

Dramatic comedy, from which fictional comedy is mainly descended, has been remarkably tenacious of its structural principles and character types. Bernard Shaw remarked that a comic dramatist could get a reputation for daring originality by stealing his method from Molière and his characters from Dickens: if we were to read Menander and Aristophanes for Molière and Dickens the statement would be hardly less true, at least as a general principle. The earliest extant European comedy, Aristophanes' *The Acharnians*, contains the *miles gloriosus* or military braggart who is still going strong in Chaplin's *Great Dictator*; the Joxer Daly of O'Casey's *Juno and the Paycock* has the same character and dramatic function as the parasites of twenty-five hundred years ago, and the audiences of vaudeville, comic strips, and television programs still laugh at the jokes that were declared to be outworn at the opening of *The Frogs*.

The plot structure of Greek New Comedy, as transmitted by Plautus and Terence, in itself less a form than a formula, has become the basis for most comedy, especially in its more highly conventionalized dramatic form, down to our own day. It will be most convenient to work out the theory of comic construction from drama, using illustrations from fiction only incidentally. What normally happens is that a young man wants a young woman, that his desire is resisted by some opposition, usually paternal, and that near the end of the play some twist in the plot enables the hero to have his will. In this simple pattern there are several complex elements. In the first place, the movement of comedy is usually a movement from one kind of society to another. At the beginning of the play the obstructing characters are in charge of the play's society, and the audience recognizes that they are usurpers. At the end of the play the device in the plot that brings hero and heroine together causes a new society to crystallize around the hero, and the moment when this crystallization occurs is the point of resolution in the action, the comic discovery, *anagnorisis* or *cognitio*.

The appearance of this new society is frequently signaled by some kind of party or festive ritual, which either appears at the end of the play or is assumed to take place immediately afterward. Weddings are most common, and sometimes so many of them occur, as in the quadruple wedding at the end of *As You Like It*, that they

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ANATOMY OF CRITICISM

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suggest also the wholesale pairing off that takes place in a dance, which is another common conclusion, and the normal one for the masque. The banquet at the end of *The Taming of the Shrew* has an ancestry that goes back to Greek Middle Comedy; in Plautus the audience is sometimes jocosely invited to an imaginary banquet afterwards; Old Comedy, like the modern Christmas pantomime, was more generous, and occasionally threw bits of food to the audience. As the final society reached by comedy is the one that the audience has recognized all along to be the proper and desirable state of affairs, an act of communion with the audience is in order. Tragic actors expect to be applauded as well as comic ones, but nevertheless the word "plaudite" at the end of a Roman comedy, the invitation to the audience to form part of the comic society, would seem rather out of place at the end of a tragedy. The resolution of comedy comes, so to speak, from the audience's side of the stage; in a tragedy it comes from some mysterious world on the opposite side. In the movie, where darkness permits a more erotically oriented audience, the plot usually moves toward an act which, like death in Greek tragedy, takes place offstage, and is symbolized by a closing embrace.

The obstacles to the hero's desire, then, form the action of the comedy, and the overcoming of them the comic resolution. The obstacles are usually parental, hence comedy often turns on a clash between a son's and a father's will. Thus the comic dramatist as a rule writes for the younger men in his audience, and the older members of almost any society are apt to feel that comedy has something subversive about it. This is certainly one element in the social persecution of drama, which is not peculiar to Puritans or even Christians, as Terence in pagan Rome met much the same kind of social opposition that Ben Jonson did. There is one scene in Plautus where a son and father are making love to the same courtesan, and the son asks his father pointedly if he really does love mother. One has to see this scene against the background of Roman family life to understand its importance as psychological release. Even in Shakespeare there are startling outbreaks of baiting older men, and in contemporary movies the triumph of youth is so relentless that the moviemakers find some difficulty in getting anyone over the age of seventeen into their audiences.

The opponent to the hero's wishes, when not the father, is generally someone who partakes of the father's closer relation to es-

tablished society: that is, a rival with less youth and more money. In Plautus and Terence he is usually either the pimp who owns the girl, or a wandering soldier with a supply of ready cash. The fury with which these characters are baited and exploded from the stage shows that they are father-surrogates, and even if they were not, they would still be usurpers, and their claim to possess the girl must be shown up as somehow fraudulent. They are, in short, impostors, and the extent to which they have real power implies some criticism of the society that allows them their power. In Plautus and Terence this criticism seldom goes beyond the immorality of brothels and professional harlots, but in Renaissance dramatists, including Jonson, there is some sharp observation of the rising power of money and the sort of ruling class it is building up.

The tendency of comedy is to include as many people as possible in its final society: the blocking characters are more often reconciled or converted than simply repudiated. Comedy often includes a scapegoat ritual of expulsion which gets rid of some irreconcilable character, but exposure and disgrace make for pathos, or even tragedy. *The Merchant of Venice* seems almost an experiment in coming as close as possible to upsetting the comic balance. If the dramatic role of Shylock is ever so slightly exaggerated, as it generally is when the leading actor of the company takes the part, it is upset, and the play becomes the tragedy of the Jew of Venice with a comic epilogue. *Volpone* ends with a great bustle of sentences to penal servitude and the galleys, and one feels that the deliverance of society hardly needs so much hard labor; but then *Volpone* is exceptional in being a kind of comic imitation of a tragedy, with the point of *Volpone's* hybris carefully marked.

The principle of conversion becomes clearer with characters whose chief function is the amusing of the audience. The original *miles gloriosus* in Plautus is a son of Jove and Venus who has killed an elephant with his fist and seven thousand men in one day's fighting. In other words, he is trying to put on a good show: the exuberance of his boasting helps to put the play over. The convention says that the braggart must be exposed, ridiculed, swindled, and beaten. But why should a professional dramatist, of all people, want so to harry a character who is putting on a good show—*his* show at that? When we find Falstaff invited to the final feast in *The Merry Wives*, Caliban reprieved, attempts made to mollify Malvolio, and Angelo and Parolles allowed to live down their dis-

grace, we are seeing a fundamental principle of comedy at work. The tendency of the comic society to include rather than exclude is the reason for the traditional importance of the parasite, who has no business to be at the final festival but is nevertheless there. The word "grace," with all its Renaissance overtones from the graceful courtier of Castiglione to the gracious God of Christianity, is a most important thematic word in Shakespearean comedy.

The action of comedy in moving from one social center to another is not unlike the action of a lawsuit, in which plaintiff and defendant construct different versions of the same situation, one finally being judged as real and the other as illusory. This resemblance of the rhetoric of comedy to the rhetoric of jurisprudence has been recognized from earliest times. A little pamphlet called the *Tractatus Coislinianus*, closely related to Aristotle's *Poetics*, which sets down all the essential facts about comedy in about a page and a half, divides the *dianoia* of comedy into two parts, opinion (*pistis*) and proof (*gnosis*). These correspond roughly to the usurping and the desirable societies respectively. Proofs (i.e., the means of bringing about the happier society) are subdivided into oaths, compacts, witnesses, ordeals (or tortures), and laws—in other words the five forms of material proof in law cases listed in the *Rhetoric*. We notice how often the action of a Shakespearean comedy begins with some absurd, cruel, or irrational law: the law of killing Syracusans in the *Comedy of Errors*, the law of compulsory marriage in *A Midsummer Night's Dream*, the law that confirms Shylock's bond, the attempts of Angelo to legislate people into righteousness, and the like, which the action of the comedy then evades or breaks. Compacts are as a rule the conspiracies formed by the hero's society; witnesses, such as overhearers of conversations or people with special knowledge (like the hero's old nurse with her retentive memory for birthmarks), are the commonest devices for bringing about the comic discovery. Ordeals (*basanoi*) are usually tests or touchstones of the hero's character: the Greek word also means touchstones, and seems to be echoed in Shakespeare's Bassanio whose ordeal it is to make a judgement on the worth of metals.

There are two ways of developing the form of comedy: one is to throw the main emphasis on the blocking characters; the other is to throw it forward on the scenes of discovery and reconciliation. One is the general tendency of comic irony, satire, realism, and

studies of manners; the other is the tendency of Shakespearean and other types of romantic comedy. In the comedy of manners the main ethical interest falls as a rule on the blocking characters. The technical hero and heroine are not often very interesting people: the *adulescentes* of Plautus and Terence are all alike, as hard to tell apart in the dark as Demetrius and Lysander, who may be parodies of them. Generally the hero's character has the neutrality that enables him to represent a wish-fulfilment. It is very different with the miserly or ferocious parent, the boastful or foppish rival, or the other characters who stand in the way of the action. In Molière we have a simple but fully tested formula in which the ethical interest is focussed on a single blocking character, a heavy father, a miser, a misanthrope, a hypocrite, or a hypochondriac. These are the figures that we remember, and the plays are usually named after them, but we can seldom remember all the Valentins and Angeliques who wriggle out of their clutches. In *The Merry Wives* the technical hero, a man named Fenton, has only a bit part, and this play has picked up a hint or two from Plautus's *Casina*, where the hero and heroine are not even brought on the stage at all. Fictional comedy, especially Dickens, often follows the same practice of grouping its interesting characters around a somewhat dullish pair of technical leads. Even Tom Jones, though far more fully realized, is still deliberately associated, as his commonplace name indicates, with the conventional and typical.

Comedy usually moves toward a happy ending, and the normal response of the audience to a happy ending is "this should be," which sounds like a moral judgement. So it is, except that it is not moral in the restricted sense, but social. Its opposite is not the villainous but the absurd, and comedy finds the virtues of Malvolio as absurd as the vices of Angelo. Molière's misanthrope, being committed to sincerity, which is a virtue, is morally in a strong position, but the audience soon realizes that his friend Philinte, who is ready to lie quite cheerfully in order to enable other people to preserve their self-respect, is the more genuinely sincere of the two. It is of course quite possible to have a moral comedy, but the result is often the kind of melodrama that we have described as comedy without humor, and which achieves its happy ending with a self-righteous tone that most comedy avoids. It is hardly possible to imagine a drama without conflict, and it is hardly possible to imagine a conflict without some kind of enmity. But just as love,

including sexual love, is a very different thing from lust, so enmity is a very different thing from hatred. In tragedy, of course, enmity almost always includes hatred; comedy is different, and one feels that the social judgement against the absurd is closer to the comic norm than the moral judgement against the wicked.

The question then arises of what makes the blocking character absurd. Ben Jonson explained this by his theory of the "humor," the character dominated by what Pope calls a ruling passion. The humor's dramatic function is to express a state of what might be called ritual bondage. He is obsessed by his humor, and his function in the play is primarily to repeat his obsession. A sick man is not a humor, but a hypochondriac is, because, *qua* hypochondriac, he can never admit to good health, and can never do anything inconsistent with the role that he has prescribed for himself. A miser can do and say nothing that is not connected with the hiding of gold or saving of money. In *The Silent Woman*, Jonson's nearest approach to Molière's type of construction, the whole action recedes from the humor of Morose, whose determination to eliminate noise from his life produces so loquacious a comic action.

The principle of the humor is the principle that unincremental repetition, the literary imitation of ritual bondage, is funny. In a tragedy—*Oedipus Tyrannus* is the stock example—repetition leads logically to catastrophe. Repetition overdone or not going anywhere belongs to comedy, for laughter is partly a reflex, and like other reflexes it can be conditioned by a simple repeated pattern. In Synge's *Riders to the Sea* a mother, after losing her husband and five sons at sea, finally loses her last son, and the result is a very beautiful and moving play. But if it had been a full-length tragedy plodding glumly through the seven drownings one after another, the audience would have been helpless with unsympathetic laughter long before it was over. The principle of repetition as the basis of humor both in Jonson's sense and in ours is well known to the creators of comic strips, in which a character is established as a parasite, a glutton (often confined to one dish), or a shrew, and who begins to be funny after the point has been made every day for several months. Continuous comic radio programs, too, are much more amusing to habitués than to neophytes. The girth of Falstaff and the hallucinations of Quixote are based on much the same comic laws. Mr. E. M. Forster speaks with disdain of Dickens's Mrs. Micawber, who never says anything except that she will never de-

sert Mr. Micawber: a strong contrast is marked here between the refined writer too finicky for popular formulas, and the major one who exploits them ruthlessly.

The humor in comedy is usually someone with a good deal of social prestige and power, who is able to force much of the play's society into line with his obsession. Thus the humor is intimately connected with the theme of the absurd or irrational law that the action of comedy moves toward breaking. It is significant that the central character of our earliest humor comedy, *The Wasps*, is obsessed by law cases: Shylock, too, unites a craving for the law with the humor of revenge. Often the absurd law appears as a whim of a bemused tyrant whose will is law, like Leontes or the humorous Duke Frederick in Shakespeare, who makes some arbitrary decision or rash promise: here law is replaced by "oath," also mentioned in the *Tractatus*. Or it may take the form of a sham Utopia, a society of ritual bondage constructed by an act of humorous or pedantic will, like the academic retreat in *Love's Labor's Lost*. This theme is also as old as Aristophanes, whose parodies of Platonic social schemes in *The Birds* and *Ecclesiazusae* deal with it.

The society emerging at the conclusion of comedy represents, by contrast, a kind of moral norm, or pragmatically free society. Its ideals are seldom defined or formulated: definition and formulation belong to the humors, who want predictable activity. We are simply given to understand that the newly-married couple will live happily ever after, or that at any rate they will get along in a relatively unhumorous and clear-sighted manner. That is one reason why the character of the successful hero is so often left undeveloped: his real life begins at the end of the play, and we have to believe him to be potentially a more interesting character than he appears to be. In Terence's *Adelphoi*, Demea, a harsh father, is contrasted with his brother Micio, who is indulgent. Micio being more liberal, he leads the way to the comic resolution, and converts Demea, but then Demea points out the indolence inspiring a good deal of Micio's liberality, and releases him from a complementary humorous bondage.

Thus the movement from *pistis* to *gnosis*, from a society controlled by habit, ritual bondage, arbitrary law and the older characters to a society controlled by youth and pragmatic freedom is fundamentally, as the Greek words suggest, a movement from illusion to reality. Illusion is whatever is fixed or definable, and reality

is best understood as its negation: whatever reality is, it's not *that*. Hence the importance of the theme of creating and dispelling illusion in comedy: the illusions caused by disguise, obsession, hypocrisy, or unknown parentage.

The comic ending is generally manipulated by a twist in the plot. In Roman comedy the heroine, who is usually a slave or courtesan, turns out to be the daughter of somebody respectable, so that the hero can marry her without loss of face. The *cognitio* in comedy, in which the characters find out who their relatives are, and who is left of the opposite sex not a relative, and hence available for marriage, is one of the features of comedy that have never changed much: *The Confidential Clerk* indicates that it still holds the attention of dramatists. There is a brilliant parody of a *cognitio* at the end of *Major Barbara* (the fact that the hero of this play is a professor of Greek perhaps indicates an unusual affinity to the conventions of Euripides and Menander), where Undershaft is enabled to break the rule that he cannot appoint his son-in-law as successor by the fact that the son-in-law's own father married his deceased wife's sister in Australia, so that the son-in-law is his own first cousin as well as himself. It sounds complicated, but the plots of comedy often are complicated because there is something inherently absurd about complications. As the main character interest in comedy is so often focussed on the defeated characters, comedy regularly illustrates a victory of arbitrary plot over consistency of character. Thus, in striking contrast to tragedy, there can hardly be such a thing as inevitable comedy, as far as the action of the individual play is concerned. That is, we may know that the convention of comedy will make some kind of happy ending inevitable, but still for each play the dramatist must produce a distinctive "gimmick" or "weenie," to use two disrespectful Hollywood synonyms for *anagnorisis*. Happy endings do not impress us as true, but as desirable, and they are brought about by manipulation. The watcher of death and tragedy has nothing to do but sit and wait for the inevitable end; but something gets born at the end of comedy, and the watcher of birth is a member of a busy society.

The manipulation of plot does not always involve metamorphosis of character, but there is no violation of comic decorum when it does. Unlikely conversions, miraculous transformations, and providential assistance are inseparable from comedy. Further, whatever emerges is supposed to be there for good: if the cur-

mudgeon becomes lovable, we understand that he will not immediately relapse again into his ritual habit. Civilizations which stress the desirable rather than the real, and the religious as opposed to the scientific perspective, think of drama almost entirely in terms of comedy. In the classical drama of India, we are told, the tragic ending was regarded as bad taste, much as the manipulated endings of comedy are regarded as bad taste by novelists interested in ironic realism.

The total *mythos* of comedy, only a small part of which is ordinarily presented, has regularly what in music is called a ternary form: the hero's society rebels against the society of the *senex* and triumphs, but the hero's society is a Saturnalia, a reversal of social standards which recalls a golden age in the past before the main action of the play begins. Thus we have a stable and harmonious order disrupted by folly, obsession, forgetfulness, "pride and prejudice," or events not understood by the characters themselves, and then restored. Often there is a benevolent grandfather, so to speak, who overrules the action set up by the blocking humor and so links the first and third parts. An example is Mr. Burchell, the disguised uncle of the wicked squire, in *The Vicar of Wakefield*. A very long play, such as the Indian *Sakuntala*, may present all three phases; a very intricate one, such as many of Menander's evidently were, may indicate their outlines. But of course very often the first phase is not given at all: the audience simply understands an ideal state of affairs which it knows to be better than what is revealed in the play, and which it recognizes as like that to which the action leads. This ternary action is, ritually, like a contest of summer and winter in which winter occupies the middle action; psychologically, it is like the removal of a neurosis or blocking point and the restoring of an unbroken current of energy and memory. The Jonsonian masque, with the antimasque in the middle, gives a highly conventionalized or "abstract" version of it.

We pass now to the typical characters of comedy. In drama, characterization depends on function; what a character is follows from what he has to do in the play. Dramatic function in its turn depends on the structure of the play; the character has certain things to do because the play has such and such a shape. The structure of the play in its turn depends on the category of the play; if it is a comedy, its structure will require a comic resolution and a

prevailing comic mood. Hence when we speak of typical characters, we are not trying to reduce lifelike characters to stock types, though we certainly are suggesting that the sentimental notion of an antithesis between the lifelike character and the stock type is a vulgar error. All lifelike characters, whether in drama or fiction, owe their consistency to the appropriateness of the stock type which belongs to their dramatic function. That stock type is not the character but it is as necessary to the character as a skeleton is to the actor who plays it.

With regard to the characterization of comedy, the *Tractatus* lists three types of comic characters: the *alazons* or impostors, the *eiron*s or self-deprecators, and the buffoons (*bomolochoi*). This list is closely related to a passage in the *Ethics* which contrasts the first two, and then goes on to contrast the buffoon with a character whom Aristotle calls *agroikos* or churlish, literally rustic. We may reasonably accept the churl as a fourth character type, and so we have two opposed pairs. The contest of *eiron* and *alazon* forms the basis of the comic action, and the buffoon and the churl polarize the comic mood.

We have previously dealt with the terms *eiron* and *alazon*. The humorous blocking characters of comedy are nearly always impostors, though it is more frequently a lack of self-knowledge than simple hypocrisy that characterizes them. The multitudes of comic scenes in which one character complacently soliloquizes while another makes sarcastic asides to the audience show the contest of *eiron* and *alazon* in its purest form, and show too that the audience is sympathetic to the *eiron* side. Central to the *alazon* group is the *senex iratus* or heavy father, who with his rages and threats, his obsessions and his gullibility, seems closely related to some of the demonic characters of romance, such as Polyphemus. Occasionally a character may have the dramatic function of such a figure without his characteristics: an example is Squire Allworthy in *Tom Jones*, who as far as the plot is concerned behaves almost as stupidly as Squire Western. Of heavy-father surrogates, the *miles gloriosus* has been mentioned: his popularity is largely due to the fact that he is a man of words rather than deeds, and is consequently far more useful to a practising dramatist than any tight-lipped hero could ever be. The pedant, in Renaissance comedy often a student of the occult sciences, the fop or coxcomb, and similar humors, require no comment. The female *alazon* is rare: Katharina the

shrew represents to some extent a female *miles gloriosus*, and the *précieuse ridicule* a female pedant, but the "menace" or siren who gets in the way of the true heroine is more often found as a sinister figure of melodrama or romance than as a ridiculous figure in comedy.

The *eiron* figures need a little more attention. Central to this group is the hero, who is an *eiron* figure because, as explained, the dramatist tends to play him down and make him rather neutral and unformed in character. Next in importance is the heroine, also often played down: in Old Comedy, when a girl accompanies a male hero in his triumph, she is generally a stage prop, a *muta persona* not previously introduced. A more difficult form of *cognitio* is achieved when the heroine disguises herself or through some other device brings about the comic resolution, so that the person whom the hero is seeking turns out to be the person who has sought him. The fondness of Shakespeare for this "she stoops to conquer" theme needs only to be mentioned here, as it belongs more naturally to the *mythos* of romance.

Another central *eiron* figure is the type entrusted with hatching the schemes which bring about the hero's victory. This character in Roman comedy is almost always a tricky slave (*dolosus servus*), and in Renaissance comedy he becomes the scheming valet who is so frequent in Continental plays, and in Spanish drama is called the *gracioso*. Modern audiences are most familiar with him in Figaro and in the Leporello of *Don Giovanni*. Through such intermediate nineteenth-century figures as Micawber and the Touchwood of Scott's *St. Ronan's Well*, who, like the *gracioso*, have buffoon affiliations, he evolves into the amateur detective of modern fiction. The Jeeves of P. G. Wodehouse is a more direct descendant. Female confidantes of the same general family are often brought in to oil the machinery of the well-made play. Elizabethan comedy had another type of trickster, represented by the Matthew Merrygreek of *Ralph Roister Doister*, who is generally said to be developed from the vice or iniquity of the morality plays: as usual, the analogy is sound enough, whatever historians decide about origins. The vice, to give him that name, is very useful to a comic dramatist because he acts from pure love of mischief, and can set a comic action going with the minimum of motivation. The vice may be as light-hearted as Puck or as malignant as Don John in *Much Ado*, but as a rule the vice's activity is, in spite of his name, benevolent.

One of the tricky slaves in Plautus, in a soliloquy, boasts that he is the *architectus* of the comic action: such a character carries out the will of the author to reach a happy ending. He is in fact the spirit of comedy, and the two clearest examples of the type in Shakespeare, Puck and Ariel, are both spiritual beings. The tricky slave often has his own freedom in mind as the reward of his exertions: Ariel's longing for release is in the same tradition.

The role of the vice includes a great deal of disguising, and the type may often be recognized by disguise. A good example is the Brainworm of Jonson's *Every Man in His Humour*, who calls the action of the play the day of his metamorphoses. Similarly Ariel has to surmount the difficult stage direction of "Enter invisible." The vice is combined with the hero whenever the latter is a cheeky, improvident young man who hatches his own schemes and cheats his rich father or uncle into giving him his patrimony along with the girl.

Another *iron* type has not been much noticed. This is a character, generally an older man, who begins the action of the play by withdrawing from it, and ends the play by returning. He is often a father with the motive of seeing what his son will do. The action of *Every Man in His Humour* is set going in this way by Knowell Senior. The disappearance and return of Lovewit, the owner of the house which is the scene of *The Alchemist*, has the same dramatic function, though the characterization is different. The clearest Shakespearean example is the Duke in *Measure for Measure*, but Shakespeare is more addicted to the type than might appear at first glance. In Shakespeare the vice is rarely the real *architectus*: Puck and Ariel both act under orders from an older man, if one may call Oberon a man for the moment. In *The Tempest* Shakespeare returns to a comic action established by Aristophanes, in which an older man, instead of retiring from the action, builds it up on the stage. When the heroine takes the vice role in Shakespeare, she is often significantly related to her father, even when the father is not in the play at all, like the father of Helena, who gives her his medical knowledge, or the father of Portia, who arranges the scheme of the caskets. A more conventionally treated example of the same benevolent Prospero figure turned up recently in the psychiatrist of *The Cocktail Party*, and one may compare the mysterious alchemist who is the father of the heroine of *The Lady's Not for Burning*. The formula is not confined to comedy: Polonius, who shows

so many of the disadvantages of a literary education, attempts the role of a retreating paternal *iron* three times, once too often. *Hamlet* and *King Lear* contain subplots which are ironic versions of stock comic themes, Gloucester's story being the regular comedy theme of the gullible *senex* swindled by a clever and unprincipled son.

We pass now to the buffoon types, those whose function it is to increase the mood of festivity rather than to contribute to the plot. Renaissance comedy, unlike Roman comedy, had a great variety of such characters, professional fools, clowns, pages, singers, and incidental characters with established comic habits like malapropism or foreign accents. The oldest buffoon of this incidental nature is the parasite, who may be given something to do, as Jonson gives Mosca the role of a vice in *Volpone*, but who, *qua* parasite, does nothing but entertain the audience by talking about his appetite. He derives chiefly from Greek Middle Comedy, which appears to have been very full of food, and where he was, not unnaturally, closely associated with another established buffoon type, the cook, a conventional figure who breaks into comedies to bustle and order about and make long speeches about the mysteries of cooking. In the role of cook the buffoon or entertainer appears, not simply as a gratuitous addition like the parasite, but as something more like a master of ceremonies, a center for the comic mood. There is no cook in Shakespeare, though there is a superb description of one in the *Comedy of Errors*, but a similar role is often attached to a jovial and loquacious host, like the "mad host" of *The Merry Wives* or the Simon Eyre of *The Shoemakers Holiday*. In Middleton's *A Trick to Catch the Old One* the mad host type is combined with the vice. In Falstaff and Sir Toby Belch we can see the affinities of the buffoon or entertainer type both with the parasite and with the master of revels. If we study this entertainer or host role carefully we shall soon realize that it is a development of what in Aristophanic comedy is represented by the chorus, and which in its turn goes back to the *komos* or revel from which comedy is said to be descended.

Finally, there is a fourth group to which we have assigned the word *agroikos*, and which usually means either churlish or rustic, depending on the context. This type may also be extended to cover the Elizabethan gull and what in vaudeville used to be called the straight man, the solemn or inarticulate character who allows the

humor to bounce off him, so to speak. We find churls in the miserly, snobbish, or priggish characters whose role is that of the refuser of festivity, the killjoy who tries to stop the fun, or, like Malvolio, locks up the food and drink instead of dispensing it. The melancholy Jaques of *As You Like It*, who walks out on the final festivities, is closely related. In the sulky and self-centered Bertram of *All's Well* there is a most unusual and ingenious combination of this type with the hero. More often, however, the churl belongs to the *alazon* group, all miserly old men in comedies, including Shylock, being churls. In *The Tempest* Caliban has much the same relation to the churlish type that Ariel has to the vice or tricky slave. But often, where the mood is more light-hearted, we may translate *agroikos* simply by rustic, as with the innumerable country squires and similar characters who provide amusement in the urban setting of drama. Such types do not refuse the mood of festivity, but they mark the extent of its range. In a pastoral comedy the idealized virtues of rural life may be represented by a simple man who speaks for the pastoral ideal, like Corin in *As You Like It*. Corin has the same *agroikos* role as the "rube" or "hayseed" of more citified comedies, but the moral attitude to the role is reversed. Again we notice the principle that dramatic structure is a permanent and moral attitude a variable factor in literature.

In a very ironic comedy a different type of character may play the role of the refuser of festivity. The more ironic the comedy, the more absurd the society, and an absurd society may be condemned by, or at least contrasted with, a character that we may call the plain dealer, an outspoken advocate of a kind of moral norm who has the sympathy of the audience. Wycherley's Manly, though he provides the name for the type, is not a particularly good example of it: a much better one is the Cléante of *Tartuffe*. Such a character is appropriate when the tone is ironic enough to get the audience confused about its sense of the social norm: he corresponds roughly to the chorus in a tragedy, which is there for a similar reason. When the tone deepens from the ironic to the bitter, the plain dealer may become a malcontent or railer, who may be morally superior to his society, as he is to some extent in Marston's play of that name, but who may also be too motivated by envy to be much more than another aspect of his society's evil, like Thersites, or to some extent Apemantus.

In tragedy, pity and fear, the emotions of moral attraction and repulsion, are raised and cast out. Comedy seems to make a more functional use of the social, even the moral judgement, than tragedy, yet comedy seems to raise the corresponding emotions, which are sympathy and ridicule, and cast them out in the same way. Comedy ranges from the most savage irony to the most dreamy wish-fulfilment romance, but its structural patterns and characterization are much the same throughout its range. This principle of the uniformity of comic structure through a variety of attitudes is clear in Aristophanes. Aristophanes is the most personal of writers, and his opinions on every subject are written all over his plays. We know that he wanted peace with Sparta and that he hated Cleon, so when his comedy depicts the attaining of peace and the defeat of Cleon we know that he approved and wanted his audience to approve. But in *Ecclesiazusae* a band of women in disguise railroad a communistic scheme through the Assembly which is a horrid parody of a Platonic republic, and proceed to inaugurate its sexual communism with some astonishing improvements. Presumably Aristophanes did not altogether endorse this, yet the comedy follows the same pattern and the same resolution. In *The Birds* the Peisthetairos who defies Zeus and blocks out Olympus with his Cloud-Cuckoo-Land is accorded the same triumph that is given to the Trygaios of the *Peace* who flies to heaven and brings a golden age back to Athens.

Let us look now at a variety of comic structures between the extremes of irony and romance. As comedy blends into irony and satire at one end and into romance at the other, if there are different phases or types of comic structure, some of them will be closely parallel to some of the types of irony and of romance. A somewhat forbidding piece of symmetry turns up in our argument at this point, which seems to have some literary analogy to the circle of fifths in music. I recognize six phases of each *mythos*, three being parallel to the phases of a neighboring *mythos*. The first three phases of comedy are parallel to the first three phases of irony and satire, and the second three to the second three of romance. The distinction between an ironic comedy and a comic satire, or between a romantic comedy and a comic romance, is tenuous, but not quite a distinction without a difference.

The first or most ironic phase of comedy is, naturally, the one in which a humorous society triumphs or remains undefeated. A good

example of a comedy of this type is *The Alchemist*, in which the returning *eiron* Lovewit joins the rascals, and the plain dealer Surly is made a fool of. In *The Beggar's Opera* there is a similar twist to the ending: the (projected) author feels that the hanging of the hero is a comic ending, but is informed by the manager that the audience's sense of comic decorum demands a reprieve, whatever Macheath's moral status. This phase of comedy presents what Renaissance critics called *speculum consuetudinis*, the way of the world, *cosi fan tutte*. A more intense irony is achieved when the humorous society simply disintegrates without anything taking its place, as in *Heartbreak House* and frequently in Chekhov.

We notice in ironic comedy that the demonic world is never far away. The rages of the *senex iratus* in Roman comedy are directed mainly at the tricky slave, who is threatened with the mill, with being flogged to death, with crucifixion, with having his head dipped in tar and set on fire, and the like, all penalties that could be and were exacted from slaves in life. An epilogue in Plautus informs us that the slave-actor who has blown up in his lines will now be flogged; in one of the Menander fragments a slave is tied up and burned with a torch on the stage. One sometimes gets the impression that the audience of Plautus and Terence would have guffawed uproariously all through the *Passion*. We may ascribe this to the brutality of a slave society, but then we remember that boiling oil and burying alive ("such a *stuffy* death") turn up in *The Mikado*. Two lively comedies of the modern stage are *The Cocktail Party* and *The Lady's Not for Burning*, but the cross appears in the background of the one and the stake in the background of the other. Shylock's knife and Angelo's gallows appear in Shakespeare: in *Measure for Measure* every male character is at one time or another threatened with death. The action of comedy moves toward a deliverance from something which, if absurd, is by no means invariably harmless. We notice too how frequently a comic dramatist tries to bring his action as close to a catastrophic overthrow of the hero as he can get it, and then reverses the action as quickly as possible. The evading or breaking of a cruel law is often a very narrow squeeze. The intervention of the king at the end of *Tartuffe* is deliberately arbitrary: there is nothing in the action of the play itself to prevent *Tartuffe's* triumph. Tom Jones in the final book, accused of murder, incest, debt, and double-dealing, cast off by friends, guardian, and sweetheart, is a woeful figure indeed before all these turn into illu-

sions. Any reader can think of many comedies in which the fear of death, sometimes a hideous death, hangs over the central character to the end, and is dispelled so quickly that one has almost the sense of awakening from nightmare.

Sometimes the redeeming agent actually is divine, like Diana in *Pericles*; in *Tartuffe* it is the king, who is conceived as a part of the audience and the incarnation of its will. An extraordinary number of comic stories, both in drama and fiction, seem to approach a potentially tragic crisis near the end, a feature that I may call the "point of ritual death"—a clumsy expression that I would gladly surrender for a better one. It is a feature not often noticed by critics, but when it is present it is as unmistakably present as a stretto in a fugue, which it somewhat resembles. In Smollett's *Humphry Clinker* (I select this because no one will suspect Smollett of deliberate mythopoeia but only of following convention, at least as far as his plot is concerned), the main characters are nearly drowned in an accident with an upset carriage; they are then taken to a nearby house to dry off, and a *cognitio* takes place, in the course of which their family relationships are regrouped, secrets of birth brought to light, and names changed. Similar points of ritual death may be marked in almost any story that imprisons the hero or gives the heroine a nearly mortal illness before an eventually happy ending.

Sometimes the point of ritual death is vestigial, not an element in the plot but a mere change of tone. Everyone will have noted in comic actions, even in very trivial movies and magazine stories, a point near the end at which the tone suddenly becomes serious, sentimental, or ominous of potential catastrophe. In Aldous Huxley's *Chrome Yellow*, the hero Denis comes to a point of self-evaluation in which suicide nearly suggests itself: in most of Huxley's later books some violent action, generally suicidal, occurs at the corresponding point. In *Mrs. Dalloway* the actual suicide of Septimus becomes a point of ritual death for the heroine in the middle of her party. There are also some interesting Shakespearean variations of the device: a clown, for instance, will make a speech near the end in which the buffoon's mask suddenly falls off and we look straight into the face of a beaten and ridiculed slave. Examples are the speech of Dromio of Ephesus beginning "I am an ass indeed" in the *Comedy of Errors*, and the speech of the Clown in *All's Well* beginning "I am a woodland fellow."

The second phase of comedy, in its simplest form, is a comedy in which the hero does not transform a humorous society but simply escapes or runs away from it, leaving its structure as it was before. A more complex irony in this phase is achieved when a society is constructed by or around a hero, but proves not sufficiently real or strong to impose itself. In this situation the hero is usually himself at least partly a comic humor or mental runaway, and we have either a hero's illusion thwarted by a superior reality or a clash of two illusions. This is the quixotic phase of comedy, a difficult phase for drama, though *The Wild Duck* is a fairly pure example of it, and in drama it usually appears as a subordinate theme of another phase. Thus in *The Alchemist* Sir Epicure Mammon's dream of what he will do with the philosopher's stone is, like Quixote's, a gigantic dream, and makes him an ironic parody of Faustus (who is mentioned in the play), in the same way that Quixote is an ironic parody of Amadis and Lancelot. When the tone is more light-hearted, the comic resolution may be strong enough to sweep over all quixotic illusions. In *Huckleberry Finn* the main theme is one of the oldest in comedy, the freeing of a slave, and the *cognitio* tells us that Jim had already been set free before his escape was bungled by Tom Sawyer's pedantries. Because of its unrivalled opportunities for double-edged irony, this phase is a favorite of Henry James: perhaps his most searching study of it is *The Sacred Fount*, where the hero is an ironic parody of a Prospero figure creating another society out of the one in front of him.

The third phase of comedy is the normal one that we have been discussing, in which a *senex iratus* or other humor gives way to a young man's desires. The sense of the comic norm is so strong that when Shakespeare, by way of experiment, tried to reverse the pattern in *All's Well*, in having two older people force Bertram to marry Helena, the result has been an unpopular "problem" play, with a suggestion of something sinister about it. We have noted that the *cognitio* of comedy is much concerned with straightening out the details of the new society, with distinguishing brides from sisters and parents from foster-parents. The fact that the son and father are so often in conflict means that they are frequently rivals for the same girl, and the psychological alliance of the hero's bride and the mother is often expressed or implied. The occasional "naughtiness" of comedy, as in the Restoration period, has much to do, not only with marital infidelity, but with a kind of comic

Oedipus situation in which the hero replaces his father as a lover. In Congreve's *Love for Love* there are two Oedipus themes in counterpoint: the hero cheats his father out of the heroine, and his best friend violates the wife of an impotent old man who is the heroine's guardian. A theme which would be recognized in real life as a form of infantile regression, the hero pretending to be impotent in order to gain admission to the women's quarters, is employed in Wycherley's *Country Wife*, where it is taken from Terence's *Eunuchus*.

The possibilities of incestuous combinations form one of the minor themes of comedy. The repellent older woman offered to Figaro in marriage turns out to be his mother, and the fear of violating a mother also occurs in *Tom Jones*. When in *Ghosts* and *Little Eyolf* Ibsen employed the old chestnut about the object of the hero's affections being his sister (a theme as old as Menander), his startled hearers took it for a portent of social revolution. In Shakespeare the recurring and somewhat mysterious father-daughter relationship already alluded to appears in its incestuous form at the beginning of *Pericles*, where it forms the demonic antithesis of the hero's union with his wife and daughter at the end. The presiding genius of comedy is Eros, and Eros has to adapt himself to the moral facts of society: Oedipus and incest themes indicate that erotic attachments have in their undisplaced or mythical origin a much greater versatility.

Ambivalent attitudes naturally result, and ambivalence is apparently the main reason for the curious feature of doubled characters which runs all through the history of comedy. In Roman comedy there is often a pair of young men, and consequently a pair of young women, of which one is often related to one of the men and exogamous to the other. The doubling of the *senex* figure sometimes gives us a heavy father for both the hero and the heroine, as in *The Winter's Tale*, sometimes a heavy father and benevolent uncle, as in Terence's *Adelphoi* and in *Tartuffe*, and so on. The action of comedy, like the action of the Christian Bible, moves from law to liberty. In the law there is an element of ritual bondage which is abolished, and an element of habit or convention which is fulfilled. The intolerable qualities of the *senex* represent the former and compromise with him the latter in the evolution of the comic *nomos*.

With the fourth phase of comedy we begin to move out of the

world of experience into the ideal world of innocence and romance. We said that normally the happier society established at the end of the comedy is left undefined, in contrast to the ritual bondage of the humors. But it is also possible for a comedy to present its action on two social planes, of which one is preferred and consequently in some measure idealized. At the beginning of Plato's *Republic* we have a sharp contest between the *alazon* Thrasymachus and the ironic Socrates. The dialogue could have stopped there, as several of Plato's dialogues do, with a negative victory over a humor and the kind of society he suggests. But in the *Republic* the rest of the company, including Thrasymachus, follow Socrates inside Socrates's head, so to speak, and contemplate there the pattern of the just state. In Aristophanes the comic action is often ironic, but in *The Acharnians* we have a comedy in which a hero with the significant name of Dicaeopolis (righteous city or citizen) makes a private peace with Sparta, celebrates the peaceful festival of Dionysos with his family, and sets up the pattern of a temperate social order on the stage, where it remains throughout the play, cranks, bigots, sharpers, and scoundrels all being beaten away from it. One of the typical comic actions is at least as clearly portrayed in our earliest comedy as it has ever been since.

Shakespeare's type of romantic comedy follows a tradition established by Peele and developed by Greene and Lyly, which has affinities with the medieval tradition of the seasonal ritual-play. We may call it the drama of the green world, its plot being assimilated to the ritual theme of the triumph of life and love over the waste land. In *The Two Gentlemen of Verona* the hero Valentine becomes captain of a band of outlaws in a forest, and all the other characters are gathered into this forest and become converted. Thus the action of the comedy begins in a world represented as a normal world, moves into the green world, goes into a metamorphosis there in which the comic resolution is achieved, and returns to the normal world. The forest in this play is the embryonic form of the fairy world of *A Midsummer Night's Dream*, the Forest of Arden in *As You Like It*, Windsor Forest in *The Merry Wives*, and the pastoral world of the mythical sea-coasted Bohemia in *The Winter's Tale*. In all these comedies there is the same rhythmic movement from normal world to green world and back again. In *The Merchant of Venice* the second world takes the form of Portia's mysterious house in Belmont, with its magic caskets and the wonderful cos-

mological harmonies that proceed from it in the fifth act. We notice too that this second world is absent from the more ironic comedies *All's Well* and *Measure for Measure*.

The green world charges the comedies with the symbolism of the victory of summer over winter, as is explicit in *Love's Labor's Lost*, where the comic contest takes the form of the medieval debate of winter and spring at the end. In *The Merry Wives* there is an elaborate ritual of the defeat of winter known to folklorists as "carrying out Death," of which Falstaff is the victim; and Falstaff must have felt that, after being thrown into the water, dressed up as a witch and beaten out of a house with curses, and finally supplied with a beast's head and singed with candles, he had done about all that could reasonably be asked of any fertility spirit.

In the rituals and myths the earth that produces the rebirth is generally a female figure, and the death and revival, or disappearance and withdrawal, of human figures in romantic comedy generally involves the heroine. The fact that the heroine often brings about the comic resolution by disguising herself as a boy is familiar enough. The treatment of Hero in *Much Ado*, of Helena in *All's Well*, of Thaisa in *Pericles*, of Fidele in *Cymbeline*, of Hermione in *The Winter's Tale*, show the repetition of a device in which progressively less care is taken of plausibility and in which in consequence the mythical outline of a Proserpine figure becomes progressively clearer. These are Shakespearean examples of the comic theme of ritual assault on a central female figure, a theme which stretches from Menander to contemporary soap operas. Many of Menander's plays have titles which are feminine participles indicating the particular indignity the heroine suffers in them, and the working formula of the soap opera is said to be to "put the heroine behind the eight-ball and keep her there." Treatments of the theme may be as light-hearted as *The Rape of the Lock* or as doggedly persistent as *Pamela*. However, the theme of rebirth is not invariably feminine in context: the rejuvenation of the *senex* in Aristophanes' *The Knights*, and a similar theme in *All's Well* based on the folklore motif of the healing of the impotent king, come readily to mind.

The green world has analogies, not only to the fertile world of ritual, but to the dream world that we create out of our own desires. This dream world collides with the stumbling and blinded follies of the world of experience, of Theseus' Athens with its idi-

otic marriage law, of Duke Frederick and his melancholy tyranny, of Leontes and his mad jealousy, of the Court Party with their plots and intrigues, and yet proves strong enough to impose the form of desire on it. Thus Shakespearean comedy illustrates, as clearly as any *mythos* we have, the archetypal function of literature in visualizing the world of desire, not as an escape from "reality," but as the genuine form of the world that human life tries to imitate.

In the fifth phase of comedy, some of the themes of which we have already anticipated, we move into a world that is still more romantic, less Utopian and more Arcadian, less festive and more pensive, where the comic ending is less a matter of the way the plot turns out than of the perspective of the audience. When we compare the Shakespearean fourth-phase comedies with the late fifth-phase "romances," we notice how much more serious an action is appropriate to the latter: they do not avoid tragedies but contain them. The action seems to be not only a movement from a "winter's tale" to spring, but from a lower world of confusion to an upper world of order. The closing scene of *The Winter's Tale* makes us think, not simply of a cyclical movement from tragedy and absence to happiness and return, but of bodily metamorphosis and a transformation from one kind of life to another. The materials of the *cognitio* of *Pericles* or *The Winter's Tale* are so stock that they would be "hooted at like an old tale," yet they seem both far-fetched and inevitably right, outraging reality and at the same time introducing us to a world of childlike innocence which has always made more sense than reality.

In this phase the reader or audience feels raised above the action, in the situation of which Christopher Sly is an ironic parody. The plotting of Cleon and Dionyza in *Pericles*, or of the Court Party in *The Tempest*, we look down on as generic or typical human behavior: the action, or at least the tragic implication of the action, is presented as though it were a play within a play that we can see in all dimensions at once. We see the action, in short, from the point of view of a higher and better ordered world. And as the forest in Shakespeare is the usual symbol for the dream world in conflict with and imposing its form on experience, so the usual symbol for the lower or chaotic world is the sea, from which the cast, or an important part of it, is saved. The group of "sea" comedies includes *A Comedy of Errors*, *Twelfth Night*, *Pericles*, and

The Tempest. *A Comedy of Errors*, though based on a Plautine original, is much closer to the world of Apuleius than to that of Plautus in its imagery, and the main action, moving from shipwreck and separation to reunion in a temple in Ephesus, is repeated in the much later play of *Pericles*. And just as the second world is absent from the two "problem" comedies, so in two of the "sea" group, *Twelfth Night* and *The Tempest*, the entire action takes place in the second world. In *Measure for Measure* the Duke disappears from the action and returns at the end; *The Tempest* seems to present the same type of action inside out, as the entire cast follows Prospero into his retreat, and is shaped into a new social order there.

These five phases of comedy may be seen as a sequence of stages in the life of a redeemed society. Purely ironic comedy exhibits this society in its infancy, swaddled and smothered by the society it should replace. Quixotic comedy exhibits it in adolescence, still too ignorant of the ways of the world to impose itself. In the third phase it comes to maturity and triumphs; in the fourth it is already mature and established. In the fifth it is part of a settled order which has been there from the beginning, an order which takes on an increasingly religious cast and seems to be drawing away from human experience altogether. At this point the undisplaced *com-media*, the vision of Dante's *Paradiso*, moves out of our circle of *mythoi* into the apocalyptic or abstract mythical world above it. At this point we realize that the crudest of Plautine comedy-formulas has much the same *structure* as the central Christian myth itself, with its divine son appeasing the wrath of a father and redeeming what is at once a society and a bride.

At this point too comedy proper enters its final or sixth phase, the phase of the collapse and disintegration of the comic society. In this phase the social units of comedy become small and esoteric, or even confined to a single individual. Secret and sheltered places, forests in moonlight, secluded valleys, and happy islands become more prominent, as does the *penseroso* mood of romance, the love of the occult and the marvellous, the sense of individual detachment from routine existence. In this kind of comedy we have finally left the world of wit and the awakened critical intelligence for the opposite pole, an oracular solemnity which, if we surrender uncritically to it, will provide a delightful *frisson*. This is the world of ghost stories, thrillers, and Gothic romances, and, on a more

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sophisticated level, the kind of imaginative withdrawal portrayed in Huysmans' *À Rebours*. The somberness of Des Esseintes' surroundings has nothing to do with tragedy: Des Esseintes is a dilettante trying to amuse himself. The comic society has run the full course from infancy to death, and in its last phase myths closely connected psychologically with a return to the womb are appropriate.