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THE THEATRICAL DIRECTOR'S APPLICATION OF  
THE VALUE SYSTEMS ANALYSIS TO THE  
CHARACTERIZATION OF ROLES

THESIS

Presented to the Graduate Council of the  
North Texas State University in Partial  
Fulfillment of the Requirements

For the Degree of

MASTER OF SCIENCE

By

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Denton, Texas

December, 1977

Schronk, Janice R., The Theatrical Director's Application of the Value Systems Analysis to the Characterization of Roles. Master of Science (Speech Communication and Drama), December, 1977, 143 pp., 24 illustrations, bibliography, 14 titles.

The purpose of this thesis was to determine if the Value Systems (Tribalistic, Egocentric, Absolutistic, Achievist, Sociocentric, and Individualistic) based on the "Levels of Psychological Existence" developed by Clare W. Graves, could be applied to analysis of a role in a play script.

Characters in four scripts were analyzed: The Rainmaker, by N. Richard Nash; The Lark, by Jean Anouilh, adapted by Lillian Hellman; Fiddler on the Roof, book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; and The Taming of the Shrew, by Shakespeare.

The results showed that the system could be applied practically and effectively.

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## CHAPTER I

### INTRODUCTION

Each human being is unique; each person reacts and interacts according to his own emotional, mental, and psychological makeup; each individual creates a personality belonging to no one else. An actor has the responsibility to create on stage a unique character in each role undertaken.

The actor creates the whole length of a human soul's life on stage everytime he creates a part. This human soul must be visible in all aspects, physical, mental and emotional. Besides, it must be unique. It must be the soul. The same soul the author thought of, the one the director explained to you, the one you brought to the surface from the depths of your being, No other but that one (1, p. 77).

Each actor creates the soul of each role according to his individual style.

When approaching a role, the actor brings to the development of the character past experiences and individual techniques and methods of achieving characterization. It is the director who guides the actor in this quest for characterization. The methods utilized by actor and director may be any one or a combination of several methods: the technical method, Stanislavski's "The Method," the Actor's Studio system, or the eclectic approach.

A director must analyze each script of the theatrical season before he holds auditions. "The dramatist has written the play for a specific purpose and he has given the characters some pattern of behavior" (3, p. 115). First, the director does an in-depth study of the script to discover its thesis. He then determines systematically what each line means to and about each character. Although he must have a definite idea of the character's growth, this direction might change during the rehearsal period. Finally, the director divides the play into units of action or beats, as seen in the Stanislavski method (3, p. 115).

In order for the actor to translate the director's interpretation, he must make use of his inner resources. What the actor has experienced, the accumulation of all that he has done, seen, thought, or imagined, can be termed inner resources. The actor is limited by what he understands about life, and by his experiences or lack of them. The voice and the body are the instruments by which the actor physically utilizes his inner resources to portray the action of the role.

Although his own life experiences are important, they are not the only way an actor develops a role. He also vicariously derives characterization from a variety of sources. One major source is the observation of those around him, their reactions to life, and the observation of other actors, their performance on the stage. Another

source includes all reading experiences, such as fiction, non-fiction, drama, and technical writing. In addition, the actor must pursue a knowledge of the events, the art, the music, and the literature of the period of the play which he is studying. Furthermore, an actor can draw upon any method in order to deepen and stretch the imagination.

Both the director and the actor work within short time spans, producing a play script in two weeks in professional regional theatres or six weeks in educational and community theatres. Since the traditional method of character development is time-consuming, perhaps a more effective method utilizing the Value Systems Analysis (see Appendix) could be developed, freeing the director to polish the production to a higher degree of perfection and freeing the actor to create a more truthful characterization.

In this study, the emphasis will be on gaining an understanding of a character's behavior in terms of the Value Systems Analysis.

In the course of a play a principal character does not change as a character, but his attitudes toward the environmental world of the play change under pressures from forces outside his control--the other characters who serve as instruments to his change (2, p. 25).

#### Statement of Problem

Failure of communication between actor and director can cause a tremendous waste of time and energy. The director and the actor must communicate quickly and correctly,



permitting the play to develop to its full potential.

Through the use of the Value Systems Analysis the director can increase his awareness of characterization and his perception of his actor's personalities. The individual modes of adjustment of both the director and the actor will determine their ability to use the Value Systems Analysis.

An actor's stating that he does not understand what the director wants in a scene is not unusual. He, the actor, is attempting to portray the role with expertise, but the approach the director is attempting is beyond his scope of understanding. Communication between actor and director is interrupted, and time is wasted. Communication between actor and director and between actor and fellow actor is a major factor in the success or failure of a play's communication to an audience.

A more successful prediction that the actor will be capable of understanding the Value Systems of the character whom he is interested in portraying is made possible by the director who can determine the levels of existence possessed by the auditioning actor. A director occasionally casts a person who reads beautifully in auditions and discovers in rehearsals that the actor is incapable of understanding the psychology of that character. At the risk of losing spontaneity, the actor can portray the character by mimicking the line reading, movement, and gestures of the director.

Value levels tend to cluster in most people, with one level being predominant. A person, or character, will be able to progress or regress from one level to another depending upon his reaction to the situation in which he is placed. The playwright, through behavioral patterns, gives his characters value clusters. In this study behavior of a character, as suggested by value statements in the dialogue of the play, will be analyzed, not value systems of actors or directors. An actor skilled in recognizing value clusters owns a more complete basis for building a believable character. Once the clusters are established, details of characterization can then become the area of concentration, giving the role a unique rather than a stereotyped quality. Definitions of these levels of existence are discussed in Chapter II.

#### Statement of Purpose

For the purpose of this study the Value Systems Analysis, as developed by Clare W. Graves of Union College, Schenectady, New York, and adapted by Don E. Beck with the National Center for Values Research, Denton, Texas, will be applied to the analyzation of major characters in specific plays. In this study investigation will involve three questions: is the system applicable to diverse styles of plays; is it a practical means of character analysis; and would it benefit director, actor, and audience?

Characterization is a growth process which, unfortunately, is often not completed until after the production has closed. Both the actor and the director must understand the characters in the play, the director in order to lead his actors in a predetermined or evolving direction and the actor in order to bring his role to life and to react honestly to and with other players. If a new system can be applied to theatre that will aid in a more complete, believable production, then director, actor, and audience will benefit.

#### Statement of Procedure

This study will utilize four scripts and their major characters. A value cluster will be established for each of the characters selected for study, and selected lines will be charted according to the Value Systems Analysis in order that clusters can readily be seen.

The four scripts to be evaluated will be of distinctly different styles. The first will be a realistic modern script, The Rainmaker, by N. Richard Nash; the second, a historical script done in presentational style, The Lark, by Jean Anouilh, adapted by Lillian Hellman; the third, a musical, Fiddler on the Roof, book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; and the fourth, a classic, The Taming of the Shrew, by William Shakespeare.

Character analysis will be developed for Lizzie, Starbuck, H. C., Noah, and Jimmy in The Rainmaker; Joan, Charles,

Warwick, and Cauchon in The Lark; Tevye, Golde, Tzeitel, Hodel, and Perchik in Fiddler on the Roof; and Katharina and Petruchio in The Taming of the Shrew.

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## CHAPTER II

### BASIS FOR VALUE SYSTEMS THEORY

Over twenty years ago research began on what was then termed as "The Levels of Human Existence" by Graves (3, p. 85). The purpose of Graves' pursuit was to develop a new concept of human behavior and to adapt the concept for use in management, leadership, law enforcement, education, and many other fields. This study will apply this concept as a humanistic approach to characterization of a role in a play.

Different people have different modes of adjustments, or levels of values. The purpose of Value Systems Analysis is not necessarily to change people's values but may be useful to alter their behaviors so they can deal with values different from their own. In play scripts, characters must react and interact with other characters whose values or modes of adjustments may or may not be different from their own. These interactions within the play must evolve to a legitimate or acceptable conclusion.

Graves' theory states that man is an open system, able to move from one existence to another through a hierarchy of ordered systems. Much of Graves' work is an extension of many of Abraham H. Maslow's views of the physiological and psychological needs of man.

According to Graves' research, human modes of adjustments are a combination of their values, attitudes, and behaviors. His theory is based on the following three-part premise that

1. Man's nature is not fixed; there is no set of human values by which he should live, but it is an open, moving system and not a closed one.
2. Man moves from one level or system to another by sporadic movements.
3. Man's values change as the situation changes, with each mode of adjustment being a state people pass through on the way to a new mode of existence (3, p. 72).

As a person moves from one state to another, the old system is subordinated to the new mode of adjustment. "When a person is centralized in one state of existence, he has a total psychology which is particular to that state" (3, p. 72). In other words, when a character in a play or a person (actor) expresses a particular mode of adjustment, or level of existence, he will have the appropriate feelings, motivations, and ideas on politics, health care, educational needs, belief systems, and concepts of economic theory and practice that are peculiar to that state.

Man will move through modes of adjustments up the psychological levels of the Value Systems as he becomes aware of life's problems and seeks to solve them. It is not necessarily true that all men or characters in a play would progress from level to level. It is quite possible for a man to stabilize and live his entire life at one level or a

combination of levels within the system. Graves states,

In some cases, a person may not be genetically or constitutionally equipped to change in the normal upward direction when the conditions of his existence change. Instead, he may stabilize and live out his life at any one level or a combination of levels in the hierarchy. Again, he may show the behavior of a level in a predominantly positive or negative manner, or he may, under the circumstances regress to a behavior system lower in the hierarchy. Thus, an adult lives in a potentially open system of needs, values and aspirations, but he often settles into what appears to be a closed system (3, p. 72).

In summary, a person or a character in a play will have the potential for an open system of values or modes of adjustments. The behavior of that person or character is influenced by the set of value clusters or levels in which he exists.

#### The Value Levels

Graves' theory of psychological existence has been further developed by Scott and Susan Meyers, Charles Hughes, Vincent Flowers, Linda Ann Davis, Don Edward Beck, et. al. (5, p. 13). They have described it in terms of management, education, public safety, society, and communication. In each case each level or mode of adjustment is an acceptable level of behavior, one not being better than another, but allowing for differences. These differences are what make each person unique.

An individual's values and attitudes are in direct relationship to how that person behaves or is capable of perceiving behavior. If a director's Value System allows



for an understanding of his actors' Value Systems, then he is able to effectively use their talents to achieve a believable production. The actor whose Value System is higher in the psychological levels of existence will maintain a greater facility for playing a larger variety of roles.

The modes of adjustment must be thought of as open systems allowing behavior to move from one level to another, either progressing or regressing within the seven levels of psychological existence discussed in this study. The National Center for Values Research and Beck have defined seven levels of existence. (See Appendix A.) The terms and definitions are simplified for convenience of description.

Level 1, Reactive--The functions of a man at this level of existence respond to basic needs such as hunger, pain, cold, warmth, and sleep. At the lowest level of existence, the reactive is only concerned with survival. Examples of this state are the embryonic stage, a baby; the structural in which the brain cells are under-developed, as in the profoundly retarded or severe stroke victims; the situational reactive, caused by disappointments in life; the regressive or senile elderly person. This level can be a temporary or a permanent state.

Level 2, Tribalistic--Man at this level responds to and seeks safety and security. He is highly dependent on chieftains, clans, rituals, superstition, and those in power.

His reliance on chieftains can be to one chief, many chiefs, or to a clan or tribe. At the lowest level of this existence man is vulnerable to restricting taboos and rituals. He is naive and a captive of the chieftain. At the other extreme, man derives his inspiration from a heroic figure and gets strength and security from a caring chief, exemplified in family ties. Man needs to find some way to explain the unexplainable and depends on the mystical forces inherent in life.

Level 3, Egocentric--At this level, man is self-centered and assertive. His aggressiveness takes many forms in rebelling against authority figures, rules, regulations, mores, and standards. He can be submissive, embittered, rebellious, unruly, fiesty, risk-taking, flamboyant, colorful, competitive, and can fight just for the fun of fighting. Often he is brash, abrasive, and may appear to be "paranoid," feeling that the world is hostile and alien. At the positive end of this level, he is willing to break from tradition and is energetic and innovative.

Level 4, Absolutistic--The Level Four mode of adjustment must find structure, a directive design or master play, security and order. The Absolutistic man is strongly committed to what he considers to be right or wrong and adheres to rigidly assigned roles. He will obey the rules, is neat, tidy, on time, a true believer in religious causes and strongly believes that the wrong doer should be punished by law. He

tends to impose his system on others and places a premium on sacrifice, discipline, and adherence to the established norms of society.

Level 5, Achievist--Man at this level may appear unprincipled, for he is achievement oriented, self-serving and aggressive--but within the constraints of society. Life is a game, and he enjoys wheeling and dealing, competing and demonstrating his ability to get ahead in life and to attain his goals. He can be constructive in his ambition, energetic or conniving, as well as swindling and purely selfish in his motives.

Level 6, Sociocentric--At this level of existence, man is accepting. He is people oriented, self-protective, and interested in self-discovery. He values human dignity, the unique quality of each person and the worth of people as a whole. The emphasis is on feeling and happiness, but an unbalanced idealism can formulate. Level Six is the helping level in which the individual spends his time and energy working in behalf of a social cause. Here, too, man opposes the manipulative use of people as well as rigid conformity.

Level 7, Individualistic--Man at this level is a personal activist who lives within society's constraints while enjoying his maximum individual freedom. An Individualist will be inner-directed and self-motivating. He is willing to accept differences in peoples' values. While tolerant of most behavior, he also expects high levels of performance and will

respond to reasons, not to rules. Management through competence and not status or power is found in this level. He may drop out of society to pursue individualistic interest and alternative life-styles. He also may have a selfish avoidance of the problems of the real world.

If an actor's mode of adjustment is basically Tribalistic, (a Two level), then that actor would have difficulty understanding the psychological makeup of an Achievist (a Five level); but the reverse is not true. The Achievist would be able to portray a role that expresses the behavior of a Tribalistic level of existence. If the director's mode of adjustment was that of an Achievist, he would be able to communicate within the level of existence of the Tribalistic, the Egocentric, the Absolutistic, and his own level. Since he is capable of "wheeling and dealing," the Achievist could communicate with a Sociocentric or an Individualistic. The Achievist would be able to manipulate the actor into the behavior pattern he desires for the character and the play. A director working from a high-level Individualistic mode of adjustment would be flexible, allowing the actor who needs freedom to create a role to work in this manner. The Individualistic director will also be able to give the specific direction needed by the Tribalistic or the Absolutistic actor.

The following chapters will concern the application of the Value Systems Analysis to selected characters from

specific plays. By analyzing behavior of the characters through value statements found in the dialogue and by interpreting information given by the authors about the characters, a mode of adjustment or a cluster of values will be assigned to each character. A character may maintain one level of existence throughout the entire play script. Movement from one level of existence to another, either remaining at the new level or returning to a previous mode of adjustment is also a possibility. This chapter has briefly explained the theory and the terms to be used. For the simplification of the thesis, numbers will be used to designate the level of existence expressed by dialogue.

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### CHAPTER III

#### THE RAINMAKER

The Rainmaker, by N. Richard Nash is a romantic comedy set in the drought-ridden West. The prevailing theme, drought, brings desperation, no promise of remedy, poverty, and a loss of substance. With the drought comes the desperate need for hope, however small or ridiculous it might seem.

The plot concerns a girl, Lizzie Curry, whose father, H. C., and two brothers, Noah and Jim, are overly concerned with her becoming an old maid. Lizzie is plain to look at, and Noah and Jim scheme unsuccessfully to marry her off. As if on a gust of wind, a stranger, Bill Starbuck, appears with grandiose ideas and the promise to make it rain--all for \$100. The idea is ridiculous, but Starbuck is so refreshing that the family finally agrees to allow him to try to work his miracles. Then begins the banging of bass drums, the painting of whitewash arrows on the ground, the tying of a mule's hind legs, and the magic of the rainmaker. Starbuck convinces Lizzie that she has a very real beauty of her own. She believes, just as her father believes that rain will come. Rain does come and so does love, for this is a family bursting with love.

The characters to be explored in this chapter are H. C. Curry, father; Noah Curry, older brother; Jim Curry, younger brother; Lizzie Curry, daughter; and Bill Starbuck, rain-maker. Strong value statements are expressed in the dialogue of The Rainmaker.

By analyzing the value statements in the dialogue of H. C. Curry a Six-Seven-Two cluster emerges. H. C. is heavily Tribalistic in his concern for his family, as seen in Figure 1. He is strongly Individualistic, the only character in the play with a solid Seven, which is revealed in his lines by his flexibility and his acceptance of others' ideas and behaviors. His Sociocentric quality is displayed by his concern for the well being of the people involved in his life.

Noah Curry's Three and Four combination hinders him from understanding anything but what is written in black and white on paper. He has control of the family until Starbuck enters, and suddenly his world is beyond his comprehension. Noah's dialogue expresses a strong authoritarian behavioral pattern plus a need for family affiliation, giving him the Four-Two-Three cluster as revealed in Figure 2.

The most enthusiastic member of the Curry family, Jim, reflects levels Two and Four modes of adjustments. The possibility of a Seven developing in Jim also exists. Jim's Seven is subordinated by Noah's Four. Jim needs a chieftain and Noah is adamant about being the head of the household and making all decisions. If any member of the family has



Commentary	Value	Value Statement
<p>H. C. has a dream in him and has insight into others. He is considerate of others, gentle, concerned about family, sensitive to other's feelings, wise, and he sees the distant future.</p>	7	<p>Noah, I wish you wouldn't do that--You and that damn calendar. Why'n't you stop countin'? When it rains, it rains!</p>
	6	<p>You mean you fired them? . . . You shouldn't of done that, Noah.</p>
	6	<p>Oh that's all right. Only thing is--you know you lost that fight. Yeah. It wouldn't of hurt you to come to supper. It mighta done you some good. That's right. We were talkin' about Lizzie. And she mighta done you some good too. . . . Seems to me you need a lot more mendin' than shirts.</p>
	7	<p>Yes, that's what he is all right--a liar and a con man! . . . Wait a minute! . . . You're a liar and a con man--but I didn't say I wouldn't take your deal!</p>
	7	<p>Lizzie, I knew an old fella once--and he had the asthma. He went to every doctor and still he coughed and still he wheezed. Then one day a liar and a con man come along and took the ole man for fifty dollars and a gold-plated watch! But a funny thing . . . after that con man left, the old boy never coughed one minute until the day he was kicked in the head by a horse! . . . Starbuck, you got you a deal!</p>
	7	<p>You mean go along with this fella halfway, huh? Well I can't do that. I gotta take a chance on him--the whole chance--without fear of gettin' hurt or gettin' cheated or</p>

Fig. 1--Value Analysis of H. C. Curry from The Rainmaker.

Commentary	Value	Value Statement
	7	<p>gettin' laughed at--As far as he'll take me. A white arrow, did you say?</p> <p>Noah, when I was your age, I had my nose pressed to the grindstone--just like you. Your mother used to say: "Let up, Harry--stop and catch your breath." Well, after she died I took her advice--on account of you three kids. And I turned around to enjoy my family. An I found out a good thing, Noah. If you let 'em live--people pay off better than cattle.</p>
	6	<p>Noah, you're so full of what's right you can't see what's good! It's good for a girl to get married, sure--but maybe you were right when you said she won't ever have that!</p>
	2	<p>Well, she's gotta have somethin'! <u>Lizzie has got to have somethin'!</u> Even if it's only one minute--with a man talkin' quiet and his hand touchin' her face! And if you go out there and shorten the time they have together--if you put one little dark shadow over the brightest time of Lizzie's life--I swear I'll come our after you with a whip!</p>
	7	<p>Starbuck: H. C., a word from you might be a lot of help! H. C.: He'll work it out, Starbuck.</p>

Fig. 1--Continued

Commentary	Value	Value Statement
Noah lacks imagination, cuts Jim down, gives advice constantly and sets down the rules. He is self-righteous, rigidly opinionated, and authoritarian.	4/3	Listen, Pop--if you want to take over the bookkeepin', you're welcome to it. Here's the books--you can have 'em.
	4	<p>Noah: Last night--You coulda got yourself into a hatful of trouble.</p> <p>Jim: Do we have to talk about it now?</p> <p>H. C.: What kind of trouble, Noah?</p> <p>Noah: A certain girl named Snookie.</p> <p>H. C.: Oh--was Snookie at the dance?</p> <p>Noah: Was she at the dance?--You'da thought nobody else was there! She comes drivin' up in a brand new five cylinder Essex car! And her hair is so bleach-blonde--</p> <p>Jim: It ain't bleached!</p> <p>Noah: Don't tell me! Gil Demby says she comes into the store and buys a pint of peroxide every month!</p> <p>Jim: What's that? I use peroxide for a cut finger!</p> <p>Noah: If she got cut that often she'd bleed to death!</p> <p>. . . If I hadn't come along, hell knows what would of happened! . . . Do you know what trouble you can get yourself into with a girl like that? A dumb kid like you-- why, pretty soon she's got you hogtied and you have to marry her!</p>
	4	All right! If you want me to let you alone--Kid, you're alone!
	4/2	You think I like lookin' out for you? Well I don't! Taggin' after me all your life! "How do I tie my shoe-laces? How do I do long division?" Well, if you don't want me to give you no advice--if you think you're so smart--

Fig. 2--Value Analysis of Noah Curry from The Rainmaker.

Commentary	Value	Value Statement
	4	Lizzie: . . . Noah, you can write it in the books--in red ink.
	4	Don't say wait a minute! If you wanta get mixed up with poison, you go right ahead! But I wash my hands! . . . Pop, you ain't gonna throw away a hundred bucks! How do I write it in the books?! . . . Don't thank me--thank him! I'm writin' that down in my book! One hundred dollars--thrown away! . . . Oh I see! If you don't bring rain, you're gonna blame it on us! We didn't have confidence! Well, we don't!
	3	(To Jim) For the love of Mike, don't be do dumb!
	4	Noah: No I didn't! For Pete sake--somebody take this family off my hands! I don't want to run it!
	4/2	H. C.: You don't have to run the family, Noah--only the ranch. Noah: They're both tied up together! And if you don't like the way I do things-- H. C.: That ain't so Noah! There's some things you do real good. Noah: Then why don't you give me a little credit once in a while? I'm tryin' to keep this family goin'! I'm tryin' to keep it from breakin' its heart on one foolishness after another! And what do I get for it!? Nothin' but black looks and complaints! Why--why?!
		H. C.: Because you're tryin' to run the family the way you run the ranch. Noah: There's no other way.

Fig. 2--Continued

Commentary	Value	Value Statement
	4/2	<p>. . . You been building up a rosy dream for her--and she's got no right to hope for it! . . . She's gotta face the facts--and you gotta help her face them! . . . But you better listen to me! I'm the only one around here that loves you enough to tell you the truth! You're plain!</p> <p>. . . Lizzie, you better think about what I said. No-body's gonna come ridin' up here on a white horse. No-body's gonna snatch you up in his arms and marry you. <u>You're gonna be an old maid!</u> And the sooner you face it, the sooner you'll stop breakin' your heart.</p>

Fig. 2--Continued

the possibility of becoming a Seven, Jim is the one, although he may not have the brain cell capacity to understand and move up the levels of existence. Jim's value cluster is plotted in Figure 3.

Lizzie Curry and Bill Starbuck are analyzed in one unit, seen in Figure 4. Their scenes together express in detail the value systems from which they react. The interaction of Starbuck and Lizzie to and with each other is an important illustration of conflicting value systems and a person's movement from one system to another as the situation changes. Lizzie moves from a Four-Two cluster toward a Seven and returns to her original system at the conclusion of the play. With Starbuck's help, Lizzie begins to know and to accept herself. Her regression to the Four-Two is caused by her accepting File's proposal rather than Starbuck's. She is comfortable in the Four-Two position.

Starbuck has come from a Three position, has the possibility of moving into a Seven, but his Five is much too strong for him to ever become an authentic Seven. He enjoys the games he plays, believes in the con artist he is and loves to play the angles of a situation.

The figures are constructed with value numbers assigned to the dialogue of the character analyzed. Not all dialogue in the play is used, only that dialogue which clearly makes a value statement. Since not every line requires a value assignment, only selected lines will be found in each

Commentary	Value	Value Statement
<p>Jim is not bright, is always excited and enthusiastic, spontaneous, interested in a catastrophe of the world, and is concerned about the family. He wants the status of having Snookie's hat and has an "if-it-feels-right-it-is-right" attitude.</p>	<p>2/4</p> <p>2</p> <p>2</p> <p>7</p>	<p>H. C.: Stop sayin' exactly what Noah's sayin'. Speak for yourself.</p> <p>Jim: I say what Noah is sayin' because I agree with him. When I don't, I spit in his eye.</p> <p>Jim: (Exploding) Who says we're invitin' you over for Lizzie? You take that back!</p> <p>File: Won't take nothin' back, Jim!</p> <p>Jim: Then take somethin' else! (Jim attacks File but File connects with his eye.)</p> <p>Jim: (Unhappily--into phone) Hello, Snookie--I just can't tonight. (Confused) Well, I don't know why exactly. Anyway, I can't talk now--Oh, Snookie-- (Longingly)--are you still wearin' your little red hat? (Relieved) That's fine, Snookie--you take care of that!-- Goodbye, Snookie.</p> <p>Noah: See that?--You go out with her once and she starts chasin' you!</p> <p>Jim: Well, I don't see what's wrong with that, Noah.</p> <p>Noah: (Shocked) You don't?!</p> <p>Jim: No! People want to get together--they oughta get together. It don't matter how, does it?</p> <p>Noah: Now you ask yourself if it don't really matter.-- Go on and ask yourself, Jimmy!</p> <p>Jim: Well, maybe it does--Holy mackerel, I sure wish I could figure things out. If only I could get somethin' on this crystal set--somethin'! You think I could get Kansas City on this thing?</p> <p>Noah: Nope!</p>

Fig. 3--Value Analysis of Jim Curry from The Rainmaker.

Commentary	Value	Value Statement
	7	<p>Jim: Yeah?--Well maybe I got it and I didn't know it! The other day I fiddled with this set and suddenly I hear a sound like the prettiest music! And I says to myself: "Sonofagun, I got Kansas City!"</p> <p>Noah: Static--that's all--just static!</p> <p>Jim: I knew you'd say that, Noah. And I figured the answer to it: If it <u>feels</u> like Kansas City, it <u>is</u> Kansas City!</p>
	7	<p>Starbuck: . . . On that wagon I got me a big bass drum. Somebody's gotta beat that drum!</p> <p>Noah: Beat it? What for?</p> <p>Starbuck: Don't ask questions!</p> <p>Jim: And don't get sensible!</p> <p>Starbuck: That's right, Jimmy! Who's gonna beat that drum?</p> <p>Jim: (The stalwart.) Me--I'll beat it!</p>
	2/4	<p>Noah: What'd he try to sell you <u>this</u> time?</p> <p>Jim: Nothin'! --He didn't try to sell me nothin'. He just come over--and I'm lookin' up at the sky--and he says: "What are you thinkin' about, Jim?" Real serious--like he gives a damn!</p> <p>H. C.: And what'd you tell him?</p> <p>Jim: (Importantly) I said: "Not much."</p> <p>H. C.: Well, that's a good start to a conversation.</p> <p>Jim: . . . He said: "It's happened before--and it can happen again!"</p> <p>Noah: There! I told you he'd sell you a bill of goods!</p>

Fig. 3--Continued



Commentary	Value	Value Statement
	7	<p>Jim: Noah, I understand that crack! You mean he was trying to make me feel smart--and I ain't!</p> <p>Noah: Oh shut up!</p> <p>Jim: No I won't shut up!</p> <p>Noah: What the hell's got into you?!</p> <p>Jim: I just thought of somethin', Noah. You know the only time I feel real dumb?</p> <p>Noah: When?</p> <p>Jim: When I'm talkin' to you! Now why the hell is that, Noah?</p>
	2/4	<p>Starbuck: He's right, Jimmy. That's all you have to do.</p> <p>Noah: Stay out of this.</p> <p>Starbuck: I'm just agreeing with you, Noah. You can call her right back.--Go on kid.</p> <p>Jim: I--I don't have her telephone number.</p> <p>Starbuck: All you have to do is call the operator.</p> <p>Jim: Let me alone, Starbuck!</p> <p>Starbuck: Go on!</p>
	7	<p>Starbuck: . . . And while I'm here, you're gonna quit callin' that kid a dumbbell!--because he's not! He can take a lousy little hickory stick--and he can see magic in it! But you wouldn't understand that!--because it's not in your books!</p>
	7	<p>Jim: Noah, when I tell you what really happened, you're gonna split your britches! We went ridin'--yep, that's right! We opened that Essex up and we went forty million miles an hour! And then we stopped that car and we got</p>

Fig. 3--Continued

Commentary	Value	Value Statement
		<p>out and we sat down under a great big tree! And we could look through the branches and see the sky all full of stars--damn, it was full of stars! And I turned around and I kissed her! I kissed her once, I kissed her a hundred times! And while I was doin' that, I knew I could carry her anywhere--right straight to the moon! But all the time, I kept thinkin': "Noah's gonna come along and he's gonna say 'Whoa!'" But Noah didn't show up--and I kept right on kissin'! And then somethin' happened! <u>She</u> was cryin' and I was cryin' and I thought any minute now we'll be right up there on the moon! And then--then!--without Noah bein' there--all by my smart little self--I said <u>Whoa!</u></p>

Fig. 3--Continued

Commentary	Value	Value Statement
<p>Lizzie seems as if she can cope. She is a good house-keeper, knows where she fits in the family and enjoys her position. She is sure of her own comfortable morality (right and wrong) and yearns for romance. She is searching and if a man loves, she will give totally. She is straight to the point, intelligent, and educated. Her self image is low at the beginning, but she is full of pride.</p>	4	<p>Lizzie: . . . Pop, let's not beat around the bush. I know why you sent me to Sweetriver. Because Uncle Ned's got six boys. Three of them are old enough to get married--and so am I. Well, I'm sorry you went to all that expense--the railroad ticket--all those new clothes--the trip didn't work. Noah, you can write it in the books--in red ink.</p>
<p>and yearns for romance. She is searching and if a man loves, she will give totally. She is straight to the point, intelligent, and educated. Her self image is low at the beginning, but she is full of pride.</p>	4	<p>Lizzie: . . . --I hear Ned Jr. say: "Lizzie, how much do you weigh?"  H. C.: What'd you say to that?  Lizzie: I said, "I weigh a hundred and nineteen pounds, my teeth are all my own and I stand seventeen hands high."</p>
<p>and educated. Her self image is low at the beginning, but she is full of pride.</p>	4	<p>H. C.: No you didn't! You hid behind your books! You hid behind your glasses that you don't even wear no more! You're afraid of bein' beautiful!  Lizzie: I'm afraid to <u>think</u> I am when I <u>know</u> I'm <u>not</u>!!</p>
<p>Starbuck is a braggart and a gentle dreamer. He is refreshing, poetic, a wheeler-dealer who carries a short</p>	4	<p>Lizzie: All right--I don't like him. (File) I don't like the way he tucks his thumbs in his belt--and I don't like the way he always seems to be thinking deep thoughts!</p>
<p>Starbuck is a braggart and a gentle dreamer. He is refreshing, poetic, a wheeler-dealer who carries a short</p>	7	<p>H. C.: I thought you liked people with deep thoughts.  Lizzie: No File!  H. C.: Lizzie--when you were a kid--if I ever thought you were lyin'--I'd say to you: "Honest in truth?" And then you'd never lie. Well, I'm sayin' it now--You don't like File?--honest and truth?  Lizzie: Pop, that's a silly childish game and all you'll</p>

Fig. 4--Value Analysis of Lizzie Curry and Bill Starbuck from The Rainmaker.

Commentary	Value	Value Statement
<p>hickory stick as a wand, plays the angles, is flexible and cares for and about other people (Jim, Lizzie and H. C.).</p>	4	<p>get is a silly childish answer and I refuse--I simply refuse to--to-- Oh, for God sake, go on and invite him!</p> <p>Lizzie: I'm seeing it the way it happened! He said: "She might be a pretty good cook--and it might be a good supper--but she's plain! She's as plain as old shoes!"</p> <p>Starbuck: (To Noah) Well, I guess I'll talk to you. You got a look of business about you, Mister. You got your feet apart--and you stand solid on the ground! That's the kind of a man I like to talk to! Well, what are you gonna do about them cattle? . . . Sure!--that's what I am!--crazy! I woke up this mornin'--I looked at the world and I said to myself: "The world's gone completely out of its mind! And the only thing that can set it straight is a first class, A-number-one lunatic! Well, here I am, folks --crazy as a bedbug! Did I introduce myself? The name is Starbuck--<u>Rainmaker!</u></p>
	5	<p>Starbuck: Sister, the last place I brought rain is now called Starbuck--they named it after me! . . . So I get out my big wheel and my rolling drum and my yella hat with the three little feathers in it! I look up at the sky and I say: "Cumulus!" I say: "Cumulo-nimbus! Nimbulo-cumulus!" And pretty soon--way up there--there's a teeny little cloud the size of a mare's tail--and then over there --there's another cloud lookin' like a white-washed chicken house! And then I look up and all of a sudden there's a herd of white buffalo stampedin' across the sky!</p>

Fig. 4--Continued

Commentary	Value	Value Statement
	4	<p>Starbuck: Maybe I sent them out so's I could talk to you alone!</p> <p>Lizzie: Then why didn't you just say it straight out: Lizzie, I want to talk to you--alone!--man to man!</p> <p>Starbuck: Man to man, Lizzie?</p> <p>Lizzie: Excuse me--I made a mistake--you're not a man!</p>
	4	<p>Lizzie: I wasn't frightened, Mr. Starbuck! You parade yourself in here--and you took over everything! I don't like to be taken by a con man!</p>
	5/3	<p>Starbuck: How do you know I'm a liar! How do you know I'm a fake? Maybe I can bring rain! Maybe when I was born God whispered a special word in my ear! Maybe He said: "Bill Starbuck, you ain't gonna have much in this world: You ain't gonna have no wife and no kids--no green little house to come home to! But Bill Starbuck--wherever you go --you'll bring rain!" Maybe that's my one and only blessing! . . . I used to think--why ain't I blessed like Fred or Army? Why am I just a nothin' man, with nothin' special to my name? And then one summer comes the drought --and Fred can't heal it away and Army can't sing it away! But me--I go down to the hollow and I look up and I say: "Rain! Dammit!--please!--bring rain!" And the rain came! And I knew--I knew I was one of the family!</p>
	5	<p>Starbuck: You're like Noah! You don't believe in any-thing! . . . You're scared to believe in anything! You put on the fancy dress--and the beau don't come! So your're scared that <u>nothin'll ever come!</u> You got no faith!</p>

Fig. 4--Continued

Commentary	Value	Value Statement
	4	<p>Lizzie: It won't be me looking silly--it'll be somebody else! You've got to hide what you are! You can't be honest!</p>
	6	<p>Lizzie: Because you owe something to people!  File: I don't owe anything to anybody!  Lizzie: Yes, you do!  File: What?!</p>
<p>This is Lizzie's attempt to function out of a foreign system . . . One which she is not comfortable in and is not Lizzie.</p>	4	<p>Lizzie: I don't know--friendship! If somebody holds out his hand toward you, you've got to reach!--and take it!  . . . Got to! There are too many people alone--! And if you're lucky enough for somebody to want you--for a friend--! It's an obligation!</p> <p>Lizzie: . . . Whatever an I doing?--getting so serious with you, File! I should know better--because whenever I do, I put my foot in it! Because being serious--that's not my nature! I'm really a happy-go-lucky girl--just like any other girl and I--would you like some grapes?  . . . They're very good! And so purply and pretty! We had some right after supper! Oh, I wish you'd been here to supper! I made such a nice supper! I'm a good cook--and I just love cookin'! I think there's only one thing I like better than cookin'! Readin' a book! Do you read very much?  File: No. Only legal circulars--from Washington.  Lizzie: Oh, Washington!--I just got through readin' a book about him! What a man! Don't you think Washington was a great man?!</p>

Fig. 4--Continued

Commentary	Value	Value Statement
		<p>File: Father of our country.  Lizzie: Yes--exactly! Oh my!--what a nice tie! I just die for men in black silk bow ties! . . .</p>
	2	<p>Lizzie: Help me, Pop--tell me what to do!--help me!</p>
	3	<p>Noah: Starbuck, this is family--it's not your fight!  Starbuck: Yes it is! I been fightin' fellas like you all my life! And I always lose! But this time--by God, this time--!</p>
	4	<p>Starbuck: Why? What don't you trust about me?  Lizzie: Everything! The way you talk, the way you brag--why, even your name!</p>
	4 3/5	<p>Starbuck: What's wrong with my name?  Lizzie: It sounds fake! It sounds like you made it up!  Starbuck: You're darn right! I did make it up! . . .  Why not? You know what name I was born with? Smith!  Smith, for the love of Mike, Smith! Now what kind of a handle is that for a fella like me! I needed a name that had the whole sky in it! And the power of a man! Starbuck! Now there's a name--and it's mine!</p>
	4	<p>Lizzie: Starbuck, you silly jackass. You take a lot of stories--that I've read in a hundred different places--and you roll them up into one big fat ridiculous lie!  Starbuck: I wasn't lyin'--I was dreamin'!  Lizzie: It's the same thing!</p>
	5/7	<p>Starbuck: If you think it's the same thing then I take it back about your name! Lizzie--it's just right for you! I'll</p>

Fig. 4--Continued

Commentary	Value	Value Statement
	2	<p>tell you another name that would suit you--Noah! Because you and your brother--you've got no dream! Lizzie: You think all dreams have to be your kind! Golden fleece and thunder on the mountain! But there are other dreams, Starbuck! Little quiet ones that come to a woman when she's shining the silverware and putting moth flakes in the closet! Starbuck: Like what? Lizzie: Like a man's voice saying: "Lizzie, is my blue suit pressed?" And the same man saying: "Scratch between my shoulder blades." And kids laughing and teasing and setting up a racket! And how it feels to say the word "Husband"!--There are all kinds of dreams, Mr. Starbuck! Mine are small ones--like my name--Lizzie! But they're real like my name--real! So you can have yours--and I'll have mine!</p>
	4	<p>Lizzie: I've got nothing to believe in! . . . How can I when nobody else will? No--I'm plain! . . . I am a woman! A plain one!</p>
	7	<p>Starbuck: There's no such thing as a plain woman! Every real woman is pretty! They're all pretty in a different way--but they're all pretty! Lizzie: Not me! When I look in the looking glass-- Starbuck: Don't let Noah be your lookin' glass! It's gotta be inside you! And then one day the lookin' glass will be the man who loves you! It'll be his eyes maybe! And you'll look in that mirror and you'll be more than pretty!--you'll be beautiful! Lizzie: It'll never happen!</p>

Fig. 4--Continued



Commentary	Value	Value Statement
	6	<p>Starbuck: Make it happen! Lizzie, why don't you think "pretty"? and take down your hair!</p> <p>Lizzie: No!</p> <p>Starbuck: Please, Lizzie! (He is taking the pins out of her hair. Taking her in his arms.) Now close your eyes, Lizzie--close them! (As she obeys) Now--say: I'm pretty!</p> <p>Lizzie: I'm--I'm--I can't!</p> <p>Starbuck: Say it! Say it, Lizzie!</p> <p>Lizzie: I'm--pretty.</p> <p>Starbuck: Say it again!</p> <p>Lizzie: (With a little cry) Pretty!</p> <p>Starbuck: Say it--mean it!</p> <p>Lizzie: (Exalted) I'm pretty! I'm pretty! I'm pretty! (He kisses her. A long kiss and she clings to him, passionately, the bonds of her spinsterhood breaking away. The kiss over, she collapses on the sacks, sobbing.) Why did you do that?!</p> <p>Starbuck: Because when you said you were pretty, it was true! (Her sobs are louder more heartrending because, for the first time, she is happy.) Lizzie--look at me!</p> <p>Lizzie: I can't!</p> <p>Starbuck: Stop cryin' and look at me! Look at my eyes! What do you see?</p> <p>Lizzie: I can't believe what I see!</p> <p>Starbuck: Tell me what you see!</p> <p>Lizzie: Oh, is it me? Is it really me?!</p>
	7	

Fig. 4--Continued

Commentary	Value	Value Statement
	7	<p>Lizzie: You look up at the sky and you cry for a star! You know you'll never get it! And then one night you look down--and there it is--shining in your hand!</p>
	7/2	<p>Lizzie: I like it this way! I'm going to wear it this way all my life! I'm going to throw away my pins! . . . Pop--Oh Pop, I've got me a beau! Not an always beau--but a beau for meanwhile! Until he goes! He says he'll go in a few days--but anything can happen in a few days--anything can happen! Oh Pop, the world's turned clear around!</p>
	5	<p>Starbuck: I'm after a clap of lightin'. I want things to be as pretty when I get them as they are when I'm thinkin' about them!</p>
	7	<p>Lizzie: I think they're prettier when you get them.  Starbuck: No! Nothin's as pretty in your hands as it was in your head! There ain't no world near as good as the world I got up here!--Why??  Lizzie: I don't know. Maybe it's because you don't take time to see it. Always on the go--here, there, nowhere. Runnin' away--keepin' your own company. Maybe if you'd keep company with the world--  Starbuck: I'd learn to love it?  Lizzie: You might--if you saw it real! Some nights I'm in the kitchen washing the dishes. And Pop's playing poker with the boys. Well, I'll watch him real close and at first I'll just see an ordinary middle-aged man--not very interesting to look at. And then, minute by minute, I'll see little things I never saw in him before. Good things and bad things--queer little habits I never noticed</p>

Fig. 4--Continued

Commentary	Value	Value Statement
	4	<p>he had. And suddenly I know who he is!--And I love him so much I could cry.            And I want to thank God I gook the time to see him <u>real</u>!            Starbuck: Well, I ain't got the time!            Lizzie: Then you ain't got no world--except the one you make up in your head.            Starbuck: Lizzie--I got somethin' to tell you--You were right--I'm a liar and a con man and a fake! I never made rain in my life!--Not a single raindrop!--nowhere!--not anywhere at all: . . . All my life--wantin' to make a miracle!--Nothin'!--I'm a great big blowhard!            Lizzie: No--You're all dreams. And it's no good to live in your dreams!</p>
	7/5	
	7	
	5	<p>Starbuck: I'm sure askin'! Lizzie, listen! You're beautiful now, but you come with me and you'll be so beautiful, you'll light up the world!</p>
	7	<p>Lizzie: No--don't say that!            Starbuck: You'll never be Lizzie no more--you'll be--you'll be Melisande!            Lizzie: Oh, Starbuck, you said the wrong thing!            File: Melisande? What the hell does that mean? Her name's Lizzie Curry!            Starbuck: It's not good enough--not for her!            File: It's good enough for me!            Starbuck: Come on!            Lizzie: No--I've got to be Lizzie! Melisande's a name for one night--but Lizzie can do me my whole life long!            . . .</p>
	7	

Fig. 4--Continued

Commentary	Value	Value Statement
	5	Starbuck: Rain, folks--it's gonna rain! Lizzie--for the first time in my life--rain! Gimme my hundred dollars! So long--beautiful!

Fig. 4--Continued

character's chart in each play analyzed. This is not to bias the information but to clarify it. Not everything a character says expresses a value system.

## CHAPTER IV

### THE LARK

The Lark, by Jean Anouilh is the story of Joan the Maid's struggle with God. She is a simple country girl who hears voices of the Saints telling her that she is the salvation of her country. At first she refuses to obey the voices, but because of her strong belief in God and faith that one must do what one is told to do by God, she relinquishes all rights to a normal farm girl's life. Joan asks for and receives the French army, is arrested and put on trial, and is finally burned at the stake.

The play is produced in presentational style. The plot evolves around the trial of Joan, with flashback scenes depicting the incidents of her trial and of her path to the burning stake. The characters are historical but fictionalized for dramatic purposes. The behavior of the characters in the play script, not the actual persons, are described in the following pages.

The characters to be analyzed are Joan, Charles, the Dauphin, Warwick, and Cauchon. The Dauphin Charles is the puppet ruler of France, the bastard son who has not been crowned King until Joan maneuvers the coronation. Warwick is an English Earl representing all Englishmen at the

trial. Cauchon is the priest who questions brutally and comforts warmly the small girl on trial for heresy.

Joan's basic cluster, as seen in Figure 5 and Figure 7, is a Four-Two-Six. She is an example of a character who moves into a higher mode of adjustment, the Five level, when the situation requires it, and then returns to her former level of existence, the Four-Two. When asking for the army or support Joan moves into the Five level or mode of adjustment. Figure 7 reveals Joan's movement into the Five position in the scene between Charles and her. She regresses to a Four-Two at the conclusion of the script, accepting the burning at the stake as right in the eyes of God. A person in the Four position would sacrifice life if it were thought to be morally right. Her strong belief in God places her in the Four and also the Two position. God is her chief; her Saints are her chiefs and she will follow their instructions implicitly.

Charles' lines and value assignments can be found in Figure 6 and Figure 7. He is a low level Five using a Four-Two position to avoid responsibilities. He is frightened, uses games to avoid making decisions and sometimes gives the impression of the reactive level. The Dauphin plays at cards, sex, and childish ways. In the scene between Charles and Joan, the uncrowned king exists on a Five level in his reaction to Joan's Five approach.

Commentary	Value	Value Statement
Joan is a simple farm girl who is deeply religious.	2	I know only that God is good and that He keeps me pure and safe in this little corner of the earth near Domremy.
She believes in the simple ideas of God as right and with Him all is possible.	2	I am Joan, an ignorant girl, my father's daughter.
Joan is courageous, witty, and a leader.	6	I could never send men to their death.
One could assume her to be a rebel until the reasons for her taking the army are discovered within the dialogue and her levels of existence.	2	The Blessed Saint Michael asked me if God made mistakes. You understand that I couldn't very well say yes?
	4	I don't know any Latin, Messire. And that question is not written in your charge against me.
	2	I don't talk that way to the Blessed Saint Michael, Messire!
	2	I believed him. He could not have been the Devil. He was so beautiful.
	4	I am not as educated as you are, but I know the Devil is ugly and everything that is beautiful is the work of God. I have not doubts. I know.
	4	But only the rich have their priests always with them. The poor can't be running back and forth.
	2	I know that I am proud. But I am a daughter of God.
	4	If he didn't want me to be proud, why did He send me His shining Archangel and His Saints all dressed in light? Why did He promise me that I should conquer all the men I

Fig. 5--Value Analysis of Joan from The Lark.



Commentary	Value	Value Statement
		<p>have conquered? Why did He promise me a suit of beautiful white armor, the gift of my king? And a sword? And that I should lead brave soldiers into battle while riding a fine white horse? If He had left me alone, I would never have become proud.</p>
	4	<p>I say only that His Will be done even if it means making me proud and then damning me for it. That, too, is His Right.</p>
	4	<p>If I am not, God will help me in Grace. If I am, God will keep me in Grace.</p>
	2	<p>Father, try to understand the trouble I'm in. For three years I've refused what they ask. But I don't think I can say no much longer. I think the moment has come when I must go.</p>
	2	<p>They tell me France is at the last moment of danger. My voices tell me I must save her.</p>
	2	<p>I must do what my Voices tell me.</p>
	4	<p>But I'll have to, Mama (wear men's clothing), if I'm to ride horse with my soldiers. Saint Michael makes good sense.</p>
	6	<p>Monseigneur Saint Michael. It cannot be done. Nobody will ever understand. It is better for me to say no right now.</p>

Fig. 5--Continued

Commentary	Value	Value Statement
	4	And he said that I must take the first step. He said that God trusted me and if a mountain of ice did rise ahead of me it was only because God was busy and trusted me to climb the mountain even if I tore my hands and broke my legs, and my face might run with blood--Then I said that I would go.
	5	I was on my way to the first fool I had to deal with. And I had plenty of them to deal with.
	4	Kicks, blows. Whichever you like best. I'm used to them by now. I want a horse. I want the dress of a man. I want an armed escort.
	5	You won't beat me. You're a kind man, Messire. Very kind.
	5	And you're very intelligent, which is sometimes even better than being kind. But when a man is intelligent <u>and</u> kind, then that's the very best combination on God's fine earth.
	5	It shows in your face. You're handsome, Messire.
	4	God has the power to create a perfect man--And sometimes He uses His power.
	5	Listen to me, nice, good Robert, and don't shout any more. It's useless. I'm about to say something very important.

Fig. 5--Continued

Commentary	Value	Value Statement
	5	You will be brilliant and remarkable. You will shake a nation because I will do it for you.
	4	Robert, don't think any more about my being a girl. That just confuses everything. You'll find plenty of girls who are prettier and will give more pleasure--and will not ask as much. You don't want me.
	4	If you want me to help you, then help me. When I say the truth say it with me.
	4	Good. Now that we have got that out of the way, let's pretend that you've given me the clothes of a boy and we're sitting here like two comrades talking good sense.
	4	. . . You know our army, our good army of brave boys, is tired and sick. They believe the English will always be stronger and that there's no sense to it any more. When an army thinks that way, the end is near. That Bastard Dunois is a good captain and intelligent. So intelligent that nobody will listen to him. So he forgets that he should be leading an army and drowns himself in wine, and tells stories of past battles to his whores. I'll put a stop to that, you can be sure--
	5	. . . You think just as I do, my dear Robert: war isn't a tournament for fancy gentlemen. You must be smart to win a war. You must think, and be smart. But you who are so intelligent, knew all that when you were born.

Fig. 5--Continued

Commentary	Value	Value Statement
	5	They will, they will. Because you have just had an idea that will probably save all of us.
	5	Well, you are about to have it. But don't let anything get in its way. Please sit quiet and don't, well, just-- (As he is about to move she holds him down.) You are the only man in France who at this minute can see the future. Sit still.
	2	You know your soldiers. You know they will leave you soon. You know that to keep them you must give them faith. You have nothing else to give them now. A little bread, a little faith--good simple things to fight with.
	4	A girl comes before you. Saint Michael and Saint Catherine and Saint Marguerite have told her to come. You will say it's not true. But I believe it is true, and that's what matters. A farm girl who says that God is on her side. You can't prove He isn't. You can't. The girl came a long, hard way, she got so far as you, and she has convinced you. Yes, I have. I have convinced you. And why have I convinced so intelligent a man? Because I tell the truth, and it takes a smart head to know the truth.
	5	Coming, coming just this minute. You are saying to yourself, if she convinced me, why shouldn't she convince the Dauphin and Dunois and the Archbishop? After all they're only men like me, although a good deal less intelligent. (Very fast) All right, that's settled. But now you're saying to yourself when it comes to dying, soldiers are

Fig. 5--Continued

Commentary	Value	Value Statement
	4	<p>very intelligent, and so she'll have a harder time with them. NO, she won't. She will say English heads are like all others: hit them hard enough, at the right time, and we'll march over them to Orleans. They need faith, your soldiers. They need somebody who believes it to say that God is on their side. Everybody says things like that. But I believe it--and that's the difference. Our soldiers will fight again, you know it, and because you know it you are the most remarkable man in France.</p>
	5	
	4	<p>Like all great political men you are a realist. At this minute you are saying to yourself, "If the troops will believe this girl has come from God, what difference does it make whether she has or not? I will send her to Bourges tomorrow with the courier."</p>
	2	
	5	<p>It's up to Blessed Saint Michael to keep me in the saddle. I will make you a bet, Robert. I'll bet you a man's dress that if you will have two horses brought now, and we both ride at a gallop, I won't fall off. If I stay on, then will you believe in me? All right?</p>
	2	<p>I am Joan the Maid. The Kind of Heaven has sent me here. I am to take you to Reims and have you anointed and crowned King of France.</p>
	4	<p>I will do it, sire. With the help of our Lord God who is my only commander.</p>

Fig. 5--Continued

Commentary	Value	Value Statement
	4	I do not know the hour, but I know that he wishes us to take the city. After that, we will push the English into the sea.
	4	Monseigneur, God doesn't want a lazy Kingdom of France. We must put up a good fight and then He will give us victory.
	4	Warwick: . . . A simple girl inspired simple people to get themselves killed for simple ideals.
	4	Charles. (No answer. To Cauchon.) Well, he is still my King. And he is your King.
	4	My Voices told me--
	4	I commanded brave men. They believed in me, and they followed me.
	4	. . . A good army fights, drinks, rapes--but they don't hear voices.
	4	The common people believe in me--
	4	I think as I think. You have the right to punish me for it.
	4	When something is black I cannot say that it is white.

Fig. 5--Continued

Commentary	Value	Value Statement
	4	<p>I gave him courage. That is the only word I know for what was between us. When a girl says one word of good sense and people listen to her, that's proof that God is present and no strange spells or miracles are needed.</p>
	5	<p>No, Messire. Our Seigneur changed the water into wine and retied the thread of Lazarus' life. But for Him Who is Master of life and death, that is no more miracle than if I were to make thread for my loom.</p>
	5	<p>I say that true miracles are not tricks performed by gypsies in a village square. True miracles are created by men when they use the courage and intelligence that God gave them.</p>
	5	<p>And man is also strength and courage and splendor in his most desperate minutes. I know man because I have seen him. He is a miracle.</p>
	5	<p>Yes, Messire. And the same man who acts the beast will rise from a brothel bed and throw himself before a blade to save the soldier who walks beside him. Nobody knows why he does. He doesn't know. But he does it, and he dies, cleansed and shining. He has done both good and evil, and thus, twice acted like a man.</p>
	4	<p>That makes God happy because God made him for just this contradiction. We are good and we are evil, and that is what was meant.</p>

Fig. 5--Continued

Commentary	Value	Value Statement
	4/6	Our Lord could not want the English to kill us and to conquer us. He could not want us to live by their laws and wishes. When they have gone back across the sea, to their own land, I will not go and pick a quarrel with them. They can rest easy in their own house. I've always said that.
	3	Cauchon: You love war, Joan. Joan: Yes.
	4	. . . And that is one of the sins from which God will have to absolve me. But I did not like pain or death. At night, on the battlefield I would weep for the dead--
	6	
	4	. . . We had to do our work, that's all. You are wise men, you think too much. Your heads are filled with too much celestial science. You don't understand even the simplest things any more--things that my dullest soldier would understand without talk.
	7	A breakfast onion is not a sin. Nothing that is true is a sin, La Hire. I was a fool. I tormented you. But I didn't know anything then. I didn't.
	4/6	But I tell you with all your sins you are like a bright new coin in the hand of God.
	2	Paradise will happen to you. They are looking forward to having you with them.

Fig. 5--Continued



Commentary	Value	Value Statement
	6	Death has to be waiting at the end of the ride before you truly see the earth, and feel your heart, and love the world.
	5	Yes. Of course. It was I who taught them to do just that. I would say to them, "Have a little sense. It doesn't cost a sou. Learn not to be brave when you are outnumbered, unless--"
	5	That's not true. "Learn not to be brave when you are outnumbered," I said, " <u>unless</u> you can't retreat. Then you must fight because there is no other way--"
	2	For that which is of the Faith, I turn to the Church, as I have always done. But what I am, I will not denounce.
	4	What I have done, I will not deny.
	4	What I am, I will not denounce. What I have done, I will not deny.
	6	I forgive them, Messire. I forgive you, too.
	4	Monseigneur speaks to me gently, he takes great pains to seduce me, but I do not know whether he means to save me or conquer me. In any case, he will be obliged to have me burned.
	2	I wish to return to the Church. I want the Holy Communion. I have asked for it over and over again. But they have refused to give it to me.

Fig. 5--Continued

Commentary	Value	Value Statement
	2	What do you want me to say? Please tell me in simple words.
	4	I don't want to say the opposite of what my Voices told me. I don't ever want to bear false witness against Charlie. I fought so hard for the glory of his consecration.
	2	Messire, deep in your heart do you believe that our Lord wishes me to submit to the judgement?
	4	I had to ride with soldiers. It was necessary they not think of me as a girl. It was necessary they see in me nothing but a soldier like themselves. That is all the sense there was to it.
	6	Because the soldiers told me they would be hanged if I said anything.
	4	Why do I call for help? You must have good reason for not coming to me. They think I dreamed it all. Maybe I did. But it's over now.
	6	Nobody else came to see me here. You are a kind man, Monseigneur.
	4	I still believe in all that I did, and yet I swore against it.
	2	God can't want that. What can be left for me?

Fig. 5--Continued

Commentary	Value	Value Statement
	4/2	I was only born the day you first spoke to me. My life only began on the day you told me what I must do, my sword in hand. You are silent, dear my God, because you are sad to see me frightened and craven. And for what? A few years of unworthy life.
	4	Soldiers! Englishmen! Give me back my warrior clothes. And when I have put them on, call back all the priests.
	2	Please, God, help me now.
	4	Oh, Warwick, I wasn't paying any attention to Charlie. I knew what Charlie was like. I wanted him crowned because I wanted my country back.
	2	And God gave it to us on this Coronation Day.

Fig. 5--Continued

Commentary	Value	Value Statement
Charles is a small-framed man with deformed, ugly legs. He gives the outward appearance of being frightened and childlike. He does not want the responsibility of making decisions but at times yearns to be a strong ruler.	2	And why shouldn't I be frightened of La Tremouille and the Archbishop? I have been all my life. They could order every soldier in the place to cut me up and eat me.
	1	Agnes: Are you the King of France or aren't you? Charles: I don't know if I am. Nobody knows. I told you all about that the first night you came to bed.
	2	Sounds like a man. A very small married man.
	2	They won't march on us. Nobody wants this dull town. They're already in Orleans. So there isn't much sense counterattacking with a headdress.
	4	Where would I get six thousand francs, you little idiot?
	4	That's enough to pay Dunois' army the six months' wages that I owe them. You are dreaming, my kittens. My dear mother-in-law, please speak to these children.
	4	For two days you've been following me about looking the way good women always look when they're about to give a lecture.
	2	A great victory for France. She talks like an army captain. I'm sick of such talk. France will be victorious. You'll be a great king--all the people who have wanted to make a king out of me. Even Agnes. She practices in bed. That's very funny. I must tell you about

Fig. 6--Value Analysis of Charles from The Lark.

Commentary	Value	Value Statement
		it some day. I am a poor frightened nothing with a lost kingdom and a broken army. When will they understand that?
	2	You know La Tremouille would never allow me to see the girl.
	2	To ruin. Men of the people have been at council tables, have become kings, and it was a time of massacre and mistake. At least I'm harmless. The day may come when Frenchmen will regret their little Charles. At least, I have no large ideas about how to organize happiness and death.
	7	Let me along. I like this game. When I miss the cup, the ball only falls on my nose, and that hurts nobody but me. But if I sit straight on the throne with the ball in one hand and the stick in the other, I might start taking myself seriously. Then the ball will fall on the nose of France, and the nose of France won't like it.
	5	Oh, I am tired of hearing about the girl. Bring her in and have it ended. Maybe she has a little money and can play cards.
	2 7	. . . You haven't come here to kill me? I've lived so long with those pirates that I've almost forgotten what an honest face looks like. Are there other people who have honest faces?

Fig. 6--Continued

Commentary	Value	Value Statement
	7	All right. Start boring me. Tell me that I ought to be a great King.
	5	Listen. If you want to make an impression on the Archbishop and the council, we'll have to stay in this room for at least an hour. If you talk to me of God and the Kingdom of France, I'll never live through the hour. Let's do something else. Do you know how to play cards?
	5	Joan: I don't know what it is.
	3	Charles: It is a nice game invented to amuse my Papa when he was ill. I'll teach you. (He begins to hunt for the cards.) I hope they haven't stolen them. They steal everything from me around here and cards are expensive. I'll never have the price of another pack. If those pigs have stolen them--No. Here they are (He finds them in his pocket.)
	5	My Papa was crazy. Went crazy young--in his thirties. Did you know that? Sometimes I am glad I am a bastard. At least I don't have to be so frightened of going crazy. Then sometimes I wish I were his son and knew that I was meant to be a king. It's confusing.
	5	Joan: Of the two, which would you prefer?
	7	Charles: Well, on the days when I have a little courage, I'd risk going crazy. But on the days when I haven't any courage--that's from Sunday to Saturday--I would rather let everything go to hell and live in peace in some foreign land on whatever little money I have left.

Fig. 6--Continued

Commentary	Value	Value Statement
Dialogue between the Dauphin and Joan will be analyzed together in this scene at the end of Act I. Joan's whole approach is a five level with Charles matching her game-for-game from his five level.	2 5 2	<p>Joan: Today, Charles, is this one of the days when you have courage?</p> <p>Charles: Today? (He thinks a minute.) Yes, it seems to me I have a little bit today, Not much, but a little bit. I was sharp with the Archbishop and--</p> <p>Joan: You will have courage every day. Beginning now.</p> <p>Charles: You have a charm in a bottle or a basket?</p> <p>Joan: I have a charm.</p> <p>Charles: You are a witch? You can tell me, you know, because I don't care. I swear to you that I won't repeat it.</p>
	6	<p>I have a horror of people being tortured. A long time ago, they made me witness the burning of a heretic at the stake. I vomited all night long.</p>
	5	<p>Joan: I am not a witch. But I have a charm.</p>
	5	<p>Charles: Sell it to me, without telling the others.</p>
	5	<p>Joan: I will give it to you, Charles. For nothing.</p>
	7/5	<p>Charles: Then I don't want it. What you get free costs too much. I act like a fool so that people will let me alone. My Papa was so crazy they think I am, too. He was very crazy, did all kinds of strange things, some of them very funny. One day he thought it would be nice to have a great funeral, but nobody happened to die just then so he decided to bury a man who'd been dead four years. It cost a fortune to dig him out and put him back, but it was fun. (He laughs merrily, catches himself, stares at Joan.) But don't think you can catch me too easily. I know a little about the world.</p>
	5	<p>Joan: You know too much. You are too smart.</p>

Fig. 7--Value Analysis of Joan and Charles from The Lark.

Commentary	Value	Value Statement
	5	Charles: Yes. Because I must defend myself against these cutthroats. They've got large bones, I've got puny sticks. But my head's harder than theirs and I've clung to my throne by using it.
	4	Joan: (Gently) I would like to defend you against them, Charles. I would give my life to do it.
	4	Charles: Do you mean that?
	5	Joan: Yes. And I'm not afraid of anything.
	5	Charles: You're lucky. Or you're a liar. Sit down and I'll teach you to play.
	5	Joan: All right. You teach me this game and I'll teach you another game.
	5	Charles: What game do you know?
	5	Joan: How not to be too smart. (Softly.) And how not to be afraid.
	5	Charles: (Laughs) You'll be here a lifetime, my girl. Now. See these cards? They have pictures painted on them. Kings, queens and knaves, just as in real life. Now which would you say was the most powerful, which one could take all the rest?
	5	Joan: The king.
	4	Charles: Well, you're wrong. This large heart can take the king. It can put him to rout, break his heart, win all his money. This card is called--
	5	Joan: I know. It is called God. Because God is more powerful than kings.
	5	Charles: Oh, leave God alone for a minute. It's called the ace. Are you running this game? God this, and God that. You talk as if you dined with Him last night. Didn't anybody tell you that the English also say their

Fig. 7--Continued



Commentary	Value	Value Statement
	4	<p>prayers to God? Every man thinks God is on his side. The rich and powerful know He is. But we're not rich and powerful, you and I--and France.</p> <p>Joan: That isn't what God cares about. He is angry with us because we have no courage left. God doesn't like frightened people.</p> <p>Charles: Then He certainly doesn't like me. And if He doesn't like me, why should I like Him? He could have given me courage. I wanted it.</p> <p>Joan: (Sharply) Is God your nurse? Couldn't you have tried to do a little better? Even with those legs?</p> <p>Charles: I am sorry to know that my legs have already come to your attention. It's because of my legs that Agnes can never really love me. That's sad isn't it?</p> <p>Joan: No.</p> <p>Charles: Why not?</p>
	5	<p>Joan: Because your head is ugly, too, and you can't be sad about everything. But what's inside your head isn't ugly, because God gave you sense. And what do you do with it? Play cards. Bounce a ball in the air. Play baby tricks with the Archbishop and act the fool for all to see. You have a son. But what have you made for him? Nothing. And when he's grown he, too, will have a right to say, "God didn't like me, so why should I like Him?" But when he says God he will mean you because every son thinks his father is God. And when he's old enough to know that, he will hate you for what you didn't give him.</p>
	2	<p>Charles: Give him? What can I give him? I'm glad to be alive. I've told you the truth: I am afraid. I've always been and I always will be.</p>

Fig. 7--Continued

Commentary	Value	Value Statement
	4	<p>Joan: And now I'll tell you the truth: I am also afraid. (With force.) And why not? Only the stupid are not afraid. What is the matter with you? Don't you understand that it was far more dangerous for me to get here than it is for you to build a kingdom? I've been in danger every minute of the way, and every minute of the way I was frightened. I don't want to be beaten, I don't want pain, I don't want to die. I am scared.</p> <p>Charles: (Softly.) What do you do when you get scared? Joan: Act as if I wasn't. It's that simple. Try it. Say to yourself, yes, I am afraid. But it's nobody else's business, so go on, go on. And you do go on.</p> <p>Charles: (Softly.) Where do you go? Joan: (Slowly, carefully.) To the English, outside Orleans. And when you get there and see the cannon and the archers, and you know you are outnumbered, you will say to yourself, all right, they are stronger than I am, and that frightens me, as well it should. But I'll march right through because I had sense enough to get frightened first.</p> <p>Charles: March through a stronger army? That can't be done.</p>
	5	<p>Joan: Yes it can. If you have sense and courage. Do you want to know what happened in my village last year? They tell the story as a miracle now but it wasn't. The Bouchon boy went hunting. He's the best poacher in our village, and this day he was poaching on the master's grounds. The master kept a famous dog, trained to kill, and the dog found the Bouchon boy. The boy was caught and death faced him. So he threw a stone and the dog turned his head.</p>

Fig. 7--Continued

Commentary	Value	Value Statement
	5	That was sense. And while the dog turned his head the boy decided the only way was to stand and fight. That was courage. He strangled the dog. That was victory. See? Charles: Didn't the dog bite him?
	4	Joan: (As if to a stupid child.) You're like the old people in the village--you really believe in miracles. Of course the dog bit him. But I told you the boy had sense, and sense saved his life. God gave man an inside to his head, and He naturally doesn't want to see it wasted. (Smiles) See? That's my secret. The witches' secret. What will you pay me for it now? Charles: What do you want?
	4/2	Joan: The army of France. Believe in God and give me the army. Charles: (Moves away from her.) Tomorrow. I'll have time to get ready-- Joan: (Moves after him.) No, right now. You are ready. Come on, Charlie.
	2	Charles: Perhaps I am. Perhaps I've been waiting for you and didn't know--(Laughs nervously.) Shall we send for the Archbishop and La Tremouille and tell them that I have decided to give the army to you? It would be fun to see their faces.
	2	Joan: Call them.
	5	Charles: (In a panic.) No. I am frightened. Joan: Are you as afraid as you ever can be, ever were or will be, then, now and in the future? Are you sick? Charles: (Holding his stomach.) I think so. Joan: Good. Good. Then the worst is over. By the time they get scared, you'll be all over yours. Now, if you're

Fig. 7--Continued

Commentary	Value	Value Statement
	5	<p>as sick as you can get, I'll call them. (She runs up-stage and calls out.) Monseigneur the Archbishop. Monseigneur de La Tramouille. Please come to the Dauphin. Charles: (Almost happy.) I am very sick. Joan: (Moves him gently to the throne and arranges his hands and feet.) God is smiling. He is saying to Himself, "Look at that little Charles. He is sicker than he's ever been in his life. But he has called in his enemies and will face them. My, such a thing is wonderful." (With great force.) Hang on, Charles. We'll be in Orleans. We'll march right up. (The Archbishop and La Tremouille enter, followed by Yolande and the Courtiers.) Archbishop: You sent for us, Your Highness? Charles: (Very sharply.) I have made a decision. The Royal Army is now under the command of Joan the Virgin Maid, here present. (Roars out) I wish to hear no word from you. None. (They stare at Charles.) Joan: (Clapping her hands.) Good. Good, my Charles. You see how simple it is? You're getting better looking, Charles. (Charles giggles. Then suddenly stops the giggle and stares at Joan. She stares at him. She drops to her knees.) Oh, my God, I thank you.</p>
	2	

Fig. 7--Continued

Conflicting values are at war within Warwick. He vacillates between a Four and a Five position, as illustrated in Figure 8. The Englishman is torn between reacting from the level of the Absolutistic, who believes it is only right to burn the witch, and the level of the political Achievist, who sees opportunity for advancement if the trial is handled speedily and correctly. Warwick becomes fond of the young girl. Joan confuses him and instead of enjoying the outcome of the trial, he is sickened by what he has helped to cause.

Cauchon's evaluation is found in Figure 9. He lives from an extremely strong Absolutistic Four tempered by a Sociocentric Six. He questions the laws of the church but because of the strong Four, he cannot break away and stop Joan's death.

Commentary	Value	Value Statement
<p>Warwick is a rough, politically oriented man. His goal is to complete the formality of the trial and burn the girl. He is sure of what is right and what is wrong until Joan goes to prison. He grows fond of Joan and has difficulty accepting her renunciation and death.</p>	4	<p>I am not here to watch that children's story of the warrior virgin, strong and tender, dressed in white armor, white standard streaming in the wind. If they have time to waste, they can make the statues that way, in days to come. Different politics may well require different symbols.</p>
<p></p>	4	<p>The famous Joan the Maid. Obviously, we paid too much. So put her on trial, and burn her, and be finished.</p>
<p></p>	4	<p>We know all this. Is it necessary to let her go over that nonsense again?</p>
<p></p>	5	<p>All these questions must be very interesting to you gentlemen of the church, but if we continue at this speed we'll never get to the trial and the girl will be dead of old age. Get to the burning and be done with it.</p>
<p></p>	4	<p>Monseigneur, I allow you this charade because the object of my government is to tell the whole Christian world that the coronation of the idiot Charles was managed by a sorceress, a heretic, a mad girl, a whore campfollower. However you do that, please move with greater speed.</p>
<p></p>	5	<p>Propaganda is a soft weapon: hold it in your hands too long, and it will move about like a snake, and strike the other way.</p>
<p></p>	4	<p>Whatever the girl is or has been, she must now be stripped and degraded.</p>

Fig. 8--Value Analysis of Warwick from The Lark.

Commentary	Value	Value Statement
	5	Rare to find a woman who rides that way. I'd like to have known her in other circumstances, in a pleasanter world. Hard for me to remember that she took France away from us, deprived us of our heritage.
	4	"God and my right" is inscribed on all English armor, and we certainly have no intention of changing the armor.
	4	Why? In England we are in favor of strong punishment for children. It makes character. I was half beaten to death as a boy, but I am in excellent health.
	4	If we had known about this girl from the very beginning, we could have reached an agreement with her father. We tell people that our intelligence service is remarkable and we say it so often that everybody believes us. It should be their business not only to tell us what is happening, but what might happen.
	5	
	5	Coarse for your taste? The trick of making him believe what she put into his head is exactly what I do in my trade and what you do in yours.
	4/5	Yes, it is. But as a man of politics, I cannot afford the doctrine of man's individual magnificence. I might meet another man who felt the same way. And he might express his individual magnificence by cutting off my head.

Fig. 8--Continued

Commentary	Value	Value Statement
	4	Oh, you speak in large words, sire. Political language has no such words as "never now be mended." I have told you that the time will come when we will raise her a statue in London.
	4	A passionate man and so sincere. I think he means simply to throw the dirty work to me. I am the secular authority here. Why didn't your French Charles have her burned? It was his job.
	4	Detestable bastards. It's disgusting. They've learned such things since they came to France. It may be all right in the French Army, but not in mine.
	5	There were several times, sire, when I thought I would have to interfere. My King must have what he paid for. But you were right and I was wrong. The making of a martyr is dangerous business.
	6	I am sorry to disturb you. I only came to say that I am glad you are saved. You behaved damned well. I, er, well, it's rather difficult to say in my language, but the plain fact is that I like you.
	5	And it amused me to watch you with the Inquisitor. Sinister man, isn't he?
	7	I detest these intellectual idealists more than anything in the world. What disgusting animals they are. He wanted only to see you humiliate yourself, no matter your state or your miser. And when you did, he was satisfied.

Fig. 8--Continued



Commentary	Value	Value Statement
	7	It's that I don't like all those fellows who use words to make war. You and I killed because that was the way things turned out for us.
	6	I don't want anything to do with your death.

Fig. 8--Continued

Commentary	Value	Value Statement
Cauchon is a priest believing in the rules of the church but not able to accept the voices of Joan as being mystical. He ruthlessly questions Joan from the laws of the Church, yet lovingly tries to help her from being condemned to fire. He questions the laws of the Church but cannot break from them.	6	No, sire. She must play our her whole life first. It's a short life. It won't take very long.
	6	Enough, enough, Messire. Let her speak peacefully with her Voices. There is nothing to reproach her with so far.
	4	You make us all smile, Messire, with your question. You are confusing the girl with the suggestion that good and evil is a question of what clothes are worn by what Angels and what Devils. (Turns to Joan.) But it is not your place to correct the venerable Canon. You forget who you are and who we are.
	4	We are your priests, your masters, and your judges. Beware of your pride, Joan.
	4	Take care of your words, Joan. You are accusing our Lord.
	4	(Softly, worried.) Messire demands an answer. His reasons must be grave. Joan, are you in a State of Grace?
	4	He is one of us, sire. We do not acknowledge your authority here.
	6	(Angry.) Sire! Who speaks of burning? We will try to save the girl--
	4	And I remind you each day that his is a court of the Church. We are here to judge the charge of heresy. Our considerations are not yours.

Fig. 9--Value Analysis of Cauchon from The Lark.

Commentary	Value	Value Statement
	4	We cannot, Brother Ladvenu. We do not know Joan. You forget that we first meet her at the trial. We can only play our roles, good or bad, just as they were, each in his turn.
	6	And we will hurt her far more than he does. You know that. (Turns to Warwick.) Ugly, isn't it, this family scene?
	4	Warwick: . . . do you really have the faith?
	4	Cauchon: (Simply) As a child has it. And that is why my judges and I will try to save Joan. To the bitter end we will try to save her. Our honor demands that--(Warwick turns away. Cauchon sharply.) You think of us as collaborators and therefore without honor. We believed that collaboration with you was the only reasonable solution--
	4	(Softly) I say honor. Our poor honor, the little that was left us, demanded that we fight for our beliefs.
	2	Yes. And while eight hundred of your soldiers were at our gates. It was easy for free men to call us traitors, but we lived in occupied territory, dependent upon the will of your king to kill us or to feed us.
	6	We were men, and we wanted to live; we were priests, and we wanted to save Joan. Like most other men, we wanted everything. We played a shameful role.
	4	We had good reason to know about your soldiers. I remember no day without insults and threats. And yet we stood against you. Nine long months before we agreed to hand

Fig. 9--Continued

Commentary	Value	Value Statement
		<p>over a girl who had been deserted by everybody but us. They can call us barbarians, but for all their noble principles I believe they would have surrendered her before we did.</p>
	6	<p>Sometimes, to console myself, I remember how beautiful were all those old priests who tried to protect the child, to save her from what can never now be mended--</p>
	4	<p>No, he is not my King. We are loyal subjects of Henry of Lancaster, King of England, King of France. Joan we love France as much as you do, but we believe that English Henry will put an end to this terrible war. That is why we have taken him as king. The man you call king is, for us, a rebel, claiming a throne that does not belong to him, refusing a good peace because it does not suit his ambitions. He is a puppet man, and we do not wish him as master. (Sharply.) But I only confuse you. This is not a political trial in which you state your beliefs and we state ours. We are here only to return a lost girl to the bosom of the Sainted Mother Church.</p>
	6/4	
	4	<p>(To Joan.) You are not stupid, Joan. You can understand what we think. You swear that you heard voices and you swear to the messages they sent you. But because we believe in another king, we cannot believe that it was God who sent you to fight against us. We are priests but we are men. And man can not believe that God has turned against him.</p>

Fig. 9--Continued

Commentary	Value	Value Statement
	4	A jest is not an answer. You know that a disobedient soldier in your army, in any army in this world, would be silenced. The Church Militant is also an army of this earth and we, its priests, do not believe in the Divine origin of <u>your</u> disobedience. Nobody believes in you now, Joan.
	4	. . . It will sound strange to you, but the priests of this court are the only men who care for your soul and for your life. Humble yourself, Joan, and the Church will take your hand. In your heart, you are a child of the Church.
	4	Trust yourself to the Church. She will weigh your deeds and take from you the agony of self-judgement.
	6	Joan, for the last time I offer you the saving hand of your Mother Church. We wish to save you, but we can delay no longer. The crowd has been waiting since dawn. They eat their food, scold their children, make jokes, and grow impatient. You are famous and they have nothing better to do with their lives than bring garlands to the famous--or watch them burn.
	4	
	4	For the last time I say: Confess your sins and return to us. We will save you.
	4	After your confession, when you have begun your penance, we will give it to you.

Fig. 9--Continued

Commentary	Value	Value Statement
	5	Joan, we cannot believe in the Divinity of your Voices. But if we are wrong--and certainly that thought has crossed our minds--
	6	But if we are wrong then we will have committed a monstrous sin of ignorance and we will pay for it the rest of our eternal lives. But we are the priests of your Church. Trust our belief that we are right, as you trusted your good village priest. Place yourself in our hands. You will be at peace.
	6	. . . I do not wish to kill a little girl. Be kind. (Cries out.) Help me to save you.
	6	. . . You understand now that we are your only protectors, that this is the last thing I can do for you? You cannot bargain and quibble like a peasant at a village fair.
	4	You are an impudent girl, and I now become angry with you. You should be on your knees to the Church.
	4	The Church will protect you from now on. I promise you.
	4	You have been saved. We, your judges, in mercy and mitigation, now condemn you to spend the remainder of your days in prison. There you will do penance for your sins. You will eat the bread of sorrow and drink the water of anguish until, through solitary contemplation, you repent. Under these conditions of penance, we declare you delivered of the danger of excommunication. You may go in peace.

Fig. 9--Continued

## CHAPTER V

### FIDDLER ON THE ROOF

Fiddler on the Roof, book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick, is based on the stories of Sholom Aleichem. Tevye, a poor dairyman, and his family live in Anatevka, a town enveloped in tradition and rules and regulations of the Jewish faith.

The tale of Tevye and his family involves the match-making of his three oldest daughters and their breaking from tradition to choose their own mates. Tzeitel, the oldest, chooses but needs Papa's blessing; Hodel chooses and wants Papa's blessing but will marry Perchik anyway; and Chava not only selects without the matchmaker and Papa's blessing but marries outside the faith and is pronounced dead to the family by Tevye.

Fiddler on the Roof is a positive statement of family unity, community strength and the deep faith of the Jewish people of Anatevka. This unity can be seen in the songs "Tradition," Figure 10, and "Anatevka," Figure 11. "Tradition" exemplifies a strong Two position and "Anatevka" is written from a Four mode of adjustment. The people are brought together by tradition and physically separated by progress. As the politics of Russia make it difficult for

Value	Value Statement
2/4	<p style="text-align: center;">CHORUS</p> <p>TRADITION, TRADITION . . . TRADITION  TRADITION, TRADITION . . . TRADITION</p> <p style="text-align: center;">TEVYE</p> <p>Because of our traditions, we've kept our balance for many, many years. Here in Anatevka we have traditions for everything . . . how to eat, how to sleep, how to wear clothes. For instance, we always keep our heads covered and always wear a little prayer shawl. . . . This shows our constant devotion to God. You may ask how did this tradition start. I'll tell you--I don't know. But it's a tradition. . . . Because of our traditions, everyone knows who he is and what God expects him to do.</p>
4	<p style="text-align: center;">TEVYE AND PAPAS</p> <p>WHO DAY AND NIGHT  MUST SCRAMBLE FOR A LIVING  FEED A WIFE AND CHILDREN  SAY HIS DAILY PRAYERS.  AND WHO HAS THE RIGHT  AS MASTER OF THE HOUSE  TO HAVE THE FINAL WORD AT HOME.</p>
2	<p style="text-align: center;">ALL</p> <p>THE PAPA, THE PAPA . . . TRADITION  THE PAPA, THE PAPA . . . TRADITION</p>

Fig. 10--Value Analysis of "Tradition" from Fiddler on the Roof.



Value	Value Statement
2	<p style="text-align: center;">GOLDE AND MAMAS</p> <p>WHO MUST KNOW THE WAY TO MAKE A PROPER HOME            A QUIET HOME, A KOSHER HOME            WHO MUST RAISE A FAMILY AND RUN THE HOME            SO PAPA'S FREE TO READ THE HOLY BOOK.</p>
2	<p style="text-align: center;">ALL</p> <p>THE MAMA, THE MAMA . . . TRADITION            THE MAMA, THE MAMA . . . TRADITION</p>
2	<p style="text-align: center;">SONS</p> <p>AT THREE I STARTED HEBREW SCHOOL            AT TEN I LEARNED A TRADE            I HEAR THEY PICKED A BRIDE FOR ME            I HOPE . . . SHE'S PRETTY.</p>
2	<p style="text-align: center;">ALL</p> <p>THE SONS, THE SONS . . . TRADITION            THE SONS, THE SONS . . . TRADITION</p>
2	<p style="text-align: center;">DAUGHTERS</p> <p>AND WHO DOES MAMA TEACH            TO MEND AND TEND AND FIX            PREPARING ME TO MARRY            WHOEVER PAPA PICKS?</p>

Fig. 10--Continued

Value	Value Statement
2	<p style="text-align: center;">ALL</p> <p>THE DAUGHTERS, THE DAUGHTERS . . . TRADITION            THE DAUGHTERS, THE DAUGHTERS . . . TRADITION.</p>

Fig. 10--Continued

Commentary	Value	Value Statement
<p>This entire song is an example of a Four system of the people living in Anatevka.</p>	<p>4</p>	<p>GOLDE</p> <p>After all, what've we got here?  A LITTLE BIT OF THIS  A LITTLE BIT OF THAT</p> <p>YENTE</p> <p>A POT</p> <p>A PAN</p> <p>A BROOM</p> <p>A HAT.</p> <p>Someone should have set a match to this place long ago.</p> <p>MENDLE</p> <p>AVRAM</p> <p>TEVYE</p> <p>MENDEL</p> <p>A BENCH</p>

Fig. 11--Value Analysis of "Anatevka" from Fiddler on the Roof.

Commentary	Value	Value Statement
		AVRAM
A TREE		GOLDE
SO WHAT'S A STOVE?		LAZAR
OR A HOUSE?		MENDEL
People who pass through Anatevka don't even know they've been here.		GOLDE
A STOCK OF WOOD		YENTE
A PIECE OF CLOTH.		ALL
WHAT DO WE LEAVE NOTHING MUCH ONLY ANATEVKA.		

Fig. II--Continued

Commentary	Value	Value Statement
		<p>ANATEVKA, ANATEVKA  UNDERFED, OVERWORKED ANATEVKA  WHERE ELSE COULD SABBATH BE SO SWEET</p> <p>ANATEVKA, ANATEVKA  INTIMATE, OBSTINATE ANATEVKA  WHERE I KNOW EVERYONE I MEET</p> <p>SOON I'LL BE A STRANGER IN A STRANGE NEW PLACE  SEARCHING FOR AN OLD FAMILIAR FACE  FROM ANATEVKA</p> <p>I BELONG IN ANATEVKA  TUMBLEDOWN, WORKADAY ANATEVKA  DEAR LITTLE VILLAGE, LITTLE TOWN OF MINE.</p>

Fig. 11--Continued

Tevye and his friends to maintain their way of life, friends, and relatives say farewell to each other and to the comfortable traditions of Anatevka.

In analyzing a musical, dialogue and lyrics must be considered in characterization. What a character sings sometimes will reveal more than the lines of dialogue disclose. The lyrics are assigned value levels or modes of adjustment numbers as is the dialogue. Dialogue and lyrics of each are evaluated as a unit to show the development of emerging clusters.

The characters to be analyzed from this script and score are Tevye, the father; Golde, the mother; Tzeitel, the oldest daughter; Hodel, the second oldest daughter of Tevye and Golde; and Perchik, the nontraditionalist who marries Hodel.

Tevye is a heavy Four-Two with enough Six value level to break from tradition when the happiness of a member of his family is involved, yet he has too much Four-Two, as revealed in Figure 12, to allow Chava's actions to gain his approval. Chava asks him to move into too foreign a system when asking him to accept her marriage outside the faith. Tevye is able to move into a Five level in the song "If I Were a Rich Man," Figure 13, when he is daydreaming about life for him if he were wealthy. It is still tradition and faith that determine his mode of adjustment. Figures 14 through 16 further reveal the Four-Two level.

Commentary	Value	Value Statement
Tevye is a large man, physically as well as in his actions.	2	Tradition. Without our traditions, our lives would be as shaky as . . . as a fiddler on the roof!
He is strongly tied to God and the traditions of the Jewish people of Anatevka. Tevye talks to God as if He were a casual acquaintance but the convictions of his belief are powerful.	2	Today I am a horse. . . . Dear God, did you have to make my poor old horse lose his shoe, just before the Sabbath? That wasn't nice. . . . It's enough you pick on me, Tevye. . . . bless him with five daughters, a life of poverty. What have you got against my horse? . . . . Sometimes I think when things are too quiet up there, you say to yourself: Let's see, what kind of mischief can I play on my friend, Tevye?
He is full of love for his family yet slightly fearful of his wife, Golde. He shouts, he is gentle he is willing to deviate from tradition when the love for his family is involved, but Chava's breaking from tradition and marrying outside of their faith is more than he can accept.	5	As the good book says, Heal us O Lord, and we shall be healed. In other words, send us the cure, we've got the sickness already. . . . I'm not really complaining--after all, with your help, I'm starving to death. You made many, many poor people. I realize, of course, that it's no shame to be poor, but it's no great honor either. So what would have been so terrible if I had a small fortune?
	6	Here . . . . It's a blessing for me to give.
	4	Thank you . . . . you know, it's no crime to be poor.
	4	If he was doing badly he would write. May I?
	4	What do you mean . . . . my purse? My Tzeitel is not the sort that I would sell for money!

Fig. 12--Value Analysis of Tevye from Fiddler on the Roof.

Commentary	Value	Value Statement
	7	On the other hand, not everybody has to be a scholar? If you're wealthy enough, no one will call you stupid. . . .
	4	And with a butcher my daughter will surely never know hunger. . . . I always thought of him as a butcher, but I misjudged him. He is a good man, he likes her, he will try to make her happy.
	6	
	4	You're a good man. If I may say so, it's too bad you're not a Jew.
	6	Tzeitel knows I mean only her welfare. Am I right, Tzeitel?
	2/4	What do you mean, you can't? If I say you will, you will.
	4	But we made an agreement. With us an agreement is an agreement.
	4	Either you're completely out of your mind or you're crazy. He must be crazy. (To audience.) (To Motel.)
		Arranging a match for yourself. What are you, everything? The bridegroom, the matchmaker, the guests all rolled into one? I suppose you'll even perform the ceremony . . . .
	4/2	Where does it stop? . . . . Do I still have something to say about my daughter, or doesn't anyone have to ask a father anymore?

Fig. 12--Continued



Commentary	Value	Value Statement
	4	What right? This is not your wedding.
	4	Once a butcher always a butcher . . .
Tevey breaks from tradition to ease the situation of his daughter dancing with a man.	6	I can see she's dancing. . . . And I'm going to dance with my wife. Golde.
	6/4	Motel keeps talking about a sewing machine. I know you're very busy, God,--ward and revolutions, floods, plagues--- all those little things that bring people to you--couldn't you take a second away from your catastrophes and get it for him? How much trouble would it be?
	4	No, you're not. I know, you like him, and he likes you, but you're going away, and you're staying here, so have a nice trip, Perchik. I hope you'll be very happy, and my answer is no.
	4	I understand. I gave my permission to Motel and Tzeitel, so you feel that you also have a right. I'm sorry, Perchik, I like you, but you're going away, so go in good health and my answer is till no.
	4	You're not listening. I say no. I'm sorry, Hodel, but we'll find someone else for you, here in Anatevka.

Fig. 12--Continued

Commentary	Value	Value Statement
	6/2	<p>He loves her. Love. It's a new style. On the other hand, our old ways were once new, weren't they? On the other hand, they decided without parents, without a matchmaker. After all, did Adam and Eve have a matchmaker? . . . Yes, they did. . . . Then it seems these two have the same matchmaker.</p>
<p>The key word is permission. Tevye must "give" his permission.</p>	4	<p>Very well, children, you have my blessing and my permission.</p>
	4	<p>(Roars) Who asks you? I'm the father.</p>
	6	<p>He is a good man, Golde. I like him. He is a little crazy but I like him. And what's more important, Hodel likes him. Hodel loves him. So what can we do? It's a new world . . . a new world. Love.</p>
	4	<p>But if he did nothing wrong, he wouldn't be in trouble.</p>
	2	<p>Siberia! And he asks you to leave your father and mother and join him in that frozen wasteland, and marry him there?</p>
	4	<p>It's just that he is a different kind of man. As the good book says, "Each shall seek his own kind." Which, translated, means, a bird may love a fish, but where would they build a home together?</p>

Fig. 12--Continued

Commentary	Value	Value Statement
	4	No. Some things do not change for us. Some things will never change.
	4	Are you out of your mind? Don't you know what this means, marrying outside of the faith?
	4	No, Chava--I said no! Never talk about this again! Never mention his name again, never see him again. Never! Do you understand me?
	4	Golde. I am the man in the family. I am the head of the house. I want to see Motel's new machine, now!
	6 4	. . . I know I'm very upset about my horse. He is one of your creatures and he has the same rights I have: the right to be sick, the right to be hungry, the right to work like a horse . . . And, Dear God, I'm sick and tired of pulling this cart. I know, I know, I should push it awhile.
	4	Go home, Golde. We have other children at home. Go home, Golde. You have work to do. I have work to do.
	4	Chava is dead to us! We will forget her. Go home.
	4	Accept them? How can I accept them? Can I deny everything I believe in? On the other hand, can I deny my own child? . . . On the other hand, how can I turn my back on my faith, my people? If I try to bend that far, I will
	2	

Fig. 12--Continued

Commentary	Value	Value Statement
<p>Tevye cannot allow Chava to leave without his love for her being shown.</p>	4	<p>break. . . . On the other hand . . . there is no other hand. No, Chava. No--no--no . . . .</p>
	4	<p>But this corner of the world has always been our home. Why should we leave?</p>
	2/4	<p>I have some advice for you. Get off my land! This is still my home, my land. Get off my land. God be with you!</p>

Fig. 12--Continued

Value	Value Statement
5	<p data-bbox="361 989 385 1085">TEVYE</p> <p data-bbox="423 1181 577 1819">IF I WERE A RICH MAN DAIDLE, DEEDLE DAIDLE DIGGUH DIGGUH DEEDLE DAIDLE DUM ALL DAY LONG I'D BIDDY BIDDY BUM IF I WERE A WEALTHY MAN.</p> <p data-bbox="616 776 739 1819">WOULDN'T HAVE TO WORK HARD DAIDLE DEEDLE DAIDLE DIGGUH DUGGUH DEEDLE DAIDLE DUM IF I WERE A BIDDY BIDDY RICH DIGGUH DIGGUH DEEDLE DAIDLE MAN.</p> <p data-bbox="777 819 962 1819">I'D BUILD A BIG TALL HOUSE WITH ROOMS BY THE DOZEN RIGHT IN THE MIDDLE OF THE TOWN A FINE TIN ROOF WITH REAL WOODEN FLOORS BELOW THERE WOULD BE ONE LONG STAIRCASE JUST GOING UP AND ONE EVEN LONGER COMING DOWN AND ONE MORE LEADING NOWHERE JUST FOR SHOW.</p> <p data-bbox="1001 829 1185 1819">I'D FILL MY YARD WITH CHICKS AND TURKEYS AND GEESE AND DUCKS FOR THE TOWN TO SEE AND HEAR SQUAWKING JUST AS NOISILY AS THEY CAN AND EACH LOUD QUACK AND CLUCK AND GOBBLE AND HONK WILL LAND LIKE A TRUMPET ON THE EAR AS IF TO SAY HERE LIVES A WEALTHY MAN.</p> <p data-bbox="1224 723 1316 1819">I SEE MY WIFE, MY GOLDE, LOOKING LIKE A RICH MAN'S WIFE WITH A PROPER DOUBLE CHIN SUPERVISING MEALS TO HER HEART'S DELIGHT</p>

Fig. 13--Value Analysis of "If I Were a Rich Man" from Fiddler on the Roof.

Value	Value Statement
	<p>I SEE HER PUTTING ON AIRS AND STRUTTING LIKE A PEACOCK  OI! WHAT A HAPPY MOOD SHE'S IN  SCREAMING AT THE SERVANTS DAY AND NIGHT.</p>
	<p>THE MOST IMPORTANT MEN IN TOWN WILL COME TO FAWN ON ME  THEY WILL ASK ME TO ADVISE THEM LIKE SOLOMON THE WISE  "IF YOU PLEASE, REB TEVY . . . PARDON ME, REB TEVYE . . ."  POSING PROBLEMS THAT WOULD CROSS A RABBI'S EYES.</p>
	<p>(He chants)  AND IT WON'T MAKE ONE BIT OF DIFF'RENCE  IF I ANSWER RIGHT OR WRONG  WHEN YOU'RE RICH THEY THINK YOU REALLY KNOW!</p>
4	<p>IF I WERE RICH I'D HAVE THE TIME THAT I LACK  TO SIT IN THE SYNAGOGUE AND PRAY  AND MAYBE HAVE A SEAT BY THE EASTERN WALL  AND I'D DISCUSS THE HOLY BOOKS WITH THE LEARNED MEN  SEVEN HOURS EVERY DAY  THIS WOULD BE THE SWEETEST THING OF ALL . . .</p>
2	<p>IF I WERE A RICH MAN  DAIDLE DEEDLE DAIDLE  DIGGUH DUGGUH DEEDLE DAIDLE DUM  ALL DAY LONG I'D BIDDY BUM  IF I WERE A WEALTHY MAN.</p>
5	<p>WOULDN'T HAVE TO WORK HARD  DAIDLE DEEDLE DAIDLE  DIGGUH DIGGUH DEEDLE DAIDLE DUM . . .</p>

Fig. 13--Continued

Value	Value Statement
2	LORD WHO MADE THE LION AND THE LAMB YOU DECREED I SHOULD BE WHAT I AM WOULD IT SPOIL SOME VAST, ETERNAL PLAN . . .
5	IF I WERE A WEALTHY MAN?

Fig. 13--Continued

Value	Value Statement
	TEVYE
	TO LIFE, TO LIFE, L'CHAIM
	BOTH
	L'CHAIM. L'CHAIM, TO LIFE
	TEVYE
2	HERE'S TO THE FATHER, I'VE TRIED TO BE
	LAZAR
	HERE'S TO MY BRIDE TO BE
	BOTH
	DRINK, L'CHAIM, TO LIFE, TO LIFE, L'CHAIM
	L'CHAIM, L'CHAIM, TO LIFE
	TEVYE
4/2	LIFE HAS A WAY OF CONFUSING US
	LAZAR
	BLESSING AND BRUISING US

Fig. 14--Value Analysis of "L'Chaim" from Fiddler on the Roof.



Value	Value Statement
BOTH	DRINK, L'CHAIM, TO LIFE.
TEVYE	GOD WOULD LIKE US TO BE JOYFUL EVEN WHEN OUR HEARTS LIE PANTING ON THE FLOOR
LAZAR	HOW MUCH MORE CAN WE BE JOYFUL WHEN THERE'S REALLY SOMETHING TO BE JOYFUL FOR
BOTH	TO LIFE, TO LIFE, L'CHAIM
TEVYE	TO TZEITEL, MY DAUGHTER
LAZAR	MY WIFE IT GIVES YOU SOMETHING TO THINK ABOUT

Fig. 14--Continued

Value	Value Statement
	<p data-bbox="346 995 371 1098">TEVYE</p> <p data-bbox="401 1321 426 1817">SOMETHING TO DRINK ABOUT.</p>

Fig. 14--Continued

Value	Value Statement
4	<p>THEY GAVE EACH OTHER A PLEDGE  UNHEARD OF, ABSURD.  YOU GAVE EACH OTHER A PLEDGE  UNTHINKABLE.  WHERE DO YOU THINK YOU ARE?  IN MOSCOW?  IN PARIS?  WHERE DO THEY THINK THEY ARE?  AMERICA?  AND WHAT DO YOU THINK YOU'RE DOING?  YOU A STITCHER, YOU A NOTHING  WHO DO YOU THINK YOU ARE?  KING SOLOMON?  THIS ISN'T THE WAY IT'S DONE  NOT HERE, NOT NOW.  SOME THINGS I WILL NOT, I CANNOT ALLOW.  TRADITION  MARRIAGES MUST BE ARRANGED BY THE PAPA  THIS SHOULD NEVER BE CHANGED  ONE LITTLE TIME YOU PULL OUT A PROP  AND WHERE DOES IT STOP?  WHERE DOES IT STOP?  They gave each other a pledge.  UNHEARD OF, ABSURD.  THEY GAVE EACH OTHER A PLEDGE.  UNTHINKABLE.  BUT LOOK AT MY DAUGHTER'S FACE  SHE LOVES HIM, SHE WANTS HIM  AND LOOK AT MY DAUGHTER'S EYES,  SO HOPEFUL.</p>
2	
4	
6	

Fig. 15--Value Analysis of "Tevye's Monologue" from Fiddler on the Roof.

Value	Value Statement
2	<p>SO WHAT DO YOU WANT FROM ME? GO ON, BE WED,  AND TEAR OUT MY BEARD AND UNCOVER MY HEAD  TRADITION  THEY'RE NOT EVEN ASKING PERMISSION  FROM THE PAPA  WHAT'S HAPPENING TO THE TRADITION?  ONE LITTLE TIME I PULLED OUT A THREAD  AND WHERE HAS IT LED? WHERE HAS IT LED?</p>

Fig. 16--Value Analysis of "Tevye's Rebuttal" from Fiddler on the Roof.

In Figure 17 Golde's dialogue shows her to live from a Two-Four mode of adjustment. Although brash and loud, Golde is tradition and conformity. The only way she can break from tradition is if her chieftain, Tevye, leads the way. In the song "Do You Love Me?" Golde sings definite Four level statements. In reply to the question, do you love me? she can only answer with a list of all the work and sacrifices she has done for the past twenty-five years, concluding that the duties she has performed must mean love. This can be seen in Figure 18.

Tzeitel lives from a Four mode of adjustment tempered by a Six as seen in Figure 19. She breaks from the rules to marry her own choice but remains with the rules by gaining Papa's approval. She would be uncomfortable if she did not live within the laws and tradition of choosing marriage partners. Tzeitel, for her own well-being, must manipulate breaking from tradition to select her own husband into the mold of the laws of the family and the Jewish community.

Hodel, unlike Tzeitel, has enough Five in her to break from tradition but not enough to carry her into the Five mode of adjustment. Her cluster is a definite Four-Two-Six, expressed in the dialogue and song lyrics, Figure 20 and Figure 21. She is steeped in traditions, yet people interest her. Hodel has enough Five submerged to want education, a break in a tradition where only men are educated. Perchik becomes her chieftain as seen when she repeats his statement,

Commentary	Value	Value Statement
<p>Golde could easily become a stereotyped Jewish mother character. She rules the home, accepts her role as mother and wife, lives by tradition, and what is right is the only way life is lived. Her entire being is dominated by her faith, the traditions of her people, the love for her family and the running of her household.</p>	4	<p>His horse works harder! . . . And you don't have to defend your Papa to me. I know him longer than you. . . . He could drive a person crazy. . . . He should only live and be well. . . . Shprintze, bring me some more potatoes.</p> <p>You were reading again? Why does a girl have to read? Will it get her a better husband? Here.</p> <p>From your mouth to God's ears.</p> <p>A poor girl without a dowry can't be so particular.</p> <p>Do you have to boast about your age? Do you want to tempt the Evil Eye? . . .</p> <p>When I want you to know, I'll tell you. . . . Finish washing the floor.</p> <p>So you did me a favor and came in..</p> <p>My heart told me this was our lucky day. O dear God, I thank thee, I thank thee. . . .</p>
	4/2	<p>When can she say? My first born, a bride. May you grow old with him in fortune and honor. . . not like Fruma-Sarah, that first wife of his. She was a bitter woman, may she rest in peace. Not like my Tzeitel. And now I must thank Yente. My Tzeitel, a bride.</p>
	2	<p>. . . Tell me what you dreamt, and I'll tell you what it meant.</p>

Fig. 17--Value Analysis of Golde from Fiddler on the Roof.

Commentary	Value	Value Statement
	2/4	<p>It's an evil spirit! May it fall into the river; may it sink into the earth. Such a dark and horrible dream! And to think it was brought on by that butcher. If my grandmother Tzeitel, may she rest in peace, took the trouble to come all the way from the other world to tell us about the tailor, all we can say is that it is all for the best, and it couldn't possibly be any better. Amen.</p>
	2	<p>I had a sign. My own grandmother came to us from the grave. . . .</p>
	4	<p>(To Tevye) What? Just like this? Without even asking me?</p>
	4	<p>(To Tevye) I'm very frightened of you. After we finish supper, I'll faint. . . . Come home.</p>
	2	<p>Motel, be careful with these. My mother and father, may they rest in peace, gave them to us on our wedding day.</p>
<p>Statement made before the family must leave home forever.</p>	2	<p>Golde: I still have to sweep the floor.  Tevye: Sweep the floor?  Golde: I don't want to leave a dirty house.</p>
	4	<p>Stop that! Behave yourself! We're not in America yet!</p>

Fig. 17--Continued

Value	Value Statement
	<p>TEVYE</p> <p>DO YOU LOVE ME?</p>
	<p>GOLDE</p> <p>DO I WHAT?</p>
	<p>TEVYE</p> <p>DO YOU LOVE ME?</p>
4	<p>GOLDE</p> <p>DO I LOVE YOU?</p> <p>WITH OUR DAUGHTERS GETTING MARRIED AND THIS TROUBLE IN THE TOWN YOU'RE UPSET, YOU'RE WORN OUT GO INSIDE, GO LIE DOWN MAYBE IT'S INDIGESTION</p>
4/2	<p>DO I LOVE YOU?</p> <p>FOR TWENTY-FIVE YEARS I'VE WASHED YOUR CLOTHES COOKED YOUR MEALS, CLEANED YOUR HOUSE GIVEN YOU CHILDREN, MILKED THE COW AFTER TWENTY-FIVE YEARS, WHY TALK ABOUT LOVE RIGHT NOW?</p> <p>TEVYE</p> <p>BUT MY FATHER AND MY MOTHER SAID WE'D LEARN TO LOVE EACH OTHER</p>

Fig. 18--Value Analysis of "Do You Love Me?" from Fiddler on the Roof.



Value	Value Statement
4	<p>AND NOW I'M ASKING, GOLDE DO YOU LOVE ME?</p> <p style="text-align: center;">GOLDE</p> <p>DO I LOVE HIM? FOR TWENTY-FIVE YEARS I'VE LIVED WITH HIM FOUGHT WITH HIM, STARVED WITH HIM TWENTY-FIVE YEARS MY BED IS HIS IF THAT'S NOT LOVE, WHAT IS?</p> <p style="text-align: center;">TEVVE</p> <p>THEN YOU LOVE ME?</p> <p style="text-align: center;">GOLDE</p> <p>I SUPPOSE I DO.</p> <p style="text-align: center;">TEVVE</p> <p>AND I SUPPOSE I LOVE YOU TOO.</p> <p style="text-align: center;">BOTH</p> <p>IT DOESN'T CHANGE A THING BUT EVEN SO AFTER TWENTY-FIVE YEARS, IT'S NICE TO KNOW.</p>

Fig. 18--Continued

Commentary	Value	Value Statement
<p>Tzeitel is the oldest daughter of Tevye and Golde and she must, through tradition, marry first. In the song, "Matchmaker," her acceptance of her position in life and the need to accept the match others make for her is expressed. When her own choice of a mate is important, she still needs the approval of Papa.</p>	<p>4 4 6 6 5 6 6</p>	<p>Because you're a girl from a poor family. So whatever Yente brings, you'll take. Right? Of course, right.</p> <p>And I'm only the daughter of a poor milkman. Just talk to him.</p> <p>Motel, even a poor tailor is entitled to some happiness.</p> <p>Papa, I will be unhappy with him. All my life will be unhappy. I'll dig ditches, I'll haul rocks.</p> <p>Is that more important than I am, Papa? Papa, don't force me. I'll be unhappy all my days.</p> <p>Maybe it would be better if I went inside and told Mama that . . .</p>

Fig. 19--Value Analysis of Tzeitel from Fiddler on the Roof.

Commentary	Value	Value Statement
<p>Hodel is the second daughter of Tevye and Golde. She breaks with tradition by marrying Perchik in a land far from home. Tradition is extremely important to her and rules are rules. Hodel exchanges one chieftain for another, father for husband. She is concerned for people and the work she and Perchik will do for others.</p>	2	Tzeitel, you're the oldest. They have to make a match for you before they can make one for me.
	2	Well, somebody has to arrange the matches. Young people can't decide these things for themselves.
	5	Why not? We only have one Rabbi and he only has one son. Why shouldn't I want the best?
	4	At least I know this . . . He does not have any strange ideas about turning the world upside down.
	2	We have an old custom here. A boy acts respectfully to a girl. But, of course, that is too traditional for an advanced thinker like you.
	6	But we would like your blessing, Papa.
	6	Yes, but he did nothing wrong. He cares nothing for himself, everything he does is for humanity.
	4	Papa, how can you say that? What wrongs did Joseph do, and Abraham, and Moses? And they had troubles.
	6	No, Papa, he did not ask me to go. I want to go. I don't want him to be alone. I want to help him in his work. It is the greatest work a man can do, Papa.
	4	God alone knows when we shall see each other again.

Fig. 20--Value Analysis of Hodel from Fiddler on the Roof.

Value	Value Statement
5	<p style="text-align: center;">HODEL</p> <p>HOW CAN I HOPE TO MAKE YOU UNDERSTAND WHY I DO . . . WHAT I DO WHY I MUST TRAVEL TO A DISTANT LAND FAR FROM THE HOME I LOVE.</p>
4	<p>ONCE I WAS HAPPILY CONTENT TO BE AS I WAS . . . WHERE I WAS CLOSE TO THE PEOPLE WHO ARE CLOSE TO ME HERE IN THE HOME I LOVE.</p>
6	<p>WHO COULD SEE THAT A MAN WOULD COME WHO COULD CHANGE THE SHAPE OF MY DREAMS HELPLESS, NOW, I STAND WITH HIM WATCHING OLDER DREAMS GROW DIM.</p>
4/6	<p>OH, WHAT A MELANCHOLY CHOICE THIS IS WANTING HOME, WANTING HIM. CLOSING MY HEART TO EVERY HOPE BUT HIS LEAVING THE HOME I LOVE.</p>
6	<p>THERE WHERE MY HEART HAS SETTLED LONG AGO I MUST GO . . . I MUST GO WHO COULD IMAGINE I'D BE WAND'RING SO FAR FROM THE HOME I LOVE</p>
4	<p>YET . . . THERE WITH MY LOVE . . . I'M HOME.</p>

Fig. 21--Value Analysis of "Far From the Home I Love" from Fiddler on the Roof.

"It is the greatest work a man can do, Papa," shown in Figure 20. The Four-Six combination is evident in her song, "Far from the Home I Love," Figure 21.

Perchik's cluster is a Five-Three-Six described in Figure 22. The cynic Perchik moves from a rebel Three to a heavy Achievist Five and then combines it with a Socio-centric Six level. People become important along with the political ideals. He is interested in the well being of his fellow man.

In Figure 23 the song "Now I Have Everything," sung by Perchik and Hodel, expresses the Five for Perchik and the Four level for Hodel. Hodel changes chieftains within this song and Perchik expresses his desire for everything which now includes Hodel.

Commentary	Value	Value Statement
Perchik is a cynic, appears to be a rebel, is political-ly oriented and is actively fighting traditions of the government and so-ciety. He is unable to verbally express tender feelings but he experiences love. He freely interprets the Bible to fit his ideology. At the beginning of the play, Perchik is political and rebel-lious, but with the influence of Tevye and Hodel be becomes interested in people and their welfare.	5/3	Why do you curse them? What good does your cursing do? . . . You stand around and curse and chatter and don't do anything. You'll all chatter your way into the grave. That's where I learned that there is more to life than talk. You should know what's going on in the outside world. That's nonsense. You can't close your eyes to what's happening in the world. I have no money. And I am not a beggar. In this world, it's the rich who are the criminals. Some day their wealth will be ours. Girls should learn too. Girls are people. I would be willing to teach them. Open their minds to great thoughts.
	3	He was an employer! . . . Now, after Jacob worked seven years, do you know what happened? Laban fooled him, and gave him his ugly daughter, Leah. So, to marry Rachel, Jacob was forced to work another seven years. You see, children, the Bible clearly teaches us, you must never trust an employer. . . . Do you understand?
	5	Certainly. Any new idea would be strange to you. . . . Remember, the Lord said, "Let there be light."

Fig. 22--Value Analysis of Perchik from Fiddler on the Roof.

Commentary	Value	Value Statement
	5	But what good is your brain? Without curiosity it is a rusty tool.
	3	Our ways are changing all over but here. Here men and women must keep apart. Men study, women in the kitchen. Boys and girls must not touch, should not even look at each other.
	3	Congratulations, Tzeitel, for getting a rich man.
	3	It is no reason to marry. Money is the world's curse.
	5	Who will dance with me?
	5	It's no sin to dance at a wedding.
	5	It's no sin. Ask the Rabbi. Ask him.
	5	Great changes are about to take place in this country. Tremendous changes. But they can't happen by themselves. . . .
	6	Not only me. Many people. Jews, Gentiles, many people hate what is going on. Don't you understand?
	6	Horrible things are happening all over the land . . . pogroms, violence, whole villages are being emptied of their people. . . . And it's reaching everywhere, and it will reach here. You understand?

Fig. 22--Continued

Commentary	Value	Value Statement
	6	I have work to do. The greatest work a man can do.
	5	<p>Perchik: A political question.                      Hodel: What is it?                      Perchik: The question of marriage.                      Hodel: This is a political question?                      Perchik: In a theoretical sense, yes. The relationship between a man and woman known as marriage is based on mutual beliefs, a common attitude and philosophy towards society. . . .                      Hodel: And affection . . . .                      Perchik: Yes, and I personally am in favor of it. Do you understand?                      Hodel: Yes. I think you are asking me to marry you.                      Perchik: In a theoretical sense, yes, I am.                      Hodel: I was hoping you were.</p>
	5	We are not asking for your permission, only for your blessing. We are going to get married.

Fig. 22--Continued



Value	Value Statement
4	<p style="text-align: center;">PERCHIK</p> <p>I USED TO TELL MYSELF  THAT I HAD EVERYTHING  BUT THAT WAS ONLY HALF TRUE.  I HAD AN AIM IN LIFE  AND THAT WAS EVERYTHING  BUT NOW I EVEN HAVE YOU.</p> <p>I HAVE SOMETHING THAT I WOULD DIE FOR  SOMEONE THAT I CAN LIVE FOR, TOO.</p> <p>YES, NOW I HAVE EVERYTHING  NOT ONLY EVERYTHING  I HAVE A LITTLE BIT MORE  BESIDES HAVING EVERYTHING  I KNOW WHAT EVERYTHING'S FOR</p> <p>I USED TO WONDER  COULD THERE BE A WIFE  TO SHARE SUCH A DIFFICULT, WAND'RING KIND OF LIFE?</p> <p style="text-align: center;">HODEL</p>
4	<p>I WAS ONLY OUT OF SIGHT  WAITING RIGHT HERE</p>

Fig. 23--Value Analysis of "Now I Have Everything" from Fiddler on the Roof.

Value	Value Statement
5	<p data-bbox="335 959 358 1102">PERCHIK</p> <p data-bbox="397 1385 455 1825">WHO KNOWS TOMORROW WHERE OUR HOME WILL BE</p>
4	<p data-bbox="355 1002 378 1102">HODEL</p> <p data-bbox="401 1289 617 1825">I 'LL BE WITH YOU AND THAT'S HOME ENOUGH FOR ME</p> <p data-bbox="656 959 679 1102">PERCHIK</p> <p data-bbox="717 1289 740 1825">EVERYTHING IS RIGHT AT HAND</p> <p data-bbox="779 1023 802 1102">BOTH</p> <p data-bbox="840 1502 863 1825">SIMPLE AND CLEAR</p> <p data-bbox="910 959 933 1102">PERCHIK</p> <p data-bbox="971 1087 1033 1825">I HAVE SOMETHING THAT I WOULD DIE FOR SOMEONE THAT I COULD LIVE FOR, TOO.</p> <p data-bbox="1071 1310 1225 1825">YES, NOW I HAVE EVERYTHING NOT ONLY EVERYTHING I HAVE A LITTLE BIT MORE BESIDES HAVING EVERYTHING I KNOW WHAT EVERYTHING'S FOR.</p>

Fig. 23--Continued

## CHAPTER VI

### THE TAMING OF THE SHREW

Set in an earlier time period, the plot of The Taming of the Shrew, by William Shakespeare, is similar to Fiddler on the Roof in that the oldest daughter must marry before the youngest one can. In the situation of Katharina and Bianca, the probability of either marrying is minute. Kate is loud, shrill, rude, uncouth, and is unable to or cares not to attract a suitor. Bianca is concerned that she, a proper, lovely, although whiny, young woman, will not be married to any of her suitors.

Into town rides Petruchio in search of wealth in the form of a wife. He is looking for a rich widow or a young woman whose father can afford the dowry Petruchio is searching for and the promise of lands and houses upon the father's demise. Petruchio is informed of Kate, the shrew, and the willingness of her father to marry her with a large dowry. The young suitor succeeds in an appointment with the father and a raucous interview with Kate.

Kate and Petruchio meet, shout, battle, and come to terms--Petruchio's terms. The wedding date is set, Petruchio leaves, and is next seen arriving late for his own wedding. Kate fumes, attempts to control her new husband, is rebuffed

and dragged away to Petruchio's home. Once settled, Kate is confronted with a "shrewish" husband and not allowed food or sleep for days. After a month of mischievous treatment, Kate and Petruchio travel home to father, and by the last scene Kate has allowed herself to be tamed, much to the amazement of her father and friends.

The modes of adjustments assigned are for Kate and Petruchio. The charts begin with Petruchio and then combine scenes with Kate and Petruchio.

The pattern of behaviors emerging in this play is one of movement from one system to another, but done purposely by the characters. Petruchio is an outstanding example of the Five system. He is after a "wealthy" wife and the insurance of riches and lands upon the death of the bride's father. Petruchio is adept at Achievist gam playing, as shown in the dialogue in Figure 24. He is a Five, but he uses a Three level to approach Katharina.

Katharina lives from a Three level of existence, moving into a Five at the conclusion of the play. Her move is instigated by the life problem of being married to a "shrewish" husband. In order for her to solve the problem, she must move to a new mode of adjustment.

Petruchio is aware that in order to tame Kate, he must meet her head to head with force but with an underlying kindness. If he allows Kate to overcome him with her strong Three, then he will never gain her love. A Three will

Commentary	Value	Value Statement
<p>Petruchio is a gentleman dressed as a rogue and with a rogue's manners, but Petruchio is an Achievist and is aware that to make progress with a Three (Kate), one must be forceful yet kind. He meets Kate phrase for phrase, force with force with underlying warmth.</p>	5	<p>Petruchio: To seek their fortunes further than at home, Where small experience grows. But, in a few, Signior Hortensio, thus it stands with me:-- Antonio, my father, is deceas'd; And I have thrust myself into this maze, Haply to wive and thrive as best I may: Crowns in my purse I have, and goods at home, And so am come abroad to see the world.</p>
<p>Katharina is loud, crude shrill and a shrew. She moves from a rebellious state into a game player. When it seems she has been tamed, she is actually using game to playing tactics to get what she wants. She does become ladylike and seemingly</p>	5	<p>Signior Hortensio, 'twixt such friends as we Few words suffice; and, therefore, if thou know One rich enough to be Petruchio's wife,-- As wealth is burden of my wooing dance,-- Be she as foul as was Florentius' love, As old as Sibyl, and as curst and shrewd As Socrates' Zantippe, or a worse, She moves me not, or not removes, at least, Affection's edge in me--were she as rough As are the swelling Adriatic seas: I come to wive it wealthily in Padua: If wealthily, then happily in Padua.</p>
<p>Why came I hither but to that intent? Think you a little din can caunt mine ears? Have I not in my time heard lions roar? Have I not heard the sea, puff'd up with winds, Rage like an angry boar chafed with sweat? Have I not heard great ordance in the field, And heaven's artillery thunder in the skies?</p>	5	<p>Why came I hither but to that intent? Think you a little din can caunt mine ears? Have I not in my time heard lions roar? Have I not heard the sea, puff'd up with winds, Rage like an angry boar chafed with sweat? Have I not heard great ordance in the field, And heaven's artillery thunder in the skies?</p>

Fig. 24--Value Analysis of Petruchio and Katharina from Taming of the Shrew.

Commentary	Value	Value Statement
obedient at the end of the play.		<p>Have I not in a pitched battle heard  Loud 'larums, neighing steeds, and trumpets clang?  And do you tell me of a woman's tongue;  That gives not half so great a blow to hear,  As will a chestnut in a farmer's fire?  Tush! tush! fear boys with bugs.</p> <p>5 You wrong me, Signior Gremio: give  me leave.--</p> <p>5 I am a gentleman of Verona, sir,  That,--hearing of her beauty and her wit,  Her affability and bashful modesty,  Her wondrous qualities and mild behaviour,--  Am'dbold to show myself a forward guest  Within your house, to make mine eyes the  witness  Of that report which I so oft have heard.  And, for an entrance to my entertainment,  I do present you with a man of mine,  Cunning in music and the mathematics,  To instruct her fully in those sciences,  Whereof I know she is not ignorant:  Accept of him, or else you do me wrong:  His name is Lucio, born in Mantua.</p> <p>5 Then tell me,--if I get your daughter's love,  What dowry shall I have with her to wife?</p>

Fig. 24--Continued

Commentary	Value	Value Statement
<p>Five using a Three approach</p> <p>A Five planning a Three approach to a Three system.</p>	<p>5/3</p>	<p>Though little fire grows great with little wind,  Yet extreme gusts will blow out the fire and all:  So I to her, and so she yields to me;  For I am rough, and woo not like a babe.</p> <p>I pray you do; I will attend her here,  And woo her with some spirit when she comes.  Say that she rail; why, then I'll tell her plain  She sings as sweetly as a nightingale:  Say that she frown; I'll say she looks as clear  As morning roses newly washed with dew:  Say she be mute, and will not speak a word;  Then I'll commend her volubility,  And say she uttereth piercing eloquence:  If she do bid me pack, I'll give her thanks,  As though she bid me stay by her a week:  If she deny to wed, I'll crave the day  When I shall ask the banns, and when be  married.---</p> <p>Petruchio: You lie, in faith; for you are call'd plain  Kate,  And bonny Kate, and sometimes Kate the curst  But, Kate, the prettiest Kate in Christendom,  Kate of Kate-Hall, my super-dainty Kate,  For dainties are all cates; and therefore, Kate,  Take this of me, Kate of my consolation;--  Hearing thy mildness prais'd in every town,  Thy virtues spoke of, and thy beauty sounded,--</p>

Fig. 24--Continued

Commentary	Value	Value Statement
	3	<p>Yet not so deeply as to thee belongs,--  Myself am mov'd to woo thee for my wife.  Katharina: Mov'd! in good time: let him that  mov'd you hither  Remove you hence: I knew you at the first  You were a movable.  Petruchio: Why, what's a movable?  Katharina: A joint-stool.  Petruchio: Thou hast hit it: come, sit on me.  Katharina: Asses are made to bear, and so are you.  Petruchio: Women are made to bear, and so are you.  Katharina: No such jade as bear you, if me you  mean.  Petruchio: Alas, good Kate, I will not burden thee!  For, knowing thee to be but young and light,--  Katharina: Too light for such a swain as you to  catch;  And yet as heavy as my weight should be.  Petruchio: Should be! should buzz.  Katharina: Well ta'en, and like a buzzard.  Petruchio: O, slow-winged turtle! shall a buzzard  take thee?  Katharina: AY, for a turtle,--as he takes a buzzard.  Petruchio: Come, come, you wasp; i'faith, you  are too angry.  Katharina: If I be waspish, best beware my sting.  Petruchio: My remedy is then, to pluck it out.  Katharina: AY, if the fool could find it where it lies.  Petruchio: Who knows not where a wasp doth wear his sting?  In his tail.</p>

Fig. 24--Continued



Commentary	Value	Value Statement
		<p>Katharina: In his tongue.  Petruchio: Whose tongue?  Katharina: Yours, if you talk of tails; and so farewell.  Petruchio: What, with my tongue in your tail? nay, Good Kate; I am a gentleman.  Katharina: That I'll try.  Petruchio: I swear I'll cuff you, if you strike again.  Katharina: So may you lose your arms:  If you strike me, you are no gentleman;  And if no gentleman, why then no arms.  Petruchio: A hearald, Kate? O, put me in thy books!</p> <p>Katharina: What is your crest? a coxcomb?  Petruchio: A combless cock, so Kate will be my hen.</p> <p>Katharina: No cock of mine; you crow too like a craven.  Petruchio: Nay, come, Kate, come; you must not look so sour.</p> <p>Katharina: It is my fashion when I see a crab.  Petruchio: Why, here's no crab; and therefore look not sour.  Katharina: There is, there is.  Petruchio: Then show it me.  Katharina: Had I a glass I would.  Petruchio: What, you mean my face?  Katharina: Well aim'd of such a young one.  Petruchio: Now, by Saint George, I am too young for you.</p>
	5	
	3	
	5	
	3	
	5	

Fig. 24--Continued

Commentary	Value	Value Statement
	5	<p>Katharina: Yet you are wither'd  Petruchio: 'Tis with cares.  Katharina: I care not.  Petruchio: Nay, hear you, Kate: in sooth, you  'scape not so.  Katharina: I chafe you, if I tarry; let me go.  Petruchio: No, not a whit: I find you passing  gentle.  'Twas told me you were rough, and coy, and  sullen,  And now I find report a very liar;  For thou art pleasant, game some, passing courteous;  But slow in speech, yet sweet as spring-time  flowers:  Thou canst not frown, thou canst not look askance,  Nor bit the lip, as angry wenches will;  Nor hast thou pleasure to be cross in talk;  But thou with mildness entertain'st thy wooers,  With gentle conference, soft and affable.  Why does the world report that Kate doth limp?  O slanderous world! Kate, like the hazel-twig,  Is straight and slender; and as brown in hue  As hazel-nuts, and sweeter than the kernels.  O, let me see thee walk; thou dost not halt.  Katharina: Go, fool, and whom thou keep'st command.  Petruchio: Did ever Dian so become a grove  As Kate this chamber with her princely gait?  O, be thou Dian, and let her be Kate;  And then let Kate be chaste, and Dian sportful!</p>

Fig. 24--Continued

Commentary	Value	Value Statement
		<p>Katharina: Where did you study all this goodly speech?</p> <p>Petruchio: It is extempore, from my mother-wit.</p> <p>Katharina: A witty mother! witless else her son.</p> <p>Petruchio: Am I not wise?</p> <p>Katharina: Yes; keep you warm.</p> <p>Petruchio: Marry, so I mean, sweet Katharine, in thy bed:</p> <p>And therefore, setting all this chat aside, Thus in plain terms:--Your father hath consented That you shall be my wife; you dowry' greed on And, will you, nil you, I will marry you.</p> <p>Now, Kate, I am a husband for your turn; For, by this light, whereby I see thy beauty,-- Thy beauty that doth make me like thee well-- Thou must be married to no man but me; For I am he am born to tame you, Kate; And bring you from a wild Kate to a Kate Conformable, as other household Kates.</p> <p>Here comes your father; never make denial; I must and will have Katharine to my wife.</p>
	4	<p>Katharina: Call you me daughter? now, I promise you You have show'd a tender fatherly regard To wish me wed to one half lunatic; A mad-cap ruffian and swearing Jack, That things with oaths to face the matter out.</p>
	4	<p>Petruchio: Father, tis thus:--yourself and all the world, That talked of her, hath talk'd amiss of her;</p>
	5	
	3	
	5	

Fig. 24--Continued

Commentary	Value	Value Statement
	3	<p>If she be curst, it is for policy;  For she's not froward, but modest as the dove:  She is not hot, but temperate as the morn;  For patience she will prove a second Grissel,  And Roman Lucrece for her chastity:  And to conclude, we have 'greed so well together,  That upon Sunday is the wedding-day.  Katharina: I'll see thee hang'd on Sunday first.</p>
	7	<p>Petruchio: Be patient, gentlemen; I choose her  for myself;</p>
	5	<p>If she and I be pleas'd, what's that to you?  'Tis bargain'd 'twist us twain, being alone,  That she shall still be curst in company.  I tell you 'tis incredible to believe  How much she loves me: O, the kindest Kate!--  She hung about my neck, and kiss on kiss  She vied so fast, protesting oath on oath,  That in a twink she won me to her love.  O, you are novices! 'tis a world to see,  How tame, when men and women are alone,  A meacock wretch can make the curstest  shrew.--</p>
	3	<p>Give me thy hand, Kate; I will unto Venice,  To buy apparel 'gainst the wedding day.--  Provide the feast, father, and bid the guests;  I will be sure my Katharine shall be fine.</p> <p>Katharina: No shame but mine; I must, forsooth  be forc'd</p>

Fig. 24--Continued

Commentary	Value	Value Statement
<p>Biondello describing Petruchio acting from a Three out of a Five system.</p>	<p>5</p>	<p>To give my hand, oppos'd against my heart,          Unto a mad-brain rudesby, full of spleet;          Who woo'd in haste, and means to wed at          leisure.          I told you, I, he was a frantic fool,          Hiding his bitter jests in blunt behaviour;          And, to be noted for a merry man,          He'll woo a thousand, 'point the day of          marriage,          Make friends, invite them, and proclaim the          banns;          Yet never means to wed where he hath woo'd.          Now must the world point at poor Katharine,          And say, <u>Lo, there is mad Petruchio's wife,</u>  <u>If it would please him come and marry her?</u></p> <p>Katharina: Would Katharina had never seen him          though!</p> <p>Biondello: Why, Petruchio is coming, in a new          hat and an old jerkin; a pair of old breeches          thrice turn'd; a pair of boots that have been          candle-cased, one buckled, another laced; an          old rusty sword ta'en out of the town armoury,          with a broken hilt, and chapeless; with two          broken points; his horse hipped with an old          mothy saddle, and stirrups of no kindred;          besides, possessed with the glanders, and like          to mose in the chine; troubled with the lampass,          infected with the fashions, full of wind-galls,</p>

Fig. 24--Continued

Commentary	Value	Value Statement
		<p>sped with spavings, rayed with the yellows, past cure of the fives, stark spoiled with the staggers, begnawn with the bots, swayed in the back, and shoulder-shotten; ne'er legged before, and with a half-checked bit, and a head-stall of sheep's leather, which, being restrained to keep him from stumbling, hath been often burst, and now repaired with knots; one girth six times pieced, and a woman's crupper of velure, which hath two letters for her name, fairly set down in studs, and here and there pieced with pack-thread.</p> <p>Baptista: Who comes with him?</p> <p>Biondello: O, sir, his lackey, for all the world caparisoned like the horse; with a linen stock on one leg and a hersey boot-hose on the other gartered with a red and blue list; an old hat, and <u>The humour of forty</u> fancies pricked in't for a feather: a monster, a very monster in apparel; and not like a Christian footboy or a gentleman's lackey.</p> <p>Petruchio: Were it better, I should rush in thus. But where is Kate? where is my lovely bride? How does my father?--Gentles, methings you frown:</p> <p>And wherefore gaze this goodly company, As if they saw some wondrous monument, Some comet or unusual prodigy?</p>
	5/3	

Fig. 24--Continued

Commentary	Value	Value Statement
	5/3	Petruchio: Not I, believe me: thus I'll visit her.
	5	Baptista: But thus, I trust, you will not marry her.
	5	Petruchio: Good sooth, even thus; therefore he' done with words;
	5	To me she's married, not unto my clothes Could I repair what she will wear in me, As I can change these poor accoutrements, 'Twere well for Kate, and better for myself.
	3	But what a fool am I to chat with you, When I should bid good-morrow to my bride, And seal the title with a lovely kiss!
Speaking of Petruchio and Katharina	3	Gremio: Why, he's a devil, a devil, a very fiend.
	3	Tranio: Why she's a devil, a devil, the devil's dam.
	3	Gramio: Tut, she's a lamb, a dove, a fool to him! I'll tell you, Sir Lucentio: when the priest Should ask, if Katharine should be his wife, AY, <u>by gogs-wouns</u> , quoth he; and swore so loud
		That, all amaz'd, the priest let fall the book; And, as he stoop'd again to take it up, The mad-brain'd bridegroom took him such a cuff
		That down fell priest and book, and book and priest:
		Now take <u>them up</u> , quoth he, <u>if any list</u> .
3		Gremio: . . . But after many ceremonies done, He calls for wine: <u>A health!</u> quoth he; as if

Fig. 24--Continued

Commentary	Value	Value Statement
		<p>He had been aboard, carousing to his mates            After a storm: quaff'd off the muscadel.            And threw the sops all in the secton's face;            Having no other reason            But that his beard grew thin and hungerly,            And seem'd to ask him sops as he was drinking.            This done, he took the bride about the neck,            And kiss'd her lips with such a clamorous                smack            That, at the parting, all the church did echo.            I, seeing this, came thence for very shame;            And after me, I know, the rout is coming.            Such a mad marriage never was before:</p>
5		<p>Petruchio: I must away to-day, before night come:            Make it no wonder; if you knew my business,            You would entreat me rather go than stay.            And, honest company, I thank you all,            That have beheld me give away myself            To this most patient, sweet, and virtuous wife:            Dine with my father, drink a health to me;            For I must hence; and farewell to you all.</p>
5		<p>Katharina: Let me entreat you.            Petruchio: I am content.</p>
4		<p>Katharina: Are you content to stay?</p>
5		<p>Petruchio: I am content you shall entreat me stay;            But yet not stay, entreat me how you can.</p>
5		<p>Katharina: Now, if you love me, stay.</p>

Fig. 24--Continued



Commentary	Value	Value Statement
	3	<p>Katharina: Nay, then,  Do what thou canst, I will not go to-day;  No, nor to-morrow, nor till I please myself.  The door is open, sir; there lies your way;  You may be jogging whiles your boots are  green;  For me, I'll not be gone till I please myself;  'Tis like you'll prove a jolly surly groom,  That take it on you at the first so roundly.</p>
	5	<p>Katharina: Gentlemen, forward to the bridal  dinner:  I see a woman may be made a fool  If she had not a spirit to resist.</p>
	5	<p>Petruchio: They shall go forward, Kate, at thy  command.--  Obey the bride, you that attend on her;  Go to the feast, revel and domineer,  Carouse full measure to her maidenhead;  Be mad and merry,--or go hang yourselves:  But for my bonny Kate, she must with me.  Nay, look not big, nor stamp, nor stare, nor  fret</p>
	5/3	<p>I will be master of what is mine own;  She is my goods, my chattels; she is my house,  My household stuff, my field, my barn,  My horse, my ox, my ass, my anything;  And here she stands, touch her whoever dare;  I'll bring mine action on the proudest he</p>

Fig. 24--Continued

Commentary	Value	Value Statement
Grumio talking about Petruchio	3	<p>That stops my way in Padua.--Grumio,  Draw forth, thy weapon, we are beset with  thieves;  Rescue thy mistress, if thou be a man.--  Fear not, sweet wench, they shall not touch  thee, Kate;  I'll buckler thee against a million.</p> <p>Grumio: Tell thou the tale:--but hadst thou not  crossed me, thou shouldst have heard how her  horse fell, and she under her horse; thou  shouldst have heard, in how miry a place; how  she was bemoiled; how he left her with the  horse upon her; how he beat me because her  horse stumbled; how she waded through the  dirt to pluck him off me; how he swore; how  she prayed--that never prayed before; how I  cried; how the horses ran away; how her bridle  was burst; how I lost my crupper; with many  things of worthy memory; which now shall die  in oblivion, and thou return unexperienced to  thy grave.  Curtis: By this reckoning, he is more shrew  than she.</p> <p>Petruchio: Here sir! here, sir! here, sir! here sir!--  You logger-headed and unpolish'd grooms!  What, no attendance? no regard? no duty?--  Where is the foolish knave I sent before?  Grumio: Here, sir; as foolish as I was before.</p>

Fig. 24--Continued

Commentary	Value	Value Statement
		<p>Petruchio: You peasant swain! you whoreson malt-horse drudge!  Did I not bid thee meet me in the park,  And bring along these rascal knaves with thee?</p> <p>Petruchio: . . . Off with my boots, you rogues! you villains,  It was the friar of orders gray; (Sings.)  As he forth walked on his way:--  Out, you rogue! you pluck my foot awry:  Take that, and mend the plucking off the  other.--  Be merry, Kate.--Some water, here; what,  ho!--  Where's my spaniel Troilus?--Sirrah, get you hence,</p> <p>3 Petruchio: . . . You whoreson villain! will you let it  fall? (Strikes him.)  Katharina: Patience, I pray you; 'twas a fault  unwilling.</p> <p>3 Petruchio: 'Tis burnt; and so is all the meat.  What dogs are these?--Where is the rascal  cook?  How durst you, villains, bring it from the dresser,  And serve it thus to me that love it not?  There, take it to you, trenchers, cups, and all:  (Throws the meat, et cetera, about the stage.)  You heedless joltheads and unmanner'd slaves!  What, do you grumble? I'll be with you straight.</p>

Fig. 24--Continued

Commentary	Value	Value Statement
Using a Three system from a Five	4	<p>Katharina: I pray you, husband, be not so disquiet; The meat was well, if you were so contented.</p>
	3	<p>Petruchio: I tell thee, Kate, 'twas burnt and dried away;            And I expressly am forbid to touch it,            For it engenders cholera, planteth anger;            And better 'twere that both of us did fast,--            Since, of ourselves, ourselves are choleric,--            Than feed it with such over-roasted flesh.            Be patient; to-morrow't shall be mended,            And, for this night, we'll fast for company:--            Come, I will bring thee to thy bridal chamber.</p>
	5	<p>Petruchio: Thus have I politely begun my reign,            And 'tis my hope to end successfully.            My falcon now is sharp, and passing empty;            And, till she stoop, she must not be full-gorg'd,            For then she never looks upon her lure.            Another way I have to man my happard,            To make her come, and know her keeper's call,            That is, to watch her, as we watch these kites            That bate, and beat, and will not be obedient.            She eat no meat to-day, nor none shall eat;            Last night she slept not, nor to-night she shall not;            As with the meat, some undeserved fault            I'll find about the making of the bed;            And here I'll fling the pillow, there the bolster,            This way the coverlet, another way the sheets:--            Ay, and amid this hurly, I intend</p>

Fig. 24--Continued

Commentary	Value	Value Statement
		<p>That all is done in reverend care of her;            And, in conclusion, she shall watch all night;            And, if she chance to nod, I'll rail and brawl,            And with the clamour keep her still awake.            This is a way to kill a wife with kindness:            And thus I'll curb her mad and headstrong            humour.            He that knows better how to tame a shrew,            Now let him speak; 'tis charity to show.</p>
	3	<p>Katharina: . . . But I,--who never knew how to entreat,            Nor never needed that I should entreat,--</p>
	5	<p>Petruchio: Pluck up thy spirits, look cheerfully            upon me.            Here, love; thou see'st how diligent I am            To dress thy meat myself, and bring it thee:            (Sets the dish on a table.)            I am sure, sweet' Kate, this kindness merits            thanks.            What! not a word? Nay, then thou lov'st it not;            And all my pains is sorted to no proof.--            Here, take away this dish.            Katharina: I pray you, let it stand.            Petruchio: The poorest service is repaid with thanks;            And so shall mine, before you touch the meat.            Katharina: I thank you, sir.</p>
	5	<p>Petruchio: . . . --and now, my honey-love,            Will we return unto thy father's house,</p>

Fig. 24--Continued

Commentary	Value	Value Statement
		<p>And revel it as bravely as the best,  With silken coats, and caps, and golden rings,  With ruffs, and cuffs, and farthingales, and  things;  With scarfs, and fans, and double change of  bravery,  With amber bracelets, beads, and all this  knavery.  What, hast thou din'd? The tailor stays thy  leisure,  To deck thy body with his ruffling treasure.</p>
	3	<p>Petruchio: Why, this was moulded on a porringer;  A velvet dish;--fie, fie! 'tis lewd and filthy,  Why, 'tis a cockle or a walnut-shell,  A knack, a toy, a trick, a baby's cap;  Away with it! come, let me have a bigger.  Katharina: I'll have no bigger; this doth fit the  time.</p>
	3	<p>And gentlewoman wear such caps as these.  Petruchio: When you are gentle, you shall have  one too,  And not till then.  Katharina: Why, sir, I trust I may have leave to  speak;  And speak I will. I am no child, no babe;  Your betters have endur'd me say my mind;  And if you cannot, best you stop your ears.  My tongue will tell the anger of my heart;  Or else my heart, concealing it, will break:</p>

Fig. 24--Continued

Commentary	Value	Value Statement
		<p>And rather than it shall, I will be free Even to the uttermost, as I please, in words.</p>
	3	<p>Katharina: Love me or love me not, I like the cap; And it I will have, or I will have none.</p>
	3	<p>Petruchio: Thy gown? why, ay;--Come, tailor, let us see 't. O mercy, God! what masquing stuff is here? What's this? a sleeve? 'tis like a demi-cannon: What, up and down, carv'd like an apple-tart? Here's snip, and nip, and cut, and slish, and slash, Like to a censor in a barber's shop:-- Why, what, o' devil's name, tailor, call'st thou this?</p>
	4	<p>Katharina: I never saw a better-fashion'd gown, More quaint, more pleasing, nor more commendable: Belike you mean to make a puppet of me.</p>
	3	<p>Petruchio: O monstrous arrogance! Thou liest, thou thread, Thou thimble, Thou yard, three-quarters, half-yard, quarter, nail, Thou flea, thou nit, thou-winter-cricket thou!-- Brav'd in mine own house with a skein of thread? Away, thou rag, thou quantity, thou remnant; Or I shall so be-mete thee with thy yard,</p>

Fig. 24--Continued

Commentary	Value	Value Statement
		<p>As thou shalt think on prating whilst thou liv'st: I tell thee, I, that thou hast marr'd her gown.</p>
	5	<p>Petruchio: Come on, o' God's name; once more toward our father's. Good Lord, how bright and goodly shines the moon! Katharina: The moon! the sun: it is not moonlight now. Petruchio: I say it is the moon that shines so bright. Katharina: I know it is the sun that shines so bright.</p>
	3	
	4	<p>Katharina: Forward, I pray, since we have come so far, And be it moon, or sun, or what you please: And if you please to call it a rush-candle, Henceforth I vow it shall be so for me. Petruchio: I say it is the moon. Katharina: I know it is the moon. Petruchio: Nay, then you lie: it is the blessed sun. Katharina: Then, God be blessed, it is the blessed sun: But sun it is not, when you say it is not; And the moon changes even as your mind. What you will have it nam'd, even that it is; And so, it shall be so for Katherine.</p>
	5	<p>Petruchio: . . . Good-morrow, gentle mistress: where away?-- (To Vincentio.)</p>

Fig. 24--Continued



Commentary	Value	Value Statement
		<p>Tell me, sweet Kate, and tell me truly too,  Hast thou beheld a fresher gentlewoman?  Such war of white and red within her cheeks!  What stars do spangle heaven with such beauty,  As those two eyes become that heavenly face?--  Fair lovely maid, once more good-day to thee:--  Sweet Kate, embrace her for her beauty's sake.  Hortensio: "A will make the man mad, to make a  woman of him.  Katharina: Young budding virgin, fair and fresh  and sweet,  Whither away, or where is thy abode?  Happy the parents of so fair a child;  Happier the man who favourable stars  Alot thee for his lovely bed-fellow!  Petruchio: Why, how now, Kate! I hope thou art  not mad:  This is a man, old, wrinkled, faded, wither'd;  And not a maiden, as thou sayst he is.  Katharina: Pardon, old father, my mistaking eyes,  That have been so bedazzled with the sun,  That everything I look on seemeth green:  Now I perceive thou art a reverend father;  Pardon, I pray thee, for my mad mistaking.</p>
	5	
	5	
	5	<p>Petruchio: First kiss me, Kate, and we will.  Katharina: What, in the midst of the street?  Petruchio: What, art thou ashamed of me?  Katharina: No, sir; God forbid; but ashamed to kiss.</p>
	4	
	5	
	4	

Fig. 24--Continued

Commentary	Value	Value Statement
	5	<p>Petruchio: Why, then, let's home again.--Come, sirrah, let's away.</p>
	5	<p>Katharina: Nay, I will give thee a kiss: now, pray thee, love, stay.</p> <p>Petruchio: Is not this well?--Come, my sweet Kate;</p> <p>Better once than never, for never too late.</p>
	5	<p>Petruchio: You are very sensible, and yet you miss my sense:</p> <p>I mean Hortensio is afraid of you.</p> <p>Widow: He that is giddy thinks the world turns round.</p> <p>Petruchio: Roundly replied.</p> <p>Katharina: Mistress, how mean you that?</p> <p>Widow: Thus I conceive by him.</p> <p>Petruchio: Conceives by me!--How likes Hortensio that?</p> <p>Hortensio: My widow says thus she conceives her tale.</p> <p>Petruchio: Very well mended.--Kiss him for that, good widow.</p> <p>Katharina: He that is giddy thinks the world turns round:--</p> <p>I pray you, tell me what you meant by that.</p>
	4	<p>Widow: Your husband, being troubled with a shrew, Measures my husband's sorrow by his woe: And now you know my meaning.</p> <p>Katharina: A very mean meaning.</p> <p>Widow: Right, I mean you.</p>
	3	<p>Katharina: And I mean, indeed, respecting you.</p> <p>Petruchio: To her, Kate!</p>

Fig. 24--Continued

Commentary	Value	Value Statement
	5	<p>Petruchio: Well, I say no: and therefore, for assurance,  Let's each one send unto his wife;  And he whose wife is most obedient  To come at first when he doth send for her,  Shall win the wager which we will propose.  Hortensio: Content. What is the wager?  Lucentio:  Twenty crowns.  Petruchio: Twenty crowns!  I'll venture so much on my hawk or hound,  But twenty times so much upon my wife.</p>
	4	<p>Petruchio: Nay, I will win my wager better yet;  And show more sign of her obedience,  Her new-built virtue and obedience.  See where she comes, and brings your froward  wives  As prisoners to her womanly persuasion.  Katharine, that cap of yours becomes you not;  Off with that bauble, throw it underfoot.  (Katharine pulls off her cap and throws it down.)</p>
<p>Statements are from  a Two position out  of a Five.</p>	2	<p>Katharina: Fie, fie! unknit that threat'ning unkind  brow;  And dart not scornful glances from those eyes,  To wound thy lord, thy king, thy governor:  It blots thy beauty, as frosts do bite the meads;  Confounds thy fame, as whirlwinds shake fair buds;  And in no sense is meet or amiable.  A woman mov'd is like a fountain troubled--  Muddy, ill-seeming, thick, bereft of beauty:</p>

Fig. 24--Continued

Commentary	Value	Value Statement
<p>Reference to her Three</p>	2	<p>And while it is so, none so dry or thirsty Will deign to sip or touch one drop of it. Thy husband is thy lord, thy life, thy keeper, Thy head, thy sovereign; one that cares for thee And for thy maintenance; commits his body To painful labour both by sea and land, To watch the night in storms, the day in cold, Whilst thou liest warm at home, secure and safe; And craves no other tribute at thy hands But love, fair looks, and true obedience,-- Too little payment for so great a debt! Such duty as the subject owes the prince, Even such a woman oweth to her husband; And when she is froward, peevish, sullen sour, And not obedient to his honest will, What is she but a foul contending rebel, And graceless traitor to her loving lord?-- I am asham'd that women are so simple To offer war where they should kneel for peace, Or seek for rule, supremacy and sway, When they are bound to serve, love, and obey, Why are our bodies soft and weak, and smooth. Unapt to toil and trouble in the world, But that our soft conditions and our hearts Should well agree with our external parts? Come, come, you froward and unable worms! My mind hath been as big as one of yours, My heart as great; my reason, haply, more, To bandy word for word and frown for frown: But now I see our lances are but straws;</p>

Fig. 24--Continued

Commentary	Value	Value Statement
		<p>Our strength as weak, our weakness past compare,--  That seeming to be most, which we indeed least are.  Then vail your stomachs, for it is no boot,  And place your hands below your husband's foot:  In token of which duty, if he please,  My hand is ready, may it do him ease.  Petruchio: Why, there's a wench!--Come on, and  kiss me, Kate.</p>

Fig. 24--Continued

respect strength and force, even if the authority represented by the strength, will bring rebellion. He plays Kate's game with her rules yet moves her toward his goal to tame her.

Kate uses the Three tactics to achieve what she wants, until Petruchio enters the scene. She plays the game well in their first confrontation and during the remainder of the play is forced to move to a Five level in order to survive. The speech Katharina gives to the other wives, Figure 24, is from a Two position, a complete need for a chieftain, but her goal is to achieve her way with her husband. The reason for the Two position statements reveals a Five existence. This is an example of the necessity for the analyzer to understand the Value Systems Analysis. What the character receives, or the "pay-off," is as important as the value statements expressed.

Both Petruchio and Katharina achieve their goals. Petruchio tames Katharina and Katharina tames her husband, both using manipulation to do so.

## CHAPTER VII

### SUMMARY AND CONCLUSIONS

The purpose of this study was to apply the Value Systems Analysis to character analysis. The modes of adjustments used were based on Clare W. Graves' theory of the Levels of Psychological Existence and further developed by the National Center for Values Research, Denton, Texas. Three questions were asked: is the Value Systems Analysis applicable to diverse styles of plays; is it a practical means of character analysis; and would it benefit director, actor, and audience?

Four distinctly different styles of plays were purposely selected for analysis. The Rainmaker, by N. Richard Nash, displays realistic characters in a realistic modern setting. The dialogue is simple in form and direct in value statements. Fiddler on the Roof, book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick, is also straight forward and simply states modes of adjustments for its major characters. Dialogue and lyrics reiterate the level of existence prominent to the play script.

More involved than The Rainmaker and Fiddler on the Roof are The Lark and The Taming of the Shrew. The analysis of The Lark, by Jean Anouilh, adapted by Lillian Hellman,

and of The Taming of the Shrew, by William Shakespeare, presents complications but not barriers. The Lark is based on a historical incident with political and religious intrigue. The value statements are evident but the "pay-off" for the characters must be considered. The character may be behaving from one level, yet his mode of adjustment is actually another. If so, there will be a connection between the two levels, for example Joan's shifting to an Achievist mode of adjustment when she needed to bargain for food, armor, horse, and army, yet her reason was because God told her to do it. Her reason for the Five level places her in an Absolutistic-Tribalistic combination. Those living from a Two, Five, or a Seven level of existence will have more flexibility than those living from a One, Three, Four, or a Six level of existence.

Society, culture, religious, and political value levels of the period will affect a character's value system. The Taming of the Shrew illustrates the importance of knowing the values of the era and the society of that era. Kate was not willing to be docile; she was a shrew, a Three level. Her behavior is the only way she knows to reject the rules of society at this time. The mores of Petruchio's and Kate's world would have a direct affect on the level of existence they could adopt. The Value Systems Analysis is applicable to varying styles of plays.



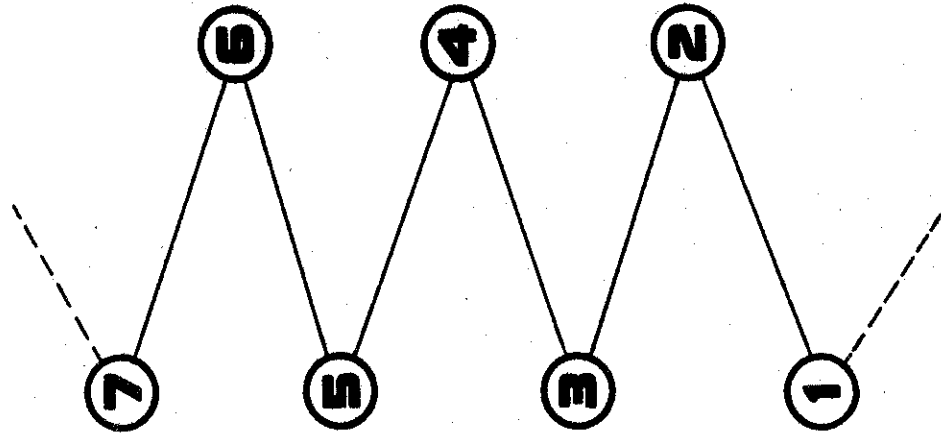
Practicability of using Value Systems Analysis for character analysis becomes more evident as the director becomes increasingly more knowledgeable and comfortable with the modes of adjustment. If the director has the capability of understanding the system, then it can be of infinite use to him.

Benefits to the director include a more effective and complete method of analyzing major characters and of communicating this analysis to the actor who in turn interprets it to the audience. Value Systems Analysis clusters behaviors and helps to focus characters.

#### Implications for Further Research

This study is by no means conclusive, but it has opened other areas for research. Although this thesis is specifically concerned with the director's analysis of characters in a play, it would seem that further research of the relationships of Value Systems of the director, actor, and the character which the actor is to play would be beneficial.

# VALUE SYSTEMS USED IN VSA



## INDIVIDUALISTIC

A personal activist who seeks to live within society's constraints while enjoying his maximum individual freedom. Tends to be inner-directed and self-motivating. Readily accepts ambiguity in people and situations. This value system is quite tolerant, but, at the same time, expects high levels of performance of itself and others. Responds to reasons, not to rules, and is managed through competence, not status or position. May be expressed by dropping out of society in order to pursue individualistic interests and alternative life-styles.

## ACHIEVIST

Achievement-oriented, self-serving, and aggressive — but within the constraints of society. Enjoys wheedling and dealing, engaging in various forms of competition, and demonstrating his ability to motivate, attain goals, and get ahead in life. Manipulation may be either concealed and private or it may be open, above-board, and displayed. Designed to produce evidence of success, accomplishment, and winning. This mode of adjustment will be found in abundance in politics, management, and in sales and marketing professions.

## EGOCENTRIC

Unabashed, self-centered assertiveness. Aggressiveness takes many forms as he rebels against authority figures, norms, rules, and standards. Somewhat flamboyant in behavior in order to gain attention. Often brash, rough, brazen, abrasive, and even uncouth. May appear "paranoid" — feels that the world is a hostile and alien place. May internalize the impulses into an angry, embittered, and bristling personality. Manifests itself positively in creativity, willingness to break with tradition, and dogged determination.

## REACTIVE

Functions at the physiological level — reacts to stimuli such as hunger, pain, cold, warmth, and sleep in order to obtain the immediate satisfaction of basic human needs. Pure Reactives are virtually value-less — concerned only with survival. Seen in new-born infants, profoundly retarded, severe stroke victims, and the senile elderly. Can be either a temporary state (like a person on drugs or in a state of emotional or physical shock) or a permanent state of existence.

Note that these value systems are essentially modes of adjustment used by individuals and even cultures to cope with their perception of the reality of their world — and help to explain where man is, where he has been, and where he is going. Each mode of adjustment contains a set of assumptions about the nature of man, methods of learning, modes of thinking, preferred motivational strategies, and total life-styles. Some individuals may assume single modes of adjustment; others may develop chains of several value-systems. An individual may be in a potentially open system of needs, values, and aspirations, but may settle into a closed system — depending on his genetic and psychological make-up, as well as the conditions within his life-space. Clare W. Graves has formulated an exciting and highly perceptive theory of human values that speaks to the issues that confront our society today — and the kinds of value systems that will most likely emerge in the future.

## SOCIOCENTRIC

Personistic concern for self-discovery, acceptance, human dignity, and the uniqueness of each person, as well as the inherent worth of people as a whole. By finding basic value in people and humanity in general, a SOCIOCENTRIC individual will spend his time and/or energy working in behalf of social causes. SOCIOCENTRICS are opposed to the manipulative use of people, as well as the mindless puritanism of rigid conformity systems. Reflected in the "helping" professions and new theories and methods of personal introspection.

## ABSOLUTISTIC

Finds structure, security, and predictability in systems of various types rooted in directive design. Strongly committed to what he considers to be the "right way." Promotes clearly-defined social roles — prefers order, structure, patterns, and sequential time-frames. Somewhat rigid in responding to diversity and ambiguity. Likes a "cut and dried" kind of work and is prone to impose his system, concepts of right and wrong, rules, and procedures on others. Places a premium on sacrifices, discipline, and adhering to the established norms of society.

## TRIBALISTIC

Seeks safety and security in a threatening world by fixating on power, chieftains, clans, rituals, or superstition. Strong reliance on chieftain(s) (parents, teachers, coaches, supervisors, etc.) or the norms established by a clan (family, work-unit, team, etc.). Depends on the mystical forces inherent in life and tends to be both superstitious and ritualistic. Needs to find some way to explain the unexplainable. Expressed in highly-visible group affiliation and preference for "paternalistic" atmospheres.

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\*Based on the theoretical concepts of Clare W. Graves, and adapted by the National Center for Values Research, Box 5156 NTSU Station, Denton, Texas 76203

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