 135-38.

" Now climbeth Tamora Olympus'top,  
 Safe out of Fortune's shot, and sits aloft,  
 Secure of thunder's crack or lightning flash,  
 Advanced above pale envy's threat'ning reach.  
 As when the golden sun salutes the morn,  
 And, having gilt the ocean with his beams,  
 Gallops the zodiac in his glistering coach,  
 And overlooks the highest peering hills,  
 So Tamora."

emphasize the reversal of a previous panel. The former slave of Titus has now become his empress. The flourish and decoration of the style is made to contribute to structure and theme and obviously not to the black soul of the villanous Aaron.

In *Romeo and Juliet*, I, iv, 55/96, Mercutio rehearses at length a dream of Queen Mab and the fairy-world. Harbage remarks that it is a set piece, too long for the dramatic occasion and introduced for itself. But he commends its vivid and delicately proportioned details and admits he would not spare a line of it.<sup>29</sup> Goddard warns us against interpreting the speech as superfluous. Mercutio turns Queen Mab into a "hag" whose function is to bring an end to maidenhood. This links with the Nurse's transition from a confidante to one Juliet learns to distrust because she would be quite capable to assist in her corruption.<sup>30</sup>

When Balthasar tells Romeo Juliet has died and has been buried in the Capulet tomb, Romeo prepares to return to Verona at once, pausing only to buy from a needy apothecary a dram of deadly poison. The shop is described "with Flemish precision" apparently with little advancement of the play. Yet it has thematic value. The apothecary's shop unhappily replaces the Friar's cell, and his poison

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29 HARBAGE. Op. cit. p. 145.

30 GODDARD. Op. cit. p. 123.

is the sinister counterpart of Laurence's potion.<sup>31</sup>

Description rather than dramatization is again Shakespeare's technique to convey to us the world of Puck and his boisterous pranks. In *A Midsummer Night's Dream*, II, i, 32-59 couple the haunted moonlit world of the folk-goblin and the glow of an English kitchen where Puck impishly busies himself.

Granville-Barker ingeniously compares and contrasts the treatments given to the tempest that heralds the great murder in *Julius Caesar* and to the storm that reflects the greater storm in the mind of King Lear. The former is described at length by Cicero, Cassius, and Casca. The second is shown to us in its full play as the dramatization of the anger, terror, pity, and remorse shaking the old man's soul-lightening and darkening is as a storm does the sky, and finally blasting it altogether.<sup>32</sup>

Characterization is quite in keeping with a perceptual understanding of the world. The innermost workings of man's spirit, the suffering consciousness of man in an uncomprehending world is a most unfit subject for characterization at this stage. Characters are much simpler. They are what they do and not what they are in Granville-Barker's sense.<sup>33</sup> External action determines them. In fact, there is a one-to-one correspondence between a stimulus and a response. The doer's perception of an object, person, or situation arouses an emotion in him to which a sentiment is attached and which precipitates an immediate action. In fact, characters strike us as impulsive and emotional enough. Tybalt's mystification at the presence of Romeo in the Capulet feast calls instantaneously forth in him all the venom of the family feud. He is poised for direct action but his attack is averted by Old Capulet's

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31 Harry LEVIN. Form and Formality in "Romeo and Juliet". In Frank KERMODE's Four Centuries of Shakespearean Criticism. Avon Books, 1965. p. 396.

32 GRANVILLE-BARKER. Op. cit. p. 157.

33 Ibid. p. 147.

"splenetic colloquialisms".<sup>34</sup> Perceptual context conditions Tybalt's

" Uncle, this is a Montague, our foe;  
A villain that is hither come in spite,  
to scorn at our solemnity this night."

which is absent in Old Capulet's tribute to young Romeo. For Tybalt all non-members of the Montague family are enemies and therefore contemptible. Juliet will soon learn otherwise.

Characters permit instant way to their passions and impulses not only in the case of hatred but more frequently so in the case of love. One simple glance is enough to succumb. A host of new sensations begin to pulse in the person's blood. Lovers love at once and love absolutely. Gordon reminds us that Elizabethans called this Utopian love Fancy: bred neither in the head nor in the heart, but in the eyes.<sup>35</sup> Perception is obviously the mainspring of action. It is not a thematic coincidence that Shakespeare should send his Puck for love-in-idleness, a flower whose magical juice dropped in a person's eyes will make her (or him) fall in love with the first creature she (or he) sees, however frightful. The dainty Titania forgets her Oberon as suddenly as she gazes on the rustic Bottom whose head has been changed to that of an ass. Romeo leaves his Rosaline quite as suddenly as Lysander leaves his Hermia.<sup>36</sup>

This approach to reality encourages the singleness and specificity of the experience of an individual. Reality is relative. The same stimulus evokes contrasted behavior and reactions. Mercutio and the Nurse see only the more prosaic aspects of love. The vagaries of fancy and emotion motivate arbitrary behavior. Up to III, iv, Old Capulet shows no disposition to get Juliet married. Now he sets

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34 HARBAGE. Op. cit. p. 147.

35 GORDON. Op. cit. p. 48.

36 E. K. CHAMBERS. "A Midsummer Night's Dream". In DEAN. Op. cit. p. 94.

her wedding date on Thursday next. Theseus gives us the best pronouncement on the overpowering influence of fancy and emotion on grown man beyond the control of cool reason:

"Lovers and madmen have such seething brains,  
Such shaping fantasies, that apprehend  
More than cool reason ever comprehends.  
The lunatic, the lover, and the poet,  
Are of imagination all compact.  
One sees more devils than vast hell can hold:  
That is the madman. The lover, all as frantic,  
Sees Helen's beauty in a brow of Egypt.  
The poet's eye, in a fine frenzy rolling,  
Doth glance from heaven to earth, from earth  
/to heaven;  
And as imagination bodies forth  
The forms of things unknown, the poet's pen  
Turns them to shapes, and gives to airy nothing  
A local habitation and a name.  
Such tricks hath strong imagination  
That, if it would but apprehend some joy,  
It comprehends some bringer of that joy;  
Or in the night, imagining some fear,  
How easy is a bush supposed a bear!"

"Our reactions will vary, depending on whether we are stalwart like Bottom, disengaged like Puck, or fanciful like lovers, madmen, and poets"<sup>37</sup>

In the world of sense and emotion the individual lives a sempiternal present. No capitulation to memories that flock to colour and distort reality, as when the affections of her childhood strike across Lady Macbeth's memory to thwart her reason and self-control at the crisis of the action.<sup>38</sup> No reliance on will and imagination to

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37 John Russell BROWN. Shakespeare and His Comedies. London, Methuen, 1957. p. 87.

38 RALEIGH. Op. cit. p. 160.

change reality for the better, as when Prospero raises the limitations of time and space to tread the path of the initially sensed promise of a happy ending. But the present of the life of the senses and sentiment is not static. Quite to the contrary. The individual toils under the pressure of mutability. In fact, the overriding pattern is one of constant ups and downs. Characters "sway from deepest loathing to intensest rapture, merely as the blood within them burns or freezes".<sup>39</sup> In *Titus Andronicus* Saturninus, son of the late emperor of Rome, voices bitter resentment at the titular hero who has robbed him of the people's hearts (I, i, 212-13), promises never to forget his debt to him when his position is restored to him shortly afterwards (260-63), falls victim of new hatred when Lavinia is not betrothed to him in verses 312ff. Richard II's precipitous descents from elation are striking, but his emotional gyrations do not deprive him of his dignity and royal magnanimity (III, iii, 62-199).<sup>40</sup> An ominous shadow is cast over the magic of their first encounter when both Romeo and Juliet learn to their dismay that they are sundered by the Montague-Capulet feud. The harassment of the lovers is ingeniously portrayed by the saw-saw action of the balcony scene. Their interview is interrupted by calls from within, and Juliet's hasty withdrawals and returns create general tension. The whistful and troubled Hermia springs to cheerfulness as delicately as she has fallen to grief (I,i). Puck's words,

"Up and down, up and down,  
I will lead them up and down:  
I am feared in field and town.  
Goblin lead them up and down." (III,ii, 413-16)

as he lures his victims here and there, suit perfectly the

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39 H. B. CHARLTON. Shakespearian Comedy. London. Methuen. 1966.  
p. 114

40 HARBAGE. Op. cit. p. 132-33

quick succession of incidents enlivened by sudden turns and surprises.

To sum up, in this paper I speculate on the conceptual and structural determinants of early Shakespearean drama. The premise is that there is a common denominator to such apparently disparate plays as the three parts of *Henry VI*, *Titus Andronicus*, *Romeo and Juliet*, and *A Midsummer Night's Dream*. In fact, in the first decade of his dramatic production, Shakespeare reduces reality to the world of sense and emotion. Experience reaches man through sensory perception and emotional stirrings. The appeal is foremost to the eye. It accomodates a focus larger than the fortunes and misfortunes of a single character, and wider than the observation of the action from a single angle. Action is more important than plot and character. And action is mostly external. Compare the complexity of incidents in *Titus Andronicus*, for example, to "the passionate, suffering inner consciousness of "Hamlet, the emergence of conscience in Macbeth, the "storm" in the mind of Lear.

An essentially emotional appeal accomodates a great deal of poetry: lyricism, stylisation, and descriptions rather than dramatization. Though it may incidentally contribute to lack of structural integration, poetry is necessary to effect transitions in the quick shifts and turns of the action, in unifying thematic strands of the plot, in conveying the precise meaning of a scene, in lifting drama to the higher emotional planes.

Characters are emotional and impulsive. They are what they do. There are no questionings, no self-scrutinies. Perception is the mainspring of their actions. But it is an individual's perception, subject to the vagaries of his fancy and emotion. Hence the relativity of reality.

In the world of emotion the individual becomes the sport of seething brains and the tumultuous frenzies of fancy. The overriding pattern is one of constant ups and downs. The individual sways easily from resolution to uncertainty, from love to hatred, from exultation to misery and despair.