

## **I. Animal Imagery: Exploration of Human Vices and Follies**

This research brings John Osborne's *Look Back in Anger* of mid twentieth century and Ben Jonson's *Volpone* of early seventeenth century in a single boat and tries to explore the animal imagery and its significance in two different time period. Along with this, it aims at proving that the "animal imagery" can be a strong tool to critique the contemporary society. The rampant use of such imagery in both the masterpieces, as the byproduct of the respective era, undercuts the vice and follies existed in the society: *Volpone* documented in the scenario of London culture of the early seventeenth century presents its central characters drowned in the pool of animal world through which the playwright intends to correct the hypocrisy, materiality, spiritual decay, prevalent in the society, and in *Look Back in Anger* Osborne subtly and tactfully compares his major characters with animals and derives them into the animalistic world where they can get only a dumb and natural affection, in order to present a solution to escape from the harsh reality.

Ben Jonson's life spanned the year 1573 to 1637, a period of change in English society: from the latter year of Queen Elizabeth first through to the eve of the English Civil War in 1642. Jonson as a man of passionate and volatile saw with the clear eye to the world around him. As he was the Renaissance writer the subject matter of his dramas were derived from the contemporary society. Whereas Renaissance is identified as a movement from religious orthodoxy especially identified with the concept of sin and disobedience to the ideals of beauty, power, wealth and love, Jonson also focuses on those particular issues. Because of the human's greed towards beauty, power, wealth and love, bourgeois monetary relations were establishing in contemporary society. Those relations were breaking down the old feudal ties that had existed in England. Especially, London was soon to become

Europe's largest city. Poor people from the countryside used to move to London for their livelihood. Ben Jonson was also from lower class family, so he could not remain indifference towards social injustice. Therefore, he criticizes that social injustice throughout his works.

The Renaissance was drastically different from the middle ages. In the middle ages people were primarily concerned with serving the church and would not give priority to life, worth-living, money, etc. but in Renaissance period people started to prioritize human life. Renaissance society was transformed into a society dominated by political institutions with an urban commercial attitude. With increase size and prosperity of the urban areas, the population became more diverse, with different social classes that varied in background and power. Working class people had not political rights. On the other hand, people from nobility class were interested to gather wealth. As ruling class developed, the gulf between social groups widened. In *Volpone*, Jonson digs out the social economic injustice and shows the means of gathering wealth by upper class people.

Ben Jonson as a teacher and reformer of the then Renaissance society brings the satirical moment in drama. To create a satirical tone in the drama, he uses different animal imageries. As Renaissance had a spirit of ambition for unlimited knowledge, fabulous wealth and endless power, Jonson, who was highly conscious artist, could not remained indifference to these things. In *Volpone*, particularly, he tries to bring the materialistic greed of Renaissance man and emphasized the dangers inherent in it.

In regard to the present research on *Volpone*, the focus is on Jonson's use of animal imagery. There is the prevalence of animal imagery throughout the text. The texture is maintained through the images and symbols that relate to animals and birds,

thus forming an organic whole. The animal and bird images are scattered throughout the drama: the fox, the vulture, the raven, the crow, the parrot, and so on.

In the play *Volpone*, Jonson chooses a wealthy but childless old man as a central character who has a view to inheriting more wealth. Here, Volpone and his servant Mosca pretend that Volpone is dying and encourage Venetian fortune hunters to plea for Volpone's favor in the hope of being named his heir. Jonson's reason to choose this practice as a central movement of the plot is to denote the general human greed for money. To criticize that negative aspect of Renaissance, Jonson uses animal imagery in this text. On the other hand, in order to provide a proper atmosphere and local color, Jonson resorted a Venetian setting where such stories had existed and been told and retold by several writers in the past.

Jonson not only has derived his central characters' names from the names of birds and animals, but also they are made to behave like animals and birds. The central character, Volpone is described as a fox, pretending to be sick and dying but actually waiting for the unsuspecting birds of prey, Mosca- a fly that feeds on everything, Voltore- the vulture, Corbaccio- the raven and Corvino- the crow. Even Sir Politic is shortened to Sir Pol- the parrot, and is menaced by Peregrine- a bird of prey. All of them prance, skip, creep or slither like beasts.

The images that Jonson uses in *Volpone* have a symbolic significance. Jonson links all of his characters to different animals and birds by their names and projects animalistic nature upon them. The play begins with the protagonist's apostrophe to wealth. He salutes the gold as if it elevates to the position of divinity. That shows that he is a greedy man. Then he compares treasure to the joy of having children, of beauty or of honor and dismisses all these in favor of money. Another cunning duper, Mosca, who is the servant of Volpone comments that riches are better than wisdom. Voltore,

who is a lawyer and one of Volpone's suitors offer a large gold plate and even prostitutes his learned profession in order to win Volpone's favour and inherit his wealth. Another character Corbaccio, an older and more infirm man than Volpone proffers a bag of money and he also behaves in a most unfather-like manner and disowns and disinherits his son. Corvino, a rich merchant who jealously guards his young, attractive wife Celia, offers a pearl and diamond for Volpone. He forgets about his honor and ready to prostitute his wife. Moreover, he publicly accuses Celia and describes her 'a whore', 'hot exercise', 'neighs like a jennet'. All these characters' desire for wealth is a part of another desire; namely the desire to transcend their present status. All the legacy hunters, who dehumanize themselves and become monsters, seek Volpone's wealth hoping for transcending their social status.

From the description, we must think that throughout the play Jonson's emphasis is not on animal but on human beings who deliberately choose to behave like predatory animals and birds. Beast imagery of the characters is thus a part of Jonson's conscious planning, not to write a play about animals who are enacted by human beings, but basically a play in which human beings behave as animals so that they can demonstrate their monstrosity and foolishness.

Jonson envisions that an artist can contribute his/her talent through his/her art. Viewing this fact in mind, he presents most of the character of the play as an immoral, corrupt and avaricious to satire the corrupt and degenerated society for the betterment in lives of people. He, however, presents his some of the characters as being moral and good to the society. Celia, for example, is a pious lady who is even ready to scarify herself rather than being adulterous. She believes in God not in materialistic prosperity and sudden pleasure. Being a virtuous character at the end of the play both Celia and Bonario become victorious.

By using beast imagery in this play, Jonson observes the vice and folly which he ridicules in the intension of correction of these vices and follies. As a contemporary satirist he wants to keep morale in the society as the Renaissance humanism claimed. Therefore, we can claim that he uses beast imagery to show the importance of morality in human beings during Renaissance.

John Osborne's *Look Back in Anger* is a realistic play which was begun on 4 May 1955 and finished within a month on 3 June. The play had a truly remarkable success with the coinage of the phrase 'angry young men'. At the time of its first performance the play brought a revolution in the stage. This play shocked the audience by the novelty of its content, though its form did not break out of the confinement of the conventional realistic well-made play. Despite the different interpretation, the hero, Jimmy Porter, who performs the role of an angry man, can be regarded as straightforwardly admirable.

A new trend in English theatre since its emergence dominated by T.S. Eliot and G.B. Shaw started after the performance of Osborne's *Look Back in Anger* in 1956 that is compared to the modern dramas of Camus, Sartre, Brecht, Samuel Beckett and Ionesco. The young dramatist John Osborne portrays life in *Look Back in Anger* in a different way than those suggested by the traditional theories of drama including Aristotle's. Osborne believes that all art is organized evasion and it must have the power to make the people feel but not to move to the limb of the paralyzed. The beauty in the technique deployed successfully in the play by the playwright becomes evident when the traditionally assumed comic characters get changed into the tragic ones. The more nonsense and ridiculous behavior of the characters turn out to be the sever manifestations of their suffering. In the play, Osborne intends to show people of post War era cannot bear the pain of human beings any longer. So, his

concern is to show the human beings who willing to be far from the human world thereby jumping in the world of animals.

The contemporary sociopolitical scenario along with the Second World War hints to the fact that the ideal Great Britain lost its political power and consequently the Labour Government was empowered. The energy of the nation turned inward as the cabinet began building up a welfare society which guaranteed health care, subsidized housing, social insurance, old age pension and so on. The process was, however, difficult to change those premises in reality as they were much ambitious for the government which was hanging in the intricate net of capitalism. This situation consequently made people disillusioned. Moreover, the growth of newer more powerful nuclear weapons was the most astonishing development. Though in a minor way, in early 1950, the Korean War engaged the British armed forces. The war ended in 1953 bringing the prices down. Hence, there was the economic regain of 1950s and industries set up after 1945 began to yield results in increased production. This led to a demand for labour, and large-scale immigration in response to it. Meanwhile, there was automation in industries which led to a tedious, stereotyped and unhygienic work regime cutting off workers from their traditional social ties. All these incidents – disillusionment of people towards the government, the astonishing development of nuclear weapons, and separating people's traditional social ties – led the contemporary people into frustration thereby throwing themselves in the animalistic world. The animalistic orientation has been very tactfully demonstrated in the play:

Jimmy: (searching at her anxious face). You're very beautiful. A beautiful, great-eyed squirrel...with highly polished, gleaming fur, and an ostrich feather of a tail.

Alison: Wheeeeeeeeeee!

Jimmy: How I envy you.

Alison: Well, you're a jolly super bear, too. A really  
sooooooooooooooooooper, marvelous bear.

Jimmy: Bears and squirrels are marvelous. (78)

The above conversation clearly hints that both the central characters are celebrating their presence and identifying with animals: Alison sees Jimmy as being super and marvelous bear and Jimmy in response identifies Alison with a great-eyed squirrel with gleaming fur and an ostrich feather of tail. That means they are extremely happy in the animalistic world because they are fed up with the contemporary society which does not favor the lower class people.

Other casualties of the new era were the Church of England, class distinctions and middle class morality. There was a loss of faith, and the support that the Bishops of the Church extended to nuclear weapons tangibly antagonized progressive opinion. Under the labour division there were some leveling and the distinction between the classes marginally diminished. Finally, as happened after the First World War, there was a liberalization of sexual mores, prudery decreased and sexually became less of a taboo. In literature, the new generation produced the 'Angry Young Man'. Kingsley Amis, Nigel Dennis, John Wain and Angus Wilson were usually classified as the Angry Young Man, and later Wills Hall created, under the impact of Osborne himself, a central character typical of this movement. The works of these writers represented a literature of protest, often articulated through provincial characters with a working class background. These characters were generally disturbed, anguished, angry, desperate and at times funny, pouring out invectives against the society, its codes and institution in seething and rhetoric. Jimmy Porter, also emerged out of this intellectual climate, but, there are also momentous distinctions between them.

A substantial body of critical and popular opinion has subscribed to the view that Jimmy is a self-portrait of Osborne. Jimmy shares the same kind of anger as Osborne, when he wrote the play, has sprung from a similar socio-economic background, and has seen his father die in the prime of life from a similar disease. He also articulates Osborne's disillusionment with contemporary British society and empire, and serves as his mouthpiece in denouncing the Church, the Royalty, the Conservative Government, the upper class and traditional morality. Above all he includes Osborne's scornful mockery of the English notion of the stiff-upper lip, of detachment and apathy, of lack of enthusiasm. He complains, 'nobody thinks, nobody cares, No beliefs, no convictions, and no enthusiasm' (61). Like Osborne, he feels there are no more brave causes left to fight for. Finally, Alison's mother creates problems for him which are similar to those faced by Osborne when he courted Pamela Lane and married her much against her parents' wishes.

Osborne represented the diminishing role of family in the society in this play. Due to progress in science, man's faith in religion has declined. Twentieth century man has nothing to protect, nothing to love, and nothing to which he can surrender himself. He can't weep for anyone's death. He finds himself amidst the crowd and noise because as a person he has survived alone. He can fight but he doesn't find any worthy cause to fight for. Patriotism, religion and politics are mere clichés for him. Life is helpless to survive and incapable to love. Everywhere there is a narrow pavilion around him from where he can neither proceed ahead nor can retreat. Because of all these reasons every human beings including all the characters of the play are frustrated with living. The playwright wanted to show none was happy in the post war era in England. So, by the means of his drama, he advocated that rather than being a human we can get happiness in animalistic life. Therefore, in the play, he

presents characters' depressed mood which Jimmy Porter's speech reflects, "Let pretend we are human" (59).

The characters in the play not only compare themselves with animals but also behave like animals. Cliff, for example, compares himself with a mouse and says, "I am a mouse, I am a mouse, I am a randy mouse" (75) and instantly performs the Morris dance like that of a mouse. Similarly, when Jimmy compares Alison with a squirrel she abruptly jumps up and down excitedly, making little "paw gesture", as squirrel danced. On the other hand there are large tattered, toy bear and soft, woolly squirrel in Jimmy's house. They represent Jimmy and Alison respectively. The squirrel, which symbolizes Alison's role as Jimmy's wife and beloved, can't be hers when she leaves him. Helena, her friend replaces her role in her absence. Quite appropriately, Jimmy and Alison's reunion is again dramatized with the images of bear and squirrel. Jimmy says:

We'll be together in our bear's cage, and our squirrel's drey, and we'll live on honey, and nuts – lots and lots of nuts.....And you'll keep those big eyes on my fur, and help me keep my claws in order, because I'm a bit of a soppy, scruffy sort of a bear. And I'll see that you keep that sleek, bushy tale glistening as it should, because you are a very beautiful squirrel. (140)

What interested me in the above remark is not the fact that Jimmy compares himself and his beloved with animals but the strong expectation of Jimmy for having reunion between them in the same animalistic world so that they, in the future, will celebrate their lives behaving like animals. Thus, these animal images suggest love, cozy intimacy and profound concern even as they indicate an escape from a mental or conscious comprehension of the nature of their relationships.

Both of these plays have received several critical appraisals after their performance. Many critics have focused on the historical and satirical issues of the play *Volpone*. One of the critics, Oliver Henney interprets the play as a story of a consumer. He further writes:

Volpone's list of potential sources of income distances him from those whose social position is defined by what they do. He is not merchant-ventures, an agriculturalist and industrialist, a trade man or a financier. The implication is that aristocrats do nothing. They are concerned with consumption and display not production. But Volpone, of course, does produce income and the stark irony is that the nature of his work should rank him at the bottom of his taxonomy of labor, with the cozeners and thieves. (98)

In the same line of critic, another critic H. Marchitell, in *Desire and Domination in Volpone* compared this play with Shakespeare's *Othello*. He states:

Brabantio's imagined scene of a mountebank's collaboration in *Othello*'s seduction of Desdemona appears in parodic form in *Volpone*, as Corvino spies Celia throwing her handkerchief to Volpone disguised as Scoto of Mantua. This is not, however, simply a matter of dramatic or literary influence, but rather a sign that marks the difference between two worlds: between the dramatic worlds of Shakespeare and Jonson, between the domestic tragedy of *Othello* and the urban satiric comedy of *Volpone*, between the metaphoric world of embroidered strawberries (nipples, virginal/ menstrual blood) on Desdemona's charmed handkerchief ( wedding/ winding sheets) and the material

world marked by the exchange of Celia's handkerchief for a vial of dubious oil meant to cure venereal disease and incite the passions. (87)

Critic William J. Long interprets the play as a keen and merciless analysis of a man governed by an overwhelming love of money for its own sake. He further states:

Volpone's method of increasing his wealth is to play upon the avarice of men. He pretends to be at the point of death. And his "suitors", who know his love of gain and that he has no heirs, endeavor hypocritically to sweeten his last moments by giving him rich presents, so that he will leave them all his wealth. The intrigues of these suitors furnish the story of the play, and show to what infamous depths avarice will lead a man. (161)

On the other hand, *Look Back in Anger* by John Osborne which brought a new revolution in the British Theatre stimulated by number of studies since its first performance. Most of the critics observe this play from autobiographical, Marxist, feminist, existentialist or psychiatric point of view. These critics consider the play unanimously unconventional in its treatment of the subject matter, mainly its power for the celebration of anger.

John Holloway in *The New Pelican Guide to English Literature* volume eight (1990), gives an interpretation that:

The well known play Osborne's *Look Back in Anger* is almost a caricature of the position which is a theatrical revival of the fifties. Its dilemma is first that the older and traditional loyalties of patriotism, family manners, public service and so forth have come to seem absurd to a post war generation. (67)

Alan Carter, in his comprehensive study on Osborne throws light that: “the playwright always writes on the failure of human being characterized by a gap between the ideals and activities of the characters’ lives. The failures possess a central message for the timely recognition of own limitation” (173).

Raymond William gives a different opinion about this play and writes:

The play is not a realistic drama nor the documentary of youth and their poverty, but an intensely personal cry in the dark: a sentimental drama. He argues that Jimmy’s anger in particular and his allegation as “Women’s universal butchery” only refers to the sentimental expression about the society that swallows him up. For a sentimental person like Jimmy only a submissive, lack of beauty and sexual power can be a good match for his wife. (319-321)

Another critic, Mary McCarthy compares *Look Back in Anger* with *Hamlet* and writes:

The story of *Look Back in Anger* has a great deal in common with *Hamlet*. Cliff, the working class Welsh boy, is Jimmy’s Horatio, who sticks to him without understanding all the fine points of Jimmy’s philosophy: and his scenes with Alison have the same straight forward brutality that *Hamlet* showed to Ophelia (154-157).

Arthur Miller finds *Look Back in Anger* the only modern play he has seen. For him this play is modern in the sense that: “the basic attention in the play is towards the passionate idea of the man involved and of the playwright involved, and not towards the surface glitter and amusement that the situation might throw off that play. He does not judge the play in terms of aesthetic fact. For him, the play is intellectual” (193-198).

R. J. Rees describes: “the protagonist in Osborne’s play as being neither king nor presidents. On the contrary, they are really ordinary people like us. He further says that new dramatists like Osborne cannot be categorized as ‘tragic’ or ‘comic’ in the old sense” (73).

David Daiches in *A Critical History of English Literature* describing about the frustration of Jimmy writes:

Look Back is an important part of Osborn’s title: the frustration he presents is deeply bound up with nostalgia for a world his characters never knew... it is principally those who try to extend the habit of the older establishment generation to the present day that Jimmy hates; the aging representatives of the generation themselves are treated with respect and almost envy. (1114)

The present study examines the contemporary society of sixteenth and seventeenth century as well as mid twentieth century where the playwright evokes the backdrops of the people of the then society which are especially reflect by the use of animal imagery and compare and contrast the significance of those imageries in two different time period.

Ben Jonson’s *Volpone* and John Osborne’s *Look Back in Anger* expose the spiritual decay in the human beings through the use of animal imagery. Generally human being is known as a rational creature but, in both of these plays characters never perform their activities from the humanistic point of view. Though they use reason, they use it only for the beneficial purpose. The characters in the drama are linked to animals and birds by their names and animalistic nature they possess. By linking the human beings to animals and birds both the playwrights show the animality of human beings. The characters either deliberately or unknowingly avoid

the spiritual aspect of human life. But the use of animal imagery in both dramas is a little bit different. Jonson, in his play *Volpone*, uses the animal imagery to represent the vice and folly of the Renaissance period and he has also the intension of correction of these vices and follies at the end of the play. But John Osborne, in *Look Back in Anger*, deliberately uses the animal imagery to show the anger, alienation, frustration, fragmentation, disillusionment because of failure of English government to deliver on the premises of its post World War Second welfare state. The characters of *Look Back in Anger* deliberately want to escape in the animalistic world. They found pleasure in that world rather than human world. So, to remain pleased and happy they themselves compare with different animals. Osborne himself was unhappy and angry with the contemporary politics and religion. Thus, he presents an angry man, Jimmy Porter, to show his hatred towards contemporary society. Like that of Jonson, he has not any motifs to correct these characters, rather left them celebrating in the world of animal.

## **II. Animal Imagery as Social Critique**

The term ‘imagery’, which has many connotative and meanings, is so widely applied by recent critics that it is difficult to find one agreed meaning of it. But different institution and persons generalized the concept from various interpretations. Princeton Encyclopedia defines it as “the reproduction in the mind of a sensation produced by a physical perception” (Preminger et al. 363). If a man’s eye perceives a certain color he will register an image of that color in his mind – ‘image’ because the subjective sensation he experiences will be a replica of the objective color itself. The mind may also produce images when not reflecting direct physical perception, as in the attempt to remember something once perceived but no longer present, or in the combination brought out of perception by the imagination, or in the hallucinations of dreams and fever, and so on.

In literary usage, ‘imagery’ refers “the use of language to represent objects, actions, feelings, thoughts, ideas, states of mind and any sensory or extrasensory experience. An ‘image’ does not necessarily mean a mental picture” (Cuddon 322).

The critics have defined the term in several ways. Archibald MacLeish says, in *Ars Poetica*, that poem should be “Dumb/ as old medallions to the thumb” (Preminger et al. 366). He not only means that the language of poetry should make an important use of imagery, he also ‘exemplifies’, what that means by expressing it in terms of imagery: a poem, he implies, should make its impact upon the readers’ imagination rather than the intellect, much as a person feels an old coin with his fingers (a physical perception). When he says, “A poem should not mean/ But be” (367), his meaning is the same but his language is not, for this statement is abstract rather than concrete and imagery-bearing, dealing as it does with an idea of concept rather than a perception or sensation. This combination of meaning and imagery may indicate the confusion

which can result when imagery is applied to literary study, for it is used variously to refer to the meaning of a statement involving images to the images themselves or to the combination of meaning and images.

Miss Downey says, “The image must not be conceived as a material copy or thing but merely as the content of a thought in which attention is centered in sensory quality of some sort” (363). Miss Spurgeon says, “I use the term ‘image’ here as the only available word to cover- every kind of simile, as well as every kind of what is really compressed simile- metaphor” (363). And C. Day Lewish remarks, “It is a picture made out of words” or Fogle refers to it as “the sensuous element in poetry” (363).

For the purpose of this discussion, several definitions of imagery can be reduced essentially to four: 1. the literal imagery 2. imagery as figures of speech or perception 3. mental or conceptual imagery and 4. imagery and image patterns as the embodiment of symbolic vision or of non- discursive truth.

These following lines from Robert Lowell’s “Our Lady of Walsingham” illustrate the basic differences of the first three types;

There once the penitents took of their shows  
 And then walked barefoot the remaining mile;  
 And the small trees, a stream and hedgerows file  
 Slowly along the munching English lane,  
 Like cows to the old shrine, until your lose  
 Track of your dragging pain.  
 The stream flows down under the druid trees,  
 Shiloan’s whirlpools gurgle and make glad  
 The castle of god. (qut. in Cuddon 323)

The first two lines are a literal image (without figurative language) [...] may or may not convey a visual image. The phrase ‘hedgerows file slowly’ is a perceptual image because of the metaphorical use of the word ‘file’. The phrase ‘castle of God’ is conceptual. One can hardly visualize it but one may have an idea of it” (323).

Interest in the mental imagery “is focused on what happens in the reader’s mind (effect)” (Preminger et al. 364), while in the imagery as figures of speech and image as symbols, “it is focused on the imagery bearing language itself and its significations (cause). None of these categories, of course, is entirely separate from any of the others, but such a breakdown is helpful in making a beginning” (364).

The mental imagery emphasizes:

The relation of the statement on the page to the sensation it produces in the mind, and involves two parallel problems: the first to describe objectively and analytically the sensory capacities of the poet’s mind; and second, to test, and perhaps improve, the reader’s capacity to appreciate it in poetry. (364)

While this mental imagery “makes no distinction between literal and figurative imagery – sometimes centering on the one, sometimes the other, and sometimes both” (364) – the figurative:

Concentrates on the nature of the relationship between a subject and an analogue, i.e. on metaphor. Although it is the analogue which, strictly speaking, the image, the term is often used to refer to the entire subject – analogue relationship [...] why does the poet liken his lady to a rose (how, and in what ways). Miller’s answer, although, its assumptions have been questioned, is still influential today; man, as he develops his conceptions of immaterial this must perforce express them in terms of

material things because his language lags behind his needs – the literal mode becomes ineffective, inexact, or incomplete. That is to say, figurative imagery often makes for greater precision of expression; thus language as it seeks exactitude, grows through metaphor. (364)

Finally, the imagery, as symbols is concerned basically with the function of image patterns, whether literal or figurative or both, as symbols by virtue of psychological association. The problems here are to ascertain how the poets' choice of imagery reveals not merely the sensory capacities of his mind but also his interests, tastes, temperament, values and vision; to determine the function of recurring images in the poem in which they occur as tone-setters, structural devices, and symbols.

The animal imagery in both *Volpone* and *Look Back in Anger* seems to be fully integrated into the structure of the play and to play meaningful role in elucidating the themes and underlying moods. The use of imagery offers important clues to what Jonson and Osborne sought to represent in their particular texts. They aim to show the immorality, irrationality, brutality, and unfeeling attitude of the characters by the use of animal imagery. All the major characters of their plays possess the animalistic nature. After possessing animality in their characters they want to reflect the contemporary society. That means to represent the then society they rampantly use animal imagery in their texts, which satirize the society.

*Volpone*, as well as being a comic play about greed, can be seen as a reworking of the animal fable, in particular the story *The Fox Who Feigned Death* (knoll, 83-84). The central dramatic situation, which is also supported by it, was the subject of many books on the contemporary society on bestiary lore. Almost all the characters of the play given the names of animals- Volpone means fox, Mosca- fly, Voltore- vulture, Corvino- crow and Corbaccio- raven and so on. The allegory is then

extended with Volpone clothing himself in furs, Mosca flitting from place to place and person to person and the various carrion birds gathering around the seeming corpse of Volpone. In this way, the characters themselves act as symbols with their various characters predetermined by their animalistic association. Volpone, the fox and Mosca, the fly are detached by their names from everyone else in the comedy but are actually locked in an uneasy and potentially hostile relationship with each other. The birds of prey, the three carrion birds- Voltore, Corbaccio and Corvino are naturally linked with one another with the vulture emerging and striking as the most powerful and formidable of the three. Sir Pol and Lady Would-be are the male and the female parrot and are humble creatures and clearly distinguished from them by breed. They are no match to the hawkish hunters and even to Peregrine. Peregrine is the pilgrim falcon that is not as savage and fearful as others but is single minded. It is also not so intelligent. Jonson has taken greater creative liberties with Italian names in Volpone. They not only reveal a particular dramatic character but also articulate the structure of the play.

Like Jonson, Osborne also possesses animalistic nature in his characters. Osborne does not derive his character's name from animal as Jonson does. But he compares different characters with different animals. The protagonist of the play Jimmy Porter is compared with a bear and pig, Alison is compared with squirrel, bitch and python, Mrs. Redfern is also compared with female rhino and bitch. Last but not the least Cliff is compared with a mouse. All of them don't make any constructive work throughout the play. A question can arise; why they don't perform some constructive work? The main characters including Jimmy cannot do so because of the society which does not give any hope of future. Actually society was very exploitative and dominative towards them. Thus, to take revenge upon the cruel and savage

society, especially, the intellectual character Jimmy performs a role of an angry man and does not perform any fruitful works. In spite of all those things the game of “bear and squirrel” is very real and practical. Osborne presents a lovely game of Jimmy and Alison who are compared with bear and squirrel respectively. These animal images reflect the love and cozy intimacy between Jimmy and Alison and indicate an escape from a mental or conscious comprehension of the nature of their relationship.

Jonson has rightly been described as a great neo- classical dramatist of England. He took up his task of making better by following and applying the classical rules of drama in his works wherever applicable. In *Volpone* also he does not follow the conventional unity of time, place and action. The unity of time and place has been ardently followed but not the unity of action because of the double plot. In this respect he was not blindly following the classical writer. He modified his characters and ideas wherever he felt the need though the basic unity conformed to the rules. On the other hand, *Look Back in Anger* by John Osborne, a modern playwright, though revolutionary in content, is old- fashioned in form. Its structure resembles that of the conventional well- made play. The overall pattern of the play is circular- things roughly end where they began. This play also strongly follows the conventional unity of place, confining the action to Jimmy’s “one room flat in the midlands”.

We can find many similarities as well as differences between the characters of both plays. In *Volpone*, the protagonist Volpone is very cruel, savage as well as sadist that traits are also resemble with the protagonist of *Look Back in Anger*, Jimmy Porter. But purposes of such characteristics are different. Volpone possesses such behavior to accumulate more wealth and to possess the beauty of others. But Jimmy performs such characteristics to show his strong rebellion towards the society which only gives people frustration, anxiety and sufferings. Volpone is a noble Renaissance

man who possesses lots of wealth. So he is an aristocrat. But Jimmy is an intellectual person having poor economic condition. Society of the contemporary period, people from the lower class background were suffering because society could not give them to rise from their status. So, Jimmy as university graduate shows his strong hatred and aggression towards the society. On the other hand, Volpone becomes very avaricious person who wants to accumulate more wealth that also can be taken as the social product. Renaissance society was transforming into the ideals of knowledge, power, wealth, beauty and love from the medieval orthodoxy. Effect of this change directly affects the people of contemporary society like Volpone.

Jimmy as well as Volpone both of them want to possess woman. They want full devotion of woman towards them. Jimmy wants to possess Alison first and later Helena, and Volpone wants to possess Celia. But the sad thing is that neither of them is able to possess the female characters. Both of them become more frustrated and anxious because female characters do not support them strongly. They become more savage due to the rejection of their female partner.

The role of female characters in both of the drama is almost same. Alison and Helena of *Look Back in Anger*, and Celia of *Volpone* are quite passive. They don't make any significant activities in the drama. Actually they are oppressing all the time by male characters. They become just a doll in the males' hand. They cannot revolt against male character directly. Another similarity is that both the playwrights use animal imagery in their respective drama. But purpose of using animal imagery is little bit different. Now this study tries to find out the significance of using animal imagery in these both dramas separately.

Ben Jonson's work *Volpone* reflects the materialistic tendency and individual self-interest of Renaissance society. Basically the desire for transcendence and the

spirit of acquisitiveness are the two well known aspects of Renaissance which are firmly apply in *Volpone*. The increased emphasis on the acquisition of wealth makes avarice a typical Renaissance element. Avarice, one of the seven deadly sins, is the dominant feature of the play. Avarice or the greed represents the negative side of Renaissance viz. Materialism and the development of the individual through improper means. The characters of Jonson represent the same negative of materialistic side. The characters of the play, especially the legacy seekers in the pursuit of acquiring wealth care little about what is just or unjust, right or wrong. This is clearly perceptible in *Volpone* as all the characters save Bonario and Celia are blinded by their lust for wealth and to acquire this they are willing to go without their modesty or shame. Many Renaissance writer used to represent the period is perfect, moral and multidimensional. They never talk about the negative aspect of the period. Marlowe's *Dr. Faustus* is the first attempt in the direction where an English dramatist is confronted with both the positive and negative aspects of Renaissance. Marlowe there presents the true spirit of Renaissance which means a penchant for unlimited knowledge, fabulous wealth, endless power and ideals of love and beauty. *Dr. Faustus* showed man's capacity and his attempt to rise from his level with utter disregard to God and established norms or the ethics met with failure and damnation. Jonson's *Volpone* most successfully describes the material aspect of Renaissance and underlines the danger inherent in it.

Jonson intensively uses animal imagery in *Volpone* to represent the negative aspect of Renaissance period. He not only derives the name of characters from the name of different animals and birds but also imposes the animalistic behavior upon them. Here, a question can arise; what is the main purpose to present such type of characters in the play? Actually Jonson aimed to correct the society. By using animal

imagery Jonson wants to satirize the society through which he can correct the societal manner of the then society. To create satirical tone he chooses Venice, a city known for corruption, crime, and prostitution at that time, for setting. On the other hand, the Venetian setting of the play also emphasizes the then contemporary Renaissance motif. Most of the Elizabethans thoughts that an English man was the devil incarnate. Venice was regarded as a place of crime and sensuality. All these vices which the English man often associated with Venice and Italy are present in *Volpone*. The Venetian crime was a kind of adventure in evil, and according to popular belief in England, crime there appeared to be glorified. Jonson has subscribed to this popular belief by making Volpone and Mosca grand even in their crime.

Jonson based his story around medieval and Aesopian tales in which fox pretends to be dead in order to catch the carrion birds that come to feed on its carcass. Volpone, the protagonist of the play, despite his noble heritage is a constant reminder to the audience that he is a sly fox. Similarly, Mosca too is a different version of the sophisticated parasitism. When Volpone and Mosca explain that they earn their wealth in an uncommon way they refer to those very common methods of exploitation that were the product of a capitalist society.

Volpone is a single and aging Venetian magnifico who has devised a trick to fleece his neighbors while simultaneously nourishing his sense of superiority over his helpless victims. As Volpone means 'fox' in Italian language, for some time he has pretended to be dying, so as to encourage legacy hunters to bring gifts in the hope of being named as his beneficiary with the aid of his servant Mosca. Thus, the play begins with Volpone and Mosca's plots and intrigues. Especially Volpone is a trickster who delights in disguises and intrigues.

Jonson explores the nature of the then Renaissance people who give priority in wealth by depicting the character Volpone, who is the dominant character of the play. The play begins with his attachment towards the wealth that means he gives more values to gold, which he regards as his God than to anything else. When he opens curtain he satisfies himself looking the piles of gold, plate, jewels, etc. He calls 'Gold' as 'saint' 'world soul', 'a dumb god', a relic worthy of adoration. He equips it with a divine things, "Thou son of Sol, but brighter than thy father" and declares that it surpasses Venus in beauty. Volpone's gold- worship defies the most fundamental and from the point of view of Jonson and his audience- the most universal of religious premises. Here Jonson satirizes the tendency of taking the materialistic thing as the divinity. Volpone becomes the mouthpiece of the playwright in the opening scene when he throws light on the evil way by which men used to fleece others. This was the impact of the material aspect and acquisitiveness of the Renaissance. Look at these lines:

Volpone; ...Yet I glory  
 More in the cunning purchase of my wealth  
 Then in the glad possession, since I gain  
 No common way: I use no trade, no venture;  
 I would no earth with ploughshares, fat no beasts  
 To feed the shambles; have no mills for iron,  
 Oil, corn, or men, to grind'em into powder;  
 I blow no subtle glass, expose no ships  
 To threat' nings of the furrow- faced sea;  
 I turn no monies in the public bank,  
 Nor usure private- (I, 68)

These lines indicate the way how Volpone acquired his wealth. As he finds more pleasure in the skillful acquisition of wealth, he acquires it by uncommon way. As one of the dominant features of Renaissance is Machiavellism which stated that it was not the means but the end that was important in accomplishing one's aim and the same should be justified, Volpone to acquire wealth has done many uncommon activities. He does not earn money through cultivation or by raising cattle to supply than to slaughter- houses. He does not have mills of iron, oil or corn, factories which are the dominant things to earn money. What he acquired is not from just and right way. When he explains that he earns his wealth in an uncommon way he refers to those very common methods of exploitation that were the product of a capitalist society which was prevalent in the then Renaissance society.

After giving the suitable background of wealth Volpone gives the first reference of the beast imagery when Voltore comes knocking:

Now, now, my clients

Begin their visitation! Vulture, kite,

Raven and gor-crow, all my birds of prey,

That thinks me turning carcass; now they come. (I, 78)

From these lines we can claim that Volpone himself mentions the association of birds and beast early in the play. The allegory is then extended when Volpone tells these lines after clothing himself in furs. As his name is associates with fox, he says that his hunting birds like vulture, kite, raven and gor crow, who wait for his dead body, are coming now. After getting the exquisitely carved plate from Voltore, Volpone cannot help restrain his beast like tendencies and asks Mosca using the beast imagery, "Good! And not fox; Stretch'd on the earth, with fine delusive sleight, Mocking a gaping crow" (I, 78).

At the opening of the play, especially in Volpone's profane parody of religious worship and prayer, gold is transformed into a god. This is not the belief of Volpone alone. For the three legacy-hunters also share Volpone's ideology. The result is that in order to secure gold they transform themselves into birds of prey. Voltore, the vulture is one of the three and foremost birds of prey that circle around the fox, greedy and expectant. He stands out of the three for his learning and being most hawkish. True to the nature of the bird he does not have any affiliations with his family and true to his profession he is unscrupulous and a cheat. Voltore, the theatrical advocate has the weakness for wills. Like a bird of prey he hovers over the body of diseased noble to peck at him and does not mind, for some coins to file a case against his Maker. The earthy laws become non-existent before his gain. He can willingly degrade himself and his profession for money. The greed in him makes him gullible to Mosca's tactics. He sees Mosca double-crossing him with Corbaccio and still sees nothing. Anyhow he wants to possess the property of Volpone. He is not worried about the just or unjust, right or wrong.

Corbaccio, the carrion crow is old, infirm, deaf, and with the back bent like a bow. He is very avaricious in the old age also. Everything pales into insignificance besides gold in the eyes of this person too. In the hope of fortune Corbaccio disinherits his own son and calls him stranger to his loins. He also uses animal imagery quite frequently and finds his passions reflected in the animal world. Enraged by his son's behavior, as reported by Mosca and driven by his own greed, Corbaccio disclaims Bonario as: "I will not hear thee. Monster of men, swine, goat, wolf, parricide! [...] thou viper" (V, 134).

Though he has knowledge about Bonario's innocence, to be nearest with Volpone in order to accumulate his property he threatens his son using different

animal imagery. He said that Bonario was a monstrous man, swine, goat, wolf and a murderer of his father. He also accuses Bonario as being a poisonous snake. His flickering life gets 'Media's herb' and he hopes not very inappropriately that his youth will be restored if he got what he wanted and in this hope he even refuses to acknowledge Bonario as his son and calls him by most vile names which make clear by the above lines. He does not think even in the least about the gloomy fate that he is casting upon his virtuous son by his insatiable greed. In one stroke he murders the virtue and his son.

Another legacy hunter, Corvino, the crow is no different. He is an exceedingly jealous husband who guards his wife great care. His perverted obsession with sex and his inner feelings of insecurity and inadequacy are fully exposed when he tries to convince his wife that there is no sin in making herself available for Volpone. At first he had regarded her adulterous simply because she had allowed herself to be looked upon by a mountebank and the crowd of 'lechers'. Now ironically enough, Corvino is anxious that she should consent to lie with Volpone, who is of course the same mountebank. The action is justified, he says, because he is sure that Volpone is impotent and his argument is in the same respect:

..., if I thought it were a sin,  
 I would not urge you. Should I offer this  
 To some young Frenchman, of hot Tuscan blood  
 ... And I would look upon him, and applaud him  
 This were a sin: but here, 'tis contrary  
 A pious work, mere charity, for physic  
 And honest polity, to assure mine own. (Iii 182)

In these lines, Corvino wants to prove that for the beneficial purpose even his own wife should be ready to sleep with another. He takes this activity as a charity, a mere charity for medicinal purpose and an honest game. To accumulate wealth he thinks even his wife's adultery is a virtuous act. When Celia rejects his proposal to sleep with Volpone he threatens her that he will slaughter her whole family because, in his opinion, she has compromised her honor. Now he violently threatens to prove her an adulterous if she refuses to be an adulterous. These lines prove this fact:

Heart, I will drag thee hence, home, by the hair;  
 Cry thee a strumpet through the streets; rip up  
 Thy mouth unto thine ears; and slit thy nose,  
 Like a raw rochet- Do not tempt me; come,  
 Yield, I will loath- Death! I will buy some slaves  
 And at my window hang you forth, devising  
 Some monstrous crime which I, in capital letters,  
 Will eat into thy flesh with aquafortis,  
 And burning corsives, on this stubborn breast.  
 Now, by the blood thou hast incensed, I'll do it! (Iii 186)

From this speech, we can easily conclude that Corvino becomes very cruel, violent and savage person to gain property. As he is Renaissance man, he can do anything to acquire wealth. This evident reflects the negative sides of Renaissance where material prosperity regarded as the god. That means, Corvino is a typical Renaissance man who is obsessed to gather wealth and ready to do everything for that. Thus, he is the one who is ready to sacrifice his wife's virtue and innocence for wealth. Not only has that he even accused denouncing his virtuous wife as being a prostitute. At the court, he uses different bestial imagery and says:

This woman, please your father- hoods, is a whore

Of most hot exercise, more than a partridge ....

Upon record

Neighs like a jennet. (IV 234)

After looking these lines, we can easily say that Corvino becomes blind in the greed of the wealth. He is so cruel and savage that he himself rejects the virtuosity of his wife and accuses her 'a whore', 'hot exercise' and 'neighs like a jennet'.

Along with the desire for knowledge and wealth ideals of beauty is also the spotlight of the Renaissance. Corvino always wants to possess Celia's beauty. He is so arrogant that he does not give any permission to her to meet other people. He alone wants to possess Celia because she is extremely beautiful. On the other hand, Volpone also not only obsessed with wealth, but also with beauty. He reveals himself to be a lover of beauty, splendor and pleasure in a typical Renaissance manner. When he heard about the beauty of Celia by Mosca, his obsession with beauty derives him towards Celia's house in the disguise form of a mountebank. After his glance at Celia, her beauty has been unfolded to Volpone and then the money becomes the second obsession for him. When Celia's adultery is promoted by the guardian of her honor, her husband, his happiness becomes boundless. Volpone's wooing and attempted seduction of Celia brings him before us in all his versatility as well as monstrosity. Here he reveals that he is the true lover of beauty. But his action and speeches confirm only the negative side of the Renaissance, for throughout the scene he treats Celia as a mere toy to gratify his lust. He does not show any concern for her feelings. To wooing Celia, he says her that man like Corvino never tastes the true bliss of love. He denounces Corvino to win a place for himself in her estimation and regards him as no more than

a material swine that can even sell his seat in paradise for some coins here on earth.

This is reflected in following speech:

Assure thee. Celia, he that would sell thee,  
 Only for hope of gain and that uncertain,  
 He would sold his part of Paradise  
 For ready money, had he met a cope-man. (Iii 188)

Volpone goes on to woo, giving temptations, painting passion and drawing parallels even with the gods and demi- gods:

... Whilst we, in changed shapes, act Ovid's tales,  
 Thou like Europa now, and I like Jove  
 Then I like Mars, and thou like Erycine  
 So of the rest, till we have quite run through. (Iii 192)

Here he ranges over the whole of mythology to hunt for parallels assuring Celia that he would offer her delights no less pleasure than those the gods provided to their mortal loves. It is significant that the parallels he mentions include those in which a god forced himself upon a beautiful woman: the rape of Europa by Jove. These lines show that he wants to possess Celia's beauty at any cost.

Not only has that he offered her the vast treasure of his wealth if she could indeed be his. He had been feeding others with the vain hopes but she could indeed be the mistress of it all. For this, the others had been playing fawning servants and were ever so willing and ever so crouching to win his favor but everything in this household could be hers if she just looked at it, which is reflected by the following lines:

See, behold,  
 What thou art queen of: not in expectation,  
 As I feed others: but possessed, and crowned,  
 See here a rope of pearl; and each, more orient  
 Than that the brave Egyptian queen caroused  
 Dissolve and drink them. See, a carbuncle  
 May put out both the eyes of our st. Mark;  
 ... And wear, and lose them. (Iii 190-191)

Here, he appears as a voluptuary. He would like to satisfy his immoral longing for Celia no matter what the price is. His argument here is an argument of deception and seduction. Whether he adores wealth with the passionate zeal of a worshiper or tries to seduce Celia, his language acquires a seductive beauty of its own. There is seductive charm in Volpone's verses, especially in his hymn to gold and in his apostrophe to Celia. Jonson's purpose here is to paint evil in its beauty, not to glorify it but to warn of its dangerous appeal and power.

But, Celia who is a pious character denounces his proposal. She is not affected by Volpone's offers. Rather she said that she is not a person who tempted by these things. For her chastity as her supreme wealth the loss of which is equal to losing everything. So, these sensual baits do not affect her. If shame had really fled from the human hearts, if one is indeed living in the world of Corvinos then why not accept the opportunity that Volpone throws and be the mistress of immense treasure and other pleasure. But Celia is not the kind who could be hooked with such bait. But it is noted that the dramatic world of Volpone is characterized by the perverted and crooked people where good characters must appear ineffective to highlight the sins or the moral perversions or the void that it wishes to project. In order to keep the satirical

edge these characters have been trouble with limited roles and also too much sympathy for them would defeat the comic perspective. Here when Celia rejects the proposal of Volpone, he becomes very aggressive and cruel. No sooner does Volpone in the madness of his passion and reliance in Mosca's foolproof arrangements proudly speak in the language of a rapist, 'In vaine'. This event is a proof of human beings of Renaissance period who were so obsessed with wealth and beauty and to acquire these they can do anything.

In a play that revolves around disguises, Mosca is the ultimate master of disguise. He is the person who continually executes Volpone's ideas and the one who comes up with the necessary lie whenever needed. The lie could be made in order to save Volpone from the charges laid against him by Bonario and Celia or to convince Corvino to let his wife sleep with the fox- either way Mosca seems to have no scruples about deceit. But his most important deception is the one he effects on Volpone and the audience, hiding his true nature and intentions from both the fox and us. In the opening acts, Mosca appears to be exactly what he is described as: a clinging, servile parasite, which only exists for Volpone and through Volpone. In other words, he exists to serve Volpone, and all that Volpone wants he wants. This impression is reinforced by several cringing speeches that he gives, all in praise of Volpone. But in Act Three, we have the beginning of what seems an assertion of self-identity by Mosca, when he begins to grow confident in his abilities. But then this confident again is lifted unvoiced, and Mosca seems to go back to being Volpone's faithful servant, helping him get out of the troublesome situation with Bonario and Celia. But it turns out that Mosca's aid in this situation may have been motivated as much by personal interest as it was by a desire to aid Volpone, for when he is presented with an opportunity to seize Volpone's wealth, he takes it. Mosca himself

possessed by greed, and he attempts to move out of his role as parasite- a harmless fly, circling around a great beast- to the role of great beast himself. But his attempt fails, as Volpone exposes them both.

On the other hand, the desire for transcendence is also a well-known aspect of Renaissance. Volpone plays many roles, actual and mythological: in order to attain transcendence. Hence, from an invalid in the sick bed, he ventures out to become a travelling quack; to becoming a sergeant of the court; to finally landing up in jail in chains. In the interlude he also tried to play Jove and virile Antinous to seduce away Celia but in the process he becomes only the cunning fox that he really is.

The sub plot of the play is linked to the main plot by the beast fable. Sir Politic, the main character of the subplot is a parrot; his wife is the female parrot who not only chatters but mimics also and Peregrine is the falcon. Sir Pol is a parody of Volpone and goes on to build castle in the air and falls flat on the ground unlike Volpone. He tries to pass himself off as a Machiavellian politician though he is a harmless fool. His wife also acts in the parrot manner and tries everybody with her ceaseless talk. Her imitation of Venetian customs and dress is in line with her name and character. She is quite related with the main plot. She is blinded by her greed. She comes to Venice as a tourist but is sucked up in the game of fortune. Earlier she had stated that it was Peregrine who was the whore and whom she had seen with her husband but later by fortune's attraction it is Celia that has become the whore. Thus in her characteristic also negative side of Renaissance can be found. By the use of animal imagery she accuses Celia of the base virtues and censures her in the words, "Out thou chameleons harlot! Now thine eyes Vie tears with the hyena" (Iv 238). On the other sides, Sir Pol thinks of rising above this status by restoring to fabricate and ill devised plans and hopes to rise in the eyes of Peregrine. He pretends to be a

Machiavellian thinker who could by his ingenuity may sell the state of Venice to the Turks and such other things finally exposes his folly and he too falls flat.

When it comes to punishment these characters are accorded the 'reward' as per their names and characters they play in the play. Volpone is to be in chains as an animal is and has to suffer all the diseases he so shamelessly pretended to be suffering from in the play. Volpone described his punishment as 'the mortifying of a fox'. Voltore, the vulture is exiled from the society of learned men and left to prey in the woods. Corbaccio is confined to monastery and Corvino, the cuckold is to wear horns and roam about in the Venetian streets. Last but not the least Mosca is sentenced to be whipped and imprisoned for life in a galley ship.

The beast fable sketches the fox as one who deludes the predatory birds pretending to be dead on the ground and then foxes them and deprives them of their shares. Thus it is clear that Jonson has deliberately used the beast fable in the play. One of the most important functions that the beast fable provides is that it helps in revelation of the gradual descent of many characters. Volpone, as it is, presents the negative sides of Renaissance. Man was supposed to occupy a middle position in what was called the Great Chain of Being. He was gifted with free will as well as reason. If he used them following ethical and moral conduct for his spiritual uplift then he transcended the earthy status and become an angel but if he did otherwise he was condemned for life and fell into the category of evil. This is what the aim of beast fable in the play is. The character in the zeal of Renaissance spirit try to attain unattainable; that land of fabulous gold by taking a detour and fall All the characters except Celia and Bonario are governed by the misguided notion of transcendence and their desire for transformation leads only to their deformation.

John Osborne also presents Jimmy, the protagonist of the play, as angry, sadist, psycho- neurotic and sexy character. He imposes the entire brutal and animalistic characteristic upon Jimmy. Here question can arise; what makes Jimmy such a cruel, sadist, and masochist person? What is the purpose of playwright, who deliberately imposes such cruelty upon him? The present study attempts to solve all these queries.

*Look Back in Anger* shows a transitional phase of English society that is post-war period. It portrays the class distinction. Jimmy, the hero and his friend Cliff are the working class people. Jimmy is educated one but Cliff is not. Jimmy's wife, Alison, her father and her friend Helena are the people of upper middle class. The young people after the Second World War were more ambitious but their ambitions had gone astray because they thought no change took place. Jimmy represents the youths. On the other hand, old people also were not satisfied because changes took place beyond their recognition. Colonel Redfern is a distinct example who represents the old generation. In that situation upper middle class people wanted to maintain their class level or the status but the working class people wanted to break this barrier.

The drama explores that despite political change took place, the working class people were always underprivileged. Jimmy Porter, a cultural university graduate, supports himself by selling candy at a stall which he actually does not want. Before establishing this business he had tried a number of jobs at many places but nowhere could stick. Society does not allow him to find a suitable career. Then he has come to feel that it is because of his humble background that the upper class has prevented him from making full use of his academic attainments. On the other hand, he saw his father who was ignored and humiliated by his social milieu, and that caused him fall below his original social status. This social division is a factor that develops his anger and frustration. His uncouthness can be seen as expression of his working class

consciousness in these lines: “All right. They are your ulcers. Go ahead, and have a belly ache, if that’s what you want. I give up, I give up. I’m sick of doing things for people. And all for what” (60)? Here, his view about ulcer is related to social problems. He thinks social values and norms are outdated and they must be eradicated from their society. His expression ‘I’m sick’ means the whole young generation is suffering from this social sickness. This ulcer is one of the main factors that makes the young generation frustrated. He is a young man and the representative of the youth of his time.

Jimmy Porter is a young hero who is popular because of his anger and frustration which encourage him to impose animalistic and cruel characteristic. As he is an angry man, he feels that he is unjustly crushed down by the existing middle class with no visible hope of ever getting up again. The play opens with Jimmy’s remarks “Why do I do this every Sunday? Even the book reviews seem to be same at last weeks. Different books same reviews” (54). From these lines we clearly understand that the government of the contemporary period which was hanging on the intricate net of capitalism, wanted to make status quo. Even the newspapers did not give right information. Only the papers were different but the reviews were same. Jimmy reads that paper but does not find any changes. They publish “nothing more than gossip challenging intellectual’s wit, and make one feel ignorant” (55). In modern society, they are not more than private vehicle of capitalist entrepreneur to carry their corrupted view to the innocent poor people and it is the platform of such corrupted person who supports H-Bomb project and rich people against the poor.

Jimmy is furious with his own life. He is a young intellectual, who lives with his less bright- witted partner. His role in the play is a long, sustained scream at society, at literary critics and especially at his own life. He insults Alison passionately using

bitter phrases, edged with frustrated love. He is full of anguish, anger and injustice. His cruelty holds the center of the stage. He wants to show his wit in his revenge. He creates a new kind of atmosphere in human life:

Jimmy: God, how I hate Sundays! It's always so depressing, always the same. We never seem to get any further, do we? Always the same ritual. Reading the papers, drinking tea, ironing. A few more hours, and another week gone. Our youth is slipping always. Do you know that? (58-59)

These lines indicate that he hates pre-established rituals. He is not satisfied with routine life. He is aware of his slipping youth. His youth is slipping in meaningless rituals- drinking tea, ironing clothes, reading papers, etc. That means he has no belief in tradition. He thinks there is no ordered society into which he can enter no tradition which he can inherit. He is the production of weak, hysterical and rudderless society. He is full of hatred, mingled with jealousy and despair. Whatever was its violence, the younger generation had a baffled sense of purposelessness, a feeling that it had no roots in the past and no hope for the future.

Jimmy is brutal towards his wife Alison and mistress Helena. He uses very harsh word to them. He has perceived woman as his natural enemy. He accuses women of being noisy in their day to day work and activities; afterwards he accuses them of seeking man's blood. His mother does not care Jimmy's dying father which irritates him enormously. Thus he has a very negative impression towards women from his childhood. From the very beginning of the play, Alison as a wife of Jimmy is very much threatened. As Jimmy married an upper middle-class girl Alison, his expectation of distinctly unrealistic kind of loyalty and total devotion becomes the source of his misery. He has no power of tolerance over the middle class superiority

of other people. Thus, Alison calls him a ‘spiritual barbarian’ who has challenged her by marrying her. He is not sensitive enough to understand the feelings of others. He is indifferent to those who are socially superior to him.

On the other hand, Alison, being a woman, all the time seems to be in the dilemma. Despite their class difference she marries Jimmy and again she can’t satisfy him. However, she seems to be solaced by Cliff who is the working class illiterate. Jimmy has a favor to Mrs. Tanner. When Mrs. Tanner is dying, Alison refuses to accompany Jimmy to visit Mrs. Tanner. This compels Jimmy to think that his wife wants to marginalize the working class people. Then his aggression and anger towards Alison increases. Jimmy calls Alison as “lady Pusillanimous”- means a woman wanting in firmness of mind, of a timid and cowardly woman. He bullies and humiliates his wife. His outbursts against Alison when she goes to church with Helena: “You Judas! You phlegm! She’s taking you with her and you’re so bloody feeble, you’ll let her do it” (103)! Here he mentions Alison’s capacity to torture a man by her very silence and passivity. Then he expresses his cruel and animalistic behavior in the following lines:

Perhaps, one day, you may want to come back. I shall wait for that day.  
I want to stand up in your tears, and splash about in them, and sing. I  
want to be there when you grovel [...] I want to see your face rubbed  
in the mud. (103-104)

He would like to see Alison’s face ‘rubbed in the mud’. From this evident we can think how cruel he was towards his wife. It is filled with irony for Jimmy’s wish in really granted and Alison does grovel ultimately. When she returns her home deserting her mother’s home, she says “Don’t you see! I’m in the mud at last! I’m groveling! I’m crawling” (139)!

Helena Charles is the natural enemy for Jimmy because she stands for middle class value and morality which Jimmy resents from his early childhood. He on his very first sight comments Helena as a bitch. She also could not maintain her class superiority. While Alison goes to her mother's home she illegally and immorally takes her friend's place in Jimmy's apartment. While Jimmy completely possesses Helena, she can't protest Jimmy as she used to do previously. While Helena is supposed to leave, Jimmy accuses her that she didn't have muscle and guts. Jimmy can sacrifice one woman in order to enjoy with another whoever is available. He wants a complete surrender of women towards him. While Jimmy denounces Helena, she threatens to hit her back. Helena says "You probably would. You are the type" (101). But it is very interesting to note that when Jimmy returns from his visit to London, Helena slaps him in his unusual offensive, but to our great surprise the very next moment she kisses him passionately and then draws him down beside her. From this we can claim that she had fallen in love with Jimmy in the very beginning and urged Alison to go to her parents' home. Thus her illegal and immoral activities also can't be taken from the humanistic point of view.

Jimmy's attraction for both Alison and Helena show his unstable behavior. The same lack of consistency is seen in his conversation. He jumps one subject to another without any apparent connection between what he said previously and what he says afterwards. His inconsistency shows his vague understanding of life and human life. Thus, he is an ill-mannered, sexy young man who intends to possess women.

Jimmy accuses Alison's mother, Mrs. Redfern that she would not hesitate to cheat, to lie, to bully and to blackmail in order to protect her children against men like himself. Actually she is full of pride of middle class authority and never liked a man

without money background or even looks as her daughter's suitor. He also thinks that she would bellow like a rhinoceros in labour. Jimmy directing to Alison's mother says, "She is as rough as a night in a Bombay brothel" (96). He says that when Mrs. Redfern dies the woman in her grave will develop a pain in their bellies after eating her flesh. He becomes vicious with highly offensive remarks about Alison's mother: "She will pass purgatives to purgatory" (97). In the same manner, he continues his denunciation of Alison's mother by calling her an old bitch and wished she should dead. Jimmy's such kind of wish compels us to think how cruel and animalistic behavior he possessed. He has no love, no sympathy or pathos for others. All these activities which he has done only because of his inferiority that helps to arouse such feelings in him.

Jimmy is equally dissatisfied with social customs. His appeal for a little ordinary human enthusiasm and his outburst about people, who want to escape from the pain of being alive, from love, could simply be dismissed as the raving of a hysteric. His views are not balanced and practical. All the time Jimmy is with his grievances, his anguishes, his anger, his injustice and his cruelty. Jimmy, in his frustration, voices what are both the play's major theme and its principal indictment of society:

They all want to escape from the pain of being alive. And most of all, from love. I knew something like this would be too, much for those delicate, hot house feelings of yours. It's no good trying to fool yourself about love. You can not fall into it like a soft job without dirtying up your hands. It takes muscle and guts. And if you can't bear the thought of messing up your nice, clean soul, you'd better give up

the whole idea of life, and become a saint. Because, you'll never make it as a human being. It's either this word or the next. (137-138)

His frustration is developed by the reality of human situation. Modern time is full of miseries and sufferings for him. Human beings can't abide by all pre-established norms and values of society. His inconsistency is the symbol of modern man. His thinking is too modern and it is extremely inapplicable to his society. As Jimmy is a youth of 1950s, he represents all the youth generation which is so frustrated with the contemporary society and wants to escape from human life which is full of pain and sufferings.

Frustration of Jimmy who represent all the youth of 1950s, is because of the disillusionment to the contemporary politics. Jimmy equally hates the religious trend and church of the then society. In the name of church and religion some people used to suffocate the poor. Those people play dirty game in the holy and pious place, church. Actually church should maintain peace and help the poor, but church of that time supported the "H- bomb project and the rich against the poor" (57). The bishops themselves are involving in the church supporting H- bomb project and speaking against poor. On the other hand church bell becomes a symbol of middle class norms and values. So Jimmy severely attacks to the church and religion. His hatred against church is revealed in the following conversations:

Jimmy: Oh, hell! Now the bloody bells have started! (He rushes towards the window) wrap it up, will you? Stop ringing those bells! There is somebody going crazy in here! I don't want to hear them?

Alison: Stop shouting.

(Recovering immediately)

You'll have Miss drury up here.

Jimmy: I don't give a damn about Miss Drury- that mild old gentlewoman does not fool me, even if she takes in you two. She is an old robber. She gets more than enough out of us for this place every week. Anyway, she's probably in church. (Points to the Windows) swing on those bloody bells. (69)

Through this conversation we know easily that Jimmy is extremely unhappy with the church and religion. Actually people want honesty everywhere, but when church becomes a place to oppress poor people and to support war, then it is obvious to aroused hatred and aggression in youth like Jimmy. The woman who involves in the above conversation, Mrs. Drury who is the landlady takes more than enough from her tenants, hurts the soul of the poor but goes to the church for the sake of religion. On the other hand, Bishops of church make a very moving appeal to all Christians to do all "they can assist in the manufacture of the H- bomb" (57). They are preparing the Third World War in the name of religion, which is against the desire of poor and peace loving people. The sound of church should stand for peace and pious environment in the world, but if it is swung by such robbers it never consoles the soul but rather it irritates the people like Jimmy.

Now, we can claim that Jimmy is not cruel, brutal, sadist, masochist, in himself rather something other compels to impose such characteristic upon him, i.e. contemporary society. Actually contemporary society was very oppressive and cruel towards those people especially who have lower rank in their social status. Jimmy also oppressed and exploited by the society. It does not give any hope of the future for lower class people. It prevents Jimmy to start suitable career after his graduation. It compels Jimmy to become a general candy seller. On the other hand, in the play all the people, who represent upper middle class, always show negative attitude towards

Jimmy. His wife Alison's mother, who represents upper middle class woman, never have positive with Jimmy. She does not like Jimmy only because he is from lower social status. His own wife Alison also does not support him. As Alison is from upper middle class his expectation of realistic kind of loyalty and total devotion could not fulfill which makes Jimmy more miserable. When Alison refuses to accompany Jimmy to visit dying Mrs. Tanner and send flowers to the funeral, that compels Jimmy to think his wife is also against the working class people. That evident makes him more cruel and violent towards his own wife. Actually, Jimmy is not heartily against religion and church of that time rather he is against the activities of the church. Even the religious places like church are not favoring the working class people. They rather support the H- bomb project to suffocate the poor people. The so- called religious persons like Mrs. Drury are also involving to exploit the poor people by taking more than enough from her tenants. That definitely helps to arise hatred towards church and religion any intellectual people like Jimmy.

Actually, Jimmy is not violent, cruel, sadist, masochist and barbarian inherently. It is because of the society in which he is living. He develops such behavior to take revenge upon that exploitative society which compels him to live in such a miserable condition. He is a restless and dissatisfied rebel who knows what he is against without being very clear what he is for. Thus, our sympathy goes towards him.

However, we can find very few incidents in the play when Jimmy is happy and satisfied with himself and with his wife, Alison. Here a question can arise; how such an angry, frustrated and sadist man become happy? The playwright creates some incident where Jimmy is happy. But that is not possible in the human world. He becomes happy when he and his wife compare themselves with animals like bear and

squirrel and play the game of same animals. This is the distinct world, animalistic world, where Jimmy becomes extremely happy with his wife.

John Osborne very tactfully creates a large tattered toy bear and soft woolly squirrel in Jimmy's house. They represent Jimmy and Alison respectively. Although Jimmy criticizes severely, he loves Alison in his own way. In Act first, a brief scene between the two when they both refer to their favorite game of bears and squirrels in an evident. Jimmy becomes almost tender towards Alison and then kisses her passionately. He becomes sentimental in his recollection of the past and expresses his feelings for her "There's hardly a moment when I'm not watching and wanting you" (77). He was fond of his wife but he would not like her endless ordinary labors as the ironing of clothes. When there's a recollection between the couple, Jimmy's heart is soften and melted towards her and once again plays the 'bear- and squirrel' game with her.

Here, this study can claim that the bears- and- squirrels game becomes a kind of escape for Alison and Jimmy from the harsh realities of life from the failure to maintain a harmonious relationship. They both become happy when they compare themselves with bear and squirrel and play the game. That means, to become happy and to escape from the harsh reality they involve the dream world, i.e. animalistic world.

Now question can arise why they want jump into the animalistic world? Because animals feel only a dumb, natural affection, neither there is any class distinction among animals. The couple could therefore discover in order to forget their respective social position and the intellectual gulf was to imagine themselves as animals, the bear representing masculine strength and the squirrel representing

feminine softness and gentleness. In the same regard, critics Cornish and Kettles, supporting this fact, in *Landmarks of Modern British Drama* Volume one write:

Jimmy porter, a working- class university- educated malcontent lives in an odd ménage a trois with his wife Alison, daughter of a rich middle- class family and his admirable friend Cliff, who proclaims with true lower- class bravado, “Where I come from, we’re used to be brawling and excitement. Perhaps I enjoy being in it.” Alison, of course, does not. And her reaction to the squalid disorder of their dreary bedsitter and Jimmy’s non- stop bullying is the well- bred response of avoidance. She pretends not to notice. Their marriage is a form of class warfare, with Alison and stand- in for everything Jimmy loathes. Eventually, worn down by his insults, she goes home to have her baby. But she comes crawling back to him, apparently willing to grovel for the sake of his vitality. In the final image of the play they huddle together in a squirrel- and- bear fantasy as if, hiding in each other, they can escape the ravages of the world outside. (280)

From this criticism also we can claim that to forget the bitterness of life which was situated in the mid- twentieth century England Jimmy and Alison deliberately escape into the fantasy- world of animal. As Osborne himself was a youth of 1950s and was not satisfied to the contemporary society, he tactfully creates Jimmy who represents an angry young man of the then society, and imposes animalistic, cruel and violent nature upon him. Then to give a solution of that problem he deliberately shows the animalistic world, where his main characters jump at the last part of the play. “We’ll be together in our bear’s cave and our squirrel’s drey” (140). This line clearly makes a proof that they will be happy in the animalistic world which offers

great joy and relieves the tension from which they were suffering because there do not have any disparity, nor is there any class- distinction, i.e. there is only natural relationship.

Thus, Renaissance playwright Ben Jonson and modern playwright John Osborne widely use the animal imagery in their respective texts. By the use of animal imagery both of them make their drama successful at the contemporary period. That is to say animal imageries are the integral part of their drama. Though both of them use animal imagery, they use them for different purposes. One uses animal images quite negatively and other uses them in positive manner. Jonson derives his characters' name from the predatory name of birds and animals. He also possesses them rude and savage behavior like that of animals that do not have any humanistic manner. Characters never use their rationality, if they use it, use only for beneficial purposes. They do not care about their blood as well as married relationship. These relationships become very weak in comparison to the wealth. That means they behave as the gold is their end. They perform their activities only to accumulate wealth and beauty. On the other hand, Osborne's characters especially Jimmy who is known as an angry man, presents very cruel, brutal and savage behavior which he actually does not want to show. He has compelled to perform such behavior because of the contemporary society. The society was very brutal, exploitative and dominative towards the lower class people that could not give favorable environment to live. The society could not give a change which was expected by the poor people. Though Jimmy is an intellectual person, he could not use it in proper place because of the social deprivation. Then it becomes obvious to possess aggression and dissatisfaction of the youth towards the society. Jimmy wants to change the society and create a favorable environment to live. But he cannot do it alone. Then to escape from such harsh reality

he and his wife Alison compare themselves with bear and squirrel and play the game of these animals. They feel extremely happy in the animalistic world. They find no discrimination and exploitation in the animalistic world, i.e. they find dumb and natural affection. Therefore, both of these dramas have many similarities and differences. However, both of these dramas become highly successful and able to criticize the then contemporary society by the use of animal imagery. Thus, uses of animal imagery become an indispensable part of these two dramas.

### III. Animal Imagery and the Contemporary Society

Ben Jonson and John Osborne use animal imagery in their respective texts in order to criticize the then contemporary society. Through the use of animal imagery they want to expose the animality in human beings who either deliberately or unknowingly avoid the spiritual aspect of human life. They not only derive their characters' names from different animals but also characterize their characters as animal through the activities they perform. They expose the immorality of the characters in detail to depict their irrational behaviors. By depicting spiritual degeneration of the characters, through the use of animal imagery, both the playwrights evoke the backdrops of the people of the then society. Thus this study claims that use of animal imagery is strong tool to critique the contemporary society.

The then Renaissance tendency of materialistic gain through the way of deceiving people is much more satirized by the use of animal imagery, in the work of Ben Jonson. As desire for the unlimited knowledge and fabulous wealth; development of the individual and individualism remained the spotlight of Renaissance, the characters in *Volpone* save for Bonario and Celia are in the race for the acquisition of wealth and their development as individuals by acquiring wealth. Be it Volpone, Mosca, the three legacy hunters or the family of 'Would-bes' all are in the mad pursuit of wealth and hence by acquiring it plan to make better their status. But Jonson adopted a satirical approach towards his characters for their whims, follies and foibles. Actually, he aimed to correct the society and make it aware of its follies. This aim becomes successful only because of the animal imagery. Jonson first of all derives his characters' name from the name of animals, then he possesses animalistic characteristic upon them and at last he punishes his characters as per their names and characters they played in the play. Volpone travels from the sickbed in a grand house

of a noble to becoming a wandering quack, to a lowly sergeant, to finally a prisoner tied down in the gallows. Mosca too after acquiring various roles lands up in jail but not before being whipped. Similarly, the three legacy hunters in the hope of raising their status by acquiring somebody else's fortune lose not only what they have in terms of material possessions but also their honor and reputation. They are exposed as fools or idiots. The Would-be's are not the exceptions. Their follies are exposed, their vanity stripped and Lady Would be's unethical practice exposed. They are returned to their native country rather are forced to flee by the circumstances arising out of their deeds. This is the inversion or the spiritual deformity.

John Osborne, a modern writer also intensively uses animal imagery to criticize the contemporary society. In this play, he wants to reflect the condition of young generation of 1950s, who were quite unhappy and unsatisfied towards the social condition. As Osborne himself was a youth of 1950s, we can take this play as autobiographical play. To reflect his dissatisfaction, Osborne tactfully uses animal images in the play. He presents an angry man Jimmy who usually seen cruel, barbarous and violent in the play. But Jimmy's activities are not inherent characteristic rather the environment in which he is living compelled him to perform such brutal behavior. Actually, the society where he lives is not favorable to live especially for the poor people. Thus, it is obvious to aroused frustration and dissatisfaction towards the society. Osborne possessed animality in Jimmy to revolt against the society. In reality, the society is more cruel, exploitative and dominative. The bourgeois society which does not hesitate to cheat, to lie and to blackmail the poor people is the main hatred of Jimmy. Especially, Jimmy wants to revolt against the status- quo because even the newspapers of contemporary society do not give right information to the people. They want to make status- quo because these papers

are also hanging on the intricate net of capitalism i.e. these papers become the spokesmen of the upper middle class society. On the other hand, upper middle class people want to maintain their class level or the status but the working class people want to break this barrier. But despite the political changes, the working class people are always underprivileged. The society does not provide any opportunity for the poor people like Jimmy, though they are qualified. In the same manner, even the church and religion becomes the place to oppress poor people. The church of that time supported the H- bomb project and the rich against the poor. The bishops themselves are involving in the church supporting H- bomb project and speaking against poor. Thus, if the society does not give any hope of the future for lower class people, obviously poor people start to rebel against it. Jimmy's cruelty is the by- product of the then society. As the people could not get any sign and symptoms of happiness they want to escape from the "pain of being alive" (137). As a solution of this harsh reality Osborne tactfully compares his main characters with animals and derives them into the animalistic world. He creates a lovely game of bear and squirrels where Jimmy and his wife Alison, a bear and a squirrel respectively, make a harmonious relationship which is not possible in the human world because of social condition where the gulf between social position and intellectuality is. There they can feel natural affection.

Thus, though both the playwright use animal imageries in their plays, they use them quite differently. Ben Jonson uses it in negative manner whereas John Osborne uses them quite positively. Jonson through the means of animal images wants to satirize the society. In order to make correction in the society, he uses those animal images negatively. Though Renaissance Humanists claim that Renaissance period was perfect and moral, Jonson challenges those critics and presents negative aspects of the

period. Actually, Jonson's motif is to correct the vices and follies and make the Renaissance period as Renaissance humanism claims. On the other hand, John Osborne uses animal images as a solution to escape from the harsh reality. He presents animalistic world a happiest and pleasurable world. According to him, animal world is perfectly favorable to live rather than the human world which was existed in 1950s. In the animalistic world, there is only a dumb and natural affection. Neither there is any class distinction among animals. So, Jimmy and Alison jump into the animalistic world where they are able to get great joy and relieve the tension from which they were suffering.

Now, we can easily conclude that the use of animal imagery is significance in both the time period; early seventeenth as well as mid twentieth century. But as the time changes the use of animal imageries is also changing. While in the early seventeenth century Jonson used animal images to criticize the vices and follies which were prevalent in the then Renaissance society, but in the mid twentieth century Osborne used animal images for the celebratory purpose i.e. animalistic world as a place where people can live happily rather than live in a dominative, exploitative and cruel society. Osborne presents animal world for celebratory purpose because of the harsh social situation of 1950s. Thus, both the playwright's main aim is to criticize the society where they were living. Exactly, they become highly successful in their purpose by the use of animal imageries.

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