A BURKEIAN ANALYSIS OF TENNESSEE WILLIAMS' THE NIGHT OF THE IGUANA

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The purpose of this study is to apply Kenneth Burke's dramatistic method of analysis to Tennessee Williams' play The Night of the Iguana.

This study is divided into four chapters. Chapter I includes an introduction to Kenneth Burke and his dramatistic method of analysis traced through his works, definitions of the analytical and procedural terms of the dramatistic system, and the basic principles for the use of the term as applied to the play and its formal elements. Chapter II contains a general overview of the pentadic terms as applied to The Night of the Iguana and an explanation of the chart, prayer, and dream sequence as applied to the play. The scene is also established in this chapter as the primary motivating factor for the agent, Reverend T. Lawrence Shannon, along with a combined analysis of the scene-act, scene-agent ratios. Chapter III discusses the action of the play also in a combined analysis of the possible ratios between act, agent, agency, and purpose. Chapter IV offers a summary and some conclusions about the use of Burke's Pentad, terminology, and his concept of "man in search of a better way" in the analysis of The Night of the Iguana as well as generalizations about the analysis of any play.
This analysis of Tennessee Williams' play has revealed some sharp insights into the motives behind a play's action from the standpoint of the director and/or the actor through Kenneth Burke's terminology and his concept of language as being symbolic of an attitude.

Burke's concept of man in quest of a better way (chart, prayer, dream) has offered a cohesive device for the dramatic alignment of the play.

Finally, the concept of "identification" has offered to this writer a more definite understanding of the climax of a play which had not been completely clear until this study.
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THE NIGHT OF THE IGUANA

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CHAPTER I
INTRODUCTION

Kenneth Burke, who was most recently a lecturer in the Department of Social Relations, Harvard University, and has lectured widely throughout the United States, has been called "one of the few truly speculative thinkers of our time and unquestionably the most brilliant and suggestive critic now writing in America."\(^1\) Inherent in his major critical and philosophical works is the concern with the problem of language. As a result, his entire career has revolved around the development of a method of criticism which will insure "how things are and how we say things are are one."\(^2\)

Virginia Holland, who wrote Counterpoint: Kenneth Burke and Aristotle's Theories of Rhetoric, said that criticism, according to Burke, is the investigation of a form in order to extract its meaning and significance. Burke does not limit his criticism to any one form, but instead draws from every possible source of rhetoric, verbal and non-verbal. He believes in using all that there is to use, concerning himself with all language instruments--poems, plays, novels, written language, spoken language, and non-verbal language.\(^3\)

Burke takes the classical view that the function of the critic is to promote social cohesion and to perfect society.
To do this, the rhetorical critic must understand the substance of man, what he is, what his problems are, why he acts as he does, and how he molds the thoughts and concepts of others. Burke believes that man's substance may best be described through the dramatic metaphor of "Man as an Actor." He is an actor acting out his life with the purpose in view of achieving ultimate good. In discussing his own method of criticism in *The Philosophy of Literary Form*, Burke arrives at the conclusion, "Human affairs being dramatic, the discussion of human affairs becomes dramatic criticism."

Thus, Burke's basic metaphor for his system is dramatism due to the dialectical nature of the drama which allows the system to focus on action, the product of things in contention. In *A Grammar of Motives*, Burke says: "The titular word for our own method is "dramatism," since it invites one to consider the matter of motives in a perspective that, being developed from the analysis of drama, treats language and thought primarily as modes of action."

The concept of man's substance which is dialectical in nature is best expressed in terms of his action. Burke's word for the concept of man acting is dramatism. The basic metaphor of the whole critical system is, then, the drama—specifically, ritual drama. In *The Philosophy of Literary Form*, Burke explained this concept:

We are proposing it (ritual drama) as a calculus—a vocabulary or set of co-ordinates, that serves best for the integration of all phenomena studied.
by the social sciences. We propose it as the logical alternative to the treatment of human acts and relations in terms of the mechanistic metaphor (stimulus, response, and the conditioned reflex). And we propose it, along with the contention that mechanistic considerations need not be excluded from such a perspective, but take their part in it as a statement about predisposing structure of the ground or scene upon which the drama is enacted.

The ritual drama, then, is the key to the investigation, not only in the arts, but in all the social sciences. Thus, the study of man in all its forms is encompassed by this basic metaphor.

Burke's Ideas Traced Through His Work

Kenneth Burke's dramatistic system did not appear suddenly. It was a gradual building of a system step by step in each of his works, the one adding to the other. His concern for dramatism can be traced through his eight major critical works.

In Counterstatement, published in 1931, the beginnings of the idea of symbolic action appeared. Burke saw an artistic effort as a strategy employed by the artist to cope with his individual conflicts within himself and with society.

The second book, Permanence and Change, 1935, again viewed the work of the artist, but this time Burke began to apply the techniques of criticism to the complete social scene. Man was presented as a poet using poetic metaphors to describe the scene.
In his next book, *Attitudes Toward History*, 1937, Burke examined works of art as symbolic action in which he identified the strategies of the authors.

In the fourth book, *The Philosophy of Literary Form*, 1941, Burke's metaphor truly became involved with symbolic action. Here he stated that the most relevant observations are to be made about literature when it is considered as the embodiment of an "act," or as "symbolic action." Furthermore, words must be thought of as "acts upon a scene." Thus, a "symbolic act is the dancing of an attitude," meaning the whole body is involved in an enactment, dancing together, external gesturing, and internal attitudes. It was also in this book that Burke first mentioned a new approach in locating and distinguishing motivational elements instead of the situation-strategy approach. He suggested the Pentad (act, scene, agent, agency, purpose).

It was in *The Philosophy of Literary Form* that Burke pointed out his three basic aspects to the analysis of the literary act: **chart, prayer, and dream.** Chart refers to the determining of the scope of the form, to the process of finding the appropriate terms, and establishing their circumference. Prayer involves a consideration of the communicative factors in a form. More specifically, it includes an analysis of the assertions and counter-assertions within the form, and an examination of the total communicative impact of the work. Finally, dream is the symbolic aspect
of form. An artistic form, which adds up to more than the
sum of its parts, performs a symbolic function.\textsuperscript{10}

In \textit{A Grammar of Motives}, 1945, Burke dealt with the
chart division of his system. In designating the terms and
procedures for determining the scope of a form, Burke dis-
cussed the terms of the Pentad, emphasizing the dramatistic
interaction of the terms. Dramatism completely dominated
the system.

In 1950, \textit{A Rhetoric of Motives} appeared as a sequel to
the \textit{Grammar}. This discussed the prayer division of the sys-
tem. The third division of the system, dream, will be dealt
with in the forthcoming \textit{A Symbolic of Motives}.

The last two major works, \textit{The Rhetoric of Religion:}
\textit{Studies in Logology}, 1961, and \textit{Language as Symbolic Action:}
\textit{Essays on Life, Literature, and Method}, 1966, dealt with the
actual application of the long-sought critical system in
specific areas.

Kenneth Burke and Rhetorical Criticism

Kenneth Burke has supplied rhetorical critics with a
comprehensive method of analysis which, as Virginia Holland
stated in an article concerning dramatism in \textit{The Quarterly
Journal of Speech}, "might generate a more balanced consid-
eration of all the speech factors entering into speech
criticism."\textsuperscript{11}
Virginia Holland is one of the many rhetorical critics who has applied Burke's dramatistic method to the analysis of a speech. She demonstrated the method on Wendell Phillips' *Murder of Lovejoy* speech. In applying Burke's technique, the critic asked the question, "What were Phillips' strategies?" rather than, "How did the speaker say it?" The strategy, of course, is inherent in Burke's method by way of attitude which calls forth a motive. Virginia Holland feels that "there is the possibility that the strategy concept might suggest a method of analysis which would give greater insights into the sociological and psychological factors that influence speakers."

The Pentad and Drama

Although Burke allowed for application of the Pentad to any form, it was not until John Wayne Kirk wrote his Ph.D. dissertation, "Dramatism and the Theatre: An Application of Kenneth Burke's Critical Methods to the Analysis of Two Plays," that the tools for adapting Burke to drama were analyzed in detail.

Kirk's analysis of Oedipus the King and The Road to Damascus demonstrated the valuable opportunities for the director and the actor to truly understand the action of the play. These qualities have also been alluded to by William Rueckert in Kenneth Burke and the Drama of Human Relations.

Statement of Purpose

The purpose of this study is to apply Kenneth Burke's dramatistic method of analysis to Tennessee Williams' play The Night of the Iguana.

This particular play was selected for analysis because of the apparent psychological action that takes place within and without the principal character, T. Lawrence Shannon. It seems that Burke's dramatistic method affords a great amount of insight into the overall motive of the action contained in the play.
Method and Procedures

The method used in this study is taken from Kenneth Burke's Pentad and Kirk's adaptation of the Pentad to drama. The procedure consists of narrowing the circumference of Burke's terms from a very general or basic placement to a more specific placement in the area of dramatic analysis.

In the application of Burke's dramatistic system, it is necessary to understand some of his procedural terms. Burke made use of the term circumference in his system. Circumference means the narrowing or broadening of the scope of a scene in which an act is performed. The mere selection of terms to be used in an analysis marks off certain boundaries of the ground that is to be covered. For example, if one selects the theme "Wit and Sarcasm in the Speeches of Benjamin Disraeli," he has limited the scope to be studied through a selection of these terms. Conversely, if one selects the topic "The Rhetorical Career of Disraeli," he has broadened the scope to be studied. Each circumference includes Disraeli's speaking, but the latter includes more than the one aspect of wit and sarcasm. In *A Grammar of Motives*, Burke wrote:

It seems undeniable. . .that in definition, or systematic placement, one must see things 'in terms of. . .' and implicit in the terms chosen, there are 'circumferences' of varying scope. Motivationally, they involve such relationships as are revealed in the analysis of the scene-act and scene-agent ratios whereby the quality of the context in which a subject is placed will
effect the quality of the subject placed in that context. And since one must implicitly or ex-
plicitly select a circumference...we are properly
admonished to be on the look-out for these termi-
nistic relationships between the circumference and
the 'circumfered.'

Burke further warns:

One has a great variety of circumferences to select as characterizations of a given agent's (person per-
forming the act) scene. For man is not only in the situation peculiar to his era or to his particular place in that era...He is also in a situation extending through centuries; he is in a 'generally human' situation; and he is in a 'universal' sit-
uation. Who is to say...which of these circum-
ferences is to be selected as the motivation of his act?

In confronting this wide range in choice of a cir-
cumference for the location of an act, men confront what is distinctively the human freedom and the human necessity. This necessity is a freedom inso-
far as the choice of circumference leads to an ade-
quate interpretation of motives; and it is an enslavement insofar as the interpretation is inade-
quate.

The act of determining the circumference for a set of terms is called placement, that is, synoptic placement, "in the sense that it offers a system of placement, and should enable us, by the systematic manipulation of the terms, to 'generate,' or 'anticipate' the various classes of motiva-
tional theory." A treatment in these terms reduces the subject synoptically while still permitting us to appreciate its scope and complexity.

The set of terms used in determining a circumference are fully discussed by Burke in the introduction to A Grammar of.

Motives:
We shall use five terms as generating principle of our investigation. They are: Act, Scene, Agent, Agency, Purpose. In a rounded statement about motives, you must have some word that names the act (names, what took place, in thought or deed), and another that names the scene (the background of the act, the situation in which it occurred); also, you must indicate what person or kind of person (agent) performed the act, what means or instruments he used (agency), and the purpose. Any complete statement about motives will offer some kind of answer to these five questions: what was done (act), when or where it was done (scene), who did it (agent), how he did it (agency), and why (purpose).

These terms are called the Pentad and among the terms there are certain formal interrelationships which prevail by reason of their role as attributes of a common ground or substance. Their participation in a common ground makes for "transformability." It is here that Burke's idea of "consubstantiality" can be seen. The five terms have a common ground (are consubstantial) in that they work as a system (the Pentad) in a particular circumference, and yet, each is separate in the circumference, as the fingers of the hand are consubstantial with the palm, still they are able to function individually. They are and they are not the hand. One must have the others to perform effectively. So it is with the five terms of the Pentad. Burke refers to these interrelationships as ratios.

Scene-act Ratio

"Using the 'scene' in the sense of setting, or background, and 'act' in the sense of action, one could say that 'the
scene contains the act.' And using 'agents' in the sense of actors one could say that the scene contains the agents. "

Burke stated that the scene should be a fit "container" for the act, expressing in fixed properties the same quality that the action expresses in terms of development. This would be another way of saying that the act will be consistent with the scene. "One could not deduce the details of the action from the details of the setting, but one could deduce the quality of the action from the quality of the setting."

Speaking of the scene-act ratio is a way of saying that the scene is affecting the act. For example, an evil situation or scene could produce an evil act. Hamlet, for example, has a direct reference to the motivational aspect of the scene-act ratio. In an early scene, when Hamlet is about to follow the Ghost, Horatio warns:

The very place puts toys of desperation, without more motive, into every brain that looks so many fathoms to the sea.

In these lines, Horatio is saying that the sheer natural surroundings might be enough to provide a man with a motive for an act as desperate as suicide. The scene as a motive does not always appear as a natural scene. It can be a scene of human interaction on the psychological level which supplies motive for an act or motivates the subsequent act.

At this point it should be remembered that Burke considered activity without purpose, not as action but simple
motion. Therefore, not all activity in a scene would be an act. Burke explained the motion-action dichotomy when he stated:

Any verb, no matter how specific or how general, that has connotations of consciousness or purpose falls under this category (action). If one happened to stumble over an obstruction, that would be not an act but a mere motion. However, one could convert even this sheer accident into something of an act if, in the course of falling, one suddenly willed his fall (as a rebuke, for instance, to the negligence of the person who had left the obstruction in the way).21

**Scene-agent Ratio**

It has been pointed out that both act and agent are related to the scene in that they are both "contained" in the scene. Here it can be seen how the nature of the scene influences the nature of the agents and acts within it, and, conversely, how the nature of the agents and acts within a scene influence the nature of the scene. For example, a ghetto area might be considered a breeding ground for drug addicts; thus, the agent is an addict because of his act. A bad scene has a bad effect on the agent who, in turn, commits bad acts. Or, conversely, the agent is bad because his acts, performed in accordance with his scene, are bad.

Burke stated that even though we may say the scene contains the act and the agent, we cannot say the agent "contains" the act because other forces may influence the act. He wrote:
To this writer, the act-agent ratio more strongly suggests a temporal or sequential relationship than a purely positional or geometric one. The agent is an author of his acts, which are descended from him, being good progeny if he is good, or bad progeny if he is bad, wise progeny if he is wise, silly progeny if he is silly. And, conversely, his acts can make him or remake him in accordance with their nature. They would be his product and/or he would be theirs. But there are cases where a finer discrimination is needed.

A change in scene may cause the agent to act in unpredictable ways. "One may place "fools" in "wise situations," so that in their acts they are "wiser than they know."

Agency

Agency can best be discussed in relation to the whole Pentad; therefore, no effort at this point will be made to demonstrate agency ratios, except for the obvious relationships of scene-agency, act-agency, agent-agency, and agency-purpose.

Agency can be defined as the instrument or method by which something is done. A simple example would be the use of a weapon (agency) to murder (act) an enemy. This ratio is not always so clear cut. For example, a person who is used by another person to accomplish an act of murder (as a hired killer) can become the agency, rather than the agent. Thus, when a person acts on the basis of motivation from within, he is the agent; but when a person's actions are a result of motivation outside himself, he is the agency.

The tool or instrument with which an act is committed refers to agency.
Purpose

Purpose is the reason or reasons for action. Without purpose there is not action, only motion. Purpose and motive at times appear synonymous. Therefore, one must depend upon the circumference in which it is used to see that there is a difference. In a large circumference the motive may be seen as the reason of the form; but in a narrow circumference, such as the agent operating within a form, we may see that the agent's purpose is not the same as the essence of his nature (his motive).

To illustrate, the case of the neurotic, anti-social person might be cited. Psychologists have pointed out that this person's purpose is estrangement from society, where their real need is a need to be loved. Thus, an agent's purpose might be estrangement, while his motive is connection.

Though only two ratios have been inspected to any length (scene-act, scene-agent), the five terms allow for ten (scene-act, scene-agent, scene-agency, scene-purpose, act-purpose, act-agent, act-agency, agent-purpose, agent-agency, and agency-purpose). As Burke further explained:

There is, of course, a circular possibility in the terms. If an agent acts in keeping with his nature as an agent (act-agent ratio), he may change the nature of the scene accordingly (scene-act ratio), and thereby establish a state of unity between himself and his world (scene-agent ratio). Or the scene may call for a certain kind of act, which makes for a corresponding kind of agent, thereby likening agent to scene. Or our act may change us and our scene producing a mutual conformity.25
Finally, to apply the method to *The Night of the Iguana*, there was a further narrowing of the circumference of the terms in order to apply them to the specific problems of the play under analysis. The problem, then, was to provide a new circumference for the terms of the Pentad, one specifically adapted to the theatrical analysis of plays.

The Pentad Adapted to Dramatic Criticism

**Scene**

The Pentadic term, scene, as applied to a play, refers to the context of an event on the stage from its usual expression as the setting of the scene to its human sociological expression in the scenic aspect of the characters on stage.26

**Act**

Each play has a root action, a basic conflict which is resolved by the act of the play and each play also has a series of minor actions, each of which is resolved by an act (a decision on the part of one or more characters). The act of the play is the key moment for which the play was written. The act of the play is the decision which is the culmination of the total cumulative decision-making process or action.27

**Agent**

Agent is the term applied to an individual locus of motives which engages in acts in pursuit of a conscious or
subconscious goal. The term agent includes within its scope the traditional term character; but, depending on the circumference in which the term is applied, it also could include other forces (such as when the oracle in Oedipus becomes the agent in the sense that it purposefully controls the action). Each agent in a play has his own private scenic circumference which he may or may not share with the other characters in the play.

Another use of the term, agent, is that of identifying the dramatic alignment in a play. When the elemental conflict in a play is represented by an agent/counter-agent relationship, the terms include within their range the traditional protagonist/antagonist dichotomy. The agent might also evoke an inanimate counter-agent. The counter-agent then becomes a kind of reflexive aspect of the agent (For example, in Riders to the Sea, Maurya's counter-agent is the sea).  

Agency

An agency is the instrument with which an act is performed. The nature of the agency is dependent on the agent in that the agent provides the motive for the agency. Depending on the circumference of the terms, an agency could be an instrument of an agent within a play, or it could be an instrument of the action. In this instance, the motive force for the instrument is provided by the creator of the form, the playwright.
Purpose

In the large circumference of the whole play, purpose can be seen as the objective or goal of the playwright. Purpose then, would include within its scope what has sometimes been called the "theme statement" of the play.

Narrowing the circumference to the province of the agent as a character in a play, purpose would apply to the conscious goals of the agent, goals which may or may not coincide with the agent's basic motivation supplied by the playwright. The agent controls his purpose, at a given moment, but his motive controls him.30

Burkeian Terms and the Formal Elements of the Play

Now that the tools of analysis, the Pentad, have been defined in terms of their theatrical application, it remains to bring the framework of Burkeian criticism into a theatrical perspective. Since a play is a process, a series of happenings, culminating in a single happening, it is helpful to identify significant moments in the process. These significant moments are vital to the understanding of the action.

In the discussion of act, it was suggested that a play is an action, a decision-making process; the root action of the play being the major decision-making process which includes several minor actions. At the heart of each action is a significant moment, a moment of decision. Since each of
these decisions should be related to the root action, it is important to establish the precise relationship of the individual decisions to the major decision-making process.

One of the significant moments in a play is that at which the action begins—the moment when the contending forces in the conflict of the play are set in motion. This is the moment J. H. Lawson, in Theory and Technique of Playwriting, called the Inciting Incident.  

Another moment critical to a play's action is the moment after which the contending forces in the play are committed to a showdown. This moment has been identified as the crisis. In a modern drama, it may not occur until immediately before the showdown.

There is often a moment in the play which immediately precipitates the resolution of the conflict. Although the action has been committed to a showdown by the crisis, the exact moment of the showdown is decreed by the catastrophe, the final and totally positive evidence which brings about the climax. The crisis and the catastrophe may occur at the same time; that is, the same moment may accomplish both jobs.

Finally, there is the moment when the resolution of the root action occurs, the climax. This is the most important moment of the play. This moment brings together all the minor actions into one meaningful statement. In terms of Burke's concept of identification, the climax would be seen as the moment of ultimate identification in the play's
hierarchical decision-making process. Each decision in the
play is a moment which resolves a conflict and leads to a
higher level of conflict. The minor conflicts are con-
stantly motivated by the highest level of conflict in the
play, the root action, which is resolved by the climax.

It is helpful to view the conflict-resolution process of
a play as a direct analogy to the identification process.

Identification is a process and a structure. It is a process
by which one resolves conflicts by moving to a higher level
of generalization which can encompass the conflicting forces
on the level beneath it. It is also a structure in which the
dialectical nature of a drama can be plotted and resolved.
The structure is rather like that of a ladder, the top rung
being ultimate identification which gives the entire structure
its meaning.

Burke's position on the nature of the work of art as a
symbolic transcendence is perhaps the most significant for
this study. The moment of transcendence in the tragic form
corresponds, in Burke's formulation, to the Aristotelian
concept of catharsis. In A Grammar of Motives, Burke pro-
vides this statement of what happens in a tragedy: "The
action organizes the resistant factors, which call forth the
passion; and the moment of transcendence arises when the
sufferer (who had originally seen things in unenlightened
terms) is enabled to see in more comprehensive terms, modi-
Fied by his suffering."
The climax, or moment of transcendence, is the key to the structure of the whole decision-making process which it heads. When the climax is reached in a play, it immediately expands to encompass the whole form. Everything becomes meaningful in terms of the climax. It is at this moment that the action which has served as the basic motive force in the play, and which can be seen in every event of the play, is revealed. With the climax, the action of the play is given symbolic existence because, before the climax, the root action existed only as contending forces. In Burkeian terms: the ultimate level of the hierarchical structure of the form has been reached, and the whole structure is revealed. The play becomes a complete symbolic statement.

The Critical Position

Burke's Pentad can be seen as a tool for examining the relationships among the elements of the play form for the purpose of better understanding that form. Viewing the play through the Pentadic perspectives (act, scene, agent, agency, purpose) and through Burke's philosophical approach to analyses of the literary act (identification) reveals these relationships.

Summary of Design

Chapter I includes the definitions of the analytical and procedural terms of the dramatistic system and the basic
principles for the use of the terms as applied to the play and its formal elements. Chapter II contains a general overview of the Pentadic terms as applied to The Night of the Iguana and an explanation of the chart, prayer, dream sequence as applied to the play. The scene is established also in this chapter as the primary motivating factor for the agent, Reverend Shannon, along with a combined analysis of the scene-act, scene-agent ratios. Chapter III discusses the action of the play also in a combined analysis of the possible ratios between act, agent, agency, and purpose. Chapter IV offers a summary and some conclusions about the use of Burke's Pentad, his terminology, and his concept of "man in search of a better way" in the analysis of The Night of the Iguana as well as generalizations about the analysis of any play.
Notes


7 Burke, Philosophy of Literary Form, p. 90.

8 Philosophy of Literary Form, pp. 9-11.

9 Philosophy of Literary Form, p. 90 (The terms of the Pentad are explained on p. 6).

10 Philosophy of Literary Form, pp. 6-7.


14 Gram. of Mot., p. 84.

15 Gram. of Mot., p. 84.

16 Gram. of Mot., pp. xxii-xxiii.

17 Gram. of Mot., p. xv.

18 Gram. of Mot., p. 3.
Read as the first influencing the second in the pair.


Kirk, p. 67.

Kirk, pp. 67-69.

Kirk, p. 70.

Kirk, pp. 73-75.


Kirk, pp. 79-80.

Gram. of Mot., p. 264.
CHAPTER II

THE SCENE: PRIMARY MOTIVATING FACTOR

Overview of Pentadic Terms as Applied
to The Night of the Iguana

According to Burke, the application of the Pentad requires that the critic keep the five parts in view at all times. If, in the process of analysis, one becomes lost in the ratios provided by the Pentad, it is always possible to step back and get the five parts firmly in mind and, once again, return to the analysis. Concerning The Night of the Iguana, it is especially helpful to pre-establish the five parts of the Pentad since many times it is necessary not only to intermingle the five parts but also to intermingle the ratios. Additionally, this analysis will not attempt to use all ten of the possible ratios, for many of them can be discussed best in relation to what is here considered the primary influencing part of the Pentad, the scene. To be specific, in this study the act and agent can best be analyzed in relation to the scene since it is considered as the primary motivating element for the agent's acts; the agency and purpose can best be analyzed in relation to the act and agent since the agent in performing an act selects his agency (consciously or sub-consciously) and provides the
purpose. Thus, all five parts are interrelated. The predominant aspect of this chapter is the scene because once all of the influencing elements surrounding the agent are established, the agent's action can easily be understood.

Scene

In *The Night of the Iguana*, the scene is perhaps the most important influencing pentadic term. The scene refers to the context of the play in its usual physical setting and, more important, in its human sociological interaction. Descriptions of the physical or natural setting (scene) in this analysis are rather obvious. It is the human aspect of the scene which is more difficult to discern. The human aspect includes all the characters necessary for the progression of the action. The characters in *Iguana* will be considered as influencing aspects of the scene in which the agent is "contained." Each aspect of the scene will be associated with one or the other (or both) of the conflicting forces within the agent.

Act

The root action or basic conflict of *Iguana* is the internal conflict within the agent. The conflict involves the agent's struggle to accept himself as he is. The agent is torn between what he considers "good" and "evil." He strives for "good," yet, he cannot overcome "evil." Therefore, the act of the play is the resolution of this inner
conflict, the decision which is the culmination of the total cumulative decision-making process. Each act (decision) made by the agent is directly related to the resolution of the basic conflict (the act of the play).

Agent

The agent is the term applied to an individual locus of motives which engages in acts in pursuit of a conscious or sub-conscious goal. In this play, the Reverend T. Lawrence Shannon, the central character, is the designated locus of motives. He is the character in which the conflict necessary for the action of any play is found; thus, he represents the elemental conflict of the play.

Agency

The agency is the means by which a particular act is performed or accomplished. The nature of the agency is dependent on the nature of the agent who utilizes it. The agency can be in the form of a character or in an abstract form symbolized through language. In the case of Shannon, both forms are utilized. Hannah Jelkes, the New England spinster, is considered as the primary character agency since it is mainly through her that the agent is able to utilize the language agency. The other characters are seen as influencing aspects of the scene, not agencies. Language as an agency becomes very important in this play. According to Burke, language is both a verbal image of the agent's
quest and one of the agencies which he uses in his quest. At times a verbal act actually becomes the agency. For example, in declaring his guilt symbolically (verbal act), Shannon is getting closer to the resolution of his conflict. Thus, the verbal act becomes an agency for his absolute purpose of resolution. The agent makes use of other abstract or symbolic agencies in the form of "victimage" and "mortification." To make others suffer for our own sins is "victimage"; to make ourselves suffer for our own sins is "mortification." Examples of these will be pointed out throughout the Pentadic analysis. Thus, all the means used by the agent to resolve the elemental conflict of the play are his agencies.

Purpose.

In his discussion of purpose, Burke noted that two levels of purpose can exist; that men can view their activities on the basis of (1) purpose which is not the same as (2) absolute purpose (motive), something essential to the man. For example, in the beginning of the play, Shannon's purpose is to overcome his existing condition as tour guide in order to return to his former vocation, minister; while his absolute purpose, of which he is not yet aware, is reconciliation within himself. In simple terms, the absolute purpose for the agent's act is to enable him to accept himself as he is. In this study absolute purpose is equated with motive.
Chart, Prayer, Dream Sequence

According to Burke, man in search of himself and a way toward a better life is the universal situation. This quest is the progression from the initial act through suffering to knowledge and redemption. Before an agent can resolve his conflict, he must progress through these stages. The first stage, chart, is when the initial act is committed and the agent attempts to make sense of the situation by naming its peculiar aspects. The chart stage is accompanied by much suffering by the agent due to his lack of understanding what is happening to him. The second stage, prayer, is where the agent begins to understand his situation or scene. This stage is accompanied by suffering also, but the agent finds it more bearable since he is beginning to understand and seek resolution. The final stage, dream, is symbolic in that some act by the agent represents his complete knowledge of his scene; and, therefore, by recognizing the situation for what it is, the agent is able to resolve his conflict and, at once, perform the cathartic or purgative aspect of "self in quest," ultimate identification. The agent, Shannon, will progress through these stages before his purpose is realized.

Summary of Plot

As the play begins, Reverend Shannon, formerly an Episcopal priest, now a guide for Blake Tours, arrives at the Costa Verde Hotel on the coast of Mexico, where he often
goes to recover from a nervous condition. The proprietress of the hotel, Maxine Faulk, a rather earthy, sensual woman has recently become a widow. Her late husband was quite a few years older than Maxine, and as a result her sexual desires have long been unfulfilled. This lack of sexual fulfillment and the absence of her husband increase her long-held attraction to Shannon.

Shannon's nervous condition has come about as a result of his seducing one of the young lady tourists, Charlotte Goodall, who thinks she is in love with Shannon. Charlotte's chaperon, Judith Fellowes, is threatening to report Shannon to Blake Tours for not following the tour as it was advertised in the brochures. In addition, Miss Fellowes threatens to report Shannon to the American authorities on a charge of statutory rape. Shannon's nervous condition gets progressively worse as he is confronted with Maxine's attraction to him, the possibility of losing his job, and a charge of statutory rape.

The situation builds in anxiety and confusion until Hannah Jelkes, a middle-aged New England spinster and quick-sketch artist, arrives at the hotel with her grandfather, Monno, seeking a room. Shannon is able to focus on someone besides himself when they arrive, offering a bit of calm for him. The calm does not last long, for Miss Fellowes' threats are realized and Shannon loses his job. Blake Tours sends Jake Latta to take over the tour. With the help of
the bus driver, Hank, Latta forces Shannon to give up the
tour. At this point, Shannon loses what little control he
had left, resulting in his being tied up in a hammock.
While he is in this "tied up" situation, a German family
that is staying at the hotel torments him just as the cap-
tured iguana, tied to the verandah for fattening, is tor-
mented by the two Mexican boys who work at the hotel. The
progression of the action is Shannon's attempt at solving
his inner conflict. He finally confronts his conflict and
resolves it. This resolution is seen symbolically when
Shannon releases the iguana, just as he releases the war-
ring forces within himself.

The Scene of The Night of the Iguana

Since the scene is said to "contain" the act and the
agent and the nature of the scene is said to be consistent
with that of the act and agent, it is necessary to establish
in some detail the natural scene and the scene of human
interaction on the psychological level.

The play takes place in the summer of 1940, at the Costa
Verde Hotel in Puerto Barrio, Mexico. The hotel is located
on a jungle-covered hilltop overlooking a beach. The rain
forests and the beach are "among the world's wildest and
loveliest populated places." The setting for the play is
the verandah of the hotel, which is somewhat dilapidated.
All of the action occurs on or near the verandah. The only
change that occurs in the physical or natural scene is due to the weather, which has symbolic implications for the action at the time it occurs.

The human sociological scene is perhaps the most important aspect of the Burkeian scene, for this scene prompts significant changes in the nature of the agent. In other words, the nature of the scene influences the nature of the agent and his acts.

The nature of the human sociological scene from the beginning of the play is one of confusion and chaos. As the play begins, a party of female tourists has arrived at the Costa Verde in a very excited mental condition, brought there against their will by the frantic Reverend Shannon, the agent of the play. The stage directions describe the agent as he arrives:

Shannon appears in a crumpled white linen suit. He is panting, sweating and wild-eyed. His nervous state is terribly apparent; he is a young man who has cracked up before and is going to crack up again—perhaps repeatedly.

From the opening lines of the play, it is discovered that the agent is faced with several immediate problems which have been brought on by the overpowering inner conflict of the agent. Thus, the scene is one of chaos and panic. The agent has arrived burdened with anxiety and seeking relief from his
anxious condition. This is called the inciting incident, which means that the contending forces in the conflict are set in motion.

Scene-agent, Scene-act Ratios

Burke has stated that both act and agent are "contained" in the scene and that the scene should be a fit "container" for them, expressing the same quality that the action expresses in terms of development. With respect to "container" and "contained," the influence of the scene on the nature of the agent and act becomes evident; and, conversely, the influence of the agent and act on the nature of the scene. These interrelationships provide for scene-act and scene-agent ratios.

In the center of this scene, the agent is confronted with the problem of satisfying the needs of all those around him, yet he is in desperate need himself. Because the other characters are part of the scene, their demands represent the scene influencing the nature of the agent and in turn his acts.

The agent is attempting to rid himself of what he considers "evil," that is, those things which are directly or indirectly related to his own weaknesses; therefore, when he comes in contact with something or someone that he identifies with his own weaknesses, he reacts with
disgust. He associates his weakness for sleeping with young girls with anything sexual, and he is repulsed by it.

As the agent arrives at the Costa Verde Hotel he is greeted warmly by the proprietor, Maxine Faulk, a swarthy, lusty, sensual woman. Her appearance and presence immediately disgust the agent. She reflects too much of the part of himself that he dislikes:

Maxine

Well! Lemme look at you!

Shannon

Don't look at me, get dressed!

Maxine

Gee, you look like you had it!

Shannon

You look like you been having it, too. Get dressed.

Maxine

Hell, I'm dressed. I never dress in September. Don't you know I never dress in September?

Shannon

Well, just, just--button your shirt up.4

Each time the agent comes in contact with Maxine, she influences his behavior in this way. He can see the "evil" part of himself in her; therefore, his verbal acts become consistent with his nature. The agent had come to Costa
Verde hoping to see Maxine's husband, Fred. When the agent is informed that Fred has died, the agent's nature is again influenced by this part of the scene. His disgust with Maxine turns into disappointment and frustration and then again to resentment of Maxine because of her remarks concerning the lack of sexual contact between Fred and her. Once again her reference to sex repulses him.

At this point within the scene, the problem of placating the lady tourists returns as the primary problem which the agent must resolve. The influence of this scenic aspect can be seen in the agent's fear of losing this tour. From the agent's dialogue (verbal act) it is not difficult to surmise that Shannon feels he has gone as low as he can go in professional life with his present job as tour conductor for Blake Tours. This demonstrates what Burke refers to as the "socio-political hierarchy" which man creates through his own linguistic acts and which man resolves through his own linguistic acts. The agent strives for higher status in order to compensate somehow for his feelings of guilt about his sexual weakness. Thus, the loss of the tour would mean, symbolically, the loss of T. Lawrence Shannon, and the loss of his present scenic circumference. He is already on probation with Blake Tours, so the panic increases. It appears that the agent would actually prefer that it all end at this point--lose the tour, lose the job, lose himself. The agent seems to be hanging on to this last bit of self-esteem, yet
everything he is doing is bringing him closer to losing the position. This is an example of the agent being consciously moved by his purpose and subconsciously moved by his motive, his very essence.

The agent's fear and anxiety are increased when the bus driver, Hank, appears with reports of the irate condition of the ladies plus innuendos concerning the agent's sexual relations with a young lady tourist, Charlotte Goodall (whose name suggests or symbolizes the conflict between good and evil). The mention of the young girl brings in a new aspect of the scene which influences the agent. The scene has become almost unreal or "fantastic" for the agent. All of the scenic forces seem to be closing in on him. The absurdity of the scene is further complicated by the appearance of a German family staying at the Costa Verde marching across the verandah singing a Nazi marching song in Wagnerian style. The new scenic element which is in such absurd contrast to the nature of the other scenic elements prompts the agent to respond (act) by saying that he feels he is watching "a little animated cartoon by Hieronymous Bosch."5

The agent is obviously a victim of the scene in which he exists. He is a man with a weakness for young girls and alcohol and, as a result of his weaknesses and his guilt, he cannot reconcile himself with the traditional idea of God. He had been an Episcopal priest, but his conflicts naturally caused the past tense of his profession. The new scenic
force introduced through Hank has prompted the agent to perform an act of self-defense through rationalization. It is interesting to note that the agent chooses to confess to Maxine. This act is symbolic of his own conflict—being drawn toward sexual symbols, yet, being repulsed by them, as he is with Maxine:

Shannon

. . . That night, when I went to my room, I found that I had a roommate.

Maxine

The musical prodigy [Charlotte] had moved in with you?

Shannon

The "spook" had moved in with me. In that hot room with one bed, the width of an ironing board and about as hard, the "spook" was up there on it, sweating, stinking, grinning up at me.

Maxine

Aw, the spook. So you've got the spook with you again.

Shannon

That's right, he's the only passenger that got off the bus with me, honey.

Maxine

Is he here now?

Shannon

Not far.
Maxine

On the verandah?

Shannon

He might be on the other side of the verandah. Oh, he's around somewhere, but he's like Sioux Indians in the Wild West fiction, he doesn't attack before sundown, he's an after-sundown shadow.®

As the agent relates the story to Maxine, he reveals, in Burkeian terms, an agent/counter-agent relationship. The counter-agent is inanimate, a kind of reflexive aspect of the agent. Shannon places the cause of his trouble with the counter-agent, "the spook." This is a subconscious symbolic act, since the agent is still in the chart stage of his development where he is unaware of his real conflict.

So far in the scene there has been no relief for the agent. The confusion, the anxiety, and the panic have increased since the inciting incident which is typical of the chart stage. The scene has been of a chaotic nature influencing chaotic responses from the agent who has practically reached the "breaking point" mentally. Suddenly, the relief the scene demanded appears in the form of a character, Hannah Jelkes. This new scenic aspect proves to be the most influential of any within the scene. From the very beginning this character is associated with "good" or positive qualities. The stage directions describe her appearance as "remarkable-looking, ethereal, almost ghostly. She suggests a Gothic cathedral image of a medieval saint. She could be
thirty, she could be forty: she is totally feminine and yet androgynous-looking—almost timeless." The appearance of this woman seems to pacify the agent. Now the agent has two principal aspects of his scene with which he identifies. Maxine is associated with the evil part of himself, the part which causes his guilt; Hannah is associated with good things: heaven, saints, calm, stability—the things the agent is striving for, but cannot reach. Hannah as an influencing aspect always affects the agent positively, prompting or allowing him to view his scene more rationally. Maxine as an influence always affects the agent negatively, yet, at the same time causing the agent to verbalize in some way some part of his problem. The mere fact that she causes the agent to use language symbols to talk about his problem means progress toward the agent's goal. Verbalizing allows one to realize one's goal. In the agent's mind Maxine is all negative. He is unaware that her influence forces him to face his problem and, thus, brings him closer to resolution. The agent is simultaneously attracted and repelled by her. He seeks her, yet, he is repulsed by her. The agent uses Maxine as his confessor many times throughout the play because he identifies with her. It is a symbolic act of "talking to one's self."

The scene at this point has calmed due to the pacifying influence of Hannah's appearance. The calmer nature of the agent allows him to be drawn toward that which normally
repulses him, Maxine. Their dialogue reveals a verbal act of confession by the agent. The scene has prompted this act by allowing or influencing the agent to think rationally:

Shannon

How about the call? Did she [Miss Fellowes] make a phone call?

Maxine

She called a judge in Texas—Blowing Rock, Texas. Collect.

Shannon

She's trying to get me fired and she is also trying to pin on me a rape charge, a charge of statutory rape.

Maxine

What's "statutory rape"? I've never known what that was.

Shannon

That's when a man is seduced by a girl under twenty. (She chuckles.) It's not funny, Maxine honey.

Maxine

Why do you want the young ones—or think that you do?

Shannon

I don't want any, any—regardless of age.

Maxine

Then why do you take them, Shannon?
Shannon

People need human contact, Maxine honey.⁸

Here the agent has provided insight into his subconscious motive which can best be explained through Burke's theory that "sexual courtship is really an analogue of social courtship."⁹ Before this concept can be understood, it is necessary to explain the basis for this theory. Rueckert has explained Burke's theory rather concisely:

Language, which is usually thought of as an agency, but is treated by Burke as an act, is also, in terms of the pentad and its ratios, always part of the scene or motivational ground of any human act, and is, in very complex ways, always involved in the purpose of the act as well as any purposive human action, whether verbal or non-verbal. Language...is by nature 'transcending,' for it has in it as part of its entelechy the motive of transcendence, an upward movement towards abstractions (god terms) and abstract thinking. Language is also by nature hierarchic, for the end result of the driving impulse towards abstraction is an ascending order of terms headed by the god of god-terms. Thus, man's great drive for perfection...and the various modes of action which he adopts in trying to achieve this ideal, become either verbal resources or are traceable to a verbal cause. The drive for perfection--Burke calls it ethical striving or mounting--is set in motion and fed by the impulse to abstraction, for transcendence is implicit in language using, and language itself constructs the hierarchy of values which one must mount in order to achieve or approximate perfection.¹⁰

So, according to Burke, man is dominated by the hierarchic motive which is experienced in socio-political terms--"property, possession, social climbing, status."¹¹ Sexual courtship is a form of social courtship--"the wooing of one class
by another, either higher or lower, for purposes of trans-
scending social estrangement."¹² This is the case with
Shannon. In an effort to move upward, away from the filth
in which he sees himself, the agent, out of guilt, "woos
those below" [young girls] as a kind of benign granting of
favors; and woos those below in order to assert [his] own
position, or in order to tantalize and move higher by re-
jecting the rejected [Maxine]."¹³

By applying Burke's theory to the dialogue, it is pos-
sible to discern the act, the agency, and the purpose (motive).
The agent has moved closer to understanding his scene by the
verbal act of admission, symbolically, through language.
Thus, the agent can be seen moving out of the chart stage of
his ascent to where he will resolve to overcome his conflict.
The natural scene symbolizes this progress of the agent to-
ward understanding in the coming of dusk and the cool breezes
through the rain forest, signalling the approach of a rain
storm (the prayer stage, the purification of the agent).

It has been established that the agent identifies neg-
ative (evil) and positive (good) qualities with the various
aspects of his scene; thus, each time a scenic aspect ap-
pears, the influence on the agent is either negative or posi-
tive. It repulses or pacifies him. For example, those as-
pects of his scene he associates with negative qualities are
Maxine (his own sensual nature), Charlotte (his weakness),
Miss Fellowes (the possibility of losing his position and status), the German family (wolves in sheep's clothing), Blake Tours (low socio-political status), alcohol (his weakness), tropical countries, and the iguana, all of which have not yet been established in the scene. Towards the end of the play, just before the climax, the agent reveals the negative association of tropical countries when he is searching for some explanation for his behavior in conducting his tour through tropical countries:

Shannon

Why did I say 'tropical'? Hell! Yes! It's always been tropical countries I took ladies through. Does that signify something? Fast decay is a thing of hot climates, steamy, hot, wet climates, and I run back to them.14

Here again is an example of the attraction and repulsion conflict so common in the agent's behavior.

The negative aspects of the iguana can be seen symbolically through the agent's being "tied up" in the hammock after he has lost control of himself as a result of losing the tour. The iguana was also "tied up" to await its fate. A parallel can be seen between the agent being tormented by the German family who questions his previous behavior and the iguana being tied to the verandah while being tormented by the Mexican boys. Thus, the iguana is symbolic of the agent's own scene, and tropical countries are symbolic of the deterioration which the agent feels is occurring inside of him.
Those elements of the scene which he associates with positive qualities are Hannah (calm, pure), Nonno (courage), the storm (God), and his clerical garb (status, the past and hopeful future).

When a negative element appears in his scene, he moves toward a positive element and uses it as a defense. For example, the scene has become threatening and chaotic once again due to the conflicting elements in it. The agent has been confronted by Miss Fellowes, Charlotte's guardian. As a defensive act, the agent attempts to adorn himself in his clerical garb. As if in direct response to this act, the round collar pops a button and falls off—symbolizing the futility of this sort of act as a resolution of his conflict. Immediately, the scene provides a positive element which induces the agent to perform another symbolic verbal act of confession. Hannah is the scenic influence which prompts his act:

Hannah

. . .Why did they lock you out of it [the Church]?

Shannon

Fornication and heresy. . .in the same week. 15

The agent continues to relate the details of each offense. The first directly exemplifies the agent's attempt to rise above his ethical level in the "sexual courtship = social courtship" theory. The agent explains that as a priest he
seduced a very young girl in his study and afterwards "struck her and called her a tramp"; thus the agent attempted to assert his position with this act. The problem for the agent is the guilt his efforts at transcendence produce.

As the scene continues to provide opportunities for conflict between the negative and positive forces within the agent, the agent begins to view his scene more clearly. He is approaching the prayer stage of his quest. Throughout the chart stage, the agent has been unable to chart his environment. He has been unable to discover meaning in his surroundings or in his life. Nevertheless, at this point he is beginning to feel the glimmerings of understanding. He soon begins this journey to understanding in the prayer stage—"an agon through which he will begin to understand the terms of his existence." Hannah will play an important role in this agon, for it is mainly through her that the agent attempts to reconcile himself with his conflicts. The agent's language is symbolic of his attitude at this point. For example, Nonno, Hannah's grandfather and traveling companion, has attracted Shannon's concern by taking a fall in his cubicle. Shannon has rushed to his aid:

Nonno

No bones broke, I'm made out of India rubber.
Shannon
A traveler-born falls down many times in his travels.

Nonno
I'm pretty sure I'm going to finish it [his poem] here.

Shannon
I've got the same feeling, Grampa.

Nonno
I've never been surer of anything in my life.

Shannon
I've never been surer of anything in mine either.¹⁷

Nonno, as a positive scenic element, has prompted the agent to perform this verbal act which is symbolic of his progress toward resolution. The approaching storm, also a positive scenic element, accompanies this act with "wind from the sea rising gradually, sweeping up the hill through the rain forest, along with fitful glimmers of lightning in the sky,"¹⁸ symbolizing the nearness of the moment of transcendence—the moment of purification for the agent when he is purged and able to resolve the inner conflict.

The strong, positive influences of Hannah, Nonno, and the oncoming storm are all enough to influence the positive nature of the agent which permits him to view his scene realistically. Again, the agent's act is verbal and symbolic of his self-perception and his fate:
Hannah

That word "fantastic" seems to be your favorite word, Mr. Shannon.

Shannon

Yeah, well, you know we--live on two levels, Miss Jelkes, the realistic level and the fantastic level, and which is the real one, really... .

Hannah

I would say both, Mr. Shannon.

Shannon

But when you live on the fantastic level as I have lately but have got to operate on the realistic level, that's when you're spooked, that's the spook [inner conflict of two forces]... I thought I'd shake the spook here but conditions have changed here. I didn't know the patrona had turned to a widow, a sort of bright widow spider.19

Hannah, the positive scenic element, is overpowering any negative elements in the scene. Her influence is rapidly pushing the agent to his moment of understanding. In the preceding verbal act the agent has gone as far as admitting what "the spook" really is, and has symbolically realized his problem with Maxine, who is very interested in Shannon as a lover, husband, or whatever he will consent to be for her. Hannah further influences the agent to determine to conquer his warring forces which is symbolized in his verbal confrontation with God, the cause of his guilt:
Shannon

. . . How'd you learn to light a match in the wind?

Hannah

Oh, I've learned lots of useful little things like that. I wish I'd learned some big ones.

Shannon

Such as what?

Hannah

How to help you, Mr. Shannon.

Shannon

Now I know why I came here!

Hannah

To meet someone who can light a match in the wind?

Shannon

To meet someone who wants to help me, Miss Jelkes. 20

At this moment a positive scenic element re-enforces the coming of the storm--Shannon's and God's--with a thunderclap:

Hannah

. . . Here is your God, Mr. Shannon.
Shannon

Yes, I see him, I hear him, I know him. And if he doesn't know that I know him, let him strike me dead with a bolt of his lightning.

With this symbolic act it appears that the agent has decided to face his conflict between good and evil and resolve it. The stage directions describe the agent reaching out his hands in the rain saying, symbolically, that he "knows" God and God must try to "know" Shannon.

As the action reaches the point of resolution, the natural scene depicts the positive progress of the agent. The storm has come and gone in the rain forest, just as much of the "inner storm" has come and gone for the agent. The electrical power has gone off and the agent is forced to use an oil lamp. Everything is drenched and a smudge-pot is kept burning to repel the mosquitoes, which are particularly vicious after a rain when the wind is exhausted. The wind, the rain, the power, and the agent are exhausted and perhaps cleansed after the "storm." All except the "tormentors" within and without the agent are exhausted, but the scene has provided the agent with a certain amount of "cleansing" (self-understanding) which in turn has given him new strength to continue his journey. The agent feels an urgent need to find meaning in his life. He has begun to face the facts, yet, the scene has not supplied enough positive influences to make him realize he is not a "Man of God," but a man in need of a God—something to believe in—something to take the place of the "spook."
As a result of the inadequacy of the scene, the agent reaches out for help. The stage directions describe this symbolic act:

Shannon is working feverishly on the letter to the Bishop, now and then slapping at a mosquito on his bare torso [vicious reminders of the futility of the act and of reality, for nature is natural or real]. He is shiny with perspiration, still breathing like a spent runner, muttering to himself as he writes and sometimes suddenly drawing a loud deep breath and simultaneously throwing back his head to stare up wildly at the night sky.22

Maxine appears during this futile act and symbolizes another element of reality for the agent in this scene. The agent reacts negatively toward her influence, up to a point. Here the agent is truly making progress in his understanding. The agent begins to realize the dual aspects of his scene. For example, to the agent, Maxine is negative, while in reality she is positive. Just as all the scenic elements are actually positive in that they are influencing the agent to resolve his inner conflict. As the agent begins to realize the dual nature of his scene, he begins to understand the meaning of his existence. Still reacting negatively toward Maxine's influence, yet, "seeing reality" at the same time, the agent allows the dual nature of this scenic element to influence him positively:

Shannon

Does everything have to wind up on that level [sensual] with you, Maxine?
Maxine

Yes and no, baby. I know the difference between loving someone and just sleeping with someone—even I know that. We've both reached a point where we've got to settle for something that works for us in our lives—even if it isn't on the highest kind of level.

Shannon

I don't want to rot. [The rot is symbolic of tropical climate.]23

It is as if the scene has supplied the agent with the solution to his problem, but not to the point of understanding completely, for the agent reacts with repugnance to the idea of settling for "that level" of existence. Once again, this is an example of the agent's social courting = sexual courting attempt at transcendence.

In the agent's scene it appears that all the negative forces are closing in on him, forcing him to make an ultimate decision. The possibility of losing the tour, and to the agent, what he considers his last grip on a higher level of existence, becomes a reality. This reality in turn confirms the reality of his offenses and pushes the agent to and past his mental breaking point. The agent becomes irrational and unbelieving. The scenic elements cause the agent to act in unpredictable ways because he has not yet completely recognized the dual nature of his scene. Here, the agent arrives at the crisis, when the conflicting forces inside him must come to a showdown—Shannon and "the Spook."
The following dialogue demonstrates the scenic elements as they force the reality of the scene on the agent and the panic their force or influence causes:

Miss Fellowes

Oh, preach that in the pulpit, Reverend Shannon defrocked!

Shannon

You've said that once too often. This time before witnesses. [Seeking security in a positive scenic element] Miss Jelkes? Miss Jelkes!

Hannah

Yes, Mr. Shannon, what is it?

Shannon

You heard what this... Miss Jelkes, just tell me, did you hear what she... (His voice stops oddly with a choked sobbing sound. He runs at the wall and pounds it with his fists.)

Miss Fellowes

I spent the entire afternoon... Checking up on this impostor.

Hannah

Not impostor--you musn't say things like that.

Miss Fellowes

You were locked out of your church!--for atheism and seducing young girls!
Shannon

In front of God and witnesses, you are lying, lying!

Latta

Miss Fellowes, I want you to know that Blake Tours was deceived about this character's background and Blake Tours will see that he is blacklisted from now on at every travel agency in the States.

Shannon

How about Africa, Asia, Australia? The whole world, Latta, God's world, has been the range of my travels. I haven't stuck to the schedules of the brochures and I've always allowed the ones that were willing to see, to see!—the underworlds of all places, and if they had hearts to be touched, feelings to feel with, I gave them a priceless chance to feel and be touched. And none will ever forget it, none of the, ever, never! 24

Now, the showdown must come. The scene has demanded it. The agent has proclaimed his guilt/innocence and only the agent and the spook "heard." This verbal confession symbolizes purification for the agent. By admission and recognition, he will become purged of his conflicts, thus, enabling him to resolve them. The scene, then, is one in which the contending forces are committed to a showdown or resolution. The agent has become aware that he must resolve the conflict before he can fit comfortably into his circumference as a human being. It is through Hannah that the agent reaches the moment of transcendence. Being a positive influence on the agent, she allows him to think clearly about his scene.
Throughout the period of crisis, the iguana tied to a post under the verandah has symbolized the agent's struggle to be free from his own torment. The agent relates to the iguana's situation. The iguana becomes a means of symbolically releasing himself. The dual nature (positive-negative) of this scenic influence brings on the final, overpowering evidence that the agent will reach the moment of understanding—the catastrophe. This scene acts as a mirror of the agent's life:

Shannon

... See? The iguana? At the end of its rope? Trying to go on past the end of its goddamn rope? Like you! Like me! Like Grampa with his last poem!  

The agent identifies with this scenic element. As a result, he finds a means of symbolically resolving his inner conflict and does so by releasing the iguana. With the release of the iguana, the agent has concluded his journey to understanding. He has reached the dream stage—the stage symbolic of the agent's moment of transcendence and redemption. In The Grammar of Motives Burke states that

The action organizes the resistant factors, which call forth the passion; and the moment of transcendence arises when the sufferer (who had originally seen things in unenlightened terms) is enabled to see in more comprehensive terms, modified by his suffering.
Summary

In this chapter, the agent, Reverend Shannon, was seen moving through three stages of development (chart, prayer, dream) in his scenic circumference which were necessary for his moment of transcendence, his moment of understanding, and the subsequent resolution of his inner conflict. Each stage was directly influenced by the nature of the scene and his progress was symbolized in the natural scene and in the agent's acts resulting from the influence of the scene. The positive and negative elements existing within the scene were shown to have dual effects on the agent in his movement toward understanding. For example, the dual effect of Maxine as a negative element caused the agent to perform verbal acts of admission (a form of cleansing) which prepared him for his moment of understanding. As a result of the existing elements in the scene, the agent was able to identify his life and conflict with those elements, thus, affording him a clearer view of his situation. The agent seeing the iguana as symbolic of his own condition brought about the climax of the action—the moment of ultimate identification—for when the agent arrived in the dream stage of his journey, he was able to view his entire scene and its influence on his life.
Notes


3. Williams, p. 10.


5. Williams, p. 15; Bosch was a Dutch painter known for his bizarre and grotesque treatment of devils and such, yet, in a rather ridiculous, humorous fashion.

6. Williams, pp. 16-17.

7. Williams, p. 21.

8. Williams, p. 22.

9. Rueckert, p. 143.

10. Rueckert, pp. 135, 137.

11. Rueckert, p. 142.

12. Rueckert, p. 143.

13. Rueckert, pp. 143-144.


15. Williams, p. 58.


17. Williams, p. 66.

18. Williams, p. 72.

19. Williams, pp. 73-74.

20. Williams, p. 81.

21. Williams, p. 82.
22 Williams, p. 84.
23 Williams, p. 86.
24 Williams, p. 94.
25 Williams, p. 121.
26 Gram. of Mot., p. 264.
CHAPTER III

THE ACTION: ACT, AGENT, AGENCY, PURPOSE

The action in a play can be seen as a decision-making process—a series of decisions (acts) which lead to the final encompassing act which resolves the basic conflict of the play. The various modes of action which an agent adopts in trying to achieve this resolution become, according to Burke, either verbal resources or are traceable to a verbal cause. Language, usually considered an agency, is treated by Burke as an act which, "in terms of the Pentad and its ratios, is always part of the scene or motivational ground of any human act, is always in the agent as a substantival ingredient, and is always involved in the purpose of the act." Thus, the terms are inextricably bound up with one another, constantly acting and reacting with each other. Burke reminds us that:

There is...a circular possibility in the terms. If an agent acts in keeping with his nature as an agent (act-agent ratio), he may change the nature of the scene accordingly (scene-act ratio) and thereby establish a state of unity between himself and his world (scene-agent ratio). Or the scene may call for a certain kind of act, which makes for a corresponding kind of agent, thereby likening agent to scene. Or an act may change us and our scene.

Therefore, in the analysis of any purposive human action, there is never any one pentadric term or ratio existing without
the rest. Due to this fact, it seems logical not to isolate any of the ratios, but to consider them together as they occur.

In this study, the scene has already been established as the "motivational ground" for the act. Although it is somewhat of an over-simplification, it could be said that the scene contains the act and the agent; the agent contains the purpose and the agency (language). These five parts were pre-established, so it remains to relate one to the other showing the effects of the relationships.

In The Night of the Iguana, the agent, in pursuing his absolute purpose, that is, to achieve reconciliation within himself, is constantly frustrated in the beginning (chart stage) due to the fact that he has not become aware of the absolute purpose. For example, in the beginning of the play, the agent's purpose is to overcome his existing condition so that he can return to his church. This is not his absolute purpose which is reconciliation with his guilt so that he can be determined to control the causes of his guilt or else accept them and live with them.

It is during this chart stage that the agent's most irrational acts occur. Not only are they irrational, but they are ineffective due to his choice of ineffective agencies. The language agency is ineffective to the agent at this time because as an act (a verbal act becomes the means to the end) it is not symbolic of his absolute purpose. In other
words, the agent is not speaking the truth or reality of his scene. Also, the agent is torn between the positive and negative aspects of his scene. The positive is sought to bring himself up on a higher level of existence, yet, the negative, which appeals to his own weaknesses, attracts him also.

As the agent enters the prayer stage of his journey to understanding, his acts become more symbolic of his absolute purpose (motive). Here, in order to achieve his goal, the agent selects effective agencies—Hannah, Maxine, and his symbolic verbal acts. Finally, the agent overcomes his inner conflict and enters the dream stage where he has reached the state of mind which will enable him to accept himself and cope with his passions—his acts are completely symbolic of his understanding, his new knowledge, and his purification.

Unknowingly, the agent's decision (act) to go to the Costa Verde eventually leads to the act of the play—his own self-acceptance. The immediate purpose for this decision was to rid himself of "the spook" (agent-purpose). As it has been stated, the agent is drawn to the negative and positive elements of his scene. As a healing agency, the agent selected (act) the Costa Verde, located in the rain forests overlooking the sea. The mere location is associated with the agent's idea of the positive. The fact that it is located on a hilltop is symbolic of the agent's desire to rise
above his present existence (scene-agent). Here he hoped to get rid of the "spook," which is his guilty conscience for his weaknesses (scene-purpose). Also, part of the guilt (certainly a motivating factor) is caused from the fact that he has inherited his Puritan blood and his priestly vocation (scene-agent). The agent explains this in a symbolic act of self-defense and at the same time self-mockery (purification):

Shannon

Don't you realize what I mean to Blake Tours? Haven't you seen the brochure in which they mention, they brag, that special parties are conducted by the Reverend T. Lawrence Shannon, D.D., noted world traveler, lecturer, son of a minister and grandson of a bishop, and the direct descendant of two colonial governors?

The agent's guilt motivates symbolic acts of purification (scene-agent, agent-purpose). For instance, the agent's constant belligerence toward Maxine is also symbolic of Shannon's striking out at those weaknesses he identifies with himself. His agency, of course, is his language which reveals his purpose—to purge himself through "victimage" (making others suffer for our own sins) (agent-purpose). Maxine becomes Shannon's "victim" in his struggle. His negative reactions in the form of degrading remarks toward her cause her to suffer for his guilt. The fact that Maxine and Shannon both suffer from a weakness for sex causes Shannon to strike out at Maxine when he is actually striking out against himself. Since the agent is not yet aware of his absolute
purpose, the use of "victimage" as his agency is not the solution to his conflict (agent-agency). In this stage of his journey, the agent clings to those things which he feels divorce him from his sins. His acts are very symbolic of this attitude. For example, the constant reference to his past vocation through language and through futile attempts at adorning himself in his clerical garb symbolize the lack of understanding of his motive (agency-purpose, act-purpose). He uses these as agencies to convince the other characters of his non-existent purity (agency-purpose). The futility of these acts causes the agent to seek other means of resolving his conflict (act-agent). Here the agent begins using Hannah as his agency and from this point on, the agent's acts become more symbolic of his absolute purpose (agent-agency, act-purpose). It is through Hannah that the language agency becomes effective for his goal. For example, by inquiring about the agent being "locked out of his church," Hannah allows for an effective act of self-purification for the agent (agent-agency) when he states the reasons for being locked out of his church. Shannon relates the circumstances of each offense and the consequences which bring out the agent's agitation and all inclusive mockery which his guilt produces (act-agent):

Shannon

...and then, I entered my present profession--tours of God's world conducted by a minister of God with a cross and a round collar to prove it. Collecting evidence!
Hannah

Evidence of what, Mr. Shannon?

Shannon

My personal idea of God, not as a senile delinquent, but as a . . . .

The agent goes on to reveal the struggle he is burdened with—that of reconciling his guilt with God—and he reveals his contempt and resentment of God and His purity without struggle (scene-agent):

Shannon

It's going to storm tonight—a terrific electric storm. Then you will see the Reverend T. Lawrence Shannon's conception of God Almighty paying a visit to the world he created [symbolizing the agent's resentment of God as an 'occasional' visitor to the chaos he made]. I want to go back to the church and preach the gospel of God as Lightning and Thunder. . . . and also stray dogs vivisected and. . . . and. . . . (He points out suddenly to the sea). That's him! There he is now! (He is pointing out at a blaze, a majestic apocalypse of gold light.) His oblivious majesty—[again, symbolizing his resentment for his condition of which God is unaware]—and here I am on this. . . . dilapidated verandah of a cheap hotel out of season, in a country caught and destroyed in its flesh and corrupted in its spirit by its gold-hungry conquistadors that bore the flag of the Inquisition along with the Cross of Christ.

In true Burkeian style, this verbal act symbolizes the agent's attitude toward himself and God (act-agent)—a God who permits suffering, who permits the agent to exist in such a "vivisected" condition, being examined, analyzed, and judged by God and God's creatures; a God who is oblivious to the pain in the world. The last few lines could be interpreted
symbolically as: "And here I am," existing in this worthless body "caught and destroyed" through its desire for physical contact—sexual contact—and "corrupted in its spirit" by the guilt which attends that sexual contact, purporting to be a man of God, yet raping God's creatures.

This is an act of purging himself symbolically through his admission of guilt; "mortification" (to make ourselves suffer for our own sins) is his agency here (agent-agency). The agent is beginning to enter the prayer stage of his journey by purging himself through symbolic acts of admission (agency-purpose). Even though the agent demonstrates moments of progress, he is still drawn to his mistaken ideas of what he should be as a man. He is not yet ready for the prayer stage. For example, when the agent writes to his bishop, he reveals his mistaken view of his scene and how he fits in it. The act is writing the letter; the purpose is to get back into his church; the agency is the letter itself. Since none of these are consistent with the agent's absolute purpose, the act results in futility and frustration (act-purpose).

As the agent continues these futile and frustrating acts, the failure of the acts causes the agent to become quite irrational (act-agent). He performs acts symbolic of his frustration. For example, as the touring party is preparing to leave, the agent performs a symbolic act of contempt.
for whomever or whatever has caused him to try to be something that he is not by relieving himself on their luggage. This act results in self-mockery which again demonstrates his progress toward understanding (act-purpose):

Shannon

Regression to infantilism. . . the infantile protest. . . the infantile expression of rage at Mama and rage at God and rage at the goddamn crib, and rage at everything.

This act might better be understood in view of an experience in the childhood of the agent. The experience, in brief, consisted of a little boy, Shannon, whose mother discovered him masturbating. His mother punished him so that God would not punish him in a worse way. Thus, the agent reacts toward his own act of urinating on the women's suitcases with self-mockery—a form of "mortification" which is symbolic of the agent's advancement toward understanding. He symbolically cleanses himself in preparation for the moment of understanding (act-agent, act-purpose, agent-agency).

Now, the agent seems to have selected as his agency "mortification." The use of this strategy to arrive at his end brings him rapidly to his moment of transcendence (agency-purpose). These acts of "mortification" symbolize his urgent need to rid himself of his inner conflict (act-purpose). The agent's act of tearing the gold crucifix from his neck, the attempted "long swim to China" (suicide), and his struggle in the hammock after he has been tied up can all be seen as
symbolic acts of self-atonement for his sins (agency-purpose).
Hannah aptly describes the agent in this process:

Hannah

Who wouldn't like to suffer and atone for the sins of himself and the world if it could be done in a hammock with ropes instead of nails, on a hill that's so much lovelier than Golgotha, the Place of the Skull, Mr. Shannon? There's something almost voluptuous in the way that you twist and groan in that hammock—no nails, no blood, no death. Isn't that a comparatively comfortable, almost voluptuous kind of crucifixion to suffer for the guilt of the world, Mr. Shannon?^9

At this point, the agent enters the prayer stage of his struggle, committing himself to the resolution of his inner conflict (agent-purpose). The agent demonstrates partially this personal commitment by recognizing his efforts at reconciliation, thus far, as attempts (acts) at something that does not actually exist—Shannon, the puritan, the priest. In a verbal act symbolic of his attitude, the agent perhaps feels that the German family, with its supposed claim for a better way of existence, is much like any and all evils which attack human beings and rob them of their decency (agency-purpose, agent-purpose):

Shannon

Fiends out of hell with the...voices of...angels.

Hannah

Yes, they call it "the logic of contradictions," Mr. Shannon.10
Using Hannah as his primary agency, the agent is beginning to realize his absolute purpose and his means of attaining it (agency-purpose, agent-agency). He continues to perform acts of purification through language. By stating his problems, he is preparing himself for their solution (agency-purpose). When Hannah inquires about the iguana tied to the verandah, the agent identifies with the iguana's frustrating position (scene-agent). His decision (act) to inform Hannah of the iguana's destiny and the torment it must endure before its fate is realized is an angry realization of his similar life and destiny. This realization causes the agent to focus inward and make an effort to understand his life:

Hannah

...I don't understand how anyone could eat a big lizard.

Shannon

Don't be so critical. If you got hungry enough you'd eat it too. You'd be surprised what people will eat if hungry. . .when I was conducting a party of--ladies? --yes, ladies. . .through a country. . .we were passing by rubberneck bus along a tropical coast 'when we saw a great mound of. . .well, the smell was unpleasant. One of the ladies said, "Oh, Larry, what is that?" My name being Lawrence, the most familiar ladies sometimes call me Larry. I didn't use the four-letter word for what the great mound was. Then she noticed, and I noticed too, a pair of very old natives of this nameless country, practically naked. . .creeping and crawling about this mound. . .and occasionally stopping to pick something out of it, and pop it into their mouths. What? Bits of undigested food particles, Miss Jelkes. (Hannah becomes ill and rushes from the verandah.) Now why did
I tell her that? Because it's true? That's no reason to tell her, because it's true. Yeah, because it's true was a good reason not to tell her. Except I think I first faced it in that nameless country. The gradual, rapid, natural, unnatural--predestined, accidental--cracking up and going to pieces of young Mr. T. Lawrence Shannon, by which rapid-slow process...his final tour of ladies through tropical countries...It's always been tropical countries I took ladies through. Does that...signify something, I wonder? Maybe. Fast decay is a thing of hot climates, steamy, hot wet climates, and I run back to them like a...Always seducing a lady or two, or three or four or five ladies in the party, but really ravaging her first by pointing out to her the--horrors of the tropical country being conducted a tour through. My...brain's going out now, like failing power...So I stay here, I reckon, and live off la patrona for the rest of my life. Well, she's old enough to predecease me. She could check out of here first, and I imagine that after a couple of years of having to satisfy her I might be prepared for the shock of her passing on...Cruelty...pity. What is it...Don't know, all I know is...ll

This verbal act of purification is almost the final cleansing of the agent. It is this moment of self-realization that the agent has been struggling for throughout the play. It is as if his scenic circumference suddenly increased in scope to include what had been unknown to him, but now understood. This new realization prompts the agent to release the iguana (act) symbolizing in himself the release of "the spook" (agency-purpose). At this moment of understanding, the agent entered the dream stage of his journey--the stage symbolic of the entire conflict-resolution process of the agent. He has reached a point where he can begin to live with his weaknesses without "the spook"--the guilt. The agent's last verbal act reveals his understanding of his
struggle and his acceptance of the way his life has ended up. It also reveals the position Maxine maintains in Shannons' scene when he says to her:

Shannon

I can make it down the hill, but not back up.

Maxine

I'll get you back up the hill.12

Summary

In this chapter it was shown how the agent, Shannon, is related to his purpose, his agency, and his act; how the agent affects them and how they affect the agent. It was seen how the agent moved out of his confused and unchartable stage by using first "victimage" and "mortification" as his agencies, the first through Maxine, the latter through himself. As the agent moved into a more chartable stage, brought about by his purgation through "victimage" and "mortification," his acts became more symbolic of his absolute purpose of reconciliation of his inner warring forces. The agent gradually began using effective agencies for his purpose, his verbal acts began to reveal his inner conflict to the agent himself. Finally, the agent, being purified and placed in the state of mind necessary for understanding, "cut loose" the "spook," thus, releasing one of his opposing forces and leaving the one force alone to cope with his life as he exists.
Notes

1. Rueckert, The Drama of Human Relations, p. 144.
2. Rueckert, p. 147.
4. Williams, p. 90.
5. Williams, p. 58.
6. Williams, pp. 60-61
7. Williams, p. 61.
8. Williams, p. 98.
10. Williams, p. 105.
11. Williams, pp. 121-122.
12. Williams, p. 126.
CHAPTER IV
SUMMARY AND CONCLUSIONS

The purpose of this study has been to apply Kenneth Burke's dramatistic method of analysis to Tennessee Williams' The Night of the Iguana. It was first of all necessary to establish and clarify Burke's concepts and terms. It was shown from the beginning of this study that Kenneth Burke is concerned with the problem of language and how language can be utilized to reveal man's motives. Burke's method or system is called dramatism because Burke believes that man's substance which is dialectical in nature is best expressed in terms of his action. His word for man as an actor is dramatism.

In using the dramatistic method, Burke has provided a system of terms which enables one to analyze a literary form in a more balanced degree. The basic terms for the system are called collectively the Pentad: act (what was done), agent (who did it), scene (the background of the act, the situation in which it occurred), agency (the means or instrument used), and purpose. These five terms are applied to any purposive action to determine motives. The five terms allow for certain interrelationships among them called ratios. In applying the ratios to an act, one must see all five at once.
in order to prevent an unbalanced analysis of what happened. Along with the Pentad, the circumference of the scene in which an act occurs must be limited in scope, large or small.

Merely establishing and defining terms is not enough for a pentadic analysis of a play. It is necessary to adapt Burke's terms to those of dramatic criticism and the formal elements of the play. For example, scene must be viewed from the usual idea of setting to that of human interaction in the play. Act must be seen as a conscious or unconscious decision on the part of one or more characters resulting in the act of the play (climax). Agent refers to the traditional term character, and agency refers to the means or instrument through which an act is performed. Finally, purpose includes the theme statement of the play and the unconscious or conscious goals of the agent.

To relate Burke's terms to the formal elements of the play, the inciting incident, the crisis, the catastrophe, and the climax, it is necessary to view these significant moments in the play in terms of Burke's concept of identification. In fact, the entire conflict-resolution process of the play can be seen as a direct analogy to the identification process. According to Burke's concept, each act within the play would be a transcending movement toward the climax of the play—the moment of transcendence or ultimate identification—when
all the action comes together in one final symbolic statement and provides meaning for the whole play.

The identification process can be further divided into three stages, chart, prayer, and dream. The first stage (chart) is the moment when the initial act is performed and the agent attempts to sort out the ensuing conflicts. The second stage (prayer) is when the agent begins to understand his life and surroundings and determines to resolve his conflict. The third stage (dream) is that in which the climax occurs, the moment of ultimate identification, when the agent has resolved his conflict by transcending them through understanding.

With these terms and concepts understood and related to the traditional dramatic elements, the scene was established as the primary motivating factor in The Night of the Iguana in Chapter II. This was done on the basis of Burke's idea that the scene should be consistent in nature to that of the agent and his acts. Thus, by analyzing the natural scene and, more importantly, the scene of human interaction, the agent's motives could be more easily discerned. In this chapter it was shown how the agent, Reverend Shannon, began his struggle for the resolution of his inner conflict of good vs. evil, complicated by guilt feelings and other natural and human elements of his scene. The influencing elements of Shannon's scene, both natural and human, were seen to have either a negative or positive influence on the agent causing
him to perform acts symbolic of his inner conflict and his absolute purpose, self-acceptance. The agent was seen moving through the three stages of his journey to understanding. The chart stage was characterized by the agent's irrational acts and the resulting chaos and confusion. In this first stage the agent was unable to make sense out of his surroundings or his position in the scene. The agent moved into the prayer stage of his journey as a direct influence of the positive elements of his scene, mainly Hannah Jelkes, a guest at the Costa Verde, who prompted or allowed Shannon to view his scene more clearly by having a calming effect on him. The agent's acts take the form of verbal acts, symbolic of his changing attitude and his growing awareness of his absolute purpose. The natural scene was shown to symbolize the progress of the agent toward his goal in the form of a rain storm, which represented a sort of cleansing or purification of the agent in preparation for his moment of understanding. When Shannon had reached the state of mind necessary for his transcendence, he entered the dream stage. It was in this stage that the agent recognized the dual nature of his scene in influencing his acts. Here he began to search for answers within himself and was able to identify his condition with that of the iguana in its "tied up" situation. By releasing this negative element in his scene, Shannon symbolically released his inner conflict and reached the moment of transcendence—the moment of understanding in which he was able
to accept himself as he existed. Each stage (chart, prayer, dream) was directly influenced by the scene. The ratios provided by the scene in this chapter (scene-agent, scene-act) offered revealing insights into the agent's motives.

Since the motivating ground (scene) had already been established in Chapter II, the third chapter concentrated on the action contained in the scene through the application of those ratios peculiar to the action—act-agent, act-purpose, act-agency, agent-agency, and agent-purpose. Here the agent's relationships to the act, agency, and purpose, were revealed more specifically. The agent, Shannon, was seen in the beginning of the play to be performing acts which were inconsistent with his absolute purpose (self-acceptance) due to his ignorance of it. Shannon at first conceived his purpose as returning to his church as priest, therefore, his acts and agencies were ineffective and frustrating for him. As he gained more understanding, his acts became symbolic of his absolute purpose and he selected effective agencies in the form of verbal admissions of guilt and self-mockery. These verbal acts became cathartic for the agent, enabling him to move closer to the moment of resolution. With this progress toward resolution it was shown how the ratios of act-agent, act-agency, act-purpose became more rational and symbolic of the agent's attitude of understanding. With the act of the play, the symbolic release of the inner conflict through the release of the iguana, the agent's relationship to the act,
agency, and purpose became consistent with his goal of selfacceptance. The agent was finally able to chart his environment.

This analysis of Tennessee Williams' play has revealed some sharp insights into the motives behind a play's action from the standpoint of the director or actor. Before any director can effectively give a play dramatic life, he must be able to get to the essence of the action. Before any actor can bring a character to life, he must also be able to get to the essence of the action of the play. All too often a director neglects the scenic aspect of a play for the dramatic development, or vice versa. Either or both results in an incomplete dramatic statement. With Burke's concept of scene and the interplay provided by the pentadic terms, it seems unlikely that any play could be slighted concerning its dramatic development. This interplay of terms forces the director to recognize the influence of almost every existing element in the play on its dramatic development.

The use of Burke's terminology also offers great insight into motivation. In distinguishing the difference between purpose and absolute purpose, one finds that much of the action previously not understood begins to make sense in view of the overall driving force of the character (absolute purpose). Especially, in a play such as The Night of the Iguana where there exists so much psychological motivation rather than concrete, external forces can Burke's terminology be appreciated.
The concept of language as symbolic of an attitude has proven extremely helpful in discerning the motivating force behind a character's action. With a character such as Shannon whose acts are seemingly in direct opposition to his purpose, the symbolic aspects prove to be the only devices one can use in determining the character's absolute purpose.

Application of Burke's concept of man in quest of a better way (chart, prayer, dream) has offered a cohesive device for the dramatic alignment of the play. It seems that one could select any play and divide it into these three stages, rather than four or five acts. This concept reveals the reasons for a change in attitude (action) by a character. With Shannon whose actions are so spasmodic and unpredictable, these stages give the director a device to use in pinpointing the motives. The Pentad plus the idea of "self in quest" has given significant meaning to the dialogue which at times is seemingly meaningful yet difficult to decipher. For example, Shannon's line, "People need human contact," appears to be symbolic of something, but of what is not necessarily clear until the line is examined in light of Burke's concept of "man in search of a better way" and his various means of achieving this goal. Then Shannon could be seen struggling with a desire to rise above his socio-political level of existence by using other people in "victimage." Using language as a symbolic purposeful act eliminates much doubt concerning the meaning of a line.
Finally, the concept of "identification" offers a true and clear definition of the climax of a play, the moment when the resolution of the root action occurs. This study makes clear the steps leading to the climax in terms of development. By seeing the play as a decision-making process, with each decision or act moving on to a higher level of understanding which includes all the levels beneath it, the development of the action or the movement toward resolution of the conflict can be seen clearly.
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