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Epic Theater As A Postmodern Movement With A Reference To Bertolt  
Brecht's  
*Mother Courage and her Children*

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"drink deep, or taste not the Pierian spring"!

-Alexander Pope.

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## **1. Introduction**

The unintentional connection between postmodernism and the Epic Theatre by Brecht has to deal with all the Literary, Historical and Political changes during the 20th century and before. To understand Epic Theatre, there must be a background knowledge of the previous literary movement in drama in particular, then connecting the huge results of Brecht's intentions as a modernist on the concept of Postmodernism later and particularly his Epics and Epic Theatre, this particular work might not be understood by itself yet could be understood and analyzed under the literary terms and movements of the twentieth century until we reach the core of postmodernism main concerns to the ideal concept of the Epic Theatre by Brecht and its general main concerns and how his Epic Theatre has influenced postmodern drama and comes to be a Postmodern with a reference of one of the greatest German Epics by Brecht's *Mother Courage and her Children* which this research paper is going to tackle.

### **1.1. Twentieth Century Dramatic Movements**

In the early twentieth century, Germany was powerful enough to control Europe. Germany had come late to imperialism and her empire was limited in contrast to other great European powers like Britain and France. Many political changes during the twentieth century, like the world war I and the cold war besides Hitler's appearing to the world, led to brutal destruction, continuous changes, new influences, and new terminologies (Unwin,1-7).

In the thirty years before Hitler, German-speaking reigns of Europe was

wonderfully fruitful. Germany led the world in terms of workers' literacy and its middle classes were exceptionally well-read (Unwin,1).

The early stages of this era witnessed many literary trends and movements like Modernism, Poetic Realism, Political Theatre, Realism, Social Realism, Dadaism, Surrealism, Expressionism and so on (British Literature wiki/online).

The separation between "frocks and frills" drama and serious works is being experienced in the early twentieth century, following in the treads of many other European countries (www.British Literature wiki).

Taboos were demolished years later after the war, therefore, new authors, directors, and actors appeared with various views (www.British Literature wiki) therefore the tradition of Modernism in the early stage of this century holds a synopsis of that "large spiritual enterprise including philosophic, social, and scientific thought, and aesthetic and literary theories and manifestoes, as well as poems, novels dramas."(Hassan,17-18). therefore to Lionel Trilling, "On the Modern Element in Modern Literature":

"I can identify it by calling it the disenchantment of our culture with culture itself ... the bitter line of hostility to civilization that runs through it [modern literature].... I venture to say that the idea of losing oneself up to the point of self-destruction, of surrendering oneself to experience without regard to self-interest or conventional morality, of escaping wholly from the societal bonds, is an "element" somewhere in the mind of every modern person.... " (Hassan, 18).

Many ideas were presented by many writers about the idea of reality, some

stressed on political issues, many others neglected naturalism and doubted the legitimacy of previously impregnable beliefs (www.British Literature wiki).

The middle and late stages of this era witnessed Postmodernism and the development of the previous trends and movements of the early twentieth-century (www.British Literature wiki).

## **1.2. Realism by Ibsen and Shaw**

Being not concerned with idealization and rendering things as wonderful when they are not presenting them in any form as they are, then realism can be defined as the aesthetic portrayal of reality as it is, therefore, it's an attempt to recreate life on stage (Hossain and Iseni,10).

In theatre, Realism meant to reveal human behavior. In its early stages, its main purpose was to make the theatre more beneficial to society the reason why playwrights and dramatists began using more contemporary, settings, backgrounds, and characters which is the absolute opposed to the plays of the past that used stereotypical or mythological characters however according to Henrik Ibsen the main contributions, playwrights included the poor, the lower class, the rich, as well as genders, classes, and races (www.British Literature wiki).

one the other hand, George Bernard Shaw as one of the main contributors on Social Realism which was displayed in plays during the 1930s; the political conscience behind this realism had its roots to the world's depression moreover these plays portrayed a sever painting of rustic poverty whereas drama main purpose was to show governments the

punishments of unrestrained capitalism and the depressions that lax economies founded (www.British Literature wiki).

### **1.3. Naturalism**

Naturalism is a mode fiction that was developed by a school of writers in accordance with a certain philosophical thesis. claimed to be an even more accurate picture of life than realism yet its unique choice of subject matter and a unique literary style (Abrams,152-154).

As a concept American naturalism has two approaches to be clear to its definition; it's an "extension" or continuation of realism only slightly different because naturalism came after realism and followed the same direction in literature as realism whereas the second involves the difference between Naturalism and Realism(Pizer,9).

### **1.4. Absurd Theatre**

The Theatre of the Absurd is a trend to portray European and American dramatists of the 1950s and 1960s.

Absurdist Drama is a representation of existentialist theatre that sets a linear perception of a mode of being above all abstract concerns (www.British Literature wiki).

after the influence of the existentialist Albert Camus (the essay The Myth of Sisyphus) and Jean Paul Sartre, This concept has expanded therefore a pessimistic view of men's existence is being delivered by them that has no aim and it was utterly absurd. In addition to that, years following the two world wars, men almost lost their beliefs and they were lost, so the Theatre



of the Absurd provided expressions to emotions like loss, lack of purpose and confusion to the ultimate question of the purpose of human existence(Docsity,site).

*Martin Esslin* noted in his *The Theatre of the Absurd*, “is an individual who regards *himself* as a lone outsider, cut off and isolated in his private world ..... with his own personal approach both to subject matter and to form, with his own roots, sources and background.” (www.Condividere Gratifca).

### **1. 5. Theater of Anger**

The theatre of anger shed a light on the disappointments and concerns of the unrepresented working class in the post-war years. The main expounder is John Osborne the author of best-known play *Look Back in Anger*(1956) started a new trend of the educated middle class or working class playwrights who were also called "Angry Young Men" (Docsity,site). Despite the changes Britain was experiencing at the time As playwrights what they attacked was the " Establishment", the traditional ruling class that still retained its power and privileges (Docsity, site).

Besides the direct, immediate, real and sometime violent language, it is worthy to mention that the "Kitchen-sink Drama" is highly related to this theatre and came as a reaction towards the feelings of frustration of the younger generation who rejected the values of their middle-class parents in addition to their need to expose their unfair situation (Docsity, site).

## **1.6. Epic Theater**

The literary term "epic" is traditionally used for modes of writing in which the writer narrates a story, using several events and characters as a comprehensive account of his subject needs (Rorrison, Xviii).

Germany was the birthplace of the Epic Theatre as well as Expressionism, the whole concept is strongly associated with Bertolt Brecht which is tackled intensely in his writings regardless the claims by the director Erwin Piscator (1893-1960) to develop this concept (Wilson and Goldfarb, 449). Epic Theatre arose in the mid-twentieth century by theories and practice as a response to the political climate by theatre practitioners through the creation of a new political theatre (Salman,387).

As a term; it sheds a light on the style and techniques popularized after the world war I in Germany by directors like Max Reinhardt, Erwin Piscator, and Bertolt Brecht (Salman,387).

During the ill-fated German "Weimar Republic" of the 1920s and the early 1930s this style is has begun to flourish in the left-wing theatres and cabarets of Berlin, despite the fact that Brecht and another epic theatre practitioners were forced to escape the abuses and arrest by the Gestapo because of the rise of Hitler's Nazi Regime which choked off its development after 1933, the style expanded to the U.S. and Great Britain and returned to Central and Eastern European theatre after the end of World War II (Salman,387).

### 1.6.1. Elements of the Epic Theatre

As stated above, and will be stated later, Brecht is one of the popular figures who started the Epic Theatre therefore his contributions and theories were used in his Epics and his contemporaries.

Epic storytelling must be objective, while the author tells his story he must stand back from his story, therefore, he might interpolate his own comments on events (Rorrison, xviii).

In order to understand the new form of the Epic theatre it is a must to be aware of the old dramatic form of the dramatic theatre and what are the changes that were made to produce Epic plays which are tackled by Brecht herein this table below:

<b>DRAMATIC THEATRE</b>	<b>EPIC THEATRE</b>
plot	narrative
implicates the spectator in a stage situation	turns the spectator into an observer, but
wears down his capacity for action	arouses his capacity for action
provide his with sensation	forces him to take decisions
experience	picture of the world
the spectator is involved in something	he is made to face something
suggestion	argument
instinctive feelings are preserved	brought of the point of recognition
the spectator is in the thick of it, shares the experience	the spectator stands outside, studies
the human being is taken for granted	the human being is the object of the Inquiry
he is unalterable	he is alterable and able to alter
eyes on the finish	eyes on the course
one scene makes another	each scene for itself
growth	montage
linear development	in curves
evolutionary determination	jumps
man as a fixed point	man as a process
thought determines being	social being determines thought
feeling	reason
	(p. 37).

(Basuki, 142).

This table above lists the characteristics of the Epic Theatre's form as well as answers Ontological, epistemological and methodological questions about Epic Theatre(Basuki, 142-143).

To have a clear vision to the elements of the Epic Theatre, there must be an awareness to what Epic theatre uses for instance it uses narrative (not plot), scenes, montage (not dramatic development), episodic (not climactic), scenes that jump (not cause and effect), and curves (not linear development), moreover staging should be set differently besides acting and the tools which Brecht used like the alienation effect and others which are going to be tackled in Brecht's theory (Busaki,143).

### **1.6.2. Brecht's theory**

Just like few dramatists, Bertolt Brecht is one of the great-known for his theories as for his plays, he was the first dramatist, writer to deal with the Epic dramas/theatre nevertheless he's considered as the father of the epic theatre. His theories mostly were formulated in the 1930s but frequently revised yet these theories have inspired many later playwrights and directors. His collaboration with Piscator during the 1920s made him apply Piscator's techniques in his own works moreover Brecht's Epic Theatre was more text-centered than Piscator's because Brecht is also a dramatist (Goldfarb,450).

Objectivity and the simultaneous possibility for comment in epic writing that pulled Brecht's attention, in addition to the synchronization of the beginnings of Epic theatre with the German experiments in the use of theatre as an instrument of political instruction(Rorrison, xviii).

Bertolt Brecht the father of the Epic theatre expresses his concept saying : "The essential point of the epic theatre is perhaps That it appeals less to the feeling than to the spectators Reason . Instead of sharing an experience the spectator Must come to grips with things . At the same time it Would be quite wrong to try and deny emotion to this Kind of theatre" (Salman,387). According to Brecht, the aim of the Epic Theatre is to guide or to teach and he believed that theatre could create an intellectual climate for social change(Goldfarb,450). Brecht wrote plays that were episodic in a structure in order to evolve his own form of Epic Theatre Which usually deal with history of foreign lands, cover a long period of time, shift setting frequently, have tangled plots and involve many characters(Goldfarb,450). In order to produce the Epic theatre, Brecht developed one of his most important techniques which is the *Verfremdungseffekt* or the alienation effect which is main goal was to emotionally detach the audience from the action of the play in order to make sure that they won't be involved with the fictional reality of the stage or show some overloaded sympathy for the character (Salman,388) the audience must be involved intellectually to accomplish his didactic aim of a successful theater (Goldfarb,450). Each production element should independently involve a political message (Goldfarb,450).

Brecht's plays are extremely theatrical therefore in order to prevent any emotional involvement, narrators must comment on dramatic actions and the audiences are always conscious that they are in a theatre moreover the lighting instruments are visible to the audience and multimedia are used, furthermore Brecht believed that the audience must be aware of watching

an actor play a character the reason why he has prepared actors to avoid Stanislavski's techniques. (Goldfarb,450).

To alienate the audience Brecht used a technique called "historification" and many other epic techniques in his plays and works in order to prevent the audience from being too involved in the dramatic action likewise using opening titles which indicate what is to happen in addition to this, songs in his plays usually underline a political message rather than revealing more about the character or plot (Goldfarb,451) for example in his play *Mother Courage And Her Children* here is one of the songs from the final scene:

“With all its luck and all its danger  
The war is dragging on a bit  
Another hundred years or longer  
The common man won't benefit.  
Filthy his food, no soap to shave him  
The regiment steals half his prey.  
But still a miracle may save him:  
Tomorrow is another day!  
The new year's come. The watchmen shout  
The thaw sets in. The dead remain  
Wherever life has not died out  
It staggers to its feet again.”

(Brecht,88).

## **2.Post modernism: An Overview**

Postmodernism is a response to the unimaginable which Modernism shed a light on only in its most prophetic moments (Hassan, 22).

To trace the origin of postmodernism we must have a look at the new political, social, and literary theories which have emerged resulting from the postmodern debates that treat such a deeper variety of practices like art, architecture, literature, philosophy etc (Sheeba,182). Historically speaking, as a term "Postmodernism" was taken from the Latin-American literary criticism and in the Anglo-American literary debates in the 1930s and 1940s nevertheless the major analysis of postmodernism was intensively undertaken in the 1970s (Sheeba,182) furthermore, Postmodernism cannot be understood without tracing Modernism and shedding the light on "European Enlightenment " which Modernism is originated from which began in the middle of the 18th century, therefore in order to note the characteristics of Modernity Hollinger highlighted it like the following: "Following common application, the term modernity is used to denote the type of society that arose in the West during the Enlightenment. A society that is highly differentiated from a structural-functional point of view, dominated by a capitalist (market) economy, with a complex division of labor, industrialization and urbanization, science and technology, political and ethical individualism, literal utilitarianism and social contract theory." (Sheeba,182).

Postmodern literature is a style of literature which is regarded both stylistically and ideologically, by relying on such literary practices as fragmentation, paradox, unreliable narrators, often unrealistic and

downright impossible plots, dark humor, games, parody, paranoia, dark humor, and authorial self-reference (Sheeba,181).

Postmodernism is a broad expression that is realistic to different cultural texts like faiths, trade, and writing amongst others, therefore, It is a reaction to the expected belief, idea, and determination in explaining realism (www.Uk Essays).

Postmodern literature frequently refuses the boundaries between "high" and "low" forms of art and literature besides the variation between genre and forms of writing and storytelling (Sheeba,181).

The core of postmodernism is Denaturalization of planet earth and the end of men rather than Dehumanization of art (Hassan, 23).

From the philosophical perspective, postmodern literature tends to serve as a relation to the supposed stylistics and ideological boundaries of modernist literature and the intense shifts the world experienced after the end of World War II moreover Literary writers have been extremely inspired by various movements and concepts taken from this philosophy (Sheeba,181-182).

Simard tackles the meaning of Postmodern drama and defines it as a "synthetic" form of drama which mixes the methods of modernist realism, Epic Theatre, and experimentalism, without provoking an adoption on what they have stressed on. it is generically combined and "essentially tragicomic", Rejecting traditional categorization(Zapf,495). Since it stresses on "individual mind", it is considered to be an open form of drama that praises possibility and multiplicity rather than fixed or unchangeable necessities and individuality of purpose of the closed forms of modernist



drama (Zapf,495).

Postmodernism is optimistic rather than pessimistic, straightforwardly flying above nihilism without provoking any sort of one point perspective ideology (Zapf,495). To clearly have an understand on the concept of postmodernism we must take a look and make a comparison between modernism and postmodernism's general main features and concerns traced herein this list by Ihab Hassan:

### **Modernism**

Romanticism/Symbolism

Form (conjunctive, closed)

Purpose

Design

Hierarchy

Mastery/Logos

Art Object/Finished Work

Distance

Creation/Totalization

Synthesis

Presence

Centering

Genre/Boundary

Semantics

Paradigm

Hypotaxis

Metaphor

### **Postmodernim**

Pataphysics/Dadaism

Antiform(disjunctive, open)

Play

Chance

Anarchy

Exhaustion/Silence

Process/Performance/Happening

Participation

Decreation/Deconstruction

Antithesis

Absence

Dispersal

Text/Intertext

Rhetoric

Syntagm

Parataxis

Metonymy

Selection	Combination
Root/Depth	Rhizome/Surface
Interpretation/Reading	Against Interpretation/Misreading
Signified	Signifier
Lisible (Readerly)	Scriptable (Writerly)
Narrative/Grande Histoire	Anti-narrative/Petite Histoire
Master Code	Idiolect
Symptom	Desire
Type	Mutant
Genital/Phallic	Polymorphous/Androgynous
Paranoia	Schizophrenia
Origin/Cause	Difference-Difference/Trace
God the Father	The Holy Ghost
Metaphysics	Irony
Determinacy	Indeterminacy
Transcendence	Immanence.
	(Hassan, 6). [1]

### ***3. Mother Courage and her Children as a postmodern play***

This play has been approved to be an Epic play since it was written by Brecht in Sweden, during the first few months of the second world war, between 21 September and 7 November 1939, Brecht states after he wrote the play:

"As I wrote I imagined that the playwright's warning voice would be heard from the stages of various great cities, proclaiming that he who would sup with the devil must have a long spoon. This may have been naive of me, but I do not consider being naive a disgrace. Such productions never materialized. Writers cannot write as rapidly as governments can make war, because writing demands hard thought."

(Unwin,211).

Without digging deep into the historical or any old literary part of which has been tackled earlier in this research paper, these few lines by themselves would indicated or provoke such an image in the mind of the reader/critic this Epic work is a Postmodern play as well; from these few lines stated by the father of the Epic theatre his intentions were to make play wrights have a voice as he covered it all up with the word "I imagined", the word "naive" rings a bell to what is opposite to postmodernism which is from these lines a hidden code is being provoked about Postmodernism in order to carefully read the work without any initial judgments. Therefore Brecht's sense of prophecy was never more acute (Unwin,211).

Mother Courage, the play is set during the devastating Thirty Years War, a very harsh, complicated widespread religious wars that has covered out

central and northern Europe from 1618, until the Treaty of Westphalia of 1648(Unwin,211)

Brecht's is one of the most influential figures in theatre, his quest in seeking a new theatre made his own theatre a modern Avant-grade which have left marks in postmodern theatres, Furthermore his Epic theatre was a revolutionary against the mainstream modern theatre in which he states that theatre should be "political" moreover and above the influence Brecht's theatre left made his theatre become a reference to Postmodern theatre(Basuki,136).

Before going deep into the play itself it is a must noticing the traces of Brecht as a modernist in the Postmodern theatre in order to prove Epic theatre as a postmodern movement then trace one example of Brecht's Epics which is *Mother Courage and her Children*.

Politically speaking, having throw back to the second half of the century when two dominant ideologies(liberalism/capitalism and socialism/communism) were engaged together in a cold war therefore in terms of content and form, modern theatre began to stagger like an aged man likewise apparently depicted in Beckett: the last modernist. Been an accepted member of the main-stream modern theatres, Brecht was no longer considered an avant-garde. In new experiments, Epic theatre's form and content have been radically “quoted”. Having a throwback to the modern theatre's experiments which revealed "a kind of menopause of modernism (which) cohabits with a series of techniques that depict change as the basic order of existence" whereas Beckett's works behold the frightening implicitness that the late twentieth century concept of art is in

the urgent need of transformation as Szanto argues ; The postmodern ideas have started to arise and grow based on these ideas in theatre has been inevitable (Busaki,144).

People being "tired" of the modernist dreams of "general order" in society as traced in [1] the differences between modernism and postmodernism, from many perspectives "the society is decaying" the society was banishing from naturally existing like other developed societies for many reasons ; the linear development in technology besides the devaluation of humanity till it is equalized to other factors in the procedure of production such as natural resources and technology (Busaki,144-145).

This decaying in society had a very powerful and a monumental impact on art because as Ernst Fisher suggested if it's truthful, it must reflect decay and he continues his suggestion saying; unless it intends to break faith with social function whereas art must represent the world as changeable and helps change it (Busaki,145).

Postmodernism does not suggest another system as what modern socialism/communism did when addressing the decaying society, instead it "operates" in the existing society, trying to deal with human problems more locally and personally (Busaki,145).

In terms of content, Postmodern theatre does not try to "oppose" (head to head) anything unlike epic theatre. However, postmodern theatre also deals with social, political and cultural problems (Busaki,145) which can be seen very clearly in *Mother Courage and Her Children*, the whole play deals with such issues even though some of them has been sugar coated in some scenes, as an epic that uses Brechtian principles which are dealt by Brecht,

the work applies what Postmodernism dealt with for instance this can be considered as the primary prove for the post modernity of this work and the epic theatre.

Brecht has made many influences on the Postmodernism Avant- grade and the biggest one he has made was in the aesthetic form. Theatre has become an art form “that is both narrative and nonlinear, both individual and collective—a theatre that avoids simple naturalism and un heightened daily experience in order to present social and individual reality on its stages” in postmodernism. Some of the ideas behind it are crystal clear rooted in Brecht’s ideas of episodic scenes in his effort to make the spectator think (Busaki,146).

Another influence he has made was in the actor-spectator relationship which is of a highly importance. There has been postmodern plays that denies “the audience’s passive emotional identification with the central character of conventional realist or expressionist drama” (Busaki,146). For example: The whole play is built upon many decoded views and intention by Bracht which made the audience question and misunderstand some purposes the reason why the whole play had many analysis by spectators through the relationship between the actor and the spectator yet it is worthy to mention the fact that this play was first performed in 1941.

Another influence he has made was the interdisciplinarity form of the theatre which has been used by him in a very specific way through the poems and songs which have been used differently in his epics likewise, is not used just to heighten, proclaim, and illustrate the text but to set forth the text therefore the music takes the text for granted and takes up its own attitude,

to be clear, therefore many postmodern Avant-grade uses such interdisciplinary form (Busaki,146). For example: in Mother Courage, many poems were written differently for it carries those ideas mentioned above, for example in scene 7, Mother Courage sings a song:

"And if you feel your forces fading  
You won't be there to share the fruits  
But what is war but private trading  
That deals in blood instead of boots?"

Though out the lines of her song, she's asserting the devastation caused by war and its monumental results, herein those line Brecht is not only using politics to proclaim his perspective but to take the song up and draw its attitude besides the attitude of the character herself therefore he's fully aware of the interdisciplinary form.

The features above are the prove for the postmodern features which are in common with the features of the epic theatre throughout tracing this example written by Brecht.

#### **4. Conclusion**

To conclude, the post-modernist theatre has an influence by Brecht and this influence has been multi-faceted, the sense of analysis he had, his insight into the role of ideology in representations ; the formation of subjectivity; his awareness about the non-finality of meaning and his endeavor at building a methodology for training the spectator to discern the constructions of reality, have all had an intense influence on the later theory of postmodernism which essentially mirrors an "incredulity towards metanarratives" (Francies, 94). To be crystal clear, Bracht used many techniques in his Epic productions which were given the space to be under the spotlight before postmodernism, the features of his epics and the very genius techniques he used such as the fragmentation element, the paradox, Irony, the sense of paranoia and the inter-textuality are postmodern features found in the epic theatre, therefore such and more features in the epic theatre are simultaneously postmodern features.



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## **Investigating the use of negation in short story**

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## **Introduction**

**This paper aims at investigating negation in short stories . Negation in English means a grammatical element which , when added to a sentence expressing a proposition , reverses the truth value of that proposition . The usual English negative is not or – n't , as illustrated by the pair I can speak French and I can't speak French .**

**To achieve this the methodology used by: Selecting a short story which is entitled " The doll's house " and investigating it by classifying sentences and the type of negation in these sentences .**

**This paper is made of ( 11 ) sections : Section ( 1 ) Introduction , section ( 2 ) Overall frequency of negation , Section ( 3 ) Not – negation , Section ( 4 ) No-negation , Section ( 5 ) Occurrence of not – negation v. no-negation , Section ( 6 ) The scope of negation , Section ( 7 ) Assertive and non-assertive forms , Section ( 8 ) Multiple negation , Section ( 9 ) Methodology , Section ( 10 ) Conclusion and section ( 11 ) References .**

**The main conclusion is that the use of not is more than the use of the other adverbials of negation in short stories such as no , never , nothing , none and nobody .**

## **2-Overall Frequency of negation**

**A number of factors contribute to the very high frequency of negative forms in spoken discourse :-**

- . verbs are more numerous in conversation than in the other registers .**
- . clauses are shorter and more numerous overall than in the other .**
- . There is a great deal of repetition in conversation .**
- . Structures which include negative forms are characteristic of spoken discourse .**
- . A number of verbs which collocate with the negator not .**
- . Finally , conversation is interactive and invites both agreement and disagreement ( Biber , etal .1999 : 159 ) .**

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## **3-Not – negation**

**The negator " not " is inserted after the operator in the verb phrase .  
If there is no other auxiliary , do is obligatorily .**

**I didn't study the label .**

**All uses of be behave like auxiliaries and require no do .**

**They are not that little .**

**The exception to this rule is negative imperatives :**

**Don't be silly ! ( Biber , etal . 1999 : 160 ) .**

#### **4-The auxiliary do in negative clause with transitive have ( got)**

**The transitive verb have ( got ) has a bewildering number of possible negative forms . There are five main types :**

**. Not –negation , lexical verb construction ( with do ) .**

**She doesn't have a dime .**

**. Not –negation , auxiliary , like construction ( without do ) .**

**I haven't a clue what her name was !**

**Not –negation , have got .**

**We haven't got any cheese cake .**

**No –negation , have .**

**He had no clue that I liked him .**

**No-negation , ( have ) got .**

**According to you I 've got no friends .**

**The difference in negative form depending upon whether the object is a definite or an indefinite noun phrase reflects the fact that no –negation is the option in the later case ( Biber , etal . 1999 :160 – 62 ) .**

**That do – periphrases entered the English language slower in interrogatives and negative declaratives than it did in affirmative declaratives .Ellegard raise a question why do came to hold – and retain – such a position in negative sentences .Ellegard agrees with many writers lies in a desire to place the adverb not in front of the verb . The inherent problem that the negative particle was traditionally not able to occupy the place preceding a lexical verb ( Givon 2001: 9 ) .**



## **5-Full form V . Operator contraction V . not –contraction**

**Function words in English frequently have reduced forms .**

**There are three possible ways of realizing an operator followed by the negator not , though the two contracted ways are not equally available for all operators :-**

**. Full forms .**

**I hope you are not a "van Gogh " .**

**It is not a sterilizing agent .**

**. Not- contraction .**

**You 're all right aren't you ?**

**This isn't a bad sort of place at all .**

**He can't do anything else .**

**There are special not –contracted forms of shall and will + not :  
Shan't , won't :**

**But it won't be good for the party .**

**. Operator contraction .**

**It's not a secret .**

**I hope we 're not a contrary indicator .**

**This is only available at least as a written variant for am / is /are ,have / has /had and modals will and would .The patterns of reduction are dependent upon how frequently the associated forms co-occur . For example , it + is + not there are two very frequent pairs : It's and isn't .On the other hand the combination of a**

**particular noun + is + not produces only one very frequent pattern : isn't ( Biber , etal . 1999 : 165 -66 ) .**

**When negation appears in the form n't it is called contracted negation and the process by which n't is derived from not is called contraction . The analysis of contraction will show why not is generated after aux ,rather than in aux . This has to do with negative questions like the following :-**

**A-Won't John buy the yougurt ?**

**B- Didn't Marry fix the faucet ?**

**The only form of negation that may be moved with modal in inversion is contracted negation , and the form of negation that may left behind when inversion moves the modal is uncontracted negation .E.G :- A{ will not }John buy the yogurt?  
{ won't }**

**B- { Did not } Marry fix the faucet ?**

**{ Didn't }**

**It appears , then , that when negation is moved by inversion the form of negation must be the contracted form , and when negation is not moved by inversion it cannot be the contracted form ( Culicover.1976 : 128 – 29 ) .**

## **6-No – negation**

**Clauses can be negated by other negative forms than not :-**

**They had no sympathy for him .**

**There was nobody in the hut and the fire place was cold .**

**You 've none at all .**

**Say nothing !**

**Don't say anything .**

**In other words :**

**No – not any .**

**Nobody – not anybody .**

**Where no –negation and not – negation are difference in meaning :**

**She 's not a dictatorial person .**

**He was no fool ( Biber , etal . 1999 : 168 ) .**

**The difference between English and French can be expressed in terms of verb – movement , according to Chomsky's 1991 version : in English the verb cannot move across the AGR . P , in French it can both E and F have similar D- structures . E. G : Jean n aime Pas Marie**

**( cook . 1988 : 211 ) .**

## **7-Variability of not – negation and no – negation**

**For a not – negated structure to be restated in terms of no – negation , not must occur with some other form which can incorporate the negative element ( most typically an any – form ) . The negative element can also be incorporated in an indefinite noun phrase without any : she doesn't have a car yet .**

**She has no car yet .**

**Contrast she doesn't have the car yet where a no negated form is impossible . There are contexts where no – negation can not be re-expressed with not – negation .First , a no – form is not replaceable by not plus an any – form in re-verbal position .**

**Nobody stole it ? Said James .**

**Nothing can happen to you , and nothing can get you .**

**No one was certain whether or not this would have the desired effect.**

**Examples of other cases where a simple replacement with not – negation is unlike are :-**

**She had affection in her and nowhere to spend it .**

**Following the share sale , it will be in an extremely strong financial position , with no borrowings ( Biber , etal . 1999 : 169 – 70 ) .**

**Not can modify a considerable range of non- verbal elements , but by no means all . In the following example , single underlining highlight not and double underlining marks the elements that it modifies**

**Not everybody agrees with you ( Huddleston .2005 : 153 ) .**

## **8-Choice of no-negation V. not – negation**

**No –negation is the only possible choice where a no –form precedes the verb phrase . In addition , the use of no – negation v . not – negation varies with the type of clause . No – negation is more common in embedded clauses and , a lesser extent in independent declarative clauses . These differences are mainly a reflection of the distribution of clause type in the registers as embedded clause are more common in the written registers ( where no – negation is more favoured ) .**

**There is some variation in the use of not – negation v . no – negation depending upon the choice of operator . The distribution of the two negation type varies a great deal depending upon the lexical verb . No – negation is more common with be and more common with lexical have than with other lexical verbs .**

**A study of the examples of no – negation with be and have reveals many frequent word combinations . No – negation which is historically the older form is more common in the written registers than in the conversation texts . Where it occurs in the conversation , it commonly occurs with frequent verbs or specific collocations ( Biber , etal . 1999 : 171 – 73 ) .**

## **9-The scope of negation**

**The scope of negation is that part of a clause that is affected by the negative form .**

**The scope may be restricted to a single word or phrase .**

**Examples of local negation are :-**

**1-You 've abducted a not unknown holder of government office , a member of the house of representatives .**

**2- One rabbit can finish off a few hundred young trees in no time .**

**3- Not surprisingly , two Gop Assembly incumbents were defeated for re-election in California that November .**

**In the first example the negative effect is located within a noun phrase , but in the other examples , it is limited to time adverbials or stance adverbials . There is no doubt that the prepositions expressed in the clause are positive ( Biber , etal .1999 : 175 ) .**

**A non- assertive form only if the later is within the scope of negation . The scope of negation extends from the negative word itself to the end of the clause , or to the beginning of a final adjunct.**

**The subject , and any adjuncts occurring before the predication .**

**There is a contrast between :**

**I definitely didn't speak to him ( it's definite that I did not ) .**

**I didn't definitely speak to him ( it's not definite that I did ) .**

**When an adverbial is final , however , it may or may not lie outside the scope ( Quirk . 1973 : 187 – 88 ) .**

## **10- Assertive and non – assertive forms**

**Non-assertive forms are used in negative clauses following the negative forms including subordinate clauses :-**

**I don't think [ we had any cheese ] did we ?**

**Although non-assertive forms are associated with negation, there use beyond clauses with not – negation and no-negation :**

**Interrogative clauses : Does anyone ever ring the bell carry ?**

**( Biber , etal . 1999 : 176 – 77 ) .**

**In several of the negative sentences , the negative and non-assertive form can combine two produce a negative form ( ever – never ) or can be replaced by a negative form ( He hadn't anything – He had nothing ) ( Quirk . 1973 : 184 – 85 ) .**

**For affirmative sentences with assertive words in their subjects only the second is possible as their negation :-**

**A-Someone is sleeping in my bed .**

**B-Anyone isn't sleeping in my bed ( Baker . 1989 : 481 ) .**

## **11- Multiple negation**

**Two or more negative forms occurred within the same clause to express single negative meaning .**

**You 've never seen nothing like it .**

**I told her not to say nothing to nobody .**

**There ain't nothing we can do .**

**In these examples , negative forms are used where non – assertive form occurred in writing and careful speech .**

**Because of the repetition of the negative forms .**

**And now they just don't know what to do , there's no jobs , there's no nothing .**

**Here no nothing equals not anything . Multiple negation of this kind is rare and restricted in conversation and fictional dialogue . As with no – negation this type of multiple negation is very old . A special type of dependent multiple negation is found with repetition of not :**

**A:Did Jill say what time Caroline's appointment was ?**

**B: No .Er – not to me she didn't ( Biber ,etal . 1999 : 178 ) .**



## **12- Independent multiple negation**

**Negative forms may naturally co-occur in cases of repetition or reformulation :-**

**Won't eat any veggies you know , none .**

**No , not tomorrow , she said .**

**There's no one to blame not really .**

**In these examples , the negative forms are independent , since none of them can be replace by non-assertive forms ( without also adding not ) . other cases of independent multiple negation are explain in :-**

**1-A: Well at a price yeah . I mean – they don't do nothing for nothing .**

**B: No of course not . They 're out to get money , aren't they ?**

**2- Not a house in the country ain't packed to its rafters . While dependent multiple negation is characteristic of , and restricted to conversation and dialogue in fiction . Independent multiple negation is a complex choice which requires planning . It is not stigmatized and found in writing . Example ( 1 ) is interest in how dependent and independent multiple negation may combine ( Biber , etal . 1999 : 179 ) .**

## **13-Methodology**

**This section presents methods of examining negation in short stories , and criteria for data selection . Also , the corpus , and steps of analysis are presented .**

### **13-1- Data selection**

**The short story understudy is " The doll's house " by Mansfield , Kathrine. In 1991: 5 .**

### **13-2 Steps of analysis**

**For the syntactic analysis , sentences will be identified by capitals and Full stops . In this short story ( 45 ) negative sentences are found by " not " more than other adverbials of negation . ( 30 ) sentences are negated by not , While the other (15 ) are by the other adverbials of negation such as no, never , nothing , none and nobody .**

### **13-3 The corpus**

**Table ( 13 -1 ) Total frequency of negation**

<b>Title</b>	<b>number of sentences</b>	<b>negated by not</b>	<b>negated by other adverbials</b>
<b>The doll's house</b>	<b>45</b>	<b>30</b>	<b>15</b>

**The detailed account of these negative sentences are shown in table ( 13-2 ) as is presented below :**

**Table ( 13-2 )**

<b>Negative sentences</b>	<b>Types of negation</b>
<b>S1</b>	<b>No</b>
<b>S2</b>	<b>Not</b>
<b>S3</b>	<b>Not</b>
<b>S4</b>	<b>Never</b>
<b>S5</b>	<b>Not</b>
<b>S6</b>	<b>Not</b>
<b>S7</b>	<b>Nothing</b>
<b>S8</b>	<b>Nothing</b>
<b>S9</b>	<b>Not</b>
<b>S10</b>	<b>Never</b>
<b>S11</b>	<b>Not</b>
<b>S12</b>	<b>Not</b>
<b>S13</b>	<b>None</b>
<b>S14</b>	<b>Not</b>
<b>S15</b>	<b>Not</b>
<b>S16</b>	<b>Nobody</b>
<b>S17</b>	<b>Not</b>
<b>S18</b>	<b>Nobody</b>
<b>S19</b>	<b>Never</b>
<b>S20</b>	<b>Not</b>

<b>S21</b>	<b>Not</b>
<b>S22</b>	<b>Nobody</b>
<b>S23</b>	<b>Not</b>
<b>S24</b>	<b>Nothing</b>
<b>S25</b>	<b>Not</b>
<b>S26</b>	<b>Not</b>
<b>S27</b>	<b>Not</b>
<b>S28</b>	<b>Not</b>
<b>S29</b>	<b>Not</b>
<b>S30</b>	<b>Not</b>
<b>S31</b>	<b>Not</b>
<b>S32</b>	<b>Not</b>
<b>S33</b>	<b>Not</b>
<b>S34</b>	<b>Never</b>
<b>S35</b>	<b>Never</b>
<b>S36</b>	<b>Nobody</b>
<b>S37</b>	<b>Not</b>
<b>S38</b>	<b>Not</b>
<b>S39</b>	<b>Not</b>
<b>S40</b>	<b>Nobody</b>
<b>S41</b>	<b>Not</b>
<b>S42</b>	<b>Not</b>
<b>S43</b>	<b>Not</b>
<b>S44</b>	<b>Not</b>
<b>S45</b>	

## **14-Conclusion**

**For the syntactic analysis , sentences will be identified by capitals and full stops . In this short story ( 45 ) negative sentences are found by " not " more than other adverbials of negation . ( 30 ) sentences are negated by not , While the other ( 15 ) are by the other adverbials of negation .**

**The main conclusion is the use of not is more than the other adverbials of negation such as no , never , nothing ,none and nobody.**

## 15- References

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## KATHERINE MANSFIELD

### The Doll's House

When dear old Mrs. Hay went back to London after staying with the Burnells, she sent the children a doll's house. It was so big that the carter and Pat had to carry it into the courtyard and there it stayed on two wooden boxes. No harm could come to it; it was summer. And perhaps the smell of paint would have gone off by the time it had to be taken in. For, really, the smell of paint was coming from that doll's house ("Sweet of old Mr. Hay, of course; most sweet and generous!") - but the smell of paint was quite enough to make anyone seriously ill, in Aunt Beryl's opinion.

There stood the doll's house, a dark, oily green, with some bits of bright yellow. Its two solid little chimneys, fixed to the roof, were painted red and white, and the door was yellow. Four windows, real windows, were divided into different parts by a broad line of green. There was a small entrance, too, painted yellow.

The perfect, perfect little house! Who could possibly object to the smell? It was part of the joy, part of the newness.

"Open it quickly, someone!"

The hook at the side was stuck fast. Pat opened it with his knife and the whole house front swung back, and \_\_\_\_\_ there, you could see at one and the same moment the sitting-room and dining-room, the kitchen, and two bedrooms. That is the way for a house to open! Why don't all houses open like that? How much more exciting than looking through a half-open door into a poor little hall with a hatstand! That is \_\_\_\_\_ isn't it \_\_\_\_\_ what you want to know about a house when you come to the door. Perhaps it is the way God opens houses in the middle of the night.

"O-oh!" The Burnell children sounded as though they were in despair. It was too wonderful; it was too much for them. They had never seen anything like it in their lives. All the walls of the rooms were covered with wall-paper. There were pictures on the walls, painted on the paper, with gold frames complete. Red carpet covered all the floors except the kitchen; red chairs in the sitting-room, green in the dining-room: tables, beds with real bedclothes, furniture, little plates. But what Kezia liked more than anything, what she liked very much indeed, was the lamp. It stood in the middle of the dining-room table, a beautiful little yellow lamp with a white glass on it. It was even filled already for lighting, though, of course, you couldn't light it. But there was something inside that looked like oil and moved when you shook it.

The father and mother dolls, who lay very stiff as though they had fainted in the sitting -- room, and their two little children asleep upstairs, were really too big for the doll's house. They didn't look as though they belonged to it. But the lamp was perfect. It seemed to smile at Kezia, to say, "I live here: The lamp was real.

The Burnell children could hardly walk to school fast enough the next morning. They wanted to tell everybody, to describe, to - well - to boast about their doll's house before the school - bell rang.

"I must tell," said Isabel, "because I'm the eldest. And you two can join in after. But I must tell first,"

There was nothing to answer. Isabel always gave orders, but she was always right, and Lottie and Kezia knew too well the powers that went with being eldest. They walked through the thick flowers at the road edge and said nothing.

"And I must choose who's to come and see it first. Mother said I could".

For it had been arranged that while the doll's house stood in the courtyard they might ask the girls at school two at a time, to come and look. Not to stay to tea, of course, or to come wandering through the house. But just to stand quietly in the courtyard while Isabel showed beauties, and Lottie and Kezia looked pleased.

But although they hurried, by the time they had reached the fence of the boys' playground the bell had begun to ring. They only just had time to take off their hats and get into line before their names were called. Never mind. Isabel looked very important and whispered behind her hand to the girls near her. "I've got something to tell you at playtime".

Playtime came and Isabel was surrounded. The girls of her class nearly fought to put their arms round her, to walk away with her, to be her special friend. She received them like a queen under the great trees at the side of the playground. Laughing together, the little girls pressed close to her. And the only two who stayed outside the ring were the two who were always outside, the little Kelveys. They knew that they must not come anywhere near the Burnells.

For the fact was, the school the Burnell children went to, was not at all the kind of place their parents would have chosen if there had been any choice. But there was none. It was the only school for many miles. And the result was all the children of the neighbourhood, the judge's little girls, the doctor's daughters, the shopkeeper's children, the milkman's were forced to mix together. There was an equal number of rough little boys as well. But some children could not be admitted to friendship; there was a limit. The limit was reached at the Kelveys. Many of the children, including the Burnells, were not allowed even to speak to them. They walked past the Kelveys with their heads in the air, and as they led



society in all matters of behaviour, the Kelveys were avoided by everybody. Even the teacher had a special voice for them, and a special smile for the other children when Lil Kelveys came up to her desk with a bunch of cheap-looking flowers.

They were the daughters of a hard-working little washer-woman, who went about from house to house by the day. This was bad enough. But where was Mr. Kelveys? Nobody knew. But everybody said he was in prison. So they were the daughters of a washerwoman and a man who was in prison. Very nice company for other people's children! And they looked it! Why Mrs. Kelveys made their clothes so frightful was hard to understand. The truth was they were dressed in "bits" given to her by the people for whom she worked. Lil, for example, who was a fat plain child, came to school in a dress made from a green tablecloth of the Burnells', with parts of it made from the Logan's curtains. Her hat, resting on top of her head, was a grown-up woman's hat, once the property of Miss Locky, the postmistress. It was turned up at the back. How foolish she looked! It was impossible not to laugh. And her little sister, Else, wore a long white dress, rather like a night dress, and a pair of little boy's boots. But whatever Else wore, she would have looked strange. She was a very small child, with short-cut hair and big solemn eyes. Nobody had ever seen her smile; she hardly ever spoke. She went through life holding on to Lil, with a piece of Lil's dress pressed together in her hand. Where Lil went, Else followed. In the playground, on the road going to and from school, there was Lil marching in front and Else holding on behind. Only when she wanted anything, or when she was breathless, Else gave Lil a pull, and Lil stopped and turned round. The Kelveys never failed to understand each other.

Now they waited at the edge; you couldn't stop them listening. When the little girls turned round and laughed at them, Lil, as usual, gave her foolish smile, but Else only looked.

And Isabel's voice, so very proud, went on telling about the doll's house. The carpet caused great excitement, but so did the beds with real bedclothes.

When she finished Kezia broke in, "You've forgotten the lamp, made of Isabel."

"Oh, yes," said Isabel, "and there's a little lamp, made of yellow glass, with a white top, that stands on the dining-room table. It's just like a real one."

"The lamp's best of all," cried Kezia. She thought Isabel wasn't saying enough about the little lamp. But nobody paid any attention. Isabel was choosing the two who were to come back with them that afternoon and see it. She chose Emmie Cole and Lena Logan. But when the others knew that they were all going to have a chance to see it, they couldn't be nice enough to Isabel. One by one they put their arms round Isabel and walked away with her. They had something to whisper to her, "Isabel's my friend."

Only the little Kellveys moved away forgotten; there was nothing more for them to hear.

Days passed, and as more children saw the doll's house, the fame of it spread. It became the one subject of talk. The one question was, "Have you seen Burnells' doll's house? Oh, isn't it lovely!" "Havn't you seen it? Oh, dear!"

Even the dinner hour was given up to talking about it. The little girls sat under the trees eating their lunch. While always, as near as they could get, sat the Kelveys, Else holding on to Lil, listening too.

"Mother," said Kezia, "can't I ask the Kelveys just once?"

"Certainly not, Kezia,"

"But why not?"

"Run away., Kezia; you know quite well why not."

At last everybody had seen it except them. On that day they were all rather tired of the subject. It was the dinner hour. The children stood together under the trees, and suddenly, as they looked at the Kelveys eating out of their paper, always by themselves, always listening, they wanted to hurt them, Emmie Cole started the whisper.

"Lil Kelvey's going to be a servant when she grows up."

"O-oh, how terrible!" said Isabel Burnell, looking Emmie in the eye.

Emmie swallowed in a very special way and looked at Isabel as she'd seen her mother do on those occasions.

"It's true \_\_ it's true \_\_ it's true," she said.

Then Lena Logan's little eyes opened. "shall I ask her?" she whispered.

"You're afraid to," said Jessie May.

"I'm not frightened," said Lena. Suddenly she gave a little cry and danced in front of the other girls. "Watch"! Watch me! Watch me now!" said Lena. And slowly, dragging one foot, laughing behind her hand, Lena went over to the Kelveys.

Lil looked up from her dinner. She wrapped the rest quickly away. Else stopped eating. What coming now?

"Is it true you're going to be a servant when you grow, Lil Kelvey?" cried Lena at the top of her voice.

Dead silence. But instead of answering, Lil only gave her foolish smile. She didn't seem to object to the question at all. What a disappointment for Lena. The girls began to laugh.

Lena couldn't bear that. She went forward. "Your father's in prison!" she cried hatefully.

This was such a wonderful thing to have said that the little girls rushed away together, deeply, deeply excited, wild with joy. Someone found a long rope and they began playing with it. And never did they play so happily as rop and they began planing with it. And never did they play so happily as on that morning.

In the afternoon Pat called for the Burnell children with the carriage and they drove home. There were visitors. Isabel and Lottie, who liked visitors, went upstairs to change dresses. But Kezia went secretly out at the back. Nobody was there; she began to swing on the big white gates of the courtyard. Presently, looking along the road, she saw two little dots. They grow bigger; they were coming towards her. Now she could see that one was in front and one close behind. Now she could see that they were the Kelveys. Kezia stopped swinging. She got off the gate as if she was going to run away. The Kelveys came nearer, and beside them walked their shadows, very long, stretching right across the road with their heads in the flowers. Kezia climbed back on gate; she had made up her mind; she swung out.

"Hullo," she said to the passing Kelveys.

They were so astonished that they stopped. Lil gave her foolish smile. Else just looked.

"You can come and see our doll's house if you want to," said Kezia, and she dragged one toe on the ground. But when she heard that, Lil turned red and shook her head quickly.

"Why not?" asked Kezia.

Lil breathed suddenly. "Your mother told our mother you weren't allowed to speak to us."

"Oh, well," said Kezia. She didn't know what to reply.

"It doesn't matter?. You can come and see our doll's house just the same. Come on. Nobody's looking."

But Lil shook her head still harder.

"Don't you want to?" asked Kezia.

Suddenly there was a pull at Lil's dress. She turned round. Else was looking at her with big, sad eyes; she wanted to go. For a moment Lil looked at Else very doubtfully. But then Else pulled her dress again. She started to go forward. Kezia led the way. Like two little lost cats they followed across the courtyard to where the doll's house stood.

"There it is," said Kezia.

There was a pause. Lil breathed loudly; Else was as still as a stone.

"I'll open it for you," said Kezia kindly. She unfastened the hook and they looked inside.

"There's the sitting\_ room and the dining\_ room, and that's..."

"Kezia!"

Oh, what a jump they gave!

"Kezia!"

It was Aunt Beryl's voice. They turned round. At the back door stood Aunt Beryl, looking as if she couldn't believe what she saw.

"How dare you ask the little Kelveys into the courtyard?" said her cold, angry voice. "You know as well as I do, you're not allowwd to talk to them. Run away, children, run away at once. And don't come back again," said Aunt Beryl. And she stepped into the yard and sent them away as if they were chickens.

"Away you go immediately!" she called, cold and proud.

"They did not need telling twice. Burning with shame, close together, Lil going along like her mother, Else confused, somehow they crossed the big courtyard and went out through the white gate.

"Bad, disobedient little girl!" said Aunt Beryl to Kezia, and shut the doll's house noisily.

When the Kelveys were well out of sight of Burnells' they sat down to rest on a big red pipe by the side of the road. Lil's face was still burning ; she took off her hat and held it on her knee. Drcamily they looked over the fields, past the stream, to where Logan's cows stood waiting to be milked. What were their thoughts?

Presently Else moved close to her sister. But now she had forgotten the angry Lady. She put out a finger and moved it on her sister's hat. She smiled her rare smile.

"I saw the little lamp!" she said softly.

They both were silent once more.

KATHERINE MANSFIELD

## The Doll's House

When dear old Mrs. Hay went back to London after staying with the Burnells, she sent the children a doll's house. It was so big that the carter and Pat had to carry it into the courtyard and there it stayed on two wooden boxes. No harm could come to it; it was summer. And perhaps the smell of paint would have gone off by the time it had to be taken in. For, really, the smell of paint was coming from that doll's house ("Sweet of old Mr. Hay, of course; most sweet and generous!") - but the smell of paint was quite enough to make anyone seriously ill, in Aunt Beryl's opinion.

① No

There stood the doll's house, a dark, oily green, with some bits of bright yellow. Its two solid little chimneys, fixed to the roof, were painted red and white, and the door was yellow. Four windows, real windows, were divided into different parts by a broad line of green. There was a small entrance, too, painted yellow.

The perfect, perfect little house! Who could possibly object to the smell? It was part of the joy, part of the newness.

"Open it quickly, someone!"

The hook at the side was stuck fast. Pat opened it with his knife and the whole house front swung back, and \_\_\_\_\_ there, you could see at one and the same moment the sitting-room and dining-room, the kitchen, and two bedrooms. That is the way for a house to open! Why don't all houses open like that? How much more exciting than looking through a half-open door into a poor little hall with a hatstand! That is \_\_\_\_\_ isn't it (3) what you want to know about a house when you come to the door. Perhaps it is the way God opens houses in the middle of the night.

not

not

"O-oh!" The Burnell children sounded as though they were in despair. It was too wonderful; it was too much for them. They had never seen anything like it in their lives. All the walls of the rooms were covered with wall-paper. There were pictures on the walls, painted on the paper, with gold frames complete. Red carpet covered all the floors except the kitchen; red chairs in the sitting-room, green in the dining-room: tables, beds with real bedclothes, furniture, little plates. But what Kezia liked more than anything, what she liked very much indeed, was the lamp. It stood in the middle of the dining-room table, a beautiful little yellow lamp with a white glass on it. It was even filled already for lighting, though, of course, you couldn't light it. But there was something inside that looked like oil and moved when you shook it.

(4) never

(5) not

The father and mother dolls, who lay very stiff as though they had fainted in the sitting -- room, and their two little children asleep upstairs, were really too big for the doll's house. They didn't look as though they belonged to it. But the lamp was perfect. It seemed to smile at Kezia, to say, "I live here. The lamp was real." (6) not

The Burnell children could hardly walk to school fast enough the next morning. They wanted to tell everybody, to describe, to - well - to boast about their doll's house before the school - bell rang.

"I must tell," said Isabel, "because I'm the eldest. And you two can join in after. But I must tell first,"

nothing (7) There was nothing to answer. Isabel always gave orders, but she was always right, and Lottie and Kezia knew too well the powers that went with being eldest. They walked through the thick flowers at the road edge and said nothing. (8) nothing  
"And I must choose who's to come and see it first. Mother said I could".

For it had been arranged that while the doll's house stood in the courtyard they might ask the girls at school two at a time, to come and look. Not to stay to tea, of course, or to come wandering through the house. But just to stand quietly in the courtyard while Isabel showed beauties, and Lottie and Kezia looked pleased. (9) not

But although they hurried, by the time they had reached the fence of the boys' playground the bell had begun to ring. They only just had time to take off their hats and get into line before their names were called. Never mind. Isabel looked very important and whispered behind her hand to the girls near her. "I've got something to tell you at playtime". (10) never

Playtime came and Isabel was surrounded. The girls of her class nearly fought to put their arms round her, to walk away with her, to be her special friend. She received them like a queen under the great trees at the side of the playground. Laughing together, the little girls pressed close to her. And the only two who stayed outside the ring were the two who were always outside, the little Kelveys. They knew that they must not come anywhere near the Burnells. (11) not

For the fact was, the school the Burnell children went to, was not at all the kind of place their parents would have chosen if there had been any choice. But there was none. It was the only school for many miles. And the result was all the children of the neighbourhood, the judge's little girls, the doctor's daughters, the shopkeeper's children, the milkman's were forced to mix together. There was an equal number of rough little boys as well. But some children could not be admitted to friendship; there was a limit. The limit was reached at the Kelveys. Many of the children, including the Burnells, were not allowed even to speak to them. They walked past the Kelveys with their heads in the air, and as they led (12) not  
(13) none  
(14) not  
(15) not

society in all matters of behaviour, the Kelveys were avoided by everybody. Even the teacher had a special voice for them, and a special smile for the other children when Lil Kelvey came up to her desk with a bunch of cheap-looking flowers.

nobody

(16)

They were the daughters of a hard-working little washer-woman, who went about from house to house by the day. This was bad enough. But where was Mr. Kelvey? Nobody knew. But everybody said he was in prison. So they were the daughters of a washerwoman and a man who was in prison. Very nice company for other people's children! And they looked it! Why Mrs. Kelvey made their clothes so frightful was hard to understand. The truth was they were dressed in "bits" given to her by the people for whom she worked. Lil, for example, who was a fat plain child, came to school in a dress made from a green tablecloth of the Burnells', with parts of it made from the Logan's curtains. Her hat, resting on top of her head, was a grown-up woman's hat, once the property of Miss Locky, the postmistress. It was turned up at the back. How foolish she looked! It

not (17)

was impossible not to laugh. And her little sister, Else, wore, a long white dress, rather like a night dress, and a pair of little boy's boots. But whatever Else wore, she would have looked strange. She was a very small child, with short-cut hair and big solemn eyes. Nobody had ever seen her smile; she hardly ever spoke. She went through life holding on to Lil, with a piece of Lil's dress pressed together in her hand. Where Lil went, Else followed. In the playground, on the road going to and from school, there was Lil marching in front and Else holding on behind. Only when she wanted anything, or when she was breathless, Else gave Lil a pull, and Lil stopped and turned round. The Kelveys never failed to understand each other.

nobody

(18)

never

(19)

not (20)

Now they waited at the edge; you couldn't stop them listening. When the little girls turned round and laughed at them, Lil, as usual, gave her foolish smile, but Else only looked.

And Isabel's voice, so very proud, went on telling about the doll's house. The carpet caused great excitement, but so did the beds with real bedclothes.

When she finished Kezia broke in, "You've forgotten the lamp, made of Isabel."

"Oh, yes," said Isabel, "and there's a little lamp, made of yellow glass, with a white top, that stands on the dining-room table. It's just like a real one."

not (21)

"The lamp's best of all," cried Kezia. She thought Isabel wasn't saying enough about the little lamp. But nobody paid any attention. Isabel was choosing the two who were to come back with them that afternoon and see it. She chose Emmie Cole and Lena Logan. But when the others knew that they were all going to have a chance to see it, they couldn't be nice enough to Isabel. One by one they put their arms round Isabel and walked away with her. They had something to whisper to her, "Isabel's my friend."

nobody

(22)

(23)

no

spread. It became the one subject of talk. The one question was, "Have you seen Burnells' doll's house? Oh, isn't it lovely!" "Havn't you seen it? Oh, dear!"

not (25)

not (26)

Even the dinner hour was given up to talking about it. The little girls sat under the trees eating their lunch. While always, as near as they could get, sat the Kelveys, Else holding on to Lil, listening too.

"Mother," said Kezia, "can't I ask the Kelveys just once"? (27) not

"Certainly not, Kezia," (28) not

not (29)

"But why not?"

"Run away., Kezia; you know quite well why not." (30) not

At last everybody had seen it except them. On that day they were all rather tired of the subject. It was the dinner hour. The children stood together under the trees, and suddenly, as they looked at the Kelveys eating out of their paper, always by themselves, always listening, they wanted to hurt them, Emmie Cole started the whisper.

"Lil Kelvey's going to be a servant when she grows up."

"O-oh, how terrible!" said Isabel Burnell, looking Emmie in the eye.

Emmie swallowed in a very special way and looked at Isabel as she'd seen her mother do on those occasions.

"It's true \_\_ it's true \_\_ it's true," she said.

Then Lena Logan's little eyes opened. "shall I ask her?" she whispered.

"You're afraid to," said Jessie May.

not (31)

"I'm not frightened," said Lena. Suddenly she gave a little cry and danced in front of the other girls. "Watch"! Watch me! Watch me now! "said Lena. And slowly, dragging one foot, laughing behind her hand, Lena went over to the Kelveys.

Lil looked up from her dinner. She wrapped the rest quickly away. Else stopped eating. What coming now?

"Is it true you're going to be a servant when you grow, Lil Kelvey? cried Lena at the top of her voice.

not (32)

Dead silence. But instead of answering, Lil only gave her foolish smile. She didn't seem to object to the question at all. What a disappointment for Lena. The girls began to laugh.

not (33)

Lena couldn't bear that. She went forward. "Your father's in prison!" she cried hatefully.

This was such a wonderful thing to have said that the little girls rushed away together. deeply, deeply excited, wild with joy. Someone found a long rope and they began playing with it. And never did they play so happily as rop and they began planing with it. And never did they play so happily as on that morning.

never

(34)

(35) never



In the afternoon Pat called for the Burnell children with the carriage and they drove home. There were visitors. Isabel and Lottie, who liked visitors, went upstairs to change dresses. But Kezia went secretly out at the back. Nobody was there; she began to swing on the big white gates of the courtyard. Presently, looking along the road, she saw two little dots. They grow bigger; they were coming towards her. Now she could see that one was in front and one close behind. Now she could see that they were the Kelveys. Kezia stopped swinging. She got off the gate as if she was going to run away. The Kelveys came nearer, and beside them walked their shadows, very long, stretching right across the road with their heads in the flowers. Kezia climbed back on gate; she had made up her mind; she swung out.

nobod  
(3)

"Hullo," she said to the passing Kelveys.

They were so astonished that they stopped. Lil gave her foolish smile. Else just looked.

"You can come and see our doll's house if you want to," said Kezia, and she dragged one toe on the ground. But when she heard that, Lil turned red and shook her head quickly.

"Why not?" asked Kezia. (37) not

Lil breathed suddenly. "Your mother told our mother you weren't allowed to speak to us."

"Oh, well," said Kezia. She didn't know what to reply. (39) not

"It doesn't matter?. You can come and see our doll's house just the same. Come on. Nobody's looking." (40) nobody

But Lil shook her head still harder.

not (41) "Don't you want to?" asked Kezia.

Suddenly there was a pull at Lil's dress. She turned round. Else was looking at her with big, sad eyes; she wanted to go. For a moment Lil looked at Else very doubtfully. But then Else pulled her dress again. She started to go forward. Kezia led the way. Like two little lost cats they followed across the courtyard to where the doll's house stood.

"There it is," said Kezia.

There was a pause. Lil breathed loudly; Else was as still as a stone.

"I'll open it for yoy," said Kezia kindly. She unfastened the hook and they looked inside.

"There's the sitting\_ room and the dining\_ room, and that's..."

"Kezia!"

Oh, what a jump they gave!

"Kezia!"

It was Aunt Beryl's voice. They turned round. At the back door stood Aunt Beryl, looking as if she couldn't believe what she saw.

(42) not

"How dare you ask the little Kelveys into the courtyard?" said her cold, angry voice. "You know as well as I do, you're not allowwd to talk to them. Run away, children, run away at once. And don't come back again," said Aunt Beryl. And she stepped into the yard and sent them away as if they were chickens.

"Away you go immediately!" she called, cold and proud.

not (45) "They did not need telling twice. Burning with shame, close together, Lil going along like her mother, Else confused, somehow they crossed the big courtyard and went out through the white gate.

"Bad, disobedient little girl!" said Aunt Beryl to Kezia, and shut the doll's house noisily.

When the Kelveys were well out of sight of Burnells' they sat down to rest on a big red pipe by the side of the road. Lil's face was still burning ; she took off her hat and held it on her knee. Dreamily they looked over the fields, past the stream, to where Logan's cows stood waiting to be milked. What were their thoughts?

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"I saw the little lamp!" she said softly.

They both were silent once more.

not

(43)

(44)

not

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# 1. Introduction

This research tackles Robert Browning's poetic style and more importantly his view on morality in 'the statue and the bust'. His work defies the hypothesis that suggests universal love is incompatible with the existence of any kind of evil, whether natural or moral. Browning was capable of showing that pain, weakness, ignorance, failure, doubt, death, misery, and vice, in all their complex forms, can find their legitimate place in a scheme of love; and there is nothing more admirable in his attitude, or more inspiring in his teaching, than the manly frankness with which he endeavors to confront the many miseries of human life (Jones, 231).

## 1.1. Robert Browning's life

Robert Browning (1812 – 1889) was an English poet and playwright whose mastery of the dramatic monologue<sup>1</sup> made him one of the foremost Victorian poets. His poems are known for their irony, characterization, dark humor, social commentary, historical settings, and challenging vocabulary and syntax. On March 1833, "*Pauline, a Fragment of a Confession*" a long dramatic poem, written at the age of nineteen was published anonymously and the money was given to the author. In 1846, Browning married the poet Elizabeth Barrett, and went to live in Italy. Their son Robert Barrett was born in Florence. After the death of his wife he settled in London and in 1861, he published the crucial collection *Men and Women*, however *Paracelsus* won him some recognition in literary circles, but the general public didn't show any interest in him until the appearance of *Men and Women* (1855) (Throne, 183).

Browning's realism was healthy at a time when his poetry was becoming stereotyped in a romantic mould, but his language was of 19<sup>th</sup> century, he was also addicted to some verbal frivolity which manifested itself in ill-timed puns and too-clever rhymes. Browning's poetry is distinguished for

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<sup>1</sup> a poetic form in which a single character, addressing a silent auditor at a critical moment, reveals himself or herself and the dramatic situation.

the depth of its spiritual insight and power of psychological analysis; and he invented new kind of narrative structure which have taken place of the epic and pastoral. His other chief works are *Sordello* (1840), *Dramatis Personae* (1864), *Fifine at The Fair* (1872), *The Inn Album* (1875), *Pacchiarotto* (1876), *Asolando* (1889) (Throne, 183-184).

Browning's thoughts of a career ran in many directions: art, music, poetry, fiction, drama, and diplomacy. He had the means to travel; in the winter of 1833 he visited Russia and in the late 1830's spent two years in Italy. The expansiveness of his spirit marked his early poems with a high degree of virtuosity. *Pauline* (1833), *Paracelsus*(1835), *Strafford* (1837, a drama), and *Sordello* (1840) are all long, brilliant, and unsuccessful. Many of the elements identifiable in the mature work of Browning can be traced in these early influence of Shelley; a fascination with and acute knowledge of the value conflicts that emerged with the Renaissance; the plight and moral seriousness of grand but crisis-oriented characters; lyricism, a keen apprehension of the dramatic; and a persistent, thematic search of the artist's dilemma in a spiritually turbulent society. In 1882 he was awarded the honorary degree of D. C. L. by Oxford. He spent his last two years in Italy at Asolo where he died on December 12, 1889 and was buried in Westminster Abbey (Buckler, 242-244).

## **1.2. Robert Browning's Poetic Style**

In many poems, especially short lyrics, Browning achieves effects of obvious great happiness. His attempts to convey the broken and irregular rhythms of speech make it almost impossible to read the verse quickly; his syntax sometimes confuses the reader but can be mastered with little effort such as the poem "meeting at night" Browning uses long complex sentences instead of short ones :

The grey sea and the long black land;  
And the yellow half-moon large and low;  
And the startled little waves that leap  
In fiery ringlets from their sleep,

As I gain the cove with pushing prow,  
And quench its speed i' the slushy sand. (ll. 1-6)

His style obliges the reader to follow a chain of subtle or paradoxical arguments. All these characteristics stand in the way of easy reading. He often chooses an unexpected point of view, especially in his monologues, thus forcing the reader to accept an unfamiliar perspective such as "My Last Duchess" where he chooses a Duke who killed his wife because she was friendly with everyone and hung her painting on the wall:

That's my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now; Fra Pandolf's hands  
Worked busily a day, and there she stands. (ll. 1-4)

Browning seldom presents a speaker without irony, there is a constant demand on the reader to appreciate exactly the direction of satiric force in the poem. His great gallery of imagined characters is to be regarded as an exhaustive catalog of human motives, not as a series of self-portraits. For example of this is his poem "Porphyria's Lover":

Porphyria worshipped me; surprise  
Made my heart swell, and still it grew  
While I debated what to do.  
That moment she was mine, mine, fair,  
Perfectly pure and good: I found  
A thing to do, and all her hair  
In one long yellow string I wound  
Three times her little throat around,  
And strangled her. No pain felt she;  
I am quite sure she felt no pain. (ll. 33-24)

In matters of human conduct his sympathies are with those who show loving hearts, honest natures, and warmth of feeling; certainly these qualities are never satirized. He is in general on the side of those who commit themselves wholeheartedly to an ideal, even if they fail, sometimes even in the same poem, he shows his understanding of those who have been forced to lower their standards and accept a compromise. Thus, although Browning is far from taking a pessimistic view of man's nature or destiny, his hopes for the world are not simple and unreasoning ([www.britannica.com](http://www.britannica.com)).

During Browning's lifetime, critical recognition came rapidly after 1864; and, although his books never sold as well as his wife's, Elizabeth Barrett, or Tennyson's, he thereafter acquired a considerable and enthusiastic public. He has, however, influenced many modern poets, such as Robert Frost (1874-1963) and Ezra Pound (1885-1972), partly through his development of the dramatic monologue, with its emphasis on the psychology of the individual and his stream of consciousness, but even more through his success in writing about the variety of modern life in language that owed nothing to convention. As long as technical accomplishment, richness of texture, sustained imaginative power, and a warm interest in humanity are counted virtues, Browning will be numbered among the great English poets ([www.britannica.com](http://www.britannica.com)).

## **“The statue and the bust”: Browning as a moralist**

“The statue and the bust” is a narrative poem published in 1855 within the first volume of the collection of poems *Men and Women*. The poem is about an unlawful love between a married lady and a Duke. It is set in the Riccardi Palace in Florence and is about a newly married lady who is married to the noble Riccardi family. Her name remained unknown through the whole poem, she was sitting by her window when she noticed someone passing by and asked her bridesmaids “Who rides by with the royal air?” The bridesmaids whisper it’s the great Duke Ferdinand ([www.teachitenglish.co.uk](http://www.teachitenglish.co.uk)).

As she is looking down at him from her window, the Duke glances up at her and asking who she is and he is told she is “A bride the Riccardi brings home today”(L. 18). As they exchange glances, the Lady's past and her marriage seem to be just a dream to her, rather than a reality:

He looked at her, as a lover can;  
She looked at him, as one who awakes,—  
The past was a sleep, and her life began.(ll. 28-30)

That night, a feast is held in the house of the bride, and the Grand-Duke is invited. He stands face-to-face with the bride, and in accordance with custom of Yore a kiss is conferred, but the husband notices something in the kiss which morally offends him ( [www.teachitenglish.co.uk](http://www.teachitenglish.co.uk)).

Face to face the lovers stood  
A single minute and no more,  
While the bridegroom bent as a man subdued,—

Bowed till his bonnet brushed the floor,—  
For the Duke on the lady a kiss conferred,  
As the courtly custom was of yore.(ll. 43-48)



That night he leads his bride to her room and tells her that the door she had passed was shut on her until she dies, as a result of what happened between her and the Duke. From now on she will only be able to watch the world from her window. she can see the man she loves pass by, but won't be able to get close to him. She calmly agrees to be imprisoned, because she thinks it will be easy to leave her husband and run to the Duke. She plans to disguise herself as a boy in order to escape from her husband:

'Tis only the coat of a page to borrow,  
And tie my hair in a horse-boy's trim,  
And I save my soul -- but not to-morrow' \_ (ll. 73-75)

She remembers that the next day, her father is to bless her as a new bride, and decides to wait until after this event before she escapes. She will see the Duke ride past and that will help her through another day without him ([www.teachitenglish.co.uk](http://www.teachitenglish.co.uk)).

Meanwhile, the Duke decides to risk his reputation in order to be with this married woman and the next day invites the bridegroom and the bride to visit him at his home in Petraja. The bridegroom, turns down the invitation, saying his wife's delicate health will not be strong enough to support the visit:

'What if we break from the Arno bowers,  
And try if Petraja, cool and green,  
Cure last night's fault with this morning's flowers?'

The bridegroom, not a thought to be seen  
On his steady brow and quiet mouth,  
Said, "Too much favour for me so mean!

'But, alas! my lady leaves the South;  
Each wind that comes from the Apennine  
Is a menace to her tender youth:

'Nor a way exists, the wise opine,  
If she quits her palace twice this year,  
To avert the flower of life's decline.' (ll. 95-105)

the Duke's plans to meet the Lady are foiled, but he reflects that he will see his love when he next rides by her window. He must also wait a night before seeing her, as he is expecting an envoy past from France to visit him the next day. Browning shows time passing by as appointments prevent the lovers from taking action and eloping. However, they both resolve that one day, they will do more than catch fleeting glances of each other; one day looks will be replaced by actions. However, days become weeks, weeks become months and months become years. One day the Lady looks at her reflection in the mirror and noticing her beauty has faded then she sends for a famous sculptor, Della Robbia, to capture her beauty in a bust so that she will be forever young. The artist is asked to make a sculpture of her face looking out of the window, watching for her lover:

'Him, the Carver, a hand to aid,  
Who fashions the clay no love will change,  
And fixes a beauty never to fade.

'Let Robbia's craft so apt and strange  
Arrest the remains of young and fair,  
And rivet them while the seasons range.

'Make me a face on the window there,  
Waiting as ever, mute the while,  
My love to pass below in the square! (ll. 167-175)

At the same time, the Duke realizes he too is losing his youth and commissions John of Douay to make an equestrian statue of him, and to place it in the square he has ridden through so many times, so that people who see the statue may admire him after his death. The Duke orders the artist to make his figure face the direction of the palace in which his lover is trapped. His figure must suggest love for the Lady and contempt for her husband. In this way, both of the lovers are represented by works of art, with their love trapped in artistic images of the people they represent ([www.teachitenglish.co.uk](http://www.teachitenglish.co.uk)).

At this point, Browning reflects on the spirits of these two people who, like the inanimate works of art they have commissioned, just sit and wait for an opportunity to be together. He wonders whether these two people valued the gift of life and whether they used it well or whether they regretted not taking the opportunity in the 'game' of life to be together:

If you choose to play! -- is my principle.  
Let a man contend to the uttermost  
For his life's set prize, be it what it will! (ll. 242-244)

Browning seems to suggest that their inactivity is a worse crime than their crime against the lady's marriage would have been. Life must be lived to the full, and opportunities must be seized when they present themselves. These are life's prizes. The Duke and the Lady lost their prizes by watching life instead of engaging with it and must live with the consequences ([www.teachitenglish.co.uk](http://www.teachitenglish.co.uk)).

In the body of the poem, the two lovers are criticized for the procrastination and infirmity of will which prevented them from eloping and gratifying their unlawful love. However, Browning strives to defend himself against the charges that can be made about him accepting adultery under such circumstances. At its outset he voices the foreseen the adverse criticism. "I hear you reproach, 'But delay was best, / For their end was a crime.(ll. 227-229)"(Watson, 227-228).

What Browning focuses and dwells upon is the weakness and cowardice of the lovers' procrastination and lack of resolution, as it's portrayed in these verses:

Is -- the unlit lamp and the ungirt loin,  
Though the end in sight was a vice, I say.  
You of the virtue (we issue join)  
How strive you? De te, fabula.(ll. 248-251)

In the last two lines of the poem, he rounds upon people who plume themselves upon their virtue but are slothful in pursuing it.

Browning would have condoned their crime if they had repented of their sinful passion and been deterred from eloping by moral considerations, But they were deterred only through lack of courage and the fear of worldly consequences. Their sinful motives and desires, the lust of their hearts, remained unchanged; consequently the poet holds that they simply added to their original sin the vice of procrastination (Watson, 206).

Browning focuses on inner motive, and that he is primarily concerned with the soul of the individual rather than with the individual in his relation of social relationships. Often in his poetry the worth of the individual is estimated not by outward achievement, but by aim and motivation as in "A Grammarian's Funeral", he praises characters whose worldly accomplishment has amounted to little (Watson, 207).

There is a contrast between Browning's judgment of the duke and the lady and their position in the eyes of the law. From a legal point of view the secret love of the two wouldn't be condemned until they had actually committed adultery. From an individual perspective, the poet is justified in regarding sin in motive as quite as culpable as sin in act. If we consider isolating man from society that influence him and shape his conventions of civilized society, then man would follow instinct, as Berdoe puts it in his comment: 'If every woman flew to the arms of the man whom she liked better than her own husband, and if every governor of a city felt himself at

liberty to steal another man's wife merely to complete and perfect the circle of his own delights, society would seem to be thrown back into barbarism (Watson, 208).

In the specific instance of 'The Statue and the Bust', Browning has maintained that if motives are evil, it is better to act on these with vigor and resolution, than to be deterred by weakness of and cowardice. It is, however, his generalization of this into a universal standard of conduct which has provoked most hostile criticism (Watson, 208).

Stake your counter as boldly every whit,  
Venture as warily, use the same skill,  
Do your best, whether winning or losing it,  
  
If you choose to play! — is my principle.  
Let a man contend to the uttermost  
For his life's set prize, be it what it will!(ll. 239-244)

In view of the supreme importance of the moral conflict, to avoid it, in a sense is the worst of sins. Browning holds that it is to act evilly than to lapse into atrophy of soul (Watson, 209).

The situation in "The Statue and the Bust" is one of many illustrations in Browning's poetry of the importance he attaches to a climactic moment in the lives of individuals. In the 'Epilogue' to *Dramatis Personae* he represents the spiritual powers of the universe as concentrating in some critical moment on the life of every man to challenge him to a decision that will change his destiny and inflict eternal consequences depending on a person's response or lack of response to this challenge. Browning thinks that it's better to embrace the opportunity and commit the crime than to stay a coward. In the statue and the bust, the lives of a man and woman are ruined by a failure to avow love, Browning declares that even violent action would have been worthier than his inaction. Browning's optimism causes him to over-stress the value of action and conquest of evil by discipline, self control and the restraint of reason is minimized. For him the

essence of life is the moral struggle, which over-coming of evil is not self denial or avoidance of temptation but the over-coming of evil with good (Watson, 209-213).

Browning scorns the cowardice and procrastination of the duke and the lady in 'The Statue and the Bust', he writes :

Only they see not God, I know,  
Nor all that chivalry of his,  
The soldier-saints who, row on row,  
  
Burn upward each to his point of bliss -  
Since, the end of life being manifest,  
He had burned his way thro' the world to this. (ll. 221-226)

Browning's religion is an optimistic faith, a peaceful consciousness of the presence of the highest in man, and therefore in all other things. He does not hesitate to represent the moral life as a struggle with evil, and a movement through error towards a highest good which is never finally realized. he knew that the ideal is not merely the process, but also that which starts the process, guides it, and comes to itself through it. The process of human evolution does not exhaust the idea of God. morality, is a conception of a fragment, a fiction of abstract thought ; it is a movement which has no beginning or end ; and in it neither the head nor the heart of man could find contentment. Browning is driven by ethics into philosophy, and by morality into religion (Jones, 155-156).

In order to understand the ethics of Browning in " The Statue and The Bust", it's necessary to consider his general concept of the nature of evil, and its function in the moral conflict. To choose between evil or good is based on the moral qualities of a person and it is mainly based on the person's experience. The development of the soul is dependent on moral struggle therefore the existence of evil is necessary so that man can defeat it and realize God's purpose (Watson, 214-216).

If the will is alive, if a man acts with energy and courage even in pursuit of an evil end, there is hope for him. The poet believes that the punishment which sin entails, the pricking of conscience, the realization on the part of the sinner that he is hopelessly going against the will of God and is betraying his conjunction with divine love and mercy ultimately redeem him either on earth or in a life hereafter. But if a man's will is dead, if through inertness or cowardice he refuses to act at all, his passivity is a graver sin than that of an active evil-doer. Since he has rejected the moral conflict, no development of his soul is possible "Let a man contend to the uttermost / For his life's set prize, be it what it will!"(ll. 243-244)(Watson, 218).

Browning's belief that evil is illusory, has been adversely criticized, this representation of evil is warped by his intellectual agnosticism. The poet argues that although evil is an illusion, it is necessary for man to regard it as real in order to preserve the moral struggle. However, his representation of evil depends on his optimism and his conflict-loving nature. Evil in his eyes is not horrible or loathsome, but rather for transmuting, he shows that there is a soul of goodness in things that are evil (Watson 220-223).

Man's nature is itself a divine endowment, one with the power that rules his life, and man must finally reach through error to truth, and through sin to holiness. Browning lifted morality into an optimism, and translated its battle into song. This was the distinctive mark and mission which give to him such power of moral inspiration (Jones, 84).

In the end the lovers call in art to eternalize their devotion; but the statue and the bust mock rather than glorify the impulse which brings them into being. Fixed in their apartness, they are as futile and as static as the couple they commemorate. Art has been made a substitute for, not a confirmation of life (Watson, 112).

In conclusion, in "The Statue and The Bust," the two lovers, the Duke and the lady who was married to a man from a noble family, wasted their time waiting for the right moment to escape. Their days turned into weeks and then to years. Their love and desire weren't fulfilled, and soon they realized they were aging and both asked sculptors to capture their youth in the same place they saw each other the first time and fell in love. The lady standing near the window looking at her lover and the Duke with his horse in the square looking at her window. They were static like the statues, afraid of their society and lacking the will to fulfill their love. Browning acknowledges that if their love led them to commit adultery, he could've condemned it, but it didn't. They both stood still unable to make their decision and suffered as the days went by. That's why Browning was more focused on their lack of action, fear of society and lack of courage. Browning thinks that committing the crime will awaken their conscience and then they will realize their mistake, therefore committing the crime is better than to stay a coward. To him their procrastination and hesitation is worse than the crime itself.



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Moralist**

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