Chapter Four

Emancipation from Psychological Bondages

The term ‘psychological’ is a derivative of the word ‘psyche’ which means the mind. The human race is fettered physically, sociologically and also psychologically. Kopit dramatizes the various preconceptions, thoughts, imagination, fears and anxieties in the minds of his characters from which they struggle constantly to emancipate themselves. Man has lost his freedom in his mind and yearns for total liberation from his mental bondage.

Madame Rosepettle in *Oh Dad, Poor Dad* is portrayed as an extremely rich lady, who tours the Caribbean with the extensive luggage of the stuffed corpse of her husband Edward Rosepettle and accompanied by her seventeen year old mentally retarded stuttering son Jonathan. She orders the Bellboys of Hotel Port Royal:

MADAME ROSEPETLE. Which bedroom? Why the master bedroom, of course. Which bedroom did you think? *(The Bellboys smile ashamedly, bow, pick up the coffin and carry it toward the master bedroom.)* Gently! *(They open the bedroom doors.)* MADAME ROSEPETLE lowers her eyes as the blinding rays of sunlight stream from the room.* People have no respect for coffins nowadays. They think noting of the dead. (5, 6)
She is unwilling to part with her husband even after his death. She herself is dressed in black and a veil covering her face. She drapes the master bedroom and the window panes of the suite with black velvet and says 'I am in mourning' (8).

She declares to the world that she is in mourning and wants to cling on to the mournful gloom of her heart tenaciously. She also carries with her a siamese kitten eating silver Piranha fish and Venus-flytraps. The playwright ingeniously hints at the real nature of Madame Rosepettle's character by presenting the Piranha fish and Venus-flytraps as part of her luggage.

Madame Rosepettle sees the pink yacht of Commodore Roseabove anchored in the harbour and is fascinated by its length. The name Roseabove is exciting for her and very soon she makes contacts with him. Commodore Roseabove is easily enamoured by Madame Rosepettle. They spend wonderful nights on the yacht together. She invites Commodore Roseabove to her room and they dance to the waltz music. Commodore Roseabove is exhilarated and comments:

THE COMMODORE. ... How this week, these nights, the nights we shared together on my yacht; the warm, wonderful nights, the almost-perfect nights, the would-have-been-perfect nights had it not been for the crew peeking through the portholes. Ah, those nights, madame, those nights; almost alone but never quite; but now, tonight, at last, we are alone. And now, madame, now we are
ready for romance. For the night was made for love. And tonight, madame — we will love. (30, 31)

Madame Rosepettle fuels the passions of Commodore Roseabove as they dance to the tune of the waltz. But when Commodore Roseabove offers to kiss her, Madame Rosepettle abruptly asks him why? Commodore Roseabove presses on and says ‘Your lips ... are a thing of beauty’ (31). And Madame Rosepettle quickly replies “My lips, Commodore are the colour of blood” (31) and she smiles at him. Commodore Roseabove is put out and he stares blankly ahead. Madame Rosepettle quickly changes the conversation to the dance and tells him that he dances exceptionally well. Madam Rosepettle tells him:

**MADAM ROSEPETTLE.** Well, I don’t mind your holding me, Commodore, but at the moment you happen to be holding me too tight.

**THE COMMODORE.** I hold you too dear to hold you too tight, madame. I hold you close, that is all. and I hold you close in the hope that my heart may feel your heart beating. (31)

Commodore Roseabove’s sexual overture is thwarted by Madame Rosepettle and she makes him whirl around the floor by squeezing on his side. She pulls back from him when he tries to kiss her. He continues to spin faster and faster like runaway top. Madame Rosepettle does not spin at all but she leads him spinning about the floor with a wild smile of ecstasy on her face. Commodore Roseabove becomes dizzy and asks her to slow down. She grabs him in the middle of the spin and kisses him. Commodore Roseabove is shocked, perplexed and panics
into fear as the kiss is long. He struggles desperately and breaks free from her arms. He gasps for breath and complains of asthma. They sit down together to sip some pink champagne. Commodore Roseabove tells her that he has a strong feeling of love for her and Madame Rosepettle replies:

**MADAME ROSEPETTLE.** Feelings are for animals, monsieur. Words are the speciality of Man. Tell me what your heart has to say.

**THE COMMODORE.** My heart says it loves you.

**MADAME ROSEPETTLE.** And how many others, monsieur, has your heart said this to?

**THE COMMODORE.** None but you, madame. None but you.

**MADAME ROSEPETTLE.** And pray, monsieur, just what is it that I've done to make you love me so?

**THE COMMODORE.** Nothing, madame. And that is why. You are a strange woman, you see. You go out with me and you know how I feel. Yet, I know nothing of you. You disregard me, madame, but never discourage. You treat my love with indifference — but never disdain. You've led me on, madame. That is what I mean to say.

**MADAME ROSEPETTLE.** I've led you to my room, monsieur. That is all.

**THE COMMODORE.** To me, that is enough.

**MADAME ROSEPETTLE.** I know. That's enough.

**MADAME ROSEPETTLE.** I know. That's why I did it. (35)
Commodore Roseabove is unable to establish his claim of love to Madame Rosepettle. Commodore Roseabove asks her why she is in Port Royal and Madame Rosepettle replies:

**MADAME ROSEPETTLE.** You flatter yourself, monsieur. I am in Port Royale only because Port Royale was in my way .... I think I'll *move on tomorrow.*

**THE COMMODORE.** For —home?

**MADAME ROSEPETTLE.** (*Laughing slightly.*) Only the very young and the very old have homes. I am neither. So I have none. (36)

Commodore Roseabove is unable to cope up with the quick intelligence and smart retorts of the coquettish Madame Rosepettle. He wants her to stay on in Port Royal and not go away the next day. He assures her that his heart is hers and that his heart is worth a fortune. Madame Rosepettle offers to take it in cash but tells him:

Madame Rosepettle. Sorry, monsieur. The money's enticing and the heart would have been nice, but you, I'm afraid, are a bit too bulky to make it all worth while.

**THE COMMODORE.** You jest, madame. (36)

Commodore Roseabove complains that she has made fun of his passion for her. But Madame Rosepettle tells him that she has not taken his passion seriously
enough to make fun of it. Commodore Roseabove is completely disgruntled and asks her why she came out with him. Madame Rosepettle tells him that she has gone out with him so that she might drink champagne with him. In a final act of desperation he kisses her hands passionately and tells her that he loves her. Blinded by his passion for her, he says that her husband must have been a wonderful man to deserve a woman like her. Madame Rosepettle offers to show him her husband and tells him, “He’s my very favourite trophy. I take him with me wherever I go” (37). Commodore Roseabove tells her that it is courageous for a woman still in mourning to laugh. Madame Rosepettle discloses her perception of life to Commodore Roseabove and says:

MADAME ROSEPETTLE. Life, my dear Commodore, is never funny. It’s grim! It’s there every morning breathing in your face the moment you open your red baggy eyes. Life, Mr. Roseabove, is a husband hanging from a hook in the closet. Open the door too quickly and your whole day’s shot to hell. But open the door just a little ways, sneak your hand in, pull out your dress and your day is made. Yet he’s still there, and waiting — and sooner or later the moth balls are gone and you have to clean house. Oh, it’s a bad day, Commodore, when you have to stare life in the face, and you find he doesn’t smile at all; just hangs there— with his tongue sticking out. (38)
The way Madame Rosepettle has envisaged life alarms Commodore Roseabove and he asks her how her husband died. But Madame Rosepettle replies "Why, I killed him, of course" (38). Commodore Roseabove is completely flabbergasted and he tries to leave as he is panic stricken. He is frozen in fear and he is unable to move and Madame Rosepettle tells him:

**Madame Rosepettle....** For you see, Commodore, we are, in a way, united. We share something in common — you and I. We share desire. For you desire me, with love in your heart. While I, my dear Commodore — desire your heart. (39)

Commodore Roseabove is stuck helplessly in the grips of the male devouring female, Madame Rosepettle.

Madame Rosepettle walks over to Commodore Roseabove and she runs her hands lovingly through his hair and tells him that she desires his heart. She begins to narrate how she got married to Albert Edward Robinson Rosepettle III at the susceptible age of twenty eight. She was still a virgin and she had not gone out with any man. Rosepettle was short, poor and ugly compared with her other handsome suitors. He was also hideous and a fat bundle of sweat (40). She had observed the ways of men trying to get at young little girls and she says "I had the foresight to realise that I must know what I was up against" (40). She had brushed against men in crowded streets and even felt their feeling elbows. One night as she was walking home she saw a man standing in a window. She saw
him remove his contact lenses, his hearing aids, his teeth out of his mouth and his
snow white hair off his head. He also removed his clothes and stood and stared at
a mirror “Whose glass he had covered with towels” (41) and she went home and
wept. She bolted the door to her room and sat at her window with a revolver to
watch what went on below. Men came knocking at the door but she did not let
them in. She heard their footsteps disappear down the stair in the scent of
younger woman. She watches the world of lechery, lies and greed walk by her
window. She decided not to leave her room until the world came to her exactly
the way she wanted the world to come to her. Albert was the only one who came
finally and said in a frightened tone “will you please marry me?” (41) And she
got married to him. But she wonders why she married him:

Perhaps it’s because one look at Albert’s round, sad face and I
knew he could be mine — that no matter where he went, or whom
he saw, or what he did, Albert would be mine, my husband, my
lover, my own—mine to love; mine to live with; — mine to kill.

(Short pause.) And so we were wed. (41, 42)

Madame Rosepettle’s speech reveals her possessive attitude to her husband
Edward Albert Rosepettle. She adds that it was her first time she went to bed with
a man in her life. She implies that she has been used carelessly in bed by her
husband and discarded as she says “All he asks is a little sex and a little food and
there he is asleep with a smile and snoring” (42). But the next morning, she
picked up her mattress and moved herself into another room not because something was wrong but because she thought that as long as she stayed there she was not safe. She unravels her mind and enumerates:

After all, we'd only met the day before and I knew far too little about him. But now that we were married I had time to find out more. A few of the things I wanted to know were: what had he done before we'd ever met, what had he wanted to do, what did he still want to do, what was he doing about it? What did he dream about why he slept? What did he think about when he stared out the window? (42)

Notwithstanding the veracity of her disclosure, Kopit analyses the mental preoccupations of Madame Rosepettle to unravel her behaviour. The psychological mindset hidden under the external manifestations of one's words and deeds indeed is quite revealing.

Madame Rosepettle begins to observe her husband very closely during the night when he is asleep and says:

My ear became a stethoscope that recorded the fluctuations of his dream life. For I was waiting for him to speak; waiting for the slightest word that might betray his sleeping, secret thoughts. ... But, no, Albert only snored and smiled and slept on and on. (42)
Her nights were spent watching her husband and waiting for words that might betray his secret thoughts. A month later she finds herself pregnant with Jonathan and says "it had happened at the first horrible night" (43). She did not divulge it to her husband. Albert nonchalantly watched her belly grow. Jonathan was so overdue that he was born twelve months later. He was already teething when he was born. She 'put him in a cage' (43) and hid him in the darkest corner of her room where her husband would not see him. She does not want her husband to know that a son had been born to him until she finds out exactly why he had married her. Madame Rosepettle recounts how Rosalinda, the secretary came between her and her husband. Rosalinda is as ugly as Albert and she resembled a question mark. Madame Rosepettle never recognised Rosalinda's arrival into their family life and she says:

When she walked in front of me I looked straight through her. When she spoke I looked away. I flatly refused to recognise her presence. And though Albert watched me like a naughty child anxious to see his mother's reaction to a mischievous deed, I disregarded him and continued my life as if nothing had changed. So at night, instead of preparing one, I prepared two beds. Instead of fluffing one pillow I fluffed up two and straightened an extra pair of sheets. I said good night as politely as I could and left them alone—the monster and my husband, two soul mates expressing their souls through sin. (44)
She began to listen to the pair of lovers at the key hole and when they were asleep she crept in and listened more. Surprisingly Albert began to speak in torrents revealing his passion and love for the slut sleeping with him. Madame Rosepettle asks Commodore Roseabove, “... Words he never told to me ... I ask you, Mr. Roseabove, I ask you— how much is a woman supposed to take?” (44).

Madame Rosepettle says that she laughed when she saw the regret in Albert. He ate little, spoke little and became slow in his movement but he did not sleep anymore. One year after his secretary had come into his life Albert died at one in the morning in his bed. Madame Rosepettle begins to laugh loudly as she describes: “He died at one. At ONE O’CLOCK IN THE MORNING!! DEAD!! Yet she didn’t know he was dead till dawn (She laughs again, loudly)” (45).

Madame Rosepettle laughs even to think of Rosalinda lying in bed with her dead husband for nearly six hours without knowing that he was dead. She asserts her claims on Albert as her husband even in death and says:

Their affair, their sinfulness—it never even existed! He tried to make me jealous but there was nothing to be jealous of. His love was sterile! He was a child. He was weak. He was impotent. He was mine! Mine all the time, even when he was in bed with another, even in death —he was mine! (45)
Madame Rosepettle’s possession of her husband even in his adulterous life explicitly enumerates her psychological affinity not only in attachment but also in bondage with him. It also hints at her mental preoccupation in her struggle to safeguard and emancipate herself from the sinfulness of this wretched world. Madame Rosepettle talks about her son Jonathan and says that he belongs to her and that his mind is pure. She says:

For he is safe, Mr. Roseabove, and it is I who have saved him. Saved him from the world beyond that door. The world of you. The world of his father. A world waiting to devour those who trust in it; those who love. A world vicious under the hypocrisy of kindness, ruthless under the falseness of a smile. Well, go on, Mr. Roseabove. Leave my room and enter your world again — your sex-driven, dirt-washed waste of cannibals eating each other up while they pretend they’re kissing. Mr. Roseabove, enter your blind world of darkness. My son shall have only light! (45, 46)

Madame Rosepettle is emotional in her speech and is bitter on the vile and vicious nature of the world in tune with her preconceived notions about life which she has purposefully harboured in her mind. She believes that she has hitherto hidden her son Jonathan from the darkness of the world. In her mind, she is convinced that she has been his protecting force and she is confident that her son Jonathan will walk in the light.
Madame Rosepettle enters her bedroom with a flourish and Commodore Roseabove literally crawls out of the room. As the CHURCH BELL chimes thirteen times, Madame Rosepettle comes out of her bedroom wearing an immense straw hat on her head, sunglasses, tight toreador pants and a short beach robe. She is bare footed and she carries a powerful flash light. Evidently she is on her nocturnal visit to the beach to disturb lovers on the beach by kicking sand on their faces. The playwright meticulously captures the dark thoughts of Madame Rosepettle’s decayed mind. Her mental misconceptions about conjugal love and marital relationship have ultimately corrupted the morality she wanted to preserve in her arduous struggle to liberate herself. She has finally become a nocturnal being with the darkness of the soul. Jonathan’s words are echoed again: “I can’t see at night. Ma Mother can but I can’t” (21).

As the play Oh Dad, Poor Dad opens; Jonathan is seen trailing behind his mother Madame Rosepettle. He is a mentally retarded seventeen year old young man with a stuttering tongue. His fabulous collection of stamps, coins and books forms part of the extensive luggage of Madame Rosepettle who is on tour of the Caribbean Islands. Jonathan stutters so much and he is unable to speak a word back to his mother when she addresses him as his fabulous collections of coins arrive:

MADAME ROSEPETTLE. Edward, your fabulous collection of coins has just arrived as well. Now — where would you like it put?
JONATHAN. Ummmm—

MADAME ROSEPETTLE. Oh, great gods! Can’t you for once talk like a normal human being without showering the room with your inarticulate spit!?

JONATHAN. I-I-I-I—da—da—

MADAME ROSEPETTLE. Oh, very well. Very well — if you can’t muster the nerve to answer — stick out your paw and point. (9)

Madame Rosepettle’s words’ “stick out your paw and point” reveals the treatment he receives at the hand of his mother. Kopit makes it evident that Jonathan is no more than a ‘puppy’ and an unnecessary appendage to Madame Rosepettle.

Rosalie, a nineteen year old girl visits him in his room. She wonders why she has not seen him so far. Jonathan discloses that he is kept indoors all the time to feed his mother’s silver Piranha fish and Venus-flytraps. As Rosalie wonders how Jonathan could remain indoors all the time, Jonathan blurts out without articulation:

JONATHAN.

Sometimeswhenl’montheporchIdootherthings.

ROSALIE. What?
JONATHAN. Sa-sa-sometimes, when I’m—on the porch, you know, when I’m on the porch? Ssssssssome-times I—do other things, too.

ROSALIE. What sort of things? (JONATHAN giggles.)

What sort of things do you do?

JONATHAN. Other things.

ROSALIE (Coyly.) What do you mean, “Other things?” (17)

Rosalie has a premonition that Jonathan should necessarily have something mysterious about him for being locked indoors by his mother which he would not wish to disclose to her easily. Jonathan’s giggle has suggested something ticklish about his suspicious pastime activity. Having got scent of something she has been hoping for, Rosalie presses him further and she is reluctantly being told by Jonathan that he has been watching her through a telescope. Jonathan tells her that he heard an airplane flying far away when his mother was out and says:

The airplane. With hundreds of people inside it. Hundreds and hundreds and hundreds of people. And I thought to myself, if I could just see — if I could just see what they looked like, the people, sitting at their windows, looking out — and flying. If I could see—just once—if I could see just once what they looked like — then I might — know what I — what I... (Slight pause.) (20)
Evidently, Jonathan’s mind begins to wander far and wide in its quest for the unknown. Kopit dramatises Jonathan’s aspiration to look beyond and to see the world around him to reveal Jonathan’s inner struggle for freedom.

Rosalie invites Jonathan to visit her at the penthouse to spend the evening together. Jonathan expresses his inability to do so in the most stuttering manner possible. He confides to her that his mother locks the front door. The cuckoo clock strikes warning and Jonathan freezes in terror. He tries to prevent her from entering the door of the master bedroom and get her out of the room. Madame Rosepettle confronts Jonathan who is tongue tied for an answer. Just when Rosalie is about to leave, Jonathan grabs her hand desperately and whispers to her to come back again. This incident indicates Jonathan’s yearning to breakaway from the psychological bondages his mother has laid on him.

In the final scene, Madame Rosepettle brings Commodore Roseabove into her room for a party and narrates to him the story of her life with Edward Rosepettle and how Jonathan was born, not taking into consideration of the presence of Jonathan in the hotel suite. Commodore Roseabove disengages himself from the clutches of the devouring predator of men and crawls out of the room to safety. Very soon Madame Rosepettle changes her party dress and comes out of her bedroom dressed up for her nightly adventure and leaves the hotel suite in the middle of the night. Jonathan swings into action being spurred by what he hears his mother say in that dreadful night. He quickly snatches the
fire axe and hacks the Venus-flytraps apart till they die. His rage does not stop and he stares at the fish bowl with his axe raised high up in the air just ready for the kill. He does not hear the THREE KNOCKS on the door. Rosalie enters the room and Jonathan proudly tells her, “I killed it’ to announce his mental freedom from the bondage inflicted upon him by his over possessive mother. Before Rosalie could stop him Jonathan smashes the fish bowl with the axe. Rosalie is awe struck and she asks him:

ROSALIE. What will your mother say when she gets back?

JONATHAN. May be I should hit it again. Just in case. (He strikes it again.)

...

ROSALIE. There’s something bothering you, isn’t there? (48)

Jonathan hits the silver Piranha fish of his mother with the fire axe so that it shall not live any more. Jonathan has finally done away with the symbols of the devouring female, his mother. His mind has been liberated from the manacles, Madame Rosepettle has imposed on his juvenile mind and he tells Rosalie:

JONATHAN. She — she hates me.

ROSALIE. What?

JONATHAN. She doesn’t let me do anything. She doesn’t let me listen to the radio. (49)
Jonathan has attained freedom at last from his mother. Kopit implies at the mental emancipation of Jonathan. Jonathan has finally declared his freedom to choose and do whatever he is pleased to do.

Rosalie seeks the opportunity with her crafty design to seduce Jonathan so that she might be able to possess him completely. She urges him to go away with her. She wants Jonathan to be her husband and to have children with him because she loves only Jonathan. She opens the door of his mother's bedroom and invites Jonathan to come inside and make love to her in his mother's bed. She lies down in his mother's bed and makes him sit down on the bed. Just then THE CORPSE OF ALBERT EDWARD ROBINSON ROSEBETTLE – III falls on across Rosalie's legs and her side. Rosalie puts the corpse back into the closet and shuts the door.

Rosalie is more intent on seducing Jonathan than worrying about the corpse. The corpse falls out again with its arms on Rosalie's neck and Rosalie pushes it to the floor. As Rosalie makes her final effort to seduce Jonathan and possess him, Jonathan smothers her to death with her own cast off skirt. He buries her with his collection of stamps, coins and books which signify his liberation from his mother's sway on his mind. Jonathan finally has also liberated himself from another male-devouring female, Rosalie. He is liberated ultimately from the mental bondages of his mother as well as the seductress Rosalie.
Jonathan now walks to the porch with the telescope in his hands and frantically scans the horizon for the airplane. He follows it with his telescope as it circles overhead. He desperately waves his arms to the plane and it flies away. Kopit subtly suggests the loss of Jonathan’s nascent freedom which is only temporary. Madame Rosepettle has returned from her venture to the beach and now she stands behind him in the porch questioning him, “What is the meaning of this?” (60).

Kopit’s portrayal of Emily Stilson in his play Wings is indeed unique. Emily Stilson suffers from a stroke which resulted in her aphasia. Her world is reduced to a world of fragments without dimension from which there seems to be no way of escape. She thinks that she has either gone mad or has been captured by an enemy in an unknown land and detained for interrogation. She surmises the hospital as the disguised farmhouse of her captors. She is unable to realise that the words she speaks are mere jargon. She wonders why everyone speaks to her in a foreign language. She is utterly isolated, confused and terrified and her mind is in complete disarray.

Emily Stilson suffers a cerebral infarction and her ability for speech and sound thinking has been impaired greatly. Kopit brilliantly portrays her mental condition:

Where am I? How’d I get here?

My leg (What’s my leg?)
feels wet arms ... wet

too, belly same chin NOSE

everything (Where are they taking me?) something

Sticky (What has HAPPENED to my plane?) feel something sticky.

Doors! Too many DOORS!

....

Must have ... fallen CANNOT ... move at all

sky .... (Gliding!) dark

Cannot ... talk (Feel as if

I'm gliding!)

Yes, feels cool, nice ...

Yes, this is the life all right!

My plane! What has happened to my plane!

Help...

....

What's my name? I don't know my name!

Where's my arm? I don't have an arm!

What's an arm?

AB-ABC-ABC123DE451212 What? 123-12345678972357 better

yes no problem I'm okay soon be out soon be over storm ... will
pass I'm sure. Always has. (33, 34, 36)
Emily Stilson is unable to identify even her legs and arms and the things around her. She is in utter isolation and she feels she is completely lost.

Emily Stilson's mind is incapacitated to process information properly into words for meaningful communication. The lingering memories of the daring feats of her youthful days embedded in her subconscious keep flickering in her mind intermittently. She gets mixed up with the misconceived idea that her plane has crashed in an unknown territory and that she has been captured for exacting information from her by the enemy:

MRS. STILSON. Yes no question they have got me I've been what that word was captured is it? No it's — Yes, it's captured how? Near as it can figure. I was in my prane and crashed, not unusual, still in all not too common. Neither is it very grub. .... Plane! See it thanks, okay, onto back we were and here it is. Slow down easy now. Captured. After crashing, that is what we said or was about to, think it so, cannot tell for sure, slow it slow it, okay here we go ... (Speaking slower now.) captured after crashing by the enemy and brought here to this farm masquerading as a hospital. Why? For I would say offhand information. (47)

Emily Stilson has intermingled her blood-curdling experiences of walking on the wings of the airplane and flying her Curtiss Jenny with the sudden seizures of the
stroke. Her mind is in downright disarray. She assumes that she is held captive in Rumania after her plane has crashed and her enemies are trying to get all the information they would need from her.

The Doctors and Nurses are looked upon as her enemies to whom she does not wish to divulge any information. Even the hospital is taken for a farmhouse of her captors. She does not want to cooperate with them and she wishes to escape them. She conjectures that she is in Rumania. She also feels that strange things are happening to her because of what they are trying to do to her. Kopit deftly describes the mental world of his stroke patient which is completely alien to the surroundings. Hence meaningful communication becomes a distant possibility.

The Doctors are not convinced that Emily Stilson hears herself properly. When they test her ability to hear, their words sound strange to her:

**FIRST DOCTOR.** Mrs. Stilson, makey your naming powers?

**MRS. STILSON.** What?

**SECOND DOCTOR.** Canju spokeme?

**MRS. STILSON.** Can I what?

**FIRST DOCTOR.** Can do peeperear?

**MRS. STILSON.** Don’t believe what’s going on!

**SECOND DOCTOR.** Ahwill.

**FIRST DOCTOR.** Pollycadjis.
SECOND DOCTOR. Sewyladda?

FIRST DOCTOR. (With a nod.) Hm-hm. (Exit Doctors.) (45)

She is convinced in her assumption that she is in another country and she is mentally separated farther from the hospital staff.

Amy, the speech therapist succeeds in establishing a rapport with Emily Stilson as she struggles to regain her powers of communication:

MRS. STILSON. What I used to … fly in.

AMY. Can you think of the word?

MRS. STILSON …. What word?

AMY. For what you used to fly in. (Long pause.)

MRS. STILSON. Planes!

AMY. Very good!

MRS. STILSON. Old … planes.

AMY. That is very good. Really!

MRS. STILSON. I sat … inside one of them. He said it was like the kind I used to … fly in and walk… out on wings in. I couldn’t believe I could have ever done this. (70)

Emily Stilson’s tussle with her aphasia due to the stroke is Kopit’s apt metaphor of the eternal human struggle for emancipation. Emily Stilson goes on to describe the dream she had the previous night in graphic detail:
AMY. Yes. (MRS. STILSON stares into space. Silence.) What is it that happened to you last night?

MRS. STILSON. Oh yes! Well, this ... person ... came into my room. I couldn’t tell if it was a man or woman or ... young or old. I was in my bed and it came. Didn’t seem to have to walk just ... came over to my ... bed and ... smiled at where I was. (Pause.) And then it said ... (In a whisper.) “Emily ... we’re glad you changed your mind.” (Pause.) And then ... it turned and left. (73)

Kopit alludes to the dream of Emily Stilson to portray her liberation from her psychological shackles.

In Indians, Kopit virulently satirises the white man’s race for supremacy and racist heroism. The play unfolds with three large glass cases holding effigies of Buffalo Bill, Sitting Bull and some artefacts like a buffalo skull, a blood stained Indian shirt and an old rifle are displayed on the stage. Very soon the glass cases glide back into the background. Buffalo Bill emerges on his white stallion and says:

BUFFALO BILL: Yessir, BACK AGAIN! That triumphant brassy music, those familiar savage drums! Should o’ known I couldn’t stay away! Should o’ known here’s where I belong! The heat o’ that ol’ spotlight on my face. Yessir .... Should o’ known here’s where I belong ...
(He takes a deep breath, closes his eyes, savors the air. A pause.)

Reminded o’ somethin’ tol’ me once by Genera Custer. You remember him — one o’ the great dumbass men in history. Not fer nothing’ that he graduated last in his class at West Point! Anyways, we was out on the plains one day, when he turned t’ me, with a kind o’ far-off look in his eye, an’ said, “Bill! If there is one thing a man must never fear, it’s makin’ a personal comeback.”(3,4)

Buffalo Bill is proud of his achievements and exploits at the cost of the sufferings and deaths of the native Indian tribes. He boldly declares:

BUFFALO BILL: My life is an open book; I’m not ashamed of its bein’ looked at!

VOICE (Coaxing tone). Bill ...

BUFFALO BILL: I’m sorry, this is very ... hard ... for me t’ say. But I believe I ... am a ... hero. ... A GODDAM HERO! (5, 6)

Buffalo Bill is pleased with himself because he has successfully completed the railroad project and annihilated the buffaloes of the native Indians. The Government of the United States has sent a Committee to look into the grievances of the Indians in the Standing Rock Reservation. Sitting Bull, the Indian chief discloses the purpose for which the Great Father has sent the committee:
SITTING BULL: I am Sitting Bull! ... In the moon of the first snow-falling, in the year half my people died from hunger, the Great Father sent three wise men... to investigate the conditions of our reservation, though we'd been promised he would come himself.

(7)

He highlights the facts concerning the suffering of the Indians during the snowfall in winter, their hunger and despicable living condition. He expresses the hope of receiving necessary food supply and help from the Government Commission. Senator Logan addresses Sitting Bull's people huddle together in tattered blankets and says:

SENATOR LOGAN: Indians! Please be assured that this committee has not come to punish you or take away any of your land but only to hear your grievances, determine if they are just. And if so, remedy them. For we, like the Great Father, wish only the best for our Indian children. (7)

The assurances of Senator Logan are accompanied by the legal documents which disclose the promises that were made to the Indians. They were even promised that the Great Father himself would come in person and redress their grievances. Buffalo Bill knows that the Indians would be disappointed over the breach of promise and he says:
BUFFALO BILL (To the Indians): My ... brothers.

(Pause.)

I know how disappointed you all must be that the Great Father isn’t here; I apologize for having said I thought I … could bring him.(8)

Buffalo Bill assures help to Sitting Bull and his people in the Indian Reservation and tells Standing Bull to ask his people to speak to the commission. Standing Bull informs Buffalo Bill that there are warriors like Red Cloud, Little Hawk, He-Who-Hears-Thunder and crazy horse who killed Custer in Little Big Horn would like to speak first and like him would tend to get angry. But John Grass, a young man who has never fought at all, but has been educated in a white man’s school in Carlisle would speak on their behalf. John Grass categorically tells the commission about the promise of the Great Father:

JOHN GRASS: Brothers! I am going to talk about what the Great Father told us a long time ago. He told us to give up hunting and start farming. So we did as he said, and our people grew hungry. For the land was suited to grazing not farming, and even if we’d been farmers, nothing could have grown. So the Great Father said he would send us food and clothing, but nothing came of it. So we asked him for the money he had promised us when we sold him the Black Hills, thinking, with his money we could buy food and clothing. But nothing came of it. (10)
John Grass explains to the Committee about the false promises of the Great Father and also highlights to them how the Great Father sent Bishop Marty to teach them to be Christians. But when the Indians said that they wanted to be like their fathers and dance the Sun Dance and fight bravely against the Shawnee and the Crow and pray to the Great Spirits, Bishop Marty hit them. John Grass reiterates the demand for the fulfilment of the promise of the Great Father. Sitting Bull prays for the return of the buffaloes and very soon gunshots are heard to announce the annihilation of the remaining buffaloes.

Buffalo Bill excitedly shouts that he killed one hundred buffaloes with a hundred shots:

**BUFFALO BILL:** . . . I did it, I did it! No one believed I could, but I did it! One hundred buffalo — one hundred shots! “you jus’ gimme some torches,” I said. “I know there’s buffalo around us. *Here.* Put yer ear t’ the ground. Feel it tremblin’? Well. You wanna see somethin’ fantastic, you get me some torches. I’ll shoot the reflections in their eyes. I’ll shoot’em like they was so many shiny nickels! (13)

Buffalo Bill wants to impress upon the Grand Duke. Buffalo Bill offers some buffaloes to Spotted Tail for their meat. Spotted tail is keen on knowing more about the Grand Duke:
SPOTTED TAIL: Tell me. Who is the man everyone always bows to?

BUFFALO BILL: Oh! The Grand Duke! He's from a place called Russia. This whole shindig's in his honor. I'm sure he'd love t' meet you. He's never seen a real Indian.

SPOTTED TAIL: There are no Indians in Russia?

(BUFFALO BILL shakes his head.)

Then I will study him even more carefully than the others. Maybe if he take me back to Russia with him, I will not end like my people will ... end. (18)

Spotted Tail does not want to die like the Indians, rather would prefer to go to Russia with the Grand Duke. Buffalo Bill brags about his ability to stand against people even when he is over powered:

BUFFALO BILL: Well, there was no alternative but t' fire back. Well I'd knocked off 'bout thirty o' their number when I realized I was out o' bullets. Just at that moment, an arrow whizzed past my head. Thinkin' fast, I reached out an' caught it. Then, usin' it like a fly swatter, I knocked away the other nineteen arrows that were headin' fer my heart. Whereupon, I stood up in the stirrups, hurled the arrow sixty yards ... An' killed their chief. (25)

The Grand Duke wants to kill a Comanche himself and he asks for a rifle and fires into the darkness. Spotted Tail stumbles and collapses to the floor and just
before he dies, he tells the Grand Duke that he is not a Comanche. Buffalo Bill lies to the Grand Duke that Spotted Tail just said that he should have stayed home with the rest of the Comanche tribe.

Geronimo, "THE MOST FEROCIOUS INDIAN ALIVE... THE FORMER SCOURGE OF THE SOUTH-WEST ..." (33) is seen behind the bars of a cage. Geronimo crawls through the tunnel and says:

Around my neck is a string of white men’s genitals! MEN I HAVE KILLED! ... Around my waist, the scalplocks of white women’s genitals! WOMEN I RAPED AND KILLED! ... No Indian has ever killed or raped more than I! Even the Great Spirits cannot count the number! ... My body is painted with blood! I am red from White men’s BLOOD!... NO ONE LIVES WHO HAS KILLED MORE WHITE MEN THAN I! (34)

Buffalo Bill opens the cage door and walks towards Geronimo and then defiantly turns his back. Geronimo trembles with frenzy but does nothing and Buffalo Bill walks away calmly.

The Great Father has sent Senator Logan, Senator Dawes, and Senator Morgan, the three wise men "to investigate the condition of the Standing Rock Reservation of the Indians. Senator Logan says:
Senator Logan assures the Indians that the committee has not come to punish the Indians or to take away their land. He tells them that they have been sent only to hear the grievances of the Indians and to determine whether they are just. Buffalo Bill addresses the Indians as his brothers and apologises for not bringing the Great Father to them as he had promised. Sitting Bull tells the Committee that men like Red Cloud, Little Hawk, He Who Hears the Thunder and Crazy Horse want to speak first. These men are great warriors and they were with him when Colonel Custer was killed in Little Big Horn. But he would not let the Indians speak because they become angry easily. Instead he wants the young man John Grass who understands the ways of the white man to speak. John Grass says:

John Grass: Brothers! I am going to talk about what the Great Father told us a long time ago. He told us to give up hunting and start farming. So we did as he said, and our people grew hungry. For the land was suited to grazing not farming, and even if we'd been farmers, nothing could have grown. So the Great Father said he would send us food and clothing, but nothing came of it. So we
asked him for the money he had promised us when we sold him the Black Hills, thinking, with this money we could buy food and clothing. But nothing came of it. (10)

John Grass impresses on the Committee that the native Indians want the Great Father to give them what he promised. Senator Logan wants John Grass to tell them exactly what the Great Father promised which he has not given them. John Grass replies:

JOHN GRASS: He promised to give us as much as we would need, for as long as we would need it!

...  

JOHN GRASS: You took the Black Hills from us in this treaty!

SENATOR DAWES: You mean we bought the Black Hills in it!

...

JOHN GRASS: If you bought the Black hills from us, where is our money?

SENATOR LOGAN: the money is in trust.

JOHN GRASS: Trust?

SENATOR MORGAN: he means, it's in a bank. Being held for you in a ... bank. In Washington! Very ... fine bank. (36, 37)
John Grass clearly tells them that the Great Father bought the Black Hills from them for money and the money has not been paid to the Indians yet. John Grass tells them that the Indians will take care of the money themselves.

JOHN GRASS: Well, we would rather hold it ourselves.

SENATOR DAWES: The Great Father is worried that you’ve not been educated enough to spend it wisely. When he feels you have, you will receive every last penny of it. Plus interest. (38)

John Grass categorically tells them that the Government did not fulfil the promise made in the treaty. He tells the Senators: “At Fort Laramie, Fort Lyon, and Fort Rice we signed treaties, parts of which have never been fulfilled” (38).

Senator Dawes tries to baffle John Grass by asking which parts of the treaty have not been fulfilled. John Grass is unable to explain in detail. He continues to tell him that the innocent native Indians are ill-treated as well as fooled by the white man. John Grass enumerates the evils done to them and says:

John Grass: At Fort Rice the Government advised us to be at peace, and said that if we did so, we would receive a span of horses, five bulls, ten chickens, and a wagon!

Senator Logan: you ... really believe... these things were in the treaty?

John Grass: We were told they were.

SENATOR LOGAN: you ... saw them written?
JOHN GRASS: We cannot read very well, but we were told they were!

(The SENATORS glance sadly at one another. John Grass grows confused. Pause.)

We were also ... promised a STEAMBOAT! (39)

The white man made treaties with the native Indians which they could not understand, as they were illiterate. They neither read nor understood what was in the treaty. The native Indians consider land as sacred and it cannot be bought or sold for money. However the white man promises to pay money for the land but never cares to honour his promise. The mind of the native Indians cannot think of parting with the land.

Senator Logan tells John Grass about the treaty at Fort Lyon and informs him that it was the Indians who did not fulfil the terms. John Grass replies that the Indians did not want the cows they had sent, but had signed the treaty without understanding that they were to give up part of the reservation in exchange for the cows. Senator Dawes asks him what did they think the white man was giving the twenty five thousand cows for. John Grass tells him that they thought that the cows were for their food because they were hungry. He admits that they were told that the cows were given in exchange of part of their reservation but they thought that it was a gift:
SENATOR LOGAN: It wasn’t explained that only if you gave us part of your reservation would you receive these cows?

JOHN GRASS: Yes. That was explained.

SENATOR LOGAN: And yet, you thought it was a gift.

JOHN GRASS: Yes.

SENATOR LOGAN: In other word, you thought you could have both the cows and the land?

JOHN GRASS: Yes.

SENATOR DAWES: Even though it was explained that you couldn’t.

JOHN GRASS: Yes.

SENATOR MORGAN: This is quite hard to follow. (60, 61)

John Grass tells the Senators that they were ready to receive anything from the white man as gift but were not ready to give away their land. Treaties and title deeds for land do not mean anything to the Indians as the land is considered sacred and land cannot be bought or sold. John Grass tells the Senators that they shall have both the land and the cows and they prefer the land to the cows. John Grass tells the Senator Logan how they happened to sign the treaty:

SENATOR LOGAN: Well then, if you knew you had to give up some land to get these cows, why did you sign the treaty?

JOHN GRASS: The white men made our heads dizzy, and the signing was an accident.
SENATOR LOGAN: An Accident?

JOHN GRASS: They talked in a threatening way, and whenever we asked questions, shouted and said we were stupid. Suddenly, the Indians around me rushed up and signed the paper. They were like men stumbling in the dark. I could not catch them. (62)

John Grass insists that the white man intimidated the native Indians to make them sign the treaty in order to acquire their land for a paltry sum of money. Senator Dawes accuses the Indians that they expect to keep all the land and still do nothing to support themselves. John Grass answers him:

JOHN GRASS: We do not have to support ourselves. The Great Father promised to give us everything we ever needed; for that, we gave him the Black Hills.

SENATOR LOGAN: Mister Grass, Which do you prefer – to be self-sufficient or to be given things?

JOHN GRASS: We prefer them both. (62, 63)

When the Indians have been promised everything that they ever needed because they had given the Black Hills to the white man, John Grass thinks that the Indians do not have to support themselves. Incidentally Kopit makes it quite evident that the lives of the native Indians have been destroyed by the big promises that were given to them by the Great Father. The white man not only
has destroyed the food supply of the Indians by killing all the buffaloes but also
deprived the Indians of their lands. The Indians were happy to receive whatever
the white man offered them and they trusted the false promises that were made to
them. This implies the psychological bondage that has been inflicted upon them
by the “well-meaning” white man. Ultimately the Indians have been deprived of
their basic necessities as well as their sacred land.

The Indians are tempted by the fascinating living condition of the white
man but John Grass tells the Senators that they are happy to live like the Indians.
John Grass is quite persistent in his demand for what they have been owed by the
white man:

BUFFALO BILL: Mister Grass. Surely ... surely ... your people
would like to improve their condition!

JOHN GRASS: We would like what is owed us! If the white men
want to give us more, that is fine also. (64)

The Indians are desperately trying to receive the money they have been promised
for their sacred land:

JOHN GRASS: We would especially like the money the Great Father
says he is holding for us!

SENATOR DAWES: I’m afraid that may be difficult, since, in the
past, we’ve found that when an Indian’s been given money, he’s
spent it all on liquor.
JOHN GRASS: When he's been given money, it's been so little there's been little else he could buy.

SENATOR MORGAN: Whatever, the Great Father does not like his Indian children getting drunk!

JOHN GRASS: Then tell the Great Father, who says he wishes us to live like white men, that when an Indian gets drunk, he is merely imitating the white men he's observed!

(Laughter from the Indians. Logan raps his gavel.) Senator Dawes: STOP IT! (64, 65)

The Great Father dodges from giving the Indians the money promised to them under one pretext or the other. It is feared that the Indians spend their money on liquor and the Great Father does not like the Indian children getting drunk. Kopit makes John Grass humorously turn tables on the white man by saying that the Indian merely imitates the white man in getting drunk. Kopit's sarcastic view of the corrupted society is commendable. His subtle exposition of the mental torture imposed on the hapless Indians is quite impressive. Kopit presents the Sun Dance of the Indians. The Indians enter solemnly in their ceremonial war paint. They carry the Sun Dance pole with the buffalo skull at its summit. As the authentic native Indians make the ceremonial preparations of the Sun Dance with its death-defying goriness, a warm welcome is accorded to the courageous warrior and the magnificent Chief Joseph recites his celebrated ceremonial speech. Buffalo Bill introduces the Sun Dance:
BUFFALO BILL: The Sun Dance ... was the one religious ceremony common to all the tribes of the plains. The Sioux, the Crow, the Blackfeet, the Kiowa, the Blood, the Cree, the Chippewa, the Arapho, the Pawnee, the Cheyenne. It was their way of proving they were ... real Indians.

(Pause.)
The bravest would take the ends of long leather thongs and hook them through their chest muscles, then, pull till they'd ripped them out. The greater the pain they could endure, the greater they felt the spirits would favour them. Give them what they needed .... Grant them... salvation.

(Pause.)
Since the Government has officially outlawed this ritual, we will merely imitate it.

(Pause.)
And no one ... will be hurt. (70)

The Sun Dance is the only common religious ceremony of the native tribes of the plains. It is their only way to prove that they are real Indians. The pain, the bravest endures with the ends of long leather thongs hooked to their chest muscles and pulled till they are ripped apart would find favour from the spirits and would be granted salvation. Buffalo Bill offers to imitate the ritual as it is officially prohibited by the Government so that no one will be hurt. Evidently, a
famous pagan ritual is being enacted as an imitation. The Indians begin to dance wildly and mourn as if they are in great pain. Suddenly John Grass enters vehemently and pulls the Indians out of their harness. He rips open his shirt and sticks the barbs through his chest muscles and begins to chant and dance. The other Indians urge him on as they realise what he is doing. John Grass collapses to the ground as blood pours from his chest. Buffalo Bill bends over and cradles John Grass in his arms. The Sun Dance ritual is re-enacted by Buffalo Bill to help the Indians come out of their poverty. However the Indians are rooted to their traditions and they do not wish to part with them. The white man's promise and his religion have failed them completely. In their tall claims to emancipate the native Indians from their ignorance and primitive ways of living, the American Settlers have exploited the psychological freedom of the Native Indians and have humiliated them. Carol Harley sums up the situation:

The white culture has greedily demanded full ownership of the land, while the Indian believes man's access to all land is free. Like air, it can be possessed by neither individual nor company. The two sides do not understand each other despite Buffalo Bill tries. He is a well-intentioned though inept man caught between his sense of honour and the demands of a white culture believing in manifest destiny and the power of gold. Kopit's social drama shows Cody trying to resolve the grievances of the dispossessed tribes and attempting to adjust the legalistic attitudes of the senate
investigating committee. But the confrontation between spokesmen from both sides leads nowhere. And the play ends on a note of pathos. (47)

Unable to bear the debasing humiliation, John Grass, the representative of the native Indian tribes, liberates himself through the traditional Indian ritual of the Sun Dance by making it a reality most unexpectedly. John Grass has liberated himself from the psychological bondage imposed upon him by the American Settlers.

In the Standing Bill Reservation the Indians keep laughing among themselves and the Senators are unable to silence them. Sitting Bull calls the Senators stupid and blind. Buffalo Bill tells Sitting Bull that if he does not understand the Senators, his people will starve to death and he explains to the Senators:

Well, as you've just seen, the Indian can be hard t' figure. What's one thing t' us is another t' him. For example, farmin'. Now the real problem here is not poor soil. The real problem's plowin'. Ya see, the Indian believes the earth is sacred and sees plowin' as a sacrilegious act. Well, if ya can't get 'em t' plow, how can ya teach 'em farmin'? Impossible. Fertile land's another problem. There just ain't much of it, an' what there is, the Indians prefer to use for pony racin'. Naturally, it's been explained to 'em how people can
race pones anywhere, but they prefer the fertile land. They say, if their ancestors raced ponies there, that’s where they must race....

Another difficult problem is land itself. The majority of ‘em, ya see, don’t understand how land can be owned, since they believe the land was made by the Great Spirits for the benefit of everyone. So, when we do buy land from ‘em, they think it’s just some kind o’ temporary loan, an’ figure we’re kind o’ foolish fer payin’ good money for it, much as some one ‘ud seem downright foolish t’ us who paid money fer the sky, say, or the ocean. Which ... causes problems. (79, 80)

Buffalo Bill explains to the Senators that it is as difficult for the Indians to understand the Settlers as it is for the Settlers to understand the Indians and says:

There’s an old Indian legend that when the first white man arrived, he asked some Indians for enough land t’ put his blanket down onto for the night. So they said yes. An’ next thing they knew, he’d unravelled this blanket till it was one long piece o’ thread. Then he laid out the thread, an’ when he was done, he’d roped off a couple ov’ square miles. Well, the Indian finds that sort o’ behaviour hard t’ think about it, some good’ll finally come from all this. I dunno. (80)

Sitting Bull describes the plight of his people in graphic detail:
My children ... are dying. They have no warm clothes, and their food is gone. The old way is gone. No longer can they follow the buffalo and live where they wish. I have prayed to the Great spirits to send us back the buffalo, but I have not yet seen any buffalo returning. So I know the old way is gone. I think ... my children must learn a new way if they are to live. Therefore, tell the Great Father that if he wishes us to live like white men, we will do so.

(82)

Sitting Bull keeps telling the Senators how the Great Father wants the Indians to live like the white man and be dressed like the white man. He does not want to live in poverty and be treated like beasts. Senator Logan tells Sitting Bull that he has insulted the Committee and adds that he is arrogant, stupidly proud and not at all a great chief with power or control. He further says:

SENATOR LOGAN: You are on an Indian reservation merely at the sufferance of the Government. You are fed by the government, clothed by the Government and all you have and are today is because of the Government. I merely say these things to notify you that you cannot insult the people of the United States of America or its committees. (85 & 86)

The Senators are not ready to listen to him anymore but Sitting Bull in his concluding speech says:
SITTING BULL: If a man is the chief of a great people, and has lived only for those people, and has done many great things for them, of course he should be proud!

(He exists. Lights fade to black.). (87)

Sitting Bull affirms his greatness, power and control and declares that he should be proud even when faced with insurmountable opposition and resistance. The vivacity of the quest for liberation of humanity is brought about explicitly by the playwright.

In his play, Chamber Music, Kopit dramatises picturesquely humanity’s fears and man’s estrangement from himself. The inmates of the Women’s Ward assume celebrity names like Osa Johnson, Gertrude Stein, Pearl White, Amelia Earhart and Susan B Antony. Gautam Dasgupta states, “Chamber Music, ... is just as much a psychological thriller as Oh Dad, Poor Dad minus the overt absurdity of the latter” (249). The inmates of the Women’s Ward gather in the meeting room. The Woman in a Safari Outfit wears a pith helmet draped with mosquito netting. She picks a mosquito from the netting and states:

Woman in Safari Outfit. Goddamn mosquitoes.

... Anopheles quadrimaculatus. You can tell by the jaw structure. [The WOMAN WHO PLAYS RECORDS peers closely. It is obvious that she can’t see a thing.] Well, close that window! You want ’em to eat us alive? (3)
Kopit suggests a premonition of an impending attack as the play unfolds. Anne C Murch observes:

... it is the inner alienation – a result of the characters’ mental disorder – which leads to the conception of an outside threat to self (exteriorizing the menace, as it were). This imagined outside threat, significantly, leads to an onslaught which is aimed differently. (288)

The inmates suffer from an inner psychological fear that they are going to be attacked very soon most likely in the night. They plan an unprovoked attack on the Men’s Ward so that they may not lose a lot of their privileges. They want to make sure that they are not attacked by anyone. They plan to prove that they are stronger than what they really are. This psychological preoccupation with an attack from the Men’s Ward makes them identify Amelia Earhart as an outsider and sacrifice her. They even plan to send the dead body to the Men’s Ward with their signatures attached. Their psychological imbalance has claimed the life of one of them. Their desperation to show themselves stronger than what they really are is indeed a manifestation of their endeavour to emancipate themselves.

Emancipation can thus be construed as the *leitmotif* of Kopit’s dramatic oeuvre. Kopit’s characters strive to emancipate themselves from their psychological bondages in their arduous struggle for existence. The struggle of humanity for emancipation from the physical, the sociological and psychological bondages is summarised as the focal point of the next chapter.