In the following pages I propose to make a tentative study of Shakespeare's "Troilus and Cressida", "All's Well that Ends Well" and "Measure for Measure", which are popularly known as "problem comedies" in modern Shakespearean criticism, in terms of three dualities which consist in ambivalence of characterization, the mixture of genres and the systematic contrasting of tones and moods. In trying to do this, I have not attempted any new definition of the concept of duality with which Shakespeare's art is deeply stamped. I am heavily dependent on Marion Bodwell Smith's definition of duality and also indebted to Hardin Craig, A.P. Rossiter and S.C. Sengupta for the conceptual framework within which I work. But it will be evident to any impartial reader that I am conducting my own investigations in depth within the framework.

In the introductory chapter, a background of social and intellectual milieu of Shakespeare's age has been given briefly to indicate how Shakespeare inherited his dual vision and his ambivalent attitude towards human nature along with a brief survey of the major trends of
criticism of the "problem comedies" in order to show the validity of the approach. In the next three chapters, the three plays under consideration have been examined and analysed through the three dualities which we have already mentioned, and in the last chapter, we try to sum up the findings briefly.

I must say that I have used the terms "duality" and "ambivalence" in a very broad sense indeed. I have used the term "duality" in the simple sense of "being double" and in the sense of the dramatist's seeing two sides or aspects of a character or a situation. The term "ambivalence" is used in the sense of the author's evocation of contradictory attitudes such as love and hatred, joy and sorrow in the mind of audience and the readers. But I do not pretend to exhaust the rich complexity of the works in question. And, I am afraid, thinking that I may be guilty of almost pilfering the title of my thesis from that of Marion Bodwell Smith's book, "Dualities in Shakespeare".

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