Chapter- II
The Early Phase

Sigmund Freud was the founder of Psychoanalysis and its approaches. ‘Fundamental to psychoanalytic model’ is the concept that behavior results due to the influence of subconscious mind, which is made up of three elements: The Id, The Ego and The Superego. The Id contains the innate, biological and primitive drives such as hunger, thirst and aggression and operates in term of ‘pleasure principle’. It is completely selfish and concerned with immediate gratification. The second component is Ego which develops to mediate between the demands of the id and the realities of the external world.

This requires the use of reasons and other intellectual resources, this helps in dealing the realities and demands of the Id, hence Ego is the controller system of the personality and called as ‘reality Principle’. Freud has introduced another significant component to explain the outgrowth of learning, taboos and moral values and principles of our society; it is called as Principle of Conscience and decides good or bad. This is an inner control system but the interesting part is that the Id and Superego both operates through Ego only.

Sharon Pollock has beautifully crafted the sentiments, emotions and feelings in her characters to make them next door and close to us. She has weaved the three
components of his psychoanalytic model i.e. Id, Ego and Superego very naturally and the characters display the emotions and outcomes in very justified way. Lizzie, Walsh, Saucy Jack are simply the characters which behave smoothly in flow and their actions are justified too, as per the settings planned by her. She is an innovative playwright who has explored the variety of shades in characterization. Lizzie is one of such characters, who are able to fetch the sympathy of the audience despite killing her family members mercilessly.

Sharon Pollock’s first full-length play was a Compulsory Option which had given a few performances in August 1972 at Vancouver Art gallery by the New Play Centre. Three young male teachers are assigned to share a house, apparently somewhere in rural British Columbia. One is paranoid: he was once a student activist, who protested the cafeteria blancmange, but unfortunately, it rained during his protest and no one came to join. Now the mailman constantly brings letters to his address for people he doesn’t know, and driers try to run over his toes. The second starts out as baffled straight man to his eccentricities, and then gradually comes to share his paranoia. And the third is homosexual (he teaches P.E.) and their victim, accidentally wounded when tied to a chair at the end of Act 1. A Compulsory Option features a lot of comic visual business with hiding in wardrobes, going in and out through windows, and attempting to assemble rifles from a mass of hinges and bits of coffee percolators. Pleasingly absurdist, there is a
good deal of fun in *A Compulsory Option*, all Pollock’s plays since have been more political and ‘relevant’.

*Walsh* followed, written for radio, and then staged at Calgary in November 1973 and at the Stratford Festival the next year, in a revised text. *Walsh* is the first of Pollock’s plays drawn from history; she says, “I read history because I love history. I began with an interest in *Walsh* as a character, as a rebel. Then I discovered John A. Macdonald had written, ‘If words will not prevail with the Sioux, hunger will’. I was angry at my own ignorance, and that the historian hadn’t told me. “I didn’t know about *Komagata Maru* either, and something like it could happen now and I might not know about.” (Pollock, “Lecture”, 1976)

*Walsh*, “a symbol of passion and sincerity,” was a strong tool to pull the attention of the nation regarding the treatment of Canada to the immigrants from different origins. The relationship of Canada with United States of America is also presented in a subtle manner. Through the two main characters of Walsh, Sitting Bull and Walsh the cultural and racial issues are raised to the audience. In this historical documentary the exile of Sitting Bull in Canada is depicted after the massacre of Montana at Little Big Horn. With the gradual struggle, Walsh understands that he is merely a puppet and the Sioux are the pawns. In the journey of his struggle he realizes that it is very hard to get the justice in his country,
related to the racial and cultural issues. The biased attitude of the government does not allow the people of different land to enjoy the equality of life in Canada.

Walsh is the mouthpiece of Sharon Pollock, through which she has tried to convey the struggle of a common man against the government’s policies. The behavioral patterns changes from a Passionate Walsh to a helpless Walsh, the signs of conflict, struggle and helplessness clearly indicate the hopelessness and failure in his efforts. The play Walsh happens with the rejoining of Walsh after the extended leave. The loss of passion, sincerity and devotion is evident in the main Character. The feeling of loss and defeat is frustrating because it deprives us from the feeling of gratification for meeting our needs. The feeling of helplessness and frustration arises when the situations are beyond our control and we are forced to adjust with the available conditions and circumstances. It happened with Walsh also which made him to bring a shift in his behavior from a Passionate and sincere soldier to a frustrated and weaker soldier.

In Komagatu Maru Incident (1976) also the same discussion of Government’s policies and its non–cooperative policies are depicted. In Komagatu Maru Incident, a big group of aboriginal immigrants stayed in the harbor for more than a month, waiting for the permission of Canadian government to land in the country. The Group was not ready for such delayed stay at the harbor and this lead to the severe scarcity of food and the emergence of unhealthy hygienic situations.
The tussle between the government and group continued till the final decision. When such group activity is involved the changes may take place in goals, leadership beliefs and values. Many conditions within the group and environment influence the targets and goals. The Komagatu Maru Incident drew much criticism from the global world and the general mankind. The struggle and fight of the immigrants Sikhs uploaded in the water vessel was able to fetch the attention of the people all around the world.

Sharon Pollock in *Walsh* wants both to challenge the idea, still prevalent among students, that Canada’s history is a dull one, of laws, reports, constitutions and boring and indistinguishable politicians, and to direct attention to neglected aspects of that history. In *Walsh*, Pollock looks at the greatest of Canadian myths, the Mounties, those glamorous red-coated heroes. She is disturbed most specifically by the treatment of Indians, which is part of her message for the present. Harold Bald ridge, director of the Calgary production, commented: “I believe we have made our audience think about our responsibility to and our responsibility for the modern-day problem of the Plains and Wood Indians. I think that not one of us will ever be able to regard a drunken Indian on the street corner in quite the same way” (CTR, 120).

Pollock has much information to give, so frequently depends on messengers for accounts of Custer’s last stand, the flight of Chief Joseph and the Nez Perce,
the death of crazy Horse, the entry of Chief Sitting Bull and his Sioux into Canada, the decline of the buffalo herds, and finally, the killing of Sitting Bull. Pollock in *Walsh* wants both to challenge the idea, still prevalent among students, that Canada’s history is a dull one, of laws, reports, constitutions and boring and indistinguishable politicians, and to direct attention to neglected aspects of that history. In *Walsh*, Pollock looks at the greatest of Canadian myths, the Mounties, those glamorous red-coated heroes. She is disturbed most specifically by the treatment of Indians, which is part of her message for the present. Harold Baldridge, director of the Calgary production, commented: “I believe we have made our audience think about our responsibility to and our responsibility for the modern-day problem of the Plains and Wood Indians. I think that not one of us will ever be able to regard a drunken Indian on the street corner in quite the same way” (CTR, 120).

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Crow Eagle and White Dog, the Canadian Indians; Louis, the Métis; Clarence, the new Mounties recruit. The first version of the play has speeches through the loudspeaker preceding each of the twelve scenes, ‘taken’, notes Pollock, ‘from documents of the day’. These are not so much Pollock determinedly educating her audiences, as adequately informing them. The later version, however, discards this awkward device. (It also has Walsh’s wife and a Prologue, set much later, in the Klondike in 1898, where we learn how corrupt Walsh had become, and of course wonder why he had changed).

Pollock’s task as dramatist is to cover Sitting Bull’s four years in Canada, including the Indians’ way of life, the central situation of the conflict between Sitting Bull and Walsh, and the conflicts within Walsh. Further, much of the real power, of decision-making, is held in Ottawa, London, and Washington, while settlers, traders, and other Indian tribes have also to be taken into account. Indian instinctive perception of the world contrasts with white scientific knowledge, when Sitting Bull instructs his son Crowfoot, watched by Clarence (59-61). Louis sums this up:

Take all da books, da news dat da white man prints, take all dat bible book, take all does things you learn from – lay dem on da prairie – and da sun… da rain…. Da snow…. Pouf! You wana learn, you study inside here (taps head)….. and how it is wit’ you and all (indicates surrounding). Travel’ round da Medicine wheel. den you know something (27-28).
At the end the Mounties play at being Indians and ambush a train, behaving like Indians in movies: the Indians we have seen in the play have done nothing like this.

Sitting Bull remains a remote figure. Urjo Kareda wrote of the first version: “The characterization of Sitting Bull himself is a catastrophe, a portrait of the so noble and pious and dignified that he has not reality” (Toronto Star). Kareda’s view ignores both Sitting Bull as mystic and shaman, as the victim of circumstances over which he has no control. Walsh is an appealing figure for much of the play: “full of humanitarian feelings, while loyal and dutiful (and a workaholic willing to remain apart from the wife he loves), Clarence is third in importance, full at first of boyish relish for the kill to the man who killed Custer” (22). He changes, giving his coat to a freezing Indian child (56), then accepting “our Indian” (73) and protesting, “You don’t let people starve! You can’t do things like that” (75), finally sharing a pipe with Sitting Bull (94), so that Walsh concludes of him, “That young man should never make the Force his life” (107). Clarence’s moral ascent parallels Walsh’s decline. Walsh is one of the finest Canadian historical plays- and the dilemma of the liberal torn between his duty and his principles can be found as easily in the present.

The next play, And out Goes You, is more overtly political. Performed on the main stage at Vancouver Play-house in March 1975, this depicts a family about to
be evicted from their East Vancouver home by government and business interests, as theirs is the last property delaying some massive re-development. The family consists of the father, George, a veteran of Dunkirk, two sons, a 1967-vintage hippie with a drum and former mailman whose worldly knowledge is derived solely from mall he never delivered, and a daughter, the responsible bread-winner, whose part is thin and under-written. As no one is able to sign the documents for expropriation, the young bureaucrat suggests forgery. Next the Premier (played by Owed Furan, tying hard to look like the then-Premier, Dave Barrett) and the chairman (Michael Ball probably intended to resemble Bill Bennett) enter and praise high rise developments. They distribute buttons with the ambiguous slogan “Know Your Place”- where the people will be re-located in the tower blocks, but also that the masses should not question their niche in society. Act 2 features the revival of the grandmother, Goose, who has been in a coma for forty years as a result of injury in the Dominion Day riot in Regina in 1935, who is restored by being dropped downstairs. She tries to rally the family and the bureaucrat to go out and lead a mass protest against the eviction and against the whole political machine. They kidnap the Premier and the Chairman and enact a little “guerilla theatre” for them; Goose is shot and reverts to paralysis.

Thus And Out Goes You has disparate elements: a plausible 1975 situation, with at least two near-real characters, and others mentioned, like social credit
personality, Phil Gaglardi; comic-absurd characters in inconsequential comedy; and the symbolic Goose. Christopher Newton, the director, recognized the problem in his program note: “This is not a naturalistic comedy, neither is it derived from the theatre of the absurd. It has its feet firmly on the ground, but at the same time the fantasies of the inhabitants of the house and the fear of the politicians are given theatrical form.” *And out Goes You* can easily be seen as a play like Brendan Behan’s *The Hostage*, a real and serious situation glanced at amidst songs and a crowd of bizarre characters in a slum house. Or it might present clearly the message articulated by Newton: “The point is that regardless of who sits in power, significant change only occurs when all individuals of a society recognize and exercise their responsibilities for change” (Allen, *Laughs Aimed*, 35). Pollock expressed it as,

> When we put someone else at the head of the pyramid, then we call it change. The tip of a pyramid is its smallest part. Obviously, real change only occurs when the broad base is altered. The collection of individuals in a society is that base. They must change if anything meaningful is to happen.” (Allen, *Laughs Aimed*, 35)

*And out Goes* failed in performance. There had, perhaps, been too many re-writes, too much input from the Tamahous group and the New Play Centre during workshops and from director and actors in rehearsal. Perhaps the spirit of the unemployed in Regina in 1935, vital though it was for Pollock, was never clearly
put into the text. Perhaps the sense of politics was insufficiently exact and the sense of ordinary working-class people too woolly and sentimental. Perhaps the play was distorted by Playhouse publicity which suggested audience was to see a satire on the N.D.P. government. Or perhaps the tone was too unconventional to be captured by any group in a standard rehearsal-period.

Pollock has remained close to the material, drawing on it for the one-act *Mall vs. female* (Lunchbox Theatre, Calgary, March 1979). She said: “I know I am going adapt and use other things in it. Georgie and Goose are two characters I’m very fond of and I intend to rework the material yet again in a bigger form than the one-act” (Pollock, “Letter to Page”).

Pollock returned to history, and ventured further from the well-made form, with *The Komagata Maru Incident*. This 75-minute piece was staged by the Playhouse at Vancouver east Cultural Centre in January 1976 and revived at the Citadel, Edmonton, and a year later. *The Komagata Maru* brought 376 east Indians to Vancouver in May 1914, and they were not allowed to land. The night the ship docked Sir Richard McBridge, the B.C. Premier, stated: “To admit Orientals in large numbers would mean in the end the extinction of the white people, and we always have in mind the necessity of keeping this a white man’s country” (Fergusson,10). The ship remained in the harbor for two months, during which racist feelings grew and various legal proceedings occurred, and the vessel
eventually was forced to leave. Pollock, however, is less concerned with expounding facts than she had been in *Walsh*, “Theatre should hit people emotionally, in my opinion, and that is my intention with this play. That is why I’m trying to avoid the documentary flavor because, to learn and understand, the people of the situation must be put across” (Allen, *Play Reveals*, 31). She explains in a note with the text that the drama “is a theatrical impression of an historical event seen through the optique of the stage and the mind of the playwright…To encompass these facts, time and place are often compressed, and certain dramatic license is employed” (v). Further, the message to the present is most important for her, as she wrote in the program:

To know where we are going, we must know where we have been and what we have come from. Our attitudes towards the non-white people of the world and of Canada is one that suffers from the residential effects of centuries of oppressive policies which were given moral and ethical credence by the fable of racial superiority… the attitudes expressed by the general populace of that time, and paraphrased throughout the play, are still around today and, until we face this fact, we can never change it.

Not only has the Vancouver area experienced tensions towards the East Indians in the 1970s; Canada is considering how many Asian refugee ‘boat people’ to admit.
Pollock’s treatment of the ‘Incident’ centers on William Hopkinson, who led a double life as an immigration department official and undercover spy, disguised as an East India, trying to detect sedition. He is murdered by a Sikh in the Court House at the end of the drama. Half East Indian himself, he repudiated that part of his past and tried to act as more Canadian than the Canadians. Walsh’s conflict between duty and humanity recurs in Hopkinson, but this time the conflict is uneven. Pollock’s stagecraft is more sophisticated here than in Walsh. No longer is there a sense that the work should really have been a film (Pollock has said that she would have preferred here Sioux on horseback). Nor does she need representatives of each of the groups involved; lawyers and Premiers are not shown and the cast is only six.

The incident, with its ramifications and continuing implications, is approached obliquely. A master of ceremonies, a greasy barker and magician, with gloves, hat and cane, play various parts, give explanations, manipulate his characters and suggest a carnival mood. Known as T.S., he has been taken as The System, though Pollock explains that she wanted to avoid writing “No.1” or “A” and the initials of T.S. Eaton had somehow stuck in her mind (Dunn 5). He suggests Joel Grey in Cabaret and provides a frame recalling O What a Lovely War! Short and overlapping turns hurry through the story of Hopkinson, the events on board the Komagata Maru, and life is a seedy brothel frequented by Hopkinson.
Through it all one woman, with an unseen child, stands, dignified though pathetic, in a kind of cage at the back of the state, representing all the unfortunate East Indians. The published text does not attempt to describe the fine set Jack Simons provided in Vancouver, apparently made of rotting material starting to fall apart. While *The Komagata Maru Incident* was theatrically effective in Vancouver, its message was direct but not obtrusive. Pollock shows the part played in racism by fear and ignorance, and show equally officialdom, with its unscrupulous readiness to bend regulations.

In *Komagata Maru* Pollock provide three parts for women in describing an ‘incident’ which was almost all male. The feminist commitment was clearer in *My Name is Lisbeth*, staged, with Pollock herself in the title-role, in a student production at Douglas College, Surrey, B. C., at the end of March, 1976.

The subject of *Blood Relations* is Lizzie Borden, the celebrated Massachusetts murderess of 1892, who, as Pollock pointed out in an otherwise uninformative program note, legally changed her name from Lizzie, as christened, to Lisbeth soon after the murders. Again, Pollock researched thoroughly: “I’ve read pretty well everything written about Lizzie Borden, and many related books and articles on murders, women, and the age she lived in” (Anon, “Ax Murder”). Pollock’s intention was predictable, to show that Lizzie could not fulfill the
daughterly role laid down for her: “What happened to her is an exaggerated example of what still happens today” (Anon., “Ax Murder”).

The play is in about a dozen episodes, mostly dialogues, interspersed with a few monologues: a couple of characters introduce themselves, and Lizzie has several semi-poetic soliloquies. The first act presents scenes from the day before the murders, the second, the day of the murders. The household has six members, Lizzie proclaims that she hates her fat vacuous stepmother, for no apparent reason but that she is a stepmother; three times a reference to her ‘mother’ is savagely corrected by Lizzie to ‘Stepmother’. Her father is sixty-four, kindly but rigid in his thinking about women and ownership. Emma, her elder sister, is potentially the most interesting character, as she had the same experiences, but didn’t turn murderous. She is pretty, vacillating, apparently encouraging Lizzie to conform. The maid is young, lively, irreverent, and encouraged in her irreverence by Lizzie. Uncle Harry, staying in the house, is distinguished mainly by his lecherous dives at the poor maid (one of the few laughs comes when he is caught in a dive). From the outside world comes Dr. Patrick, a married man with whom Lizzie chats shamelessly in public.

Lizzie is shown in the first act as a rebellious misfit. She enters as Uncle Harry leaves on the opposite side, and her opening line, directed at him, is ‘Silly bugger’. Soon after she is encouraging Dr. Patrick to run away with her to Boston,
‘for a start’, we wonder, however, why this strong woman of thirty-four has not found ways of breaking out of the prison long before. Frustrations, conflict and aggression become the part of her personality because of suffocating circumstances. The day brings new irritations for Lizzie: her father is inviting round a widower with three sons who might want to marry Lizzie, which prompts the outburst of crockery-throwing; he is working with Uncle Harry at transferring ownership of the farm of his wife, instead of allowing Lizzie and Emma to inherit on his death, finally-mysteriously angered by some break-in- he kills Lizzie’s much-loved pigeons with an axe, which ends the first act.

The second act begins with Sister Emma leaving for a few days’ visit. Lizzie refuses to go with her, yet all the same feels abandoned; conversation and dialogues with father, uncle, mother, maid and Dr. Patrick follows. While the intent seems to show a new, determined Lizzie, the conversations add little to what we already know. Then she follows stepmother upstairs, axe behind her back, kills her offstage, changes her clothes helped by the maid, and is disturbed by her father’s return before she has had time to establish her alibi. So she lures him to sleep on the sofa so that he will not find out her crime and stop loving her, and then kills him also, with a strobe, light effect to distance the violence.

Pollock, in focusing on episodes, some crucial and other trivial or typical, from the day and a half preceding the murders, and in concluding with the second
murder, clearly had a sense of the relentless advance of time toward an end all know is coming. But the advance of time was muffled; a first act reference to “come in, it’s nearly lunch-time” lost its effect when much later a line revealed that it was still before lunch. A tighter play, though perhaps one more melodramatic than Pollock would wish to write, would have involved the audience more fully and precisely in the steady advance of time towards the inevitable outcome.

*My Name Is Lisbeth* comes out as a thin and tentative look at Victorian middle-class family life, by *The Heirless* out of *The Barrettes of Wimpole Street*. Detail is lacking: do these people go to church? Of what denomination? What is the appeal of a house on the hill, which Lizzie would like to go to, compared with their home? How affluent are they? Language and manners could be far more precise: nothing is done with the maid twice sitting in the living-room in the presence of her employers, and father says “God dam” in the presence of his wife (reading of Emily Dickinson or watching *Upstairs, Downstairs* teachers’ alertness to such nuances!).

No clear view of Lizzie, or reason for writing, comes through. Lizzie Borden’s is the best-known American murder (the British have Jack the Ripper), yet Pollock doesn’t ask why this is one of the most widely-shared myths (Reaney embroidered the Canadian myth of the Donnelly’s for nine hours). She seems uninterested in a psychological study (attempted in a 1975, American television
play about the infamous Lizzie), though the monologues occasionally suggest moments of instantly. Neither does she write of the problems of the actual case, for the real-life Lizzie was acquitted. Pollock’s excited curiosity about the past, evident in the earlier plays, is almost absent this time. The central point was to be the oppression of women in Victorian society, with a moral for the present, but this is not emphasized.

Pollock has been prolific since Lisbeth. One Tiger to a Hill, suggested by the hostage-taking and death of Mary Steinhauser at B.C. Penitentiary in New Westminster in 1975, has been completed for the Citadel, Edmonton. She has written two children’s plays for Alberta Theatre Protects and extensively for CBC radio.

Pollock’s evolution and purposes are defined as a growing feminism; from the all-male *Compulsory Option to My Name is Lisbeth*. Pollock herself in the articles defines a broader concern: “One of the dangers of writing political plays is that I will stop here, that I won’t do anything more about class oppression” (5).

In her first plays Pollock is offering perspectives on historical events that she finds directly related to contemporary problems: *Walsh* (1973) locates abuse of indigenous peoples in the expedient polices of the Macdonald government of the 1870s; *The Komagata Maru Incident* (1976) identifies contemporary racism against Asians in the self-protective legislation of the era before World War I.
Canadians, she asserts, “have this view of themselves as nice civilized people who have never participated in historical crimes and atrocities… But that view is false. Our history is dull only because it has been dishonestly expurgated” (Hofsess, 03). During this period she is also a confrontational voice on contemporary issues: in the comic handling of a housing expropriation incident, her political satire Out Goes You (1975) explores the failure of the modern political Left to distinguish itself from the Right; One Tiger to Hill (1979) speaks of the injustice and cruelty of penal institutions. The political and social anger are strong in these plays, each with its different mode of expressive theatricality.

The women of Walsh and The Komagata Maru Incident function largely as devices to reveal the public conflicts of central male characters, to the minor degree of their slight appearance in the former, more pointedly in the latter. The two women characters of One Tiger to Hill, although more firmly grounded within the conflict of the play, essentially are intended as two of several points in this regard with Blood Relations, Pollock’s Lizzie Borden play, with its entirely ‘feminist’ Further, through is unusual manipulation of play-within-a-play structure, this work subsumes its issues entirely within personal character conflicts. Blood Relations, Pollock’s Lizzie Borden play, with its entirely feminine point of view, the one that the playwright concedes to be ‘feminist’. Further, through is unusual manipulation of a play-within personal character conflicts. Blood Relations,
therefore, may be judged both the culmination of Pollock’s polemical phase and the anticipation of her later directions: a shift noted by Robert Nunn “from big issues to the character on whom… these issues have their impact” (Sharon Pollock’s Plays, 81). With the changed emphasis from public to domestic worlds in the plays of the 1980s – Generations (1981), Whiskey Six Cadenza (1983), Doc (1984) – women play crucial although still not necessarily central roles.

Like several of her Canadian contemporaries, Sharon Pollock initially served an apprenticeship to documentary drama. This is reflected not only in her researched subject matter but also in her informational dramatics techniques aimed at direct audience engagement with the facts of the particular issue at hand. For Pollock the challenge was to forge documentation into a dramatic shape that neither restricts the argument emerging from the facts nor reduces characterization to cipher. Reflecting the belief that “theatre should hit people emotionally” while making its critical social or political point, each of her factually based plays to 1980 marks a fresh effort towards the integration of investigation and psychological realities. Her specific use of female characterization reflects her increasing efforts to ‘personalize’ the issues in a representative way.

The Personality of the characters develop gradually due to the impact of so many factors like surrounding, heredity, experiences and the people in contact. Due to the change in surrounding and high -tech developments, the life has not
been same. In today’s high–tech Platinum era, the meaning of Personality has changed. Several determinants such as Stress, Anger, Guilt, various Passions etc decide and streamline our Personality, as expressed through Walsh in the major historical play *Walsh*. Through this research, attention has been pulled, to have a thought that if we consciously control, certain behavioural determinants in our life, a Dynamic Personality can be organized. Faulty adjustable patterns and maladaptive behaviour are the reasons which affect the development of strong Personality. In *Blood Relations* the action taken by the main character could have been changed if proper counseling support had been offered to her. The insecurity, loneliness and the identity struggle could have been taken care off, if she had taken some help from the experts or from the surrounding. These determinants should be evaluated and identified so that complimenting counter-actions can be taken before they become a threat for our behaviour. Today it has been proved by the scientists that our habits, traits, beliefs and emotions impact our neural and physiological systems so it can be said that a strong and dynamic personality is the owner of a healthy body too. Thus adjusting our mal-behavioural patterns can help us in organizing a balanced healthy and Dynamic Personality. This is an age of competition and progress and in the cut throat race of survival and maintenance. Our behavioural patterns display “shift” from the original patterns and the chronic occurrence of these tendencies gradually build our personality, as the initial projection of
Walsh’s character was as a sincere, passionate and dedicated strong individual while later on after a series of incidents a ‘shift’ was seen in his behavior to a weaker, mellowed, helpless individual who give up under the brutal policies of the Government. The abrupt and uncontrollable behaviour distorts and tears our personality badly. We the individuals displays the changed behavior under Stress, Conflict, Guilt, Fear, and Anger etc which defines our behavior today and slowly becomes the integral part of our personality. The study will help the individuals to identify and evaluate the problem areas of faulty behavior and suggest certain techniques to control and adjust the behavioural patterns which in turn will contribute to the “Dynamic Personality.” The word Personality has been derived from a Latin word, Persona which “means mask” Gordon W. All port, a great psychology scholar who worked to explore the essence of Personality says, “Personality is the dynamic organization within the person of those psychophysical systems, which determines his characteristic behavior and thought.” It is the patterning of some basic components of the personality structure, each of which is interconnected to another, the various features, traits and manifest of the personality pattern are held together and influenced by a central core, called the Self –Concept. A Psychophysical system is comprised of habits, traits, beliefs, motives emotional patterns and attitudes, which are all psychological but also have a physical basis in our body’s neural, glandular states. Personality is neither
totally physical nor completely mental. Its organization entails the functioning of both "mind and body" in same extricable unity. When an emotion, sentiment, habit or any element of a psychophysical system is aroused by a stimulus, either from the environment or within the individual, it provokes adjustive and expressive acts by which the personality comes to be known. Lizzie Bordon of *Blood Relations* could have adjusted to the stimulus but she got instigated and refused to shift her behavioural pattern and acted as ‘expected’. No two men share the same personality, even if they are twins as the different attitudes, beliefs habits, experiences, mindset results them in two different individuals. This uniqueness is a universal phenomenon and the individuality is shaped due to the quantitative differences in personality traits and to different combinations of traits than to qualitative differences in traits. The physical features including our height, weight, frame, structure colour and the intellectual features like our thoughts, ideas, expressions, also the traits and impact of the atmosphere on our upbringing, culture, belief and the personal experiences of an individual results in the total outcome of a feel or an impression of a particular personality. The determinants do not end here, the level of personal grooming and mannerism again add dimensions to judge a personality. Now the proportion of adding and lacking certain above quoted determinants and their integrative adjustments results in the outcome of a personality. Heridity differences resulting from the different combination of genes
and the environmental factors both contribute their role in the development of an individual’s personality. Lizzie Bordon, a very famous character of Sharon Pollock’s controversial play *Blood Relations* which stormed a non ending debate in Canada is the result of maladjustive behavior. A spinster who had wanted to enjoy the life with kids and family just like normal girls, gets trapped under some unavoidable circumstances and ends up killing her father and step-mother. The playwright has expressed the cause of the action due to the complexities of personality. Personality is such a complex issue that no-one is able to analyze the absolute and exact causes and effects of the traits, features, thoughts and mindset and action of an individual. Relationships play a vital role in determining the behavioral patterns of an individual. Lizzie is the product and victim of the materialistic bourgeois conventionality of her time which did not give some breathing space either to individuality or eccentricity. Man has been unique in striving to maintain himself, to resist destruction and to grow and function in accordance with their inner nature. This process and functioning through which an individual attempts to meet the demands placed upon it by its own nature and by its environment is called Adjustment “Given the appropriate conditions, the appropriate physical environment, all living organisms—with one exception—are set by their nature to originate automatically the actions required to sustain their survival. The exception is man.” (Branden -1965 pg -2) Faulty adjustive patterns
are observed in the individuals due to the deficiency of prior learning and lack of appropriate competency for coping the general problems. Mal-adjustments are simply the patterns of behaviour, learned through unfortunate contingencies of reinforcement and subject to modification. Individuals behave in a very different way in certain situations against their personalities and expectations. The assessment lies in identifying the maladaptive behavior which needs to be changed and locating the reinforcing stimuli in the individual’s social situation which are maintaining the maladaptive behavior. There are certain psychological and medical models which are helpful in dealing certain faulty behaviors like phobias, hysterias, anxiety, stress etc. The plays like *Blood Relations* and *Walsh* are the excellent examples. The testing situation may last from a few seconds to few days and the intensity varies from minor to acute. The mechanisms and techniques generally used to control the faulty behavioral patterns are as follows: 1) Re-creating the environment: This is one the strongest devices to control the faulty behavioral patterns. The occurrence of any behavior is partly a function of its present and past antecedents. If a colleague gets aggressive and remains in fighting mode seeing a fellow companion all the time, the problem can be reduced by isolating him or placing a screen around him or by changing his seat if possible. Restructuring of environment has to be combined with some positive and strong corrections if the faulty behaviour reoccurs in the new environment. This
technique is also called as “Stimulus Control technique.” Punishment: This device works to reduce the future probability of the behavior. Punishment techniques should be supervised and administered with caution and care. This is used immediately after the faulty behavior in order to control and regulate the pattern. Extinction: In this technique if the faulty behavior is stopped immediately, the results may not worsen. Withdrawal of the instigating stimulus helps in controlling the faulty behaviour. Ignore the reasons to correct the undesired behavior. Apart from these techniques, there are certain other devices also which helps in judging, evaluating and controlling the behavior unsuitable for a particular situation. If an individual is aware about these devices, he can employ and apply for the refined results. Feelings like anxiety and stress can be regulated with the tendency to work out on tensions, rather than worrying them out. A dynamic person is able to impress and express better than an average individual. An optimistic attitude and positive thinking can change the entire scenario, which helps in winning the trust and friendship in social circle easily. The behavioural adjustment helps an individual to master the situations, and increase the sense of being at peace with oneself. Balance is again a vital ingredient of a dynamic personality. If we are able to strike a balance in emotions, intelligence, skills knowledge, attitudes and physical situations then an individual is more organized, strong and successful. The extremely rapid rate of change in the modern world puts a particular strain on our
ability to adapt with the situation but the adequate application of the skill set helps in controlling the tough time. “….it was the number of stress factors – past and present – rather than any particular stress factor or combination of factors that best predicted the subject’s mental health. Fourteen stress factors, health status, work worries, social isolation, marital worries, socio-economic worries, parental worries were rated individually on a scale from 1 to 10. The higher the score for the list as a whole, the poorer the subject’s mental health was found to be. James C.Coleman in Psychology and Effective Behaviour-1969 pg- 187) Stress factors, Conflicts, Passions and Pressures etc force our behaviour to respond in different way. Conscious effort should be applied to not to be disturbed by the disequilibrium. Severe adjustment measures can be taken to strike a balance and peace. Consistent and continuous efforts to grow and mature are the healthy signs of a strong Personality. In fact, Rogers (1961) has described this openness to experience” as one of the outcomes of successful psychotherapy. Thus it has been observed that there are certain determinants of our behaviour which shapes and organizes our personality. If these determinants are applied in a balanced and desired way, they help in achieving a more organized and dynamic personality. Thus The adjustment of certain traits and features, coping and defending certain circumstances help us to create us as a peaceful, organized, mature and dynamic individual who believes in growth and progress of social system too. Patience and
strong determination helps us to save our life from serious distortions and conflicts. The adjustive behavior enables us to regulate the determinants for the desired result. A Dynamic and healthy Personality can only be achieved if all the adjustive techniques and patterns of behaviour are well tuned in with the required demands of self and environment. Psychologists have observed various types of psychological reactions of adjustments towards stress and pressure. Reactions can be differentiated on the basis of demands, defense and decompensation. The individuals in today's high pulse life fail to meet the demands of the life, they feel suffocated to achieve their aims and goals. The small issues like failing in exams, tussle with boss in the office etc increases the stress of the individuals these days. The life skills to tackle such day–today issues are required. The people should be trained to deal such problems for the better life. Demand oriented reactions aim at meeting the demands of the stress situation and is accepted by an individual, as he feels confident and competent to handle the issue. The problem arises when an individual thinks that he can handle the issue while actually his skills fail to cope up the issue. Stress arises due to this gap of acceptance. This gap may force him to bring certain changes in oneself and surrounding or in both depending on the circumstances and situations. The withdrawal, compromise, lowering the aspirations may arise as the reactions under this category. The individual should focus on his efforts consciously to solve the problem, his ability to keep calm under stress, to
control all his senses towards environment and to find a solution despite the uneasiness and annoyance will only provide a solution of the problem. The shifts in the demands can also help in easing the tension. Developing the new competencies and resources can also help in handling the stress and pressures. Substitution of the goals and aims, lowering the expectations and to take the time-bound actions surely help in lessening the stress and anxiety around us. The characters face severe challenges to beat the stress due to the low emotional strengths. Extreme sides of emotions are harmful. The reactions of Defense include the adjustments and the psychological disorganization. Discussing the issues, crying out, laughing or thinking off the issues helps in tackling the stress more easily. Under stress the goals become tough to achieve, anxiety, fantasy, indecision, sickness, disinterest, fear and the psychological strains are observed as the side effects. The inner stability, the psychological and physiological stability leads to the Emotional Equilibrium. Emotional Equilibrium is one of the significant tools, which can be attained by our conscious efforts to achieve a perfect stability and happy life. In this Platinum world of high-tech developments where the words like love, trust and relationships have changed their definitions, everybody wants to attain fast growth and quick results. In order to derive the maximum output from the minimum inputs and resources, sometimes emotions are neglected harshly and the internal peace takes the backfoot which later affects the
relationships. Huge accelerating advances in science and technology have resulted in exceptional progress in the world in all the streams and directions. It has been observed that the skilled professionals who are almost perfect in their subjects are unhappy and unsatisfied even after the hard work and productive results at the workplaces due to minor or major issues associated in their personal and professional lives. The lack of control on their emotions, leads to the frustration and unrest in their lives. Poor Emotional Equilibrium may result in strained relationships too. The taste of success and achievement is affected due to the stress felt in dealing with certain problems in the personal and official life. Today’s lifestyle is leading us to face immense emotional pressures which overall affect the quality of life. A perfect Emotional Equilibrium can be attained by strong emotional competency giving the strength, confidence and satisfaction to handle any emotional issue associated with them, and will bring more joy, peace, happiness and a sense of achievement in their workplaces and personal lives. The Emotional Equilibrium can also be termed as the perfect state of bliss, without releasing negative or positive emotions more than required. A careful watch on the release of emotions under any happy or sad circumstance, must be observed properly. The Emotional Quotient and Emotional Competencies have acquired a prominent mark in analysing the traits of good leaders and professionals. High Emotional Quotient is the trait of a balanced individual and helps in handling the
day today issues more smartly and tactfully, which in turn gives more peace and harmony in our lives that is perfect equilibrium. Emotional Equilibrium is a new term for highly qualified professionals who are creating new milestones in this materialistic world but feeling more and more puzzled, unrest, uncontented and alone even after accomplishing mammoth tasks and achievements. “Human competencies such as self-awareness, self discipline, persistence and empathy are of greater consequences than intellect as measured by IQ” The words like Emotional Quotient and Emotional Competence have made their marks when we discuss the importance and measures of achieving Success in our Personal and Professional Lives. Emotional Equilibrium is a new term which means the expression of perfect emotions under any circumstance and situation. The emotional issues observed mainly due to our “emotional responses are due to our perceptual habits, thoughts patterns, and other aspects of adjustive behaviour.” The perception towards any situation decides the release of particular harmones in our body which results in the various degrees of expression. The negative emotions like anger, sadness, restlessness, frustration are to be discouraged and the positive emotions like happiness, love, trust and care should be encouraged for a happy and healthy life. Emotional Intelligence, is associated with some natural and inborn characteristics like introvert or extrovert nature, emotional stability and openness to experience. Now it is a question of discussion that whether we can change or
alter the degree of Emotional Intelligence or not. It has been claimed by the Soft-Skills’ trainers and the Psychologists that “the Emotional Intelligence can be improved by proper care and mentoring.” The intentional watch and monitoring can certainly leads to positive results which teaches an individual how to behave at particular situation and how to take care of the extreme emotions. It also requires patience, personal training, Feedback and Productive interaction. The enhanced Emotional Quotient is certainly helpful for the persons with good leadership qualities and is of less useful for an ordinary man. Poor Emotional intelligence of a Professional can affect the appropriate Decision makings and problem solving skills too which can later put the Organizations on risk. “Rational decision making and problem solving may be used interchangeably, since a problem has to exist and a decision is made to solve such a problem”. Skilled professionals have to take numerous decisions in a day and the more significant decisions need the exercise of considered judgement and the basis for such decisions and judgements remains, a sound and strong Emotional Quotient. The main aim is to take the best decision even under the worst emotional conditions. Sharpening one’s EQ certainly helps in rising above a common man’s platform and helps in utilizing the best possible ways and strategies to resolve the day to day issues successfully. Some people apparently feel great intensities of emotions; they react to the ups and downs of living with intense joy, intense disappointment, and intense concern. Others,
whether from constitutional limitation or defensive learning are not easily stirred to either enthusiasm or distress but seem to be insulated from any strong feelings. Extreme emotions are always harmful in taking decisions and solving a problem. The intensity of disintegrative emotions can be well understood with the examples of the soldiers who had broken down in combat in World War II and were later injected with sodium pentothal drug to release their stress and tensions. The drug produced a similar of hypnotic impact on them and the soldiers could “relive” their combat experience and discharged some of their overwhelming fear and anxiety. “The terror exhibited in the moments of supreme danger, such as a death of a friend before the patient’s eye...the body becomes increasingly tense and rigid; the eyes widen and the pupils dilate...there is a collapse and the patient falls...” This means emotional imbalance can have a drastic effect on our health and lives. With inadequate inner controls, we may overreact emotionally, flying off the handle or bursting into tears in routine situations. With too rigid controls we may be unable to “let ourselves go” or to be ourselves.” Neither extreme is desirable. We have to adapt to fine tune the emotions to a ‘balance’. Take an example of a child who is very spontaneous in showing various emotions in one shot...on one instance he may be showing tantrums for a demand to be fulfilled and on the very second minute he feels happy and forgets the disapproval and punishment and behaves “afresh” accepting the happy change and moves on whereas we the adults are not
able to adjust in such two situations so easily, even if we get normal after some time, complaints, disapprovals and punishment remains in the underneath of our memory and the behavioural pattern is affected. "The companies are putting more emphasis on the emotional dimension in evaluating leadership potential and focus on the importance of understanding relationships." There are certain dimensions through which Emotional Intelligence can be evaluated such as:

Self Awareness – The Person is in touch with his own feelings and has the desire and the capacity to understand other’s feelings.

Self Motivation-- The person is driven for achievement irrespective of the rewards associated with such an achievement. The achievement itself is a reward for them. Even when they do not achieve their goals, they remain optimistic and have a positive attitude. Empathy—It is the ability to understand and be sensitive to the feelings, thoughts and situations of others. Social Skill—This is the ability to manage emotions of other people. Social skill includes the ability to build networks of relationships and it requires other elements of emotional intelligence such as empathy and self-regulation. This later leads to the unhappiness and dissatisfaction in our lives and the chronic sad situations affect our Health and Personality also. Emotions which are denied direct expressions, usually find expressions in some other disguised ways. Teasing and nagging becomes the cause of Hostility and chronic fatigue and somatic complaints originate because of the Anxiety and Fear.
The individuals, since are not aware about these reasons, remains amazed of their changed behaviour. Such outlets do not solve the problems but the chronic occurrence may leads to peptic ulcers or other psychosomatic disorders. Emotional Intelligence can be gained by understanding the ways of “Effective Emotional Expression” and control. Effectiveness in other forms of Behavior means both inner needs and outer demands are taken into account. By developing more realistic expectations and greater ability to acknowledge our real feelings, we can expect to have a continuing problem of finding personally satisfying and constructive ways to express negative emotions. Instead of fighting the harmful emotions, we need to understand and accept them. Emotional Competence starts with a healthy and realistic attitude toward emotion as part of one’s “Equipment” for living. When Strong emotions are aroused, it is suggested that they should be expressed in a very constructive way rather than in disguised or destructive manner. One has to learn to vent out the emotions through a constructive channel. Strenuous physical activity is a common option, discussing the matter with some faithful family member or a trusted friend can also help. Many times when the individual faces severe situations like Strained Marriage, professional psychotherapy or counselling may be considered. We have to learn what traumatizes us and affects us in destructive and negative way...and the cause for the reasons. To regulate emotions, infants depend on their caretakers, but we the
adults should be mature enough to locate and identify the reason of our irritation and unhappiness. The alternative approaches should be applied, like engaging your senses in something more valuable or interacting with a reliable person. Sometimes when we want to vent out our severe emotions, just stretching the strained muscles or even dancing on our favourite song also helps. Early teaching and training to control and channelizing the aggressive and violent energies towards more positive dimensions, certainly helps in developing an individual’s personality.