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TIME TRAVEL TO THE PAST IN TWENTIETH-CENTURY ANGLO-AMERICAN DRAMA

by

EDWARD MARTIN DEE

A dissertation submitted to the Graduate Faculty in Theatre in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York

1997

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Abstract

TIME TRAVEL TO THE PAST IN TWENTIETH-CENTURY ANGLO-AMERICAN DRAMA

by

Edward Dee

Adviser: Professor Daniel Gerould

This dissertation demonstrates that time travel to the past, a theme common to science fiction and fantasy, is a transgeneric motif used in twentieth-century commercial drama, impelling particular choices in terms of characters, structures, and staging. These dramas present popular, if unconscious, metaphors of Freudian theory integrated into the structure of society. The plays are cathartic, allowing the audience to come to terms with the past.

The first chapter deals with historical context by examining the evolution of the time-travel play through the work of J. M. Barrie. The four plays this chapter centers on, *The Admirable Crichton*, *Peter Pan*, *Dear Brutus*, and *Mary Rose,* mark a progression that leads to what I call the "true" time-travel play.

The second chapter examines the common structures of backward time-travel dramas: a frame story set in the present that anchors the temporal fantasy and a romantic/sexual triangle that

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forces the time traveler to choose between remaining in the fictive past or returning and confronting a difficult present.

Chapter three studies the dramatic figures consistently appearing in these plays: the time traveler; sexually aggressive figures, usually women, one in the world of the past, one in the consensus reality of the present; and the catalyst figure who functions in the psychoanalytic role, helping the time traveler to resolve his neurotic tendencies.

The final chapter involves the practicalities of staging the backward time-travel drama, the problems and possible solutions presented by the dramatist. The conclusion examines the cathartic nature of these plays in alleviating fears of the future.

The central example is the musical adaptation of Mark Twain's novel, *A Connecticut Yankee in King Arthur's Court*, by Richard Rodgers, Lorenz Hart, and Herbert Fields. Other plays discussed are John L. Balderston's *Berkeley Square*, Maxwell Anderson's *The Star Wagon*, Thornton Wilder's *Our Town*, Lerner and Loewe's *Brigadoon*, Ray Bradbury's *Dandelion Wine*, Anne-Marie MacDonald's *Goodnight Desdemona (Good Morning Juliet)*, and Marsha Norman's *Loving Daniel Boone*. Foil plays are Lord Dunsany's *IF*, and Mikhail Bulgakov's *Ivan Vasilievich*.

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Acknowledgments

I was warned that writing a dissertation was a supremely lonely act. I, however, have felt that I was part of a marching band. I would like to begin by thanking my committee, Professors Daniel Gerould, Judith Milhous, and Walter Meserve for their dedication, patience, and humor during this process. I owe a special debt of gratitude to Professor George Custen, who graciously stepped in at the last moment. Professors at the Graduate Center who helped me by recommending or providing texts include Professors Marvin Carlson, Marion Holt, and Stanley Kauffmann. The Tantleff Office generously provided me with a prepublication version of Marsha Norman's *Loving Daniel Boone.* Jan Heissenger and John Barfield have also been invaluable in more ways than I can begin to list. My gratitude goes to my fellow students and friends who have always been encouraging, but I would like to especially thank those who have read sections of this dissertation and given me priceless comments and support--Joel Berkowitz, Roxana Stuart, Paul Nadler, John Istel, Jack Shalom, and Ken Howell. The person most responsible for my completing this dissertation is my sister Eleanor, to whom I dedicate this work. She will never have to worry about losing this book, because every copy is hers.

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Backward Time Travel In Drama

An Introduction

The only place to run from the future is into the past.
--Stephen King, *Cujo*

At the beginning, a confession is necessary. I found the idea of writing on time travel to be embarrassing. Adolescent fantasy and an immature desire to escape one's problems imbue the whole field. For a while, when asked, I would tell people I was studying science fiction in the theatre, and only if pushed would I own up to my specific topic.

As often as I wanted to drop the thesis and explore another topic, any other topic, I found myself pulled back. Ultimately, I realized that my embarrassment was part of what I found so fascinating. Why was I embarrassed? Certainly the topic is not the most esoteric on which a fledgling scholar has written in pursuit of a doctorate.

With time travel, the embarrassment factor seems to cross disciplines. In narrative literature, no genre comfortably claims time travel; the concept does not fit neatly into generic constructs. John Pierce writes, "Time travel . . . seem[s] to be the most unreal of all science fiction's dreams, more a game than any of the other familiar sf themes--a rather esoteric game, at that."[1] James Gunn calls time travel an "anomaly in science fiction" because it is obviously fantasy.[2] Contrarily, David Pringle in his book, *Modern Fantasy*, labels time travel as generically science fiction, even though certain time-travel stories may be fantastic.[3]

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Beyond literary circles, the discussion of time travel, even when taken seriously, is embarrassing. Physicists, who have requested support for all manner of unusual experiments, are loathe to confront time travel publicly. Stephen Hawking writes,

> Imagine the outcry about the waste of taxpayers' money if it were known that the National Science Foundation were supporting research on time travel. For this reason, scientists working in this field have to disguise their real interest by using technical terms like 'closed timelike curves' that are code for time travel.[4]

Time travel is the bastard child whom no one claims.

Still, the notion of traveling through time pervades contemporary popular culture, even though the idea is relatively recent. Other science-fiction tropes, such as space travel or extraterrestrial intelligence, have appeared in tales for millennia.[5] The first time-travel stories, written barely two centuries ago, were novelties until the end of the nineteenth century and the publication of H. G. Wells's *The Time Machine*.

Before the late eighteenth century, people simply dismissed out of hand the idea of journeying in time. Two examples demonstrate our ancestors' attitude toward the notion. In 1603, Thomas Heywood wrote the following lines in *A Woman Killed with Kindness*:

> Oh, God! Oh, God! That it were possible
> To undo things done; to call back yesterday;
> That Time could turn up his swift sandy glass,
> To untell the days, and to redeem the hours!
> Or that the sun
> Could, rising from the west, draw his coach backward;
> Take from th' account of time so many minutes,
> Till he had all these seasons called again,

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> Those minutes, and those actions done in them,
> Even from her first offence; that I might take her
> As spotless as an angel in my arms!
> But, oh! *I talk of things impossible,*
> *And cast beyond the moon.* [italics added][6]

George Lillo, writing over a century later in *The London Merchant,* addresses the same fantasy:

> BARNWELL: Will yesterday return? We have heard the glorious sun, that till then incessant rolled, once stopped his rapid course, and once went back: the dead have risen, and parched rocks poured forth a liquid stream to quench a people's thirst: the sea divided and formed walls of water, while a whole nation passed safely through its sandy bosom: hungry lions have refused their prey, and men unhurt have walked amidst consuming flames; *but never yet did time, once past, return.*
>
> TRUEMAN: *Though the continued chain of time has never once been broke, nor ever will,* but uninterrupted must keep on its course, till lost in eternity it ends there where it first begun; yet, as heaven can repair whatever evils time can bring upon us, we ought never to despair. [italics added][7]

This association of time with divinity recurs throughout the time-travel trope.

However, the first known narrative time traveler appears less than half a century after Barnwell's anguished plea. The 1771 Louis Sebastien Mercier work, *L'An Deux Mille Quarte Cent Quarante*, represents one of the first fruits of a changing notion of time.[8]

Our notion of time began to change during the early eighteenth century, when philosopher of history Giovanni Battista Vico postulated the idea of human progress as a spiral, including cycles of development, but a continuing push forward to human perfection.[9] The concept of progress and the direction of history, and hence, time, culminated in the sociology of Auguste Comte in the middle of

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the nineteenth century.[10] Darwin's work reinforced the idea of progress, which fit in neatly with the Victorian world view whose ideas of adaptability rapidly became analogous to the idea of superiority.

Darko Suvin's Marxist-oriented history/analysis of science fiction, *Metamorphoses of Science Fiction,* also points out that the estrangement at the heart of science fiction became temporal during the industrial and bourgeois revolutions of the late eighteenth/early nineteenth centuries.[11] "The strong tendency toward temporal extrapolation [is] inherent in life based on a capitalist economy, with its salaries, profits, and progressive ideals always expected in a future clock time."[12] Throughout the nineteenth century, time-travel tales appeared in print, occasionally catching the public imagination in such works as Washington Irving's *Rip Van Winkle* (1819), Dickens' perennial favorite *A Christmas Carol* (1843), and Mark Twain's *A Connecticut Yankee in King Arthur's Court* (1889).

John Stokes points out in his introduction to *Fin de Siècle, Fin du Globe,* "Literary time-traveling is only a symptom of new ways of thinking about time itself."[13] With the publication of *The Time Machine*, time travel became firmly rooted in the public consciousness, where it continues to be popular. Patrick Parrinder has recently written: "The theme of time-traveling and the notion of a time machine have never been more popular than they are at the present day."[14]

Yes, time travel is an idea whose time has come. As we approach the end of the second millennium, there has been an explosion of interest in both time itself and in attempts to

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manipulate our passage through it. Time travel has been a persistent theme in literature for well over a century. Motion pictures have demonstrated a continued fascination with the time-travel motif.[15] Time travel has been as popular a theme on television as it has been in films.[16]

Interest in time travel is also evident beyond the level of popular culture. Perhaps the most profound implication of Einstein's Special Theory of Relativity (1905) is that time is a local, rather than a universal phenomenon, and passes at different rates in different frames of reference. This shocking discovery made Wells's vision of time travel into the future real.[17] In 1949, Kurt Gödel found a solution for Einstein's equations that admitted the theoretical possibility of travel into the past; since these equations apply only in a non-real universe, scientists considered them interesting but merely diverting. However, in 1974, Frank Tipler revisited Gödel's work and discovered a way to travel into the past in our universe.[18] In 1989, Carl Sagan, needing a practical interstellar transportation system for a science-fiction novel he was writing, contacted Kip Thorne at Caltech, who created a theoretical galactic transit system using wormholes. While playing with the implications of this wormhole "subway," Thorne discovered that he had also designed a practical time machine.[19] The public announcement of these discoveries set off a furor, both among other scientists and the general public.[20] Whether or not anyone can build these time machines is less important than that these speculations are pointing toward a major revision of the way we understand the nature of the universe and our place in it.

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The bookstores are now filled with tomes exploring time and time travel for the general public. Starting with Stephen Hawking's popular but impenetrable *A Brief History of Time*, books on quantum physics, time, and time travel appear regularly. A rapid survey created this list of fairly repetitive titles including Smoot and Davidson's *Wrinkles in Time*, Macvey's *Time Travel*, Parker's *Cosmic Time Travel*, Gribbin's *Time Warps*, Thorne's *Black Holes and Time Warps*, Morris's *Time's Arrows*, and Coveny and Highfield's *The Arrow of Time.*[21] Paul Nahin's 1993 book *Time Machines: Time Travel in Physics, Metaphysics, and Science Fiction* contains references to over 3000 works involving time travel, including science fiction stories.[22]

However, all the interest in science fiction and fantasy generally, and time travel particularly, seems to have bypassed the theatre. Reference works are hard-pressed to mention science-fiction plays beyond Čapek's *R.U.R.*[23] Yet this lack of science fiction on stage is more apparent than real. Ralph Willingham, in his book *Science Fiction and the Theatre*, has an appendix listing over 328 science-fiction plays.[24]

The same is true for dramas involving time travel, which has been a trope used in the theatre throughout the twentieth century. Unlike time travel in narrative literature or in film and television, the boundaries for time travel in theatre are fairly narrowly circumscribed. While other media have produced a plethora of popular time-travel stories involving journeys into the future and past, as well as tales of travelers arriving in the present, in

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American theatre, plays involving voyages into the past have been most popular.

Plays using the time-travel theme vary considerably in genre, from children's theatre to love story, comedy to musical, melodrama to fantasy. Even so, these dramas exhibit many similarities of plot and character, which I believe are a direct result of dramatists' using time-travel. I contend, therefore, that the journey to the past is a suprageneric motif in drama, which impels particular choices in terms of characters, structures, themes, and staging. I do not mean to imply that there are no other types of time-travel plays, only that they have not enjoyed nearly as much success as plays involving backward time travel.

The focus of this dissertation is on commercially viable plays of the twentieth-century Anglo-American theatre. By commercially viable, I mean plays produced successfully on or off-Broadway or at major regional theatres. Many of these plays have enjoyed professional runs of hundreds of performances, and many often see revival. Dramatists whose plays have been successful have demonstrated their ability to establish a connection with a large percentage of the theatre-going public. These plays, therefore, are indicative of the interests of the American audience. The dissertation includes some plays that have not been as successful in production or are from outside the United States because of they illuminate particular facets of my argument.

The plays I discuss in this dissertation present the diversity of the time-travel trope. These central plays are John L. Balderston's *Berkeley Square* (1929), Maxwell Anderson's *The Star*

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Wagon (1937), Thornton Wilder's *Our Town* (1938), Lerner and Loewe's *Brigadoon* (1947), Ray Bradbury's *Dandelion Wine* (1987), Anne-Marie MacDonald's *Goodnight Desdemona (Good Morning Juliet)* (1990), and Marsha Norman's *Loving Daniel Boone* (1993). Foil plays are Lord Dunsany's *IF* (1922), and Mikhail Bulgakov's *Ivan Vasilievich* (1935-36).

The touchstone drama of this dissertation is the 1927 (as well as its 1943 revival) musical adaptation of Mark Twain's 1889 novel, *A Connecticut Yankee in King Arthur's Court*, with music and lyrics by Richard Rodgers and Lorenz Hart and book by Herbert Fields. The transformation of the novel into the musical highlights the transgeneric nature of theatrical time travel to the past.

Mark Twain's novel, a social satire, contains but does not emphasize the requisite elements for commercial success on the Broadway stage. Since it does not share the attributes common to this dramatic subgenre, the novel had to be extensively modified to make the story effective on stage. Simply put, Mark Twain's book glorifies democracy, technology, and progress, while the musical focuses on romance and comedy. Fields and Hart had to emphasize the romantic elements of the plot at the expense of the social ones to create a plot that functions within the parameters of the commercial American time-travel drama. Therefore, due to the story's importance in the history of narrative time travel, as well as its theatrical success, the musical *A Connecticut Yankee* is a particularly useful paradigm since it has been adapted so completely to its theatrical milieu.

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A Connecticut Yankee also functions as an effective model for this dissertation because of the novel's place in the history of time-travel literature. Backward time travel was a literary creation of the nineteenth century, and according to Bud Foote in *The Connecticut Yankee in the Twentieth Century,* Mark Twain's novel is important not only because it was one of the first of this type of time-travel tale but also because it was the first story about time travel that involved an attempt to change the past.[25]

This innovation created the possibility of the backward time-travel story that involved action. The few previous stories and novels that touched on this theme, such as *A Christmas Carol* by Charles Dickens, used travel to the past to show visions. The Ghost of Christmas Past explained, "These are but shadows of the things that have been. . . . They have no consciousness of us."[26] The possibility of intervention is denied.

However, Mark Twain's Yankee intervenes continually, destroying the oppressive feudal system and replacing it with representative democracy. He attempts to undo the past, something that Foote, echoing George Barnwell, considers to be "impossible even to God."[27] This attempt to change what has been, this crisis between the past and the present, gives this theme its depth and creates the possibility of compelling drama.

The opportunity to change the past is the siren song of temporal manipulation. Hugo and Nebula Award-winning science fiction author Larry Niven points out how ancient this trope truly is by condensing what he calls the earliest time-travel story:

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> Once upon a time a man was given three wishes. He blew the first two, getting himself in such deep trouble that if he let either wish stand, he would suffer terribly. Now desperate, he cried, "I wish I'd never *had* a fairy godmother!" And the past healed to cancel both wishes.[28]

The wish fulfillment element is at the heart of time-travel stories involving journeys into the past.

This fantasy of erasing what has been written, or as Niven puts it, "Please, God, make it didn't happen," reflects more than just the child-like view of fairy tales.[29] The possibility of traveling into the past remains a potent fantasy in the adult world of contemporary society. Thomas Cottle, who documents a study on temporal recovery in his book *Perceiving Time*, showed that over 50 percent of the respondents to his survey would travel into the past if given the opportunity.[30] Time travel is now a core fantasy of contemporary society and its representation in the public arena is becoming ubiquitous, especially in motion pictures and television. The motif of traveling into the past has a clear history in the theatre throughout this century.

Because the fantasy resonates deep within our psyches, backward time travel appeals to the contemporary audience. I believe that the staged journey into the past parallels the popular vision of the modern psychoanalytic search with its ability to examine and relive our past lives. Psychiatry involves a form of psychic time travel as an important factor in our psychological well-being. Joost Meerloo notes that

> in all inner disturbances, the time factor is a cardinal point. There is always primarily a search for past time, for the obscure and forgotten crisis or the might-have-been; it is an

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> attempt at recapturing it and working it out differently, usually more happily, or for simply dwelling on it. We are most of us amateur time detectives, groping blindly for the clues to our own mishaps and errantries.[31]

The physical act of traveling into the past, especially the personal past, replaces psychoanalytic treatment in restoring the traveler's mental health. I believe that these dramas present popular, if unconscious, psychotherapeutic notions. The plays themselves become cathartic, allowing the audience to grapple with the past and come to terms with it.[32]

This dissertation does not, however, employ psychoanalytic critical tools, but instead discusses a vernacular form of psychoanalysis. The popular American conception of psychiatry perceives analysis simplistically, viewing the treatment of contemporary neuroses as the result of some suppressed childhood trauma, which the analyst needs to bring to the surface. Once the memory is released, the patient is cured. In this deterministic vision of human behavior, individual responsibility is replaced with victimization by forces beyond the patient's conscious control. By reinforcement through popular media, this viewpoint has become pervasive. Backward time-travel dramas respond to this pressure; and playwrights unconsciously invoke this paradigm as dramatic time travelers function analogously to psychiatric patients.

Dramatists express the time-travel trope through repeated structures, characters, themes, and staging conventions. This dissertation replicates these topics in its chapter breakdown. The first chapter deals with the time-travel trope in its historical context by examining the evolution of the time-travel play through

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the work of J. M. Barrie. Barrie, best known for *Peter Pan*, championed the use of time travel on stage. As the most popular Anglo-American dramatist in the early twentieth century, he created the structures used consistently ever since in commercial plays involving time travel. His work shows the steady transformation of the adventure-story concept from a physical island lost at sea to a fantasy island lost in time. The four plays this chapter centers on, *The Admirable Crichton*, *Peter Pan*, *Dear Brutus*, and *Mary Rose*, mark a progression that leads to the true time-travel play.

The second chapter examines the structures that Barrie created and their repetition in other backward time-travel dramas throughout the century. The first structure is a frame story set in the present that anchors the temporal fantasy that is central to the time-travel drama. The second repeated structure is the main action of the play itself: a romantic/sexual triangle that forces the time traveler to choose between remaining in the fictive past or returning and confronting a difficult present.

Chapter three studies the dramatic figures that appear consistently in backward time-travel dramas. The most important of these figures is, of course, the time traveler. The chapter views the personality of the time traveler in terms of his neurosis, invariably involving sexuality, as well as other aspects of the traveler's psychic makeup including delusions of grandeur. This section will discuss why time travelers are generally men and will also attempt to explain the atypical woman time traveler found in *Loving Daniel Boone* and *Our Town*. Two other characters

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consistently appear in time-travel dramas and are placed in opposition. These characters are generally sexually aggressive figures, usually women, one in the world of the past, one in the consensus reality of the present.[33] Each of these figures becomes the physical representation of the era they embody. Each tempts the traveler whose eventual choice determines whether he remains in the past or returns to the present. The final figure type who appears in backward time-travel dramas--though not as consistently as the other three--is a catalyst figure who functions in the psychoanalytic role of the analyst, helping the time traveler to resolve his neurotic tendencies by reintegrating him into the consensus reality.

The final chapter involves the difficulties the author faces in bringing his or her work to the stage. Production of the time-travel theme presents unique challenges to the playwright and production staff. While examining these problems and the possible solutions as presented by the dramatist, this chapter uses occasional discussions of specific productions to illuminate these solutions. The chapter surveys not only the visual realization of these plays through scenery, costumes, and special effects but also the closely associated aural environment of sound effects and music, in the musical and non-musical drama. I conclude with the paradox of backward time-travel plays: while appearing escapist, even if the present tempts one to flee, they actually present a positive message about the future.

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One of the difficulties in dealing with time travel is that it seems to lead to questions involving the nature of time. This has caused a great deal of discomfort among the authors I have read in the sciences because the topic leads rapidly from physics into metaphysics. The primary problem appears to be one of definition: To travel in time, we would appear to need to know what time is. Unfortunately, though we intuitively understand time through its effects, there is no consensus on the nature of time itself.[34] Most people would agree with Augustine, who wrote, "What, then, is time? If no one asks me, I know what it is. If I wish to explain it to him who asks me, I do not know."[35] Even today, there is not even an agreement on which field to examine for an answer. Philosophy, biology, psychology, music, literature, and physics have all had primacy in various moments of history. As I continued my research, my original embarrassment about studying this topic began to wane; I now realized that no one understood time.

I came to understand that I was approaching the problem from the wrong direction. Very early in the dissertation process, I searched for my own definition of time, which led me, unfortunately, down long, time-consuming dead ends. I felt that studying time travel was no longer simply embarrassing, but impossible. My emphasis changed and this dissertation progressed when I realized that my problem was not time; it was time travel--specifically, time travel in the theatre. Ultimately, I realized that knowing the true nature of time is irrelevant to this study. Understanding time is no more necessary to writing about time travel than knowing the nature of reality is necessary to writing about aspects of realism.

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I was no longer embarrassed by the topic. Backward time travel in the theatre explores fundamental questions of personal and social identity, obliging us to question the choices we have made to reach this moment and consider the alternatives. In the film *Star Trek: Generations* (1994), one of the plethora of recent time-travel films, the villain attempts to escape from time into a nexus where every fantasy becomes reality. He travels into the past to escape from the crew of the *Enterprise*, saying, "Time is the fire in which we burn." In each of the plays presented in this dissertation, the traveler enters the fire and is harrowed. Some are destroyed, but most are made stronger. We journey with them and so too are challenged.

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Notes

[1] John Pierce, *Great Themes of Science Fiction: A Study of Imagination and Evolution* (Westport, Conn.: Greenwood Press, 1987), 174.

[2] James Gunn, *The Road to Science Fiction #3: From Heinlein to Here* (New York: New American Library, 1979), 153. He believes that time travel has become accepted as science fiction for three reasons: first, tradition; second, its technological basis (time machines); and finally, its utility as a plot device.

[3] David Pringle, *Modern Fantasy: The Hundred Best Novels* (New York: Peter Bedrick Books, 1988), 136.

[4] Stephen Hawking, Foreword to *The Physics of Star Trek*, by Lawrence Krauss (New York: Harper Collins Publishers, BasicBooks, 1995), xii-xiii.

[5] The poet Lucian of Samosata imagined a journey to the Moon in his *Vera Historia* (c. 165 A.D.), and stories of all sorts of nonhuman intelligences, such as Cyclops, are at least as old as civilization. Frederick I. Ordway III, "Dreams of Space Travel from Antiquity to Verne," in Frederick I. Ordway III and Randy Lieberman, eds., *Blueprint for Space: Science Fiction to Science Fact* (Washington: Smithsonian Institution Press, 1992), 36.

[6] Thomas Heywood, *A Woman Killed With Kindness,* in *The English Drama: An Anthology, 900-1642*, ed. Edd Winfield Parks and Richmond Croom Beatty (New York: W.W. Norton and Company, 1935), 973-974.

[7] George Lillo, *The London Merchant; or The History of George Barnwell,* in *British Dramatists From Dryden to Sheridan*, ed. George H. Nettleton and Arthur E. Case(Boston: Houghton Mifflin Company, 1939), 610. A note in the text locates the biblical references to these miracles as Jos. 10.12-14; 2 Kn. 20.9-11; 1 Kn. 17.17-24; Ex 17.5-7; Ex 14.21-31; Dan 6.16-23; Dan 3.19-27.

[8] Both Paul Alkon in his *Origins of Futuristic Fiction* and Harry Geduld in *The Definitive Time Machine* refer to Mercier's hero as the earliest time traveler in literature yet discovered. Paul Alkon, *Origins of Futuristic Fiction* (Athens: The University of Georgia

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Press, 1987), 19; and Harry Geduld, ed., *The Definitive Time Machine: A Critical Edition of H. G. Well's Scientific Romance* (Bloomington: Indiana University Press, 1987), 25.

9 Harry Elmer Barnes, *A History of Historical Writing*, 2d rev. ed., (New York: Dover, 1963), 175.

10 Ibid., 176.

11 Darko Suvin, *Metamorphoses of Science Fiction: On the Poetics and History of a Literary Genre* (New Haven: Yale University Press, 1979), 5.

12 Ibid., 73.

13 John Stokes, ed., Introduction to *Fin de Siècle, Fin du Globe: Fears and Fantasies of the Late Nineteenth Century* (Houndmills, Basingstoke, Hampshire: Macmillan, 1992), 8.

14 Patrick Parrinder, *Shadows of the Future: H.G. Wells, Science Fiction and Prophecy* (Liverpool: Liverpool University Press, 1995), vii.

15 A list of recent films using this motif would include the following, many of which have been very popular: *Time After Time*, (1979), *Somewhere in Time* (1980), *Time Bandits* (1981), *Time Walker* (1982), *Time Riders* (1983), *Buckaroo Banzai* (1984), *The Terminator* (and its sequel) (1984-1991), the three *Back to the Future* movies (1985-1990), *Peggy Sue Got Married* (1986), *Timestalkers* (1987), *Bill and Ted's Excellent Adventure* (1989), *Late for Dinner* (1991), *Forever Young* (1992), *Freejack* (1992), *Twelve Monkeys* (1995) and four of the eight *Star Trek* movies (1979-1996).

16 Television shows that have used time travel as the principal plot device include: *Sherman and Peabody* (1959-1961), *Dr. Who* (1963-1989), *The Time Tunnel* (1966-1967), *Fantastic Journey* (1977),*Time Express* (1979), *Buck Rogers in the 25th Century*, (1979-1981), *Voyagers* (1982-1983), *Quantum Leap* (1989-1993), *Time Trax* (1993), and *Sliders* (1996-). The motion pictures *Back to the Future* and *Bill and Ted's Excellent Adventure* have been Saturday morning cartoons. Numerous TV shows have used time travel as an occasional theme such as *The Twilight Zone* (1959-1964), *The Outer*

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Limits (1963-1965), *Galactica 1980* (1980), *Amazing Stories* (1985-1987), *Babylon 5* (1993-) and all the versions of *Star Trek* (1966-). In the 1997 season, the ABC network is planning a series based on the film *Time Cop.*

17 John Macvey, *Time Travel: A Guide to Journeys in the Fourth Dimension* (Chelsea, Michigan: Scarborough House, 1990), 89-106. The time-dilation effect also admits the possibility of rapid interstellar travel. The energy requirements, however, are prodigious, and the engineering capability to accomplish these tasks appears to be far in the future.

18 Barry Parker, *Cosmic Time Travel: A Scientific Odyssey* (New York: Plenum Press, 1991), 228-230. Tipler's device involves rotating a 10 km-radius cylinder, 100 km long with the mass of the Sun, at roughly half the speed of light. Again, the engineering problems seem overwhelming.

19 What Kip Thorne and his assistant, Michael Morris, at Caltech discovered was a solution to the general relativity equations that appears to allow an object (or person) to accelerate backward in time by cosmic wormholes (a theoretical distortion in the fabric of the universe that connects two widely separated points in space and what is more important, two widely separated times as well). At Berkeley, Yakir Aharonov proposed a time-travel device based on a "balloon" that can react as a quantum mechanical particle, capable of accelerating an object inside it far into either the future or the past. And Richard Gott of Princeton theorized that if two cosmic strings, which are very large, very heavy bundles of energy left over from the Big Bang, accelerated past each other at nearly the speed of light, the strings would warp space and time to such an extent that travel into both the past and the future would be possible. For a layman's explanation of the three theories, see David Freedman, "Time Travel Redux," *Discover,* April 1992, 54-61. Thorne discusses the discovery and its implications in Kip Thorne, *Black Holes & Time Warps: Einstein's Outrageous Legacy* (New York: W.W. Norton and Company), 1994. The book, which won the 1994 American Institute of Physics Science Writing Award, is one of the more readable of its ilk.

20 See "Physicists Argue Over Time Travel," *New York Times* 21 August 1990; Michael Lemonick, "How to Go Back in Time: An

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Unlikely New Concept Makes the Journey Theoretically Possible by Testing the Boundaries of Physics," *Time*, 13 May 1991, 74; John G. Cramer, "Quantum Time Travel," *Analog Science Fiction/Science Fact,* May 1991; Marcus Chown, "Time Travel Without the Paradox," *New Scientist,* 28 March 1992, 23; Ivars Peterson, "Timely Questions," *Science News,* 28 March 1992, 202; John Travis, "Could a Pair of Cosmic Strings Open a Route into the Past?" *Science*, 10 April 1992, 179; Bruce Allen and Jonathan Simon, "Time Travel on a String," *Nature*, 7 May 1992, 19; Barry Parker, "Tunnels through Time," *Astronomy,* June 1992, 28-35; Frederic Golden, "Theory and Whimsy Take Physicists on Tour Through a Black Hole," *New York Times,* 9 June 1992; David Deutsch and Michael Lockwood, "The Quantum Physics of Time Travel," *Scientific American,* March 1994, 68-74; Jonathan Simon, "The Physics of Time Travel," *Physics World,* December 1994, 27-33; and James Woodward, "Making the Universe Safe for Historians: Time Travel and the Laws of Physics," *Foundations of Physics Letters,* February 1995, 1-39.

21 Stephen Hawking, *A Brief History of Time: From the Big Bang to Black Holes* (Toronto: Bantam Books, 1988); George Smoot and Keay Davidson, *Wrinkles in Time* (New York: Avon Books, 1993); John Gribben, *Time Warps* (New York: Delacorte Press, 1979); Richard Morris, *Time's Arrows: Scientific Attitudes Toward Time* (New York: Touchstone, 1985); and Peter Coveny and Roger Highfield, *The Arrow of Time: A Voyage Through Science to Solve Time's Greatest Mystery* (New York: Fawcett Columbine, 1990).

22 Paul J. Nahin, *Time Machines: Time Travel in Physics, Metaphysics and Science Fiction* (New York: American Institute of Physics, 1993), 356-402. Despite the long list of titles Nahin has compiled, I have noticed numerous missing works in his appendix. The true number of time-travel tales must be staggering.

23 H. W. Hall, ed., *Science Fiction and Fantasy Reference Index, 1878-1985*, 2 vol. (Detroit: Gale Research, 1987), 1129-1130. Hall is able to cite 23 articles on science fiction and theatre, including announcements of upcoming productions in local newspapers. Elizabeth Ann Hull, "Theater," in *The New Encyclopedia of Science Fiction* (New York: Penguin Viking, 1988), 460, glosses over professional productions of science fiction plays, concentrating on what she believes to be the more vibrant amateur theatre. The situation has, however, begun to improve. Ralph Willingham provides

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the entry for "Theater" in *The Encyclopedia of Science Fiction* (London: Orbit, 1993), 1216-1217, which is an abstract of his book. However, the encyclopedia still devotes considerably more space to *Star Trek* than to all of theatre. Writing on narrative and cinematic science fiction dwarfs the output on theatrical science fiction.

[24] Ralph Willingham, *Science Fiction and the Theatre* (Westport, Conn.: Greenwood Press, 1994), 149-194. Very few of these plays are well known.

[25] Foote, 13-14.

[26] Charles Dickens, *A Christmas Carol* (New York: Dover, 1991), 20.

[27] Foote, 7, 15.

[28] Larry Niven, "The Theory and Practice of Time Travel," in *All the Myriad Ways* (New York: Ballantine Books, 1971), 110.

[29] Ibid., 111.

[30] Thomas Cottle, *Perceiving Time: A Psychological Investigation with Men and Women* (New York: Wiley and Son, 1976), 54.

[31] Joost A.M. Meerloo, *The Two Faces of Man: Two Studies on the Sense of Time and on Ambivalence* (New York: International Universities Press, 1954), 45.

[32] I do not wish to equate seeing a production of *Brigadoon* with psychoanalytic treatment. The catharsis involved with seeing a time-travel play is superficial in comparison to that found in psychotherapy.

[33] The useful term "consensus reality," which recurs frequently in this dissertation, comes from Kathryn Hume, who in her book *Fantasy and Mimesis: Responses to Reality in Western Literature* (New York: Methuen, 1984) defines it as "the reality we depend on for everyday action" (xi). Each of the plays creates a reality referred to by the figures in the play as the "present" in opposition to the "past" that the traveler enters. This "present" is the consensus reality of the play. The consensus reality of the play is often not the same consensus reality as our own--in a revival of *The*

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Star-Wagon for example, the consensus reality of the play sets the present in 1937, while the consensus reality of the audience sets the present in 1997. Using the phrase "present of the play" throughout is possible but awkward, and does not convey that most of the action of these plays happens in the past.

[34] See A. Cornelius Benjamin, "Ideas of Time in the History of Philosophy," in *The Voices of Time*, 2d ed., ed. J. T. Fraser (Amherst: University of Massachusetts Press, 1981), 3-30, for an analysis of the definitions of time throughout history.

[35] Augustine, *Confessions* 9. 14

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A Note On Text

Since the book of the musical *A Connecticut Yankee* has never been published, the texts analyzed in this dissertation are from typescripts in the collection the Performing Arts Library at Lincoln Center. There are two complete scripts available. The first is an undated typescript, but internal evidence (topical humor, order of songs compared to the program) strongly implies that the manuscript is the original 1927 production. The second is a typescript of a 1948 production by a St. Louis opera company. This typescript is apparently the 1943 Broadway revival, with new dialogue glued over the original text, removing most of the topical war humor. The original dialogue is, however, still readable. The final text is an undated copy of the second act with the pencil notation on the cover, "Probably 1943 Production at Martin Beck Th." There are some differences between the 1943 and the St. Louis scripts. There is a miniature scene in the 1943 script not present in the St. Louis script, and a page of dialogue in the St. Louis script not in the 1943 text. Otherwise, the texts are identical.

In order to avoid an inordinate number of footnotes, I note quotations from scripts in the body. To avoid confusion, I identify the musical texts with the page reference as either the "1927," "1943," or "St. Louis" versions. Since these scripts were not meant for the general public, they do not appear to have been copy-edited. The spelling and grammar are, at best, idiosyncratic.

The various scripts included songs in an equally erratic manner. Occasionally the lyrics are included, sometimes only the

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title, and in a few places, just the word "Song." To maintain consistency, all quoted song lyrics are from Dorothy Hart and Robert Kimball, *The Complete Lyrics of Lorenz Hart* (New York: Alfred A. Knopf, 1986). I note these in the body as "Lyrics."

Finally, to avoid more confusion as the discussion ranges back and forth from the musical to its source novel, any mention of *A Connecticut Yankee* will refer to the Rodgers/Hart/Fields musical, while *A Connecticut Yankee in King Arthur's Court* will refer to Mark Twain's novel.[1] As with the plays, I note page references to the novel in the text with the author's name.

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Note

[1] Mark Twain, *A Connecticut Yankee in King Arthur's Court: An Authoritative Text; Backgrounds and Sources; Composition and Publication, Criticism*, ed. Allison R. Ensor (New York: W. W. Norton, 1982). All quotations from the novel will be from this edition and are noted in the text.

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Chapter One

Islands That Like To Be Visited
J. M. Barrie and the Evolution of the Time-Travel Drama

Time travels in divers paces with divers persons.
--William Shakespeare, *As You Like It*

Introduction

J. M. Barrie is the pivotal figure in the development of time travel as a motif in theatre. Barrie laid the foundation for modern time-travel literature by using this motif in various dramatic genres: adventure story, children's story, pastoral, and ghost story. Thanks to Barrie, time travel moved from a gimmick to a trans-generic motif, available to many major modern playwrights, such as Shaw, Mayakovsky, Anderson, Rice, and Overmyer. Each of these playwrights has used time travel for different reasons in different genres, and all of them owe a debt to J. M. Barrie.

Barrie created the paradigmatic examples of the time-travel drama. Beginning with *The Admirable Crichton*, an inversion of the colonialist, imperialist castaway story so popular in England,[1] he began to explode the barriers between time and space. Barrie took the island story and moved it, play by play, from an island utopia lost in space, to an island utopia lost in time. This progression mirrors the development of the time-travel theme as a whole, making Barrie a useful touchstone for understanding the history of time-travel drama. As the biologists might say, in J. M. Barrie's work, phylogeny recapitulates ontogeny: the development of the individual anticipates the evolution of the group.

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Barrie's work in drama has much in common with the contemporaneous work in narrative fiction of H. G. Wells. Just as his friend Wells had done, Barrie broke the boundaries of the adventure story by moving the action from displacement in space to displacement in time. Like Wells, Barrie invested into time-travel stories that had, until that time, seemed childish a psychological and sociological depth. Finally, Barrie's enormous popularity gave a wide audience the opportunity to ponder their place in a new, somewhat bleak, view of the universe. Barrie's major accomplishment, through his intimate knowledge of performance, was to make time travel not just dramatic, but theatrical.

Like Wells, Barrie's literary reputation has fallen drastically since his death. R. D. S. Jack in his book, *The Road to the Never Land*, recounts the history of this decline and ascribes it to the rise of psychoanalytic criticism.[2] Barrie's personality and biography certainly lead to the temptation of viewing his writing as an expression of pathology, but I agree with Jack's comment that "we would do better to concentrate less on Barrie's subconscious and more on the ways in which he disturbs our own."[3]

There is, however, an area where psychology helps the reader to understand the action of Barrie's plays. These dramas stage the popular view of the psychoanalytic journey by using repeating themes: growing up, the sexual conflict between parent and child, and the inversion of the perceived order of reality. Structural elements also echo analysis: The traveler becomes the neurotic patient, while the catalytic figure, whom I define as creating the fantasy at the expense of interpersonal relationships, is synonymous

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with the psychoanalyst. Finally, the island functions as the arena where the neurotic struggles to recover. The psychological countenance presented in Barrie's work casts a shadow that is visible in nearly all subsequent time-travel drama.

This chapter examines the evolution of the time-travel play from its castaway island origins in *The Admirable Crichton* (1902), through the atemporal world of *Peter Pan* (1904), to true time traveling in *Dear Brutus* (1917), and finally the disillusionment of *Mary Rose* (1920).[4] These plays show Barrie's progression from reality to fantasy and from spatial to temporal estrangement.

Barrie and the Island

From Gilgamesh through Gilligan, the sea and the islands in it have been a source of adventure.[5] One of the most powerful and popular of all sea-stories is the tale of the castaway. Starting with Odysseus and continuing with a distinguished pedigree through Philoctetes, Prospero, Hythloday, Robinson Crusoe, Gulliver, the Robinson family, and Ben Bones, the tale of poor unfortunate castaways forced to survive beyond human help has excited generation after generation. Barrie's temporal fantasies did not spring whole from his mind like Athena; instead they rose out of the sea, like Aphrodite. He started by manipulating one of the most popular tropes in literary history, and in the process, made it into something new.

Islands obsessed Barrie, and he loved the idea of the castaway.[6] In a piece he wrote in his days as a novelist, long before he became a dramatist, Barrie said, "Every man has had at some time

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of his life (and the lucky ones have it to the end) an island in his eye on which he is wrecked, hurrah!"[7] He played constant castaway games with the young Llewellyn-Davies boys, whom he adopted after the death of their parents, and it was during these games that he created the character of Peter Pan. He produced a strange book for the Davies family called *The Boy Castaways of Black Lake Island,* which consisted almost entirely of photographs that Barrie had taken of the boys playing pirate. Barrie called this "the best and rarest of this author's works" (4).[8]

When Barrie began writing plays, it was only natural that his passion for islands dominated his writing. During the 1920s, at the height of his career, Barrie reflected on his earlier work, emphasizing the importance of islands to his work.

> There are more islands in my plays than any of you are aware of. I have the cunning to call them by other names. There is one thing I am really good at, and that is slipping in an island. I dare say it is those islands that make you misunderstand me. I would feel as if I had left off clothing if I were to write without an island.[9]

The four plays discussed in this chapter center on islands, and the transposition of that island from space to time is at the heart of the time-travel paradigm in drama. Since all Barrie plays contain an island in one guise, I have limited this chapter to only those plays directly related to the evolution of the time-travel drama.

Time travel has become so successful as a theme because it is trans-generic. The time-travel motif can find a home in adventure tales, love stories, political propaganda, and satire. Walter de la Mare wrote of the equally chameleon-like nature of the castaway tale, "Its place in literature varies with its quality, its equivalent

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on the stage being melodrama, from *The Tragedy of Dr. Faustus* at one extreme to that of poor gay Mr. Punch and his dog Toby at the other."[10]

Each of the islands depicted in Barrie's plays represents different neuroses, escapes from reality. The earliest play, *The Admirable Crichton*, presents a space- rather than a time-centered fantasy: the overthrow of the status quo and the return to a "natural" state. In *Peter Pan*, the fantasy is of eternal youth; in *Dear Brutus*, a second chance; in *Mary Rose*, meeting a parent as an equal. All of these fantasies involve a modification of time. As Barrie's work evolved over the decades, these islands became detached from the spatial world entirely.

Barrie expresses his theme of islands as refuges most clearly in *The Admirable Crichton*. This fantasy marks the end of the literal "castaway island" and points toward time travel.

The Admirable Crichton

After *Peter Pan*, *The Admirable Crichton* is Barrie's most popular play.[11] Certainly influenced by the same impulses that led his friend Stevenson to write *Treasure Island*,[12] *The Admirable Crichton*, which premiered along with *Quality Street* in the autumn of 1902, marked, according to R. D. S. Jack, Barrie's "arrival as a serious and revolutionary playwright."[13] Barrie was dealing with serious themes in *The Admirable Crichton*, and the critics then and now have responded. A. B. Walkley saw in this play Rousseau's return to nature,[14] and Moult called it "Barrie's solitary excursion into Nietzscheanism."[15] More recently, Jack agrees with both

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critics and analyzes the influence of Thomas Carlyle;[16] while Geduld sees the play as a case of Darwinian despair.[17] Walbrook, however, dissents from the general criticism, saying that critics were "taking the comedy rather more seriously than was necessary."[18] But all of these critics agree on the success of the script. Harry Geduld, who is generally hostile, writes, "Unique among his plays, *The Admirable Crichton* endures, relevant and sparkling as the day it was written. It is Barrie's comedic masterpiece."[19]

The Admirable Crichton, while certainly the work of a mature dramatist, barely begins to explore themes and images that will recur throughout all of Barrie's later work: the island as a place of escape/fantasy; sexual tensions derived not only from jealousy but also from the parent-child relationships; conflict between the fantasy world and the consensus reality in the traveler, who is able to make an accommodation between the two with the help of the catalyst. These elements will eventually be resolved on islands removed from space into time.

No possible reading of *The Admirable Crichton* could make it a time-travel play. This comedy, however, at the end of the evolutionary form of the castaway tale, points toward what will eventually become the time-travel play.[20] Analysis of the play is important as a precursor for plays to follow. In this instance, Barrie took the castaway story to its logical extreme.

The island in each of Barrie's plays is a fiction created by a strong-minded figure who acts as a catalyst for the action of the play. Certainly the catalyst figure in *The Admirable Crichton* is Bill

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Crichton, butler and Darwinian exemplar. Crichton's master, Lord Loam, believes in equality in the natural state, but Crichton argues that human nature demands civilization. Even if people were returned to the natural state, "first thing we should do would be to elect a head. Circumstances might alter cases; the same person might not be master; the same persons might not be servants. . . . Nature would decide for us" (188).

Barrie gives Loam and Crichton the opportunity to live naturally by stranding the Loam family party on a desert island, which becomes a crucible for the conflict between "natural" equality and "socially imposed" inequality. During the second act, the nobles leave Crichton, refusing to place themselves under the command of a mere servant. At the end of the act, the bedraggled party returns to Crichton's cooking fire, just as he had predicted to the cleric before they left, "They are all hungry, sir, and the pot has come a-boil. The smell will be borne westward. That pot is full of Nature" (207).

With the castaways now firmly under his sway, Crichton creates a civilization on the island, complete with running water, electric lights, and a formal kitchen. In the two years between Acts Two and Three, Crichton has become ruler of the island, and the other members of the party are happy to be servants. But as Crichton created the island, so too does he destroy it. When a ship appears on the horizon, Crichton fires off electric beacons deployed around the island, ending the chance of a relationship with Lady Mary, Loam's no longer spoiled eldest daughter. Since taking care of the others until they were rescued was the origin of Crichton's

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leadership, "Bill Crichton has got to play the game" (229). On his return, Crichton again becomes a butler, confirming yet again the validity of his natural view. Yet the island maintains its mystique and remains a focus for fantasy after the return to England. For Lord Loam: "I have begun to forget--(In a low voice) But they were happy days; there was something magical about them" (235). The island remains a fantasy for Lady Mary as well: "I have lived Arabian nights. I have sat out a dance with the evening star" (235).

As Crichton created the island in the third act, in the fourth act, each character creates the island anew. In a prodigy of self-fantasizing, castaway Ernest Woolley wrote a book celebrating the exploits of the castaways, with himself as the hero. His only mention of Crichton is paying "the butler a glowing tribute in a footnote" (232).

While apparently traditional in both form and content, *The Admirable Crichton* is actually an inversion of the form of the castaway narrative. Diana Loxley, in her book, *Problematic Shores*, argues that the island tale expresses the theme of British colonialism in the nineteenth century: "The island draws a line around a set of relationships which do not possess the normal political, social and cultural interference: a simplification of existing colonial problems and thus an ideological process of wish fulfillment."[21] While the play celebrates Victorian pluck, the inversion of relationship between master and servant is different from the imperialism of British castaway tales. Certainly Friday would not have become Crusoe's master, no matter how much more

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capable Friday was. Even at this early stage in his dramatic career, Barrie was re-examining the basic conceits of the castaway tale.

A second conceit that Barrie engaged was the male domination of the desert island. Castaway stories tend to be male fantasies. *The Admirable Crichton* begins this way: Crichton as the natural leader with the women on the island fighting to have the opportunity to wait on him at dinner. The rivalry between Tweeny and Lady Mary for the love of the Gov. (as everyone now calls Crichton) quickly grounds the conflict in sexuality. In England, Crichton "cast a favorable eye" on Tweeny (185), but on the island, he has become the most eligible bachelor. Mary and Tweeny nearly come to blows over possession of the only skirt on the island. Crichton is able to stop the fight before it begins by placing a notice outside his study: "Dogs delight to bark and bite" (219).

Crichton, as a precursor to the catalyst/analyst of later plays, makes a critical mistake in dealing with Lady Mary, which leads to his eventual downfall. Crichton has become infatuated with her, not because of her beauty, but because she was "the first of our party to run a goat down" (225). He finally proposes to her, and she is delighted to accept. Freud asserts an explicit prohibition on sexual relations between analyst and patient because of the harm it would do to a vulnerable subject.[22] Crichton and Lady Mary cannot consummate the match without causing tremendous damage to both if they ever leave the island. Barrie circumvents this by having the party rescued almost immediately after the proposal, and each returns to his or her "proper" sphere.

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Crichton, like Woolley, engages in self-mythologizing, as befits the creator of the island paradise. He wears royal robes and likes to collect sets of things. He sees himself as a hero figure, at least in his relationship to Lady Mary. In one of the rare explicit uses of temporal imagery in the play, Crichton tells her about his fantasy:

> A king! Polly, some people hold that the soul but leaves one human tenement for another, and so lives on through all the ages. I have occasionally thought of late that, in some past existence, I may have been a king. It has all come to me so naturally, not as if I had to work it out, but--as--if--I--remembered. (224)

Crichton, in living in his heroic fantasy, had already made a promise to Mary:

> But if I thought it best for you I'd haul him back; I swear as an honest man, I would bring him back with all the obsequious ways and deferential airs, and let you see the man you call your Gov. melt forever into him who was your servant. (223)

The relationship between Crichton, Tweeny, and Mary exhibits more than sexual tension. Crichton functions as a father figure to all the castaways, and Tweeny and Mary seem to be fighting as much for a father's love as for a lover. Again, this follows the psychoanalytic model, as the patient performs a "transference," seeing the analyst, in Freud's words, as "the reincarnation of some important figure out of his childhood past."[23] *The Admirable Crichton* does not develop this incestuous undercurrent, but the theme becomes much more important in later plays.

For Crichton and Mary to maintain a relationship becomes impossible after their rescue. While Barrie creates provocative fantasy worlds, he repudiates them once his characters return to the

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world of the consensus reality. A sentimentalist would still have allowed Crichton and Mary to remain together somehow, but the realist in Barrie would not permit it. The "social" order reasserts its dominance with scarce guilt. In fact, Crichton's presence at Loam House has become so intolerable that at the end of the play, he feels forced to leave. Barrie refuses to soften the ending. There is no indication that Crichton will find another job or even that he will marry Tweeny.

Crichton, while certainly the main character of the drama, is not, however, the focus of the action because his unchanging role throughout the play renders him undramatic in the context of the castaway tale. The focus of action in this play is Lady Mary, and she expresses in her character all the attributes that I associate with the time traveler. Interaction with the new environment changes the traveler/castaway, whether that setting is spatial, as in this case, or temporal, as in plays to be analyzed later.

The pathos of the last act is heightened not only by Crichton's fall but also by Mary's perfectly reasonable fear that the experience won't change her, "If the slothful indolent creature I used to be has improved in any way, I owe it all to him. I am slipping back in many ways, but I am determined not to slip back altogether--in memory of him and his island" (235). Freud would agree that her fears are reasonable. Was her change truly internal, or merely an artifact of her "love" for Crichton? He writes in *An Outline of Psycho-Analysis*, "If he [or she] becomes aware of the strong erotic desire that lies concealed behind the positive transference, he believes that he has fallen passionately in love; if the transference changes

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over, then he feels insulted and neglected, . . . and is ready to abandon the analysis."[24] Ernest Woolley doesn't change at all, and the extent of Lord Loam's change is political, "as a result of our experiences on the island, I think of going over to the Tories" (244). Here Barrie begins exploring the theme of missed opportunity, central to *Dear Brutus* and *Mary Rose.*

However, Barrie will not abandon his faith in humanity until later plays. Mary has grown during her two-year stay on Crichton's Island. She has come to value what is important. In the exchange that ends the play, Mary and Crichton say good-bye.

> LADY MARY: I am ashamed of myself, but I am the sort on whom shame sits lightly. (He does not contradict her.) You are the best man among us.
>
> CRICHTON: On an island, my lady, perhaps; but in England, no.
>
> LADY MARY (not inexcusably): Then there is something wrong with England. (246)

Mary's realization of the inequity of her society leaves the audience with a hope for Mary's growth.

In *Dear Brutus,* Barrie created an island similar to the one which he described in the 1894 *National Observer* article.[25] In that article, he never mentioned rescue. If an arriving ship, the emissary of the consensus reality, destroyed Crichton's happy island, Barrie made his next island rescue-proof by moving it out of the sea and into time.

Peter Pan

At the end of *The Admirable Crichton*, Bill Crichton consciously chooses to re-enter the world of the consensus reality,

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destroying his island in the process. Wendy presents Peter Pan with the same dilemma; she is going to "rescue" the Lost Boys and reintegrate them into the world beyond the Never Land. Determining to remain behind, Peter, unlike Crichton, refuses to accept the strictures of a world that had once rejected him.[26]

Peter, having run away, and the Lost Boys, having been literally misplaced, are truly "cast away." The major difference between Crichton's Island and the Never Land is in their temporal natures. In this way, *Peter Pan* serves as a link between the castaway tale and the time-travel drama. Both *Peter Pan* and *The Admirable Crichton* are fantasies, but they are fantasies of a completely different order. The manor that Crichton creates is unreal, but the entire play, as with the castaway tale generally, maintains a type of verisimilitude. As with *Treasure Island* or *Robinson Crusoe*, nothing in the course of the play is completely impossible, merely wildly improbable. The Never Land, on the other hand, partakes of the same nature as Prospero's Island, not only a castaway island, but also a focus of magic as well.

Barrie returns to the same structure he used in *The Admirable Crichton* and allows the fantasy to begin only after establishing a consensus reality that connects the subsequent action to the audience. As with the tea party in Act One of *The Admirable Crichton*, fantastic elements appear in the frame story to prepare the audience for the new world. Since Crichton's new world was relatively realistic, the fantasy of a peer trying to treat the stable boy as an equal is unlikely, but not impossible. Since Peter Pan's world, on the other hand, is unrealistic in its expression, the

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eruption of fantasy into the consensus reality has to be equally extreme. Not only is the children's nurse a Newfoundland dog, but Peter and Tinkerbell enter the consensus world and rupture it, pulling Wendy, Michael, and John out of bed and out of time.

The Never Land to which Peter takes Wendy and her brothers is still a desert island in the best tradition of *Treasure Island* and *Swiss Family Robinson*, but now Barrie dislocates the island in space and time. Since it is less than a night's journey, spatially it should not be very distant, but Peter says it is "far away" (33). Though the Never Land has a spatial location, "Second [star] to the right, straight on till morning" (30), its exact location is outside the physical universe.[27]

The Never Land disconnects from the world of linear time, as a place of night fantasies, unable to survive in the harsh daylight of the temporal order. As Barrie writes in his stage directions: "In the daytime you think the Never Land is only make-believe, and so it is to the likes of you" (39). The name "the Never Land" itself shows Barrie's use of time imagery. Barrie was extremely careful about his choice of names, and the use of the Never Land deliberately places the island outside the temporal order. "Never" means "not ever" or not existing in time; while in contrast, Thomas More named his fictional island, "Utopia," meaning "no place"; and Samuel Butler's "Erewhon" is "Nowhere" spelled backwards.

The Never Land itself is only the chief of numerous temporal images that manifest themselves throughout the play. *Peter Pan* begins in London with an assertion of the linear order of the frame story. "The cuckoo clock strikes six, and Nana springs into life. This

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first moment in the play is tremendously important" (18). The frame story must be credible; the audience must accept even the existence of a dog nurse as real. For the play to work, the nursery must be a warm, inviting, and ultimately real place,[28] as Barrie stressed in his stage directions: "naturalness . . . should be the aim of every one in the play" (19).

The first line of the play establishes the conflict between the temporally ordered world of the adults and the atemporal world of the child, "I won't go to bed, I won't, I won't. Nana, it isn't six o'clock yet. Two minutes more, please, one minute more? Nana, I won't be bathed, I tell you I will not be bathed" (19). The play ends with a plea from the world of time to the world beyond time, "When you come for me next year, Peter--you will come, won't you?" (93)

Barrie scatters other temporal images throughout the play; for example, the "thimble" that Wendy gives Peter as a "kiss" has a meaning in late Victorian slang beyond the modern usage. Among the criminal underclass the term meant a watch.[29] In their first meeting, therefore, Wendy begins her attempt to integrate Peter into linear time. Another temporal image that is extremely interesting and difficult to convey in performance is the inability of some adults to see Peter (91). While not consistently maintained (after all, Mrs. Darling could see him perfectly well when she took his shadow before the action of the play), it is an important artifice as Hook loses the battle to Pan, in part, because Hook can't find him (83). In the penultimate scene, Peter knocks the hats off people who are oblivious to his existence (91). In the last scene, set a year after her return to Bloomsbury, when Wendy returns to the Never

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Land for the spring cleaning, she has trouble seeing Peter as well (93). Another temporal image associated with the end of the play has to do with Peter's memory. In the year that has passed in the outside world, no time should have passed in the Never Land. But Peter has forgotten not only who the Lost Boys or Captain Hook are, but also cannot remember what has happened to Tinkerbell.[30] Wendy's importance to Peter as a link to linear time is therefore heightened since he still remembers her.

Certainly the most famous time imagery in *Peter Pan* is the crocodile that swallowed a clock, busily hunting for and finally devouring Hook, the only adult character in the Never Land. Obviously, the crocodile symbolizes all-devouring time that devastates with the adult world, while leaving the child's world unscathed. As Jack puts it, "For the audience, the tick of the crocodile not only factually is a warning sound; it is a sound which symbolises Hook as the victim of Time against Pan as the victor over Time."[31]

The inversions that are part of any Barrie play are time-oriented in *Peter Pan* as well. First are the inversions of the adults and children's roles. Mr. Darling acts less maturely than Michael, also refusing to take his medicine and playing a cruel practical joke on Nana in the first act. Mr. Darling has a temper tantrum, which is the proximate cause of Peter's being able to enter the nursery and beguile the children. In the last act, Mr. Darling's repentance, while certainly sincere, takes the childish form of living in Nana's doghouse until the children return. With the exception of Mrs. Darling, the other "adult" characters in the play also appear as

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equally childish. The Indians and the pirates act very much as if they are children playing at being Indians and pirates.[32]

The children, on the other hand, take very seriously their more adult roles, whether as the Lost Boys acting as soldiers against the pirates, Slightly becoming a doctor, or Wendy and Peter becoming parents. While Peter has no compunctions about killing Hook, the thought of acting as an adult terrifies him: "(scared) It is only pretend, isn't it, that I am their father?" (66)

Wendy, on the other hand, assumes her adult role eagerly:

> OMNES (kneeling, with outstretched arms): Wendy lady, be our mother! (Now that they know it is pretend they acclaim her greedily.)
>
> WENDY (not to make herself too cheap): Ought I? Of course it is frightfully fascinating; but you see I am only a little girl; I have no real experience.
>
> OMNES: That doesn't matter. What we need is just a nice motherly person.
>
> WENDY: Oh dear, I feel that is just exactly what I am.
>
> OMNES: It is, it is, we saw it at once.
>
> WENDY: Very well then, I will do my best. (In their glee they go dancing obstreperously round the little house, and she sees that she must be firm with them as well as kind.) Come inside at once, you naughty children, I am sure your feet are damp. And before I put you to bed I have just time to finish the story of Cinderella. (51)

While still anachronistic for Wendy to be a mother, it points toward her rejection of the fantasy of eternal youth in the Never Land and her acceptance of true adulthood.

However, Wendy's interest in Peter is not motherly, nor are the feelings of the other female characters in the Never Land.

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Tinkerbell and Wendy fight over Peter, and the sexual jealousy reaches such a stage that Tinkerbell tries to have Wendy killed by the Lost Boys. Certainly Barrie makes Wendy and Tinkerbell much sterner than Lady Mary and Tweeny as they fight over Crichton. Peter even attracts Tiger Lily: "Tiger Lily is just the same; there is something or other she wants to be to me, but she says it is not my mother" (66). This passing reference is important to understanding the dynamic of *Peter Pan.* Barrie never mentions Tiger Lily's attraction again, which has no relevance to the action of the play.[33] What is important is that Barrie is yet again presenting a sexual conflict over the child character. In some ways, Wendy's interest in Peter is incestuous, since she is clearly the mother figure attracted to the child, who is incapable of returning that love in an adult manner. Peter is capable of any adventure except an adult one. So once more, this sexual conflict ruptures the bounds of time, not only with children sexually attracted to children, but with a mother attracted to a child. When Hook (invariably played by the same actor who portrays Mr. Darling) wants to kill the Lost Boys, who now include his "sons" John and Michael, and to kidnap Wendy so that she can be his mother (57), the cross-temporal sexual conflict becomes dizzying.

Peter Pan as the catalyst remains aloof from the sexual conflict. He is quite deliberately unchanging and has absented himself from time in order to remain unchanging. He has created a Never Land that needs him to exist: "The whole island, in short, which has been having a slack time in Peter's absence, is now in a ferment because the tidings has [sic] leaked out that he is on his

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way back" (38). Yet Peter has paid a heavy price in loneliness for this minor divinity. He cannot belong in the linear order. He cannot be touched, and at the end of the play is alone on the island playing his pipes.[34]

While Peter Pan functions as a catalyst/analyst in this play, he could certainly benefit from the intervention of a real psychologist. Dan Kiley, in his book *The Peter Pan Syndrome: Men Who Have Never Grown Up*, uses *Peter Pan* as the classic case study of a psychological problem that he believes is becoming more common in American society.[35] He believes that the Peter Pan Syndrome (PPS) has created a large number of men who have refused to take on adult responsibility and exhibit similar traits. According to Kiley, the early symptoms of PPS are: irresponsibility, anxiety, loneliness, and sex-role conflict. These symptoms follow chronologically through adolescence and, if not treated with a firm dose of discipline, lead to narcissism and chauvinism in early adulthood. He argues that in their mid to late twenties PPS sufferers reach a crisis point that results in an inability to function in society. If not treated, the PPS victim spends the remainder of his life despondent, waiting for death. While playwrights generally do not include much background details about their travelers, these characters do seem to have much in common with the PPS sufferer at the crisis moment that propels them backward in time.

Pan, though undisciplined, is busily changing others. He created Hook when he cut off his hand and fed it to the crocodile. The Lost Boys have to accommodate themselves to the trees that give the only access to their underground home (54). The most

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important changes, however, occur to Wendy, who uses her experiences in the Never Land to decide to grow up. As *The Admirable Crichton* was about Lady Mary, so Peter Pan is really about Wendy. Certainly audiences can view *Peter Pan* simply as an adventure tale, but the play centers on Wendy's willingness to enter the world of time.[36]

Peter "has created the Never Land in his own image,"[37] and that fantasy world is the castaway island of boys' fantasy. As such, women are interlopers, and the island does not treat them well. In his dedication to *Peter Pan*, Barrie calls women on an island "a disturbing element" (13). Pirates try to drown Tiger Lily on Mariner's Rock, and Tinkerbell drinks poison. But the Never Land appears to have special animus toward Wendy--Tinkerbell hates her and tries to have her killed; a mermaid tries to drown her; Hook wants to throw her overboard; and Peter is emotionally indifferent to her. In fact, Wendy is apparently the first girl from linear time actually to reach the Never Land, since little girls are too clever to fall out of their buggies (33).

However, Barrie deliberately inverts this male fantasy. While Peter is the undoubted hero of his own story, the most intelligent people in the Never Land are the women. Tinkerbell, Tiger Lily, and Wendy all exhibit substantially more ability than any male on the island. *Peter Pan* is a play about the heroine, not about the hero.

Unlike Lady Mary, Wendy, who functions as a traveler, initiates the action. Wendy goes to the Never Land at her own suggestion, not Peter's, and she is responsible for bringing Michael and John along.

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Indeed, not only does Wendy initiate the original voyage of the children to the Never Land, she decides when the fantasy has to end.

> FIRST TWIN (alarmed): You are not to leave us, Wendy?
>
> WENDY: I must.
>
> NIBS: Not to-night?
>
> WENDY: At once. Perhaps mother is in half-mourning by this time! Peter, will you make the necessary arrangements? (69)

Peter may well have created and certainly controls the Never Land, but Wendy dictates the movement into and out of the fantasy world.[38] Maureen McGowan suggests even more. She argues that in the last scene of the play, Wendy moves into the creative position occupied by Peter at the beginning of the play. Just as Wendy went to the Never Land to finish the story of Cinderella, she returns to the Never Land to tell Peter stories about himself. McGowan sees this as emblematic of Wendy's approaching maturity.

> Wendy is growing up. Although she remembers her many adventures in the Never Land, Peter cannot recall them at all. With a child's incomprehension of time, Peter is only concerned with the present moment. Past and future have no meaning for him, for in the Never Land life is ever the same. As Wendy grows older, Peter seems to grow weaker. She must supply the reason for his lack of memory. In having Wendy tell Peter stories about himself, Barrie emphasizes that it is she who creates his existence.[39]

While McGowan argues her case cogently, I feel that she misses an important point. Wendy clearly states that she is not making up stories about Peter, but is merely telling him of events that happened in his past, adventures that he created. Wendy does not occupy the creative position in the Never Land, but is a story teller.

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Only in the universe of linear time does Wendy's creative power match Peter's.

The conflict is the choice between Wendy's world and Peter's, or the world of time versus timelessness. R. D. S. Jack clearly stated the terms of the contest: "Embrace eternal youth with Pan and you deny yourself the joys of adult love and parenthood. Welcome the latter with Wendy and you lose the imaginative freedom which is the joy of child and artist."[40]

For a child, time is a particularly fluid concept, with subjective time being the sole component of a child's understanding. Therefore, it is possible, for example, for summer days to "last forever."[41] Wendy's rejection of the role of "pretend" mother to the Lost Boys and acceptance of the linear world that would allow for real parenting is central to the play. Nowhere is this more obvious than in *When Wendy Grew Up: An Afterthought,* an afterpiece that Barrie wrote for use in only one performance.[42]

The ending of the published version of *Peter Pan* is unsatisfying. The play ends with Peter sitting in front of the little house in the treetops playing his pipes until curtain (94). This is certainly consistent with the open endings that are endemic in Barrie's work. Barrie generally provides closure by bringing the play to its conclusion in the same room where it began. The penultimate scene, with Mrs. Darling once more barring a window in Peter's face, provides this, but does not give the happy ending for a show intended as a family Christmas treat. As it stands, with the consequences of Wendy's time-travel experience unexamined, *Peter Pan* remains transitional and is incomplete as a time-travel play.

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The *Afterthought* completes the evolution of the castaway tale and turns *Peter Pan* from a transitional work into a true time-travel play, as well as creating satisfactory closure. The one act begins with the same temporal image as in the first act of *Peter Pan.* Little Jane is fighting the adult temporal order and refuses to go to bed. Wendy has stopped playing mother and become one. The afterpiece repeatedly stresses the consequences of entering the temporal order. Nana, while still alive, is too old to function as a nurse and spends most of the scene asleep on Michael's bed. Michael is now an engine driver, John has grown a beard, Slightly Soiled has become a lord, and one unnamed Lost Boy married Wendy.

Peter is privileged as outside the linear order. "Yes, you see," Wendy said, "he had no sense of time. He thought all the past was just yesterday. He spoke as if it was just yesterday that he and *I* had parted--and it was a whole year" (*Afterthought,* 21). He forgets to return for Wendy the second year but returns the third, never realizing that he had missed that year. His memory is nonexistent, as in the original ending, but now the consequences of living outside of time are made manifest. Peter finally returns for Wendy, but he is twenty years too late.

WENDY: I can't come Peter--I have forgotten how to fly.

. . .

PETER (at last alarmed): What is it, Wendy? Is something wrong? Don't cheat me mother Wendy,--I'm only a little boy.

WENDY: I can't come with you Peter--because I'm no longer young and innocent.

PETER (with a cry): Yes you are.

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WENDY: I'm going to turn up the light, and then you will see for yourself.

PETER (frightened--hastily): Wendy, don't turn up the light. (*Afterthought,* 27)

The meeting of Peter and Wendy is as melancholy a scene as Barrie ever wrote, and as much as they want to come back together, the chasm in time has become too large.

Wendy is unable to remain in the room, and she leaves Peter sitting on the floor sobbing, until a new voice repeats an old line, "Boy, why are you crying?" (*Afterthought,* 28). Peter teaches Jane to fly, and after receiving Wendy's permission, she flies off to the Never Land. Unlike Mr. and Mrs. Darling's horrified response to their children flying away, Wendy is happy. Suddenly the importance of Spring Cleaning becomes clear. Through this act, Peter, in his fashion, partakes of the cycles of time; and Wendy, in her fashion, becomes immortal. Most productions of *Peter Pan* include *When Wendy Grew Up: An Afterthought* as the last scene, which is certainly vital for the popular success of the show, for it provides closure and makes the ending both poignant and happy.

R. D. S. Jack has written, "*Peter Pan* is not only a myth, but specifically, a myth about the defeat of time through art."[43] While Barrie has certainly created a mythic figure, the afterpiece, *When Wendy Grew Up*, presents neither a loss nor a victory, but a synthesis. The ending, with Peter and Jane flying off to the Never Land, connects the eternal Pan with the cycles of the world, showing the potential for accommodation. It also shows Wendy's acceptance of the child within her, enabling her to become the embodiment of the truce between time and eternity.

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Without the afterpiece, whether Wendy's experience in the Never Land will have any effect on her is unclear. The afterpiece resolves the doubt that Lady Mary fears in *Admirable Crichton.* Having learned from her journey to the Never Land, Wendy becomes the prototype of the successful time traveler. Barrie's next island play moves a radical step forward. Now Barrie loses his island castaways not in space and time, but only in time. The ambivalence that he held in check in *Peter Pan* comes to the fore.

Dear Brutus

In his dedication to *Peter Pan*, Barrie wrote:

> Some say that we are different people at different periods of our lives, changing not through effort of will, which is a brave affair, but in the easy course of nature every ten years or so. . . . I don't hold with it; I think one remains the same person throughout, merely passing as it were, in these lapses of time from one room to another, but all in the same house. If we unlock the rooms of the far past we can peer in and see ourselves, busily occupied in beginning to become you and me. (6)

This statement is much more in keeping with the theme of *Dear Brutus* than of *Peter Pan.* Indeed, Barrie wrote this dedication for the first published edition of *Peter Pan* in 1928, substantially closer in time to the writing of *Dear Brutus.* Between the writing of the two plays, Barrie's attitude about the value of movement through time changed dramatically.

While all of Barrie's plays deal in some measure with the human condition in relation to time, this is the first of his island plays where he so prominently highlights the time-travel element. Unlike *Peter Pan*, in which Wendy embraces paying the price to enter

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the world of linear time and so moving into the future, *Dear Brutus* explores the possibility of changing the past. In *Peter Pan*, the temporal choice is ultimately the right one, but in *Dear Brutus*, Barrie allows no such easy answer. For humankind, living in a linear world, the consequences of a wrong choice are horrific, since there is no opportunity to go back and take a new path. Barrie speculates on the possibility of temporal choice, in this instance exploring the results of giving his characters a second chance. One of the characters even refers to the group experience as "a strange experiment" (541).

The mysterious, ageless Lob gathers a group of strangers at his country house, telling his guests that they all have something in common but refusing to divulge it. Barrie, however, provides his audience with the answer in an uncharacteristically artless way. Repeatedly, he proclaims the theme to the audience: Matey: "I would give the world to be able to begin over." (483); Purdie: "If I had met her before you--it's Kismet, I suppose." (493); Alice: "If I hadn't married you what a different woman I should be." (498); and Dearth: "Three things they say come not back to men nor women--the spoken word, the past life, and the neglected opportunity. Wonder if we should make any more of them, Alice, if they did come back to us" (498).

Lob tempts his guests to take a walk into a magic wood that terrifies his butler, Matey, and finally explains what is in the Wood that appears only on Midsummer's Eve in a different place every year: "They say that in the wood you get what nearly everybody here is longing for--a second chance" (500). This year, the Wood has

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appeared in Lob's garden, and each of the visitors travels into the Wood, led by the sad, drunken Dearth.

Unlike *Peter Pan*, here Barrie no longer bothers hiding his interest in time in symbols. From the beginning, the temporal elements are prominently displayed. What Barrie presents in the second act are the results of all the guests' new choices in the past. Each character's new path in life brings him or her into the Wood, this time in new guise. Living Crichton's fantasy, the butler now has a place in the City and has married Lady Caroline, the arrogant aristocrat. Jack is still involved in an affair, only this time being in love with Mabel and married to Joanna instead of vice versa. Coade is a bachelor in his new life, and just as much a drone as when he was married. Ultimately, Barrie's point is that even given a second chance, most people would still make the same mistakes. Matey as a butler was a petty thief; Matey as a businessman merely steals on a grander scale. Purdie, to whom Barrie gives a brief moment of self-realization, describes himself, "I say, I believe I am not a deeply passionate chap at all, I believe I am just a . . . philanderer" (525).

It would appear at first glance that the philanderer Purdie and possibly his paramours, Mabel and Joanna, are the traveler figures, since they have the possibility of learning from their experiences in the past. In this instance, however, the traveler is the drunken artist, Will Dearth.

As the traveler, Dearth does learn and grow from his experiences beyond time. Dearth has changed; in the Wood, he made the right choice. He is a happy, successful artist. The reason for the change is two-fold. First, he didn't marry Alice; and second, he has

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a beautiful, intelligent, and lively daughter. Now, like Wendy and Lady Mary, Dearth has to confront his sexual nature. Dearth invests his sexuality in the world beyond Lob's Wood in Mrs. Dearth. Mr. and Mrs. Dearth improperly channel this sexuality into, respectively, self-destructive behaviors and aggressive actions. As Freud writes, "The symptoms of neuroses are . . . without exception either a substitutive satisfaction of some sexual urge or measures to prevent such a satisfaction."[44] This improper use of the sexual dynamic has precluded the creation of a child. In the Wood, the fantasy child, necessarily enough, a girl, establishes the required triangle with a male oscillating between two females.

Dearth is extremely concerned that his daughter is maturing, since her finding a mate would destabilize the triangle by the addition of another male.

> MARGARET: . . . Will you hate him, Daddy?
>
> DEARTH (at work): Whom?
>
> MARGARET: Well, if there was?
>
> DEARTH: If there was what, darling?
>
> MARGARET: You know the kind of thing I mean, quite well. Would you hate him at first?
>
> DEARTH: I hope not. I should want to strangle him, but I wouldn't hate him. (514)

Notice that Margaret's mother is dead, or again, the triangle would be destabilized, with three women to one man (Margaret, her mother, and Alice). Alice's appearance in Lob's Wood as a homeless, hungry, completely defeated beggar would appear to make her no threat to the Dearth/Margaret relationship. As in the consensus reality, Alice

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prevented Dearth from having a daughter; so in the Wood, Alice still exerts a fascination. "That woman rather affects me, Margaret; I don't know why. Didn't you like her husky voice?" (519)

Barrie displaces the sexual rivalry in time, rather than in space, as in the secondary plots of *Dear Brutus* or *Admirable Crichton*, and it is much more straightforward than in *Peter Pan*. Now the tension is obviously generational, with conflict between mother and erstwhile daughter. Eventually, Dearth draws away from Margaret, back to the lights of Lob's house, to find aid for Alice. Alice defeats Margaret in the triangle, and both Margaret and Dearth suffer.

The resolution of the Dearth conflict is an armistice in the sexual war between the two parties, and the possibility of a creative relationship for the Dearths: he and his art, she and her possible child.

As Wendy was instrumental in controlling the events in the Never Land, so too, Dearth plays a creative role in Lob's Wood. In the consensus reality, he is a washed-up painter; in the Wood, he is not only a successful artist, but also a successful father. He is not passively watching his daughter's development, but has been involved in molding not only her personality, but also her appearance.

MARGARET: I *know* I have nice ears.

DEARTH: They are all right now, but I had to work on them for months.

MARGARET: You don't mean to say that you did my *ears?*

DEARTH: Rather!

MARGARET (grown humble): My dimple is my own.

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DEARTH: I am glad you think so. I wore out the point of my little finger over that dimple. (515)

Margaret has no independent existence, but is entirely a creation of Will Dearth.

With other characters, excluding the catalyst, also having sexual relationships, the audience's sense is of a greater balance in the distribution of dramatic interest than in the previous plays. The second sexual rivalry is in a literal love triangle this time, not focused on the traveler. This then gives the participants of this triangle (Joanna, Mabel, and Jack) the opportunity also to make the creative leap that is necessary to learn from their experiences in the wood. This is the reason, I believe, that the play presents stronger group dynamics than either *Peter Pan* or *Admirable Crichton*: Barrie permits the secondary characters, especially Purdie, to become potential travelers who appear to have the possibility of becoming better for their experiences, unlike the Loam party or the Lost Boys.

While the play appears to function as an ensemble piece, this is in fact not the case. In *Admirable Crichton* and *Peter Pan*, Barrie endows the catalytic characters (Crichton and Peter) with the sexual tension that in *Dear Brutus* is displaced onto other characters. In *Dear Brutus,* with the exception of the traveler figure, Dearth, and the characters he interacts with in the sexual/temporal triangle, the other characters are extremely stereotypical. As with the Lost Boys and the Loam party, these characters and their problems are, for the most part, interchangeable.

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The catalytic character is Lob, who is apparently immortal, and may be Puck in another guise. "Well, he is certainly rather like what Puck might have grown into if he had forgotten to die" (482). Lob literally propels the characters into the temporal anomaly, physically pushing Matey into the Wood, but his relationship to the Wood is not analogous to Peter Pan's relationship to the Never Land. Lob knows everything possible about the Wood but has never been in it, and his feelings about the Wood are, unlike Peter Pan's, mixed: "He is terrified still; yet quivers of rapture are running up and down his little body" (501). Indeed, until the Wood appeared in his garden, Lob wasn't sure that it existed.

By the third act, Lob's status in the Wood has changed to almost god-like detachment. He has no lines but is onstage the entire act in an unrousable sleep. Still he makes his presence known, and it is obvious to the other characters that he knows exactly what has happened to them in the Wood.

> MRS. COADE: . . . he has been like that all the time. A sort of stupor, I think; and sometimes the strangest grin comes over his face.
>
> PURDIE: Grin?
>
> MRS. COADE: Just as if he were seeing amusing things in his sleep.
>
> PURDIE: I dare say he is. (529)

Lob as an immortal transcends the multiple realities created in and by the Wood. These multiple realities share the essence of the dream state with all of these disparate lives converging in the Wood. Lob's connection to the Wood through the dream reinforces the imagery. Like the Never Land, visitors can only enter Lob's Wood at

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night, but this time through the creator's dream, not the dream of the participants.

Lob's Wood is one of Barrie's metaphoric islands, structurally related to islands in the same way that Prospero's Island is related to the Forest of Arden in Shakespeare. As E. Bradlee Watson put it:

> The magic wood, too, is as much Barrie's as Shakespeare's, for it is but one more variation of the 'island,' which Barrie says he likes to 'slip' into his plays. His purpose is clear. He is enabled to exhibit his characters in a new environment where their better or their real selves can be made known. Unlike the experiences on Crichton's Island, however, which were mainly accidental, the happenings in the wood seem like a game played by the gods. The truth so revealed is more solemn and tragic.[45]

Though Lob's Wood is not an island in the ordinary sense, time separates it from the "mainland," as water surrounds literal islands.

Lob's Wood becomes an arena in a Manichaean struggle between light and dark, which Barrie describes in the opening stage directions as "our two chief characters" (475). The Wood partakes of both a light and dark nature, and the moonlight functions as much like a character as like an atmospheric effect. According to the stage directions, Lob and his garden represent light, while all the other characters are lost in the darkness. The women characters stumbling around in the darkened room looking for a light begin the play. In this view, Lob becomes an altruistic character in a way that Peter Pan never does. He sends the characters into the Wood not as a form of selfish amusement The Wood is no longer the playpen that gratifies Lob's selfish desires but is instead a crucible to burn away impurities and lead the characters into the light.

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PURDIE: . . . The wood has taught me one thing, at any rate.

MABEL: What, Jack?

PURDIE: That it isn't accident that shapes our lives.

JOANNA: No, it's Fate.

PURDIE: It's not Fate, Joanna. Fate is something outside us. What really plays the dickens with us is something in ourselves. Something that makes us go on doing the same sort of fool things, however many chances we get.

MABEL: Something in ourselves?

PURDIE: Something we are born with.

JOANNA: Can't we cut out the beastly thing?

PURDIE: Depends, I expect, on how long we have pampered him. We can at least control him if we try hard enough. But I have for the moment an abominably clear perception that the likes of me never really tries. (526)

Lob performs radical surgery to save his guests. His scalpel is time.

Of the catalyst figures from Barrie's plays described in this chapter, Lob comes closest to filling the function of the analyst. His intentions are to give his "patients" the opportunity to examine a particular traumatic event in their pasts and through action change their present lives. Freud points out that analysts

> serve the patient in various functions, as an authority and a substitute for his parents, as a teacher and educator; and we have done the best for him, if as analysts, we raise the mental processes in his ego to a normal level, transform what has become unconscious and repressed into preconscious material and thus return it once more to the possession of his ego.[46]

Lob performs all of these functions in *Dear Brutus.*

Unfortunately, this temporal surgery is unsuccessful. As with *The Admirable Crichton* and *Peter Pan* without the afterpiece, *Dear*

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Brutus ends on an extremely dark note of wasted opportunity. There is a great deal of agonizing by Purdie, Mabel, and Joanna that the events on the "island" will have no effect. Barrie ends the dialogue with the following exchange:

> JOANNA: . . . does it ever have any permanent effects?
>
> MATEY: (on whom it has had none) So far as I know, not often, miss; but, I believe, once in a while. (541)

The potential for a happy ending appears in various productions, usually in the form of a pantomimic moment at the very end showing the Dearths walking along in the garden, often with Margaret skipping behind them. However, as Barrie could not bring himself to publish a false happy ending, neither could he merely abandon the possibility. He relegates his ambivalence to the stage directions: "There is hope in this for the brave ones. If we could wait long enough we might see the Dearths breasting their way into the light" (541-542).

The secondary time travelers in *Dear Brutus* squander their second chance, not changing their lives at all. Even the experience of seeing themselves repeat the mistakes of their lives only sobers them with no overwhelming expectation of change either by themselves or by the audience.

> PURDIE: . . . I feel there is something in me that will make me go on being the same ass, however many chances I get. I haven't the stuff in me to take warning. My whole being is corroded. Shakespeare knew what he was talking about--
>
> "The fault 'dear Brutus' is not in our stars,
> But in ourselves, that we are underlings."
>
> JOANNA: For "dear Brutus" we are to read "dear audience," I suppose?

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PURDIE: You have it. (527)

And so do we.

The theme of traveling back into time to rectify one's past mistakes has been a powerful trope in time-travel drama. Unlike *Dear Brutus*, most of these plays follow the traveler back to show the critical event as well as its results. Among these plays are Dunsany's *IF* and Anderson's *The Star-Wagon.* In Wilder's *Our Town,* Emily returns after her death and discovers that she has lost the world forever. In Barrie's final time-travel drama, Mary Rose learns the same lesson.

Mary Rose

The darkness encroaching in each of Barrie's previous dramas becomes manifest in Barrie's penultimate play. Unlike his other island plays, *Mary Rose* deals as much with the people left behind as with the apparent traveler. This makes the play substantially darker than his earlier works, as if the audience had remained with Mr. and Mrs. Darling or had gone to the funerals for the Loam family. Though we see little of grieving family and friends in Barrie's other plays, the people who loved Mary Rose are integral to this work.

The themes that Barrie has been exploring throughout his career--maturation, the sexual conflict between parent and child, and the inversion of the perceived order of reality--as well as structural elements--the catalytic figure, the traveler, and the island as the locus of escape--come together in *Mary Rose,* a brooding exploration of the consequences of defying the temporal order, and Barrie's time-travel masterpiece. Jack's comment on

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Peter Pan applies equally to *Mary Rose:* "Barrie does not pit youth against age, as ideal against lost vision; he invites us to consider the fantasy of eternal youth as an impossible, flawed but attractive, view of the human dilemma and thus highlights, by contrast, the equally flawed reality of mutability and death."[47]

Barrie had been considering the idea that eventually became *Mary Rose* for at least fifteen years. In a letter to his friend Arthur Quiller-Couch written in 1906, Barrie mentions a story idea by Quiller-Couch: "I take the idea to be the apparently indispensable man disappearing as dead, and returning to find, so to speak, that he *is* dead. . . . The idea here is that the dead though loved and mourned (all are nice people) can't come back to be delighted in as the mourners think."[48].

Still, Barrie didn't think that such a play would be successful.

> It seemed too depressing for a play at all events, and though there is some truth in it, it doesn't seem to be all the truth. A happy ending if it could be contrived would probably be artistically the right ending. I am not sure how far these considerations apply to your idea, but I do think that in both [Barrie's and Quiller-Couch's] it would be too painful to end in death. The kindliness in human nature seems to cry out against it.[49]

By 1919, Barrie began turning this "strong dramatic motive"[50] into a play produced in 1920.[51] What finally made *Mary Rose* stageable was the event that put the lie to "the kindliness of human nature" and cost Barrie dearly.

Barrie's eldest adopted son, George Llewelyn-Davies, died in battle in 1915, and that tragedy haunted Barrie for the rest of his life.[52] Barrie's work changed radically during and after the war.

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Gone was the happiness and escape of the Never Land, replaced by the melancholy Lob's Wood of *Dear Brutus* and the sinister "Island that Likes to be Visited" in *Mary Rose.* While there has always been a dark side to Barrie,[53] his underlying cynicism about the immutability of human nature became much more pronounced after the War.

Unlike Barrie's other island plays, *Mary Rose* focuses on the characters left behind. These characters are her parents, the Morlands; her husband, Simon; and most important, her son, Harry. Again, Barrie uses a frame for *Mary Rose.* The play begins and ends in the abandoned Morland house, to which Harry, now a private in the Australian army, has returned for a last look. Barrie ends the opening half of the frame with a particularly effective *coup de théâtre*, having Harry sitting in a chair staring at a small fire as a door to an empty locked room opens behind him.

The scene immediately shifts as the decrepit room transforms into the comfortable family room of thirty years before. Mary Rose has fallen in love with Simon, who wants the Morlands' permission to marry her before he goes off to sea. While the Morlands are agreeable, they feel it is their duty to explain their daughter's "problem." When she was very young, Mary Rose disappeared from "The Island that Likes to be Visited." She reappeared twenty days later, not knowing any time had elapsed. The incident, which she doesn't remember, has terrified the Morlands and may have changed Mary Rose, whom they never told. Simon is unconcerned, but is startled when Mary Rose asks to return to the Island on her

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honeymoon. He refuses, but they do go back four years later, and Mary Rose vanishes again.

Twenty-five years pass and the Morlands have gone on with their lives and accepted Mary Rose's death.

> MR. MORLAND: It is strange. It is rather terrible. You are pretty nigh forgotten, Mary Rose.
>
> MRS. MORLAND: That isn't true dear. Mary Rose belongs to the past, and we have to live in the present, for a very little longer. Just a little longer, and then we shall understand all. Even if we could drag her back to tell us now what these things mean, I think it would be a shame. (596)

With the crisis foreshadowed, Mary Rose's return becomes inevitable.

Mary Rose cannot accept the world as it is. She refuses to acknowledge the passage of time. Especially heartbreaking is the loss of her son. Harry has vanished both temporally and spatially. Not only is he no longer the infant that Mary Rose left, but because of conflicts with Simon, he ran away to sea at the age of twelve and vanished.

> MARY ROSE (coaxingly to her father): Tell me.
>
> MR. MORLAND: Tell you what, dear?
>
> MARY ROSE (appealing to Cameron): You? (He presses her hand and turns away. She goes to Simon and makes much of him, cajoling him.) Simon, my Simon. Be nice to me, Simon. Be nice to me, dear Simon, and tell me.
>
> SIMON: Dearest love, since I lost you--it was a long time ago--
>
> MARY ROSE (petulant): It wasn't--please, it wasn't. (She goes to her mother.) Tell me, my mother dear.
>
> MR. MORLAND: I don't know what she wants to be told.

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MRS. MORLAND: I know.

MARY ROSE (an unhappy child): Where is my baby? (602)

The scenes in the past end with Morland's plaintive question to the minister, "Do you think she should have come back, Mr. Cameron?" (603).

The scene returns to the consensus reality, Mary Rose confronts Harry, accusing him of having stolen her baby, which in a sense, he did by growing up. He comforts Mary Rose, and finally she is released from her search, returning to the Island. Mary Rose's love for her husband was not strong enough to keep her from being absorbed by the Island, while her love for her son was enough to bring her back, albeit much too late. It was, ultimately, Harry's love for her that released her.

Mary Rose's tragedy is, by abandoning Harry, she rejects her adult/sexual nature. Sexual tension again informs the parent-child conflict. This time the triangle is mother/wife, father/husband, son; instead of father/husband, mother/wife, daughter as in *Dear Brutus*. The perversity of this conflict becomes even more apparent in *Mary Rose* since, when they meet, the son and the mother are apparently the same age (though, of course, she is a ghost).

This is the completion of Barrie's moving the sexual triangle out of space and into time. Bud Foote, in his book, *The Connecticut Yankee in the Twentieth Century: Travel to the Past in Science Fiction,* commented on this aspect of the time-travel theme: "One of the attractive things about time travel as a psychomyth is that it gives the son and the father the opportunity to confront each other at the same age."[54] In this case the confrontation is between the

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mother and the son. Mary Rose is the appropriate age for both her husband and her son, making a potential relationship all the more likely.[55] Indeed, the triangle cannot exist spatially at all, since Harry is an infant when Mary Rose disappears, and Simon is dead when Harry and Mary Rose meet.

The broken triangle caused by Mary Rose's disappearance destroyed the stability of the family, and so, necessarily, the father and son fell out, just as the lack of the daughter destabilized the Dearths' relationship in *Dear Brutus*. The family is equally unstable after Mary Rose's return, since Harry's running away has still left one leg of the familial tripod missing. Barrie tells us nothing of what happened to Mary Rose after her return, but, as her ghost appears to be the same age as on her return from the island, it is reasonable to accept that she did not survive very long in the temporal world. Leonee Ormond points out that most reviewers believed that Mary Rose died from shock on learning that Harry had left.[56]

Mary Rose's death is integral to the temporal anomaly that is at the core of this play. Her death, which she could never experience on the Island (it is the only adventure denied to Peter Pan in the Never Land), becomes necessary structurally to maintain the triangle of relationships. Mary Rose becomes the conduit, a young woman in love with her husband; and thirty years later, a young ghost attracted to the image of the husband in her son.

While it is obvious that Mary Rose is a time traveler, she is not the traveler figure in this play. The traveler is Harry. Harry begins his travels early, running away from home at twelve, settling

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in Australia, and returning to fight in World War I. His return to the Morland house stems from more than mere curiosity. He refers to himself as the Prodigal (549), but there is no one to come home to, no one to be reconciled with. The Morlands are long dead, and Harry's father drowned in battle (604). Both Harry and Mary Rose need to complete journeys, but for Harry to complete his, he needs to travel in time as well as space. In the second part of the frame, the audience discovers that the scenes in the past had a multiple reality.

> See here, as I sat in that chair--I wasn't sleeping, mind you--it's no dream--but things of the far past connected with this old house--things I knew naught of--they came crowding out of their holes and gathered round me till I saw--I saw them all so clear that I don't know what to think. (603)

The only way for these two wounded lives to be healed is to come together. When Harry meets Mary Rose, he uses the information that he learned from the past to ease her pain and, ultimately, to free her.

Harry has to live the memory of his mother's trauma to find a cure for his own neurosis. He was unable to live with his father and ran away from home when he was twelve. Though deeply angry at his father, he chose the same life he had as a sailor. He feels that his father treated him poorly; yet when he returns, he refers to himself as the prodigal. Like Mary Rose, Harry is searching; and like his mother, he's not entirely sure what he's looking for. "There are worse things than not finding what you are looking for; there is finding them so different from what you had hoped" (605).

This strange relationship between Mary Rose and Harry leads to the inversion that is typical of Barrie plays. In this instance, he

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reverses the parent-child roles. Mary Rose sits on Harry's knee, plays with his hair, shows him her shoes, and finally asks, "I am so tired; please can I go away and play now?" (607). Harry takes on the parental role and tries to reason out a solution to what is, by definition, an unreasonable situation. "And this brings us no nearer what's to be done with you. I would willingly stay here though I have my clearing in Australy, but you're just a ghost. They say there are ways of laying ghosts, but I'm so ignorant" (610).

But if Harry is the traveler, then what structural role does Mary Rose play? She is the catalyst, the unchanging figure that changes others. Mary Rose compares directly to other catalyst figures, though perhaps most closely to Peter Pan. Barrie repeats the same difficult stage direction that he used in *Peter Pan:* "She enters. She is just as we saw her last except that we cannot see her quite clearly" (601). Like Peter, she is untouchable. "She is leaping toward her mother in the old impulsive way, and the mother responds in her way, but something steps between them" (601). Finally, Barrie tells us in the stage directions what force makes Mary Rose, and hence Peter Pan, untouchable:

MARY ROSE (puzzled): What is it? (It is the years.) (601)

For both characters, the barrier is time.

Finally, like Peter Pan, she makes more than one trip to the Island, though without the control he displays. When she returns home, she no longer conforms to the consensus reality, which also happened to Pan, who "stayed away for moons and moons, and then [he] flew back, but the window was barred, for [his] mother had forgotten all about [him] and there was another little boy sleeping in

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[his] bed" (69). Pan returned to the Never Land, but Mary Rose tried to reenter the consensus reality and was punished: "How should the likes of me know what to do with a ghost that has lost her way on earth? I wonder if what it means is that you broke some law, just to come back for the sake of--of that Harry?" (610).

However, Mary Rose had not entirely adapted to the temporal order since her first encounter with the Island. "I have sometimes thought that our girl is curiously young for her age--as if--you know how just a touch of frost may stop the growth of a plant and yet leave it blooming--it has sometimes seemed to me as if a cold finger had once touched my Mary Rose," her mother says (567). Mary Rose is in the world but not of the world. For her, the only reality is the Island; she has no existence in the temporal world. Or as Harry puts it, "As far as I can see, if you wasn't a ghost there you made yourself one by coming back" (608).

If audiences can see Mary Rose as a wounded Peter Pan, The Island that Likes to be Visited is a malevolent vision of the Never Land. Barrie describes the Island in *Mary Rose* in terms that he could never have used for the Never Land:

> An island in the Outer Hebrides. A hundred yards away, across the loch at the back, may be seen the greater island of which this might be but a stone cast into the sea by some giant hand: perhaps an evil stone which the big island had to spew forth but could not sink. It is fair to look upon to-day, all its menace hidden under mosses of various hues that are a bath to the eye; an island placid as a cow grazing or a sulky lady asleep. The sun which has left the bleak hills beyond is playing hide and seek on it; one suddenly has the curious fancy to ask, with whom? A blessed spot it might be thought, rather than sinister, were there not those two trees, a fir and a rowan, their arms outstretched for ever southward, as if they

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> had been struck while in full flight and could no longer pray to their gods to carry them away from this island. (572)

A long section of the second act establishes that the island terrifies the local inhabitants. Strange things happen on it. People have disappeared. There is a strange music that calls to the unwary like the Siren's song. Even the inoffensive name, we learn, implies fear: "an island that had visitors would not need to want to be visited. And why has it not visitors? Because they are afraid to visit it" (580). After hearing the tale of her own disappearance (without realizing that she is its subject), even Mary Rose worries: "Little island, I don't think I like you today" (584).

Mary Rose becomes the catalytic figure in the play, and the second act shows her transformation into this figure. The Island shows its attraction for Mary Rose from the beginning as brambles cut Simon while Mary Rose is untouched. She calls the Island "jealous" of their marriage (573). The end comes in some of Barrie's most poignant dialogue:

> SIMON: (Gaily) We will never come back again, Mary Rose, I'm too frightened!
>
> MARY ROSE: It is a shame to be funny about my island. You poor lonely isle. I never knew about your liking to be visited, and I dare say I shall never visit you any more. The last time of anything is always sad, don't you think, Simon?
>
> SIMON: There must always be a last time, dearest dear.
>
> MARY ROSE: Yes--I suppose--for everything. There must be a last time I shall see you, Simon. . . . Some day, Simon, you will kiss me for the last time.
>
> SIMON: That wasn't the last time, at any rate. (To prove it he kisses her again, sportively, little thinking that this may be the last time.). . . . You and your last times. Let me tell you,

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> Mistress Blake, there will be a last time of seeing your baby. (Hurriedly) I mean only that he can't always be infantile; but the day after you have seen him for the last time as a baby you will see him for the first time as a little gentleman. Think of that.
>
> MARY ROSE: The loveliest time of all will be when he is a man and takes me on his knee instead of my putting him on mine. Oh, gorgeous! (With one of her sudden changes) Don't you think the sad thing is that we seldom know when the last time has come? We could make so much more of it.
>
> SIMON: Don't you believe that. To know would spoil it all. (584-585)

Almost immediately after this dialogue, The Island that Likes to be Visited kidnaps Mary Rose.

Now the Island itself has become the catalytic figure for Mary Rose. In Barrie's previous works, characters on the island--Peter Pan, Lob, and to a lesser extent Crichton--performed the catalytic role. What *Mary Rose* demonstrates is the creation of the catalytic figure. Ormond points out that in the first manuscript the play's original ending had Peter Pan come and take Mary Rose (then called Joanna) back to the Island.[57] The meaning is clear: As Barrie originally envisioned *Mary Rose,* The Island that Likes to be Visited *is* The Never Land.

The transformation from the one to the other is not as extreme as it might at first appear. While the Never Land is a place of enchantment, the seeds of a malevolent presence to the perceived order have always been inherent in islands. The people on Crichton's Island were given up for dead, and some people have never returned from Lob's Wood. In *Peter Pan,* Barrie stylizes the suffering of the Darling parents, with Mr. Darling in the dog house. For a moment

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that suffering reaches into the Never Land, "Now I want you to consider the feeling of the unhappy parents with all their children flown away. Think, oh think, of the empty beds" (68). The difference between *Mary Rose* and the previous plays is that now the audience is not away playing on the Island but is waiting anxiously at home.

However, the glimpses of Mary Rose's experiences show that, like the Never Land, the Island is a gilded cage. Though she can remember very little about what happened, Mary Rose is emphatic that the inhabitants of the Island are not ghosts and that she was happy there (607).

In *Mary Rose,* Barrie finally renounces the island. The escape that an island has represented to Barrie from his earliest writings is false. While the island may appear to be a locus of escape, The Island that Likes to be Visited is instead the Land of the Lotus Eaters. Abandoning family, love, and responsibility is the price of escape. As Lynette Hunter put it: "It should be noted that the increasing isolation in which Barrie places the physical and mental islands of his work indicates his growing awareness of the dangers of fantasy."[58]

Wendy, Dearth, Lady Mary, and Mary Rose all find happiness on Barrie's island. Wendy is able to integrate her experiences in the Never Land into her psyche so successfully that she wants her daughter to have the same experience. Dearth's experience in Lob's Wood is more problematic. He discovers what he needs to make himself complete in the temporal world, but there is only a small chance of his receiving it. Lady Mary hopes to carry what she

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learned on Crichton's Island into the world. Mary Rose loses herself on the Island that Likes to be Visited, and on her return, has lost her connection to reality with the loss of Harry. Mary Rose and Will Dearth are mirror images. Mary Rose gave up a real child to enter a fantasy world, while Dearth gave up a fantasy child to enter the real world. Mary Rose's loss appears sadder since the second half of *Mary Rose* investigates the consequences of her choice, while *Dear Brutus* approximately ends with his. Mary Rose did not make Wendy's choice; she made Peter's.

Going to the island the first time as a child is perfectly acceptable, as it is for Wendy in *Peter Pan.* Mary Rose's first error is that she stayed away too long, and like Peter, she returned to find the window closed. Her second mistake is returning to the island after she has had a baby. The only character in any Barrie "island" play that makes multiple trips from the real world to the island is Peter Pan; and in order for him to do this, he had to give up his humanity.[59] Mary Rose abandons a real baby for the "make-believe" of the Island. It is as if Wendy had flown off with Peter in *An Afterthought* and abandoned Jane. Since the days of a child in the linear world seem to last forever, a trip to the Never Land for a young person would have no great consequences; Mary Rose never realized that she lost twenty days of her childhood, for example. However, for an adult, stepping out of time is disastrous. Harry grows; the world did not wait.

Still, the ending of the play is not entirely dark. Harry is able to gain understanding from his experience, and Mary Rose is able to

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leave the temporal world and return to the Island, now transformed into a paradise. Harry wishes desperately to help his mother:

> All I know about them for certain is that they are unhappy because they can't find something, and then once they've got the thing they want, they go away happy and never come back. . . . The one thing clear to me is that you have got that thing at last, but you are too dog-tired to know or care. (610)

Without knowing, Mary Rose has found what she lost. Harry, too, discovered what he was missing. As Mary Rose disappears out the window on the way to her Island, Harry realizes that more than one prayer has been answered. It is no coincidence that Mary Rose leaves for the final time through the window. As *Peter Pan* showed us, flying out the window and into the stars is the path to the Never Land. The Never Land exists, but then Barrie tells us it is not for us.

Mary Rose is the final expression of the darkness inside Barrie's fantasy worlds. After finishing the play in 1920, Barrie did not produce another complete drama until just before his death, the unsuccessful *Boy David* in 1936. The world had become too grim even for Barrie: "I think the chief thing against me is that I seem to have ceased to believe in my knowledge of human nature."[60]

Conclusion

Much of Barrie's writing seems old fashioned when compared to the best work of his contemporaries. He was stylistically conventional, never testing the edges of the dramatic form. Since Barrie ground no political or social axes in his dramas, much of his drama seems quaint compared to the plays of Shaw, for example. Yet Barrie's work still resonates with contemporary audiences. While

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his other thirty-odd plays are rarely revived, *Peter Pan* alone insures Barrie a place in the history of popular dramatic literature unmatched by most of his contemporaries.

The plays themselves present both remarkable opportunities and challenges to the critic. Barrie constantly revised his work. He wrote to the drama critic A. B. Walkley that "I am apparently so constituted that I couldn't sit out a month's rehearsals if I didn't meddle with the MS."[61] Barrie believed that theatre was truly a collaborative art, and that it was impossible to stage a play without input from actors, directors, designers, and producers.[62] For this reason, Barrie was popular with theatre practitioners and made a habit of constantly attending rehearsals for new plays, adding, deleting, or rephrasing as the situation warranted.[63] For a revival, he usually rewrote the play. Besides accommodating the talents and abilities of new stars, Barrie made changes to suit new situations, such as the country of production. *Peter Pan* has had an especially complex production history, which makes questions of text complicated.[64] R. D. S. Jack notes that Barrie wrote at least 20 variant endings to the play.[65] Bruce Hanson says in his preface to *The Peter Pan Chronicles*: "When I hear that irritating statement that a musical of *Peter Pan* is not as good as the original, I ask, 'Which original?'"[66]

While Barrie made an original contribution of blending time and space in theatre, he was not an innovator in terms of dramatic structure. All of his plays follow the traditional forms of early twentieth-century realistic drama even when the material would

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admit a freer treatment. William Lyon Phelps, in his introduction to a collection of Barrie's plays, rather sycophantically stated,

> In the plays of J. M. Barrie we see disclosed the perfect combination--the combination of original genius with mastery of dramatic devices. He has never found it necessary to 'express himself' by breaking dramatic laws; he has found the conventions of the stage, as Browning found the conventions of poetry, a sufficiently broad field whereon to exercise his original powers.[67]

More recent critics would not, perhaps, agree.

All the plays discussed in this chapter repeat the same pattern. Each play begins and ends in Hume's consensus reality. By presenting us with an approximately normal prototypic situation, Barrie allows us to become comfortable with the characters and the created world. While traveling through time, Barrie never disengages from the present. Even though the worlds that Barrie presents become increasingly fantastic, Barrie grounds the universe of the play in contemporary society, making them accessible to the audience.

The location of the frame scenes reflects Barrie's interest in the upper and upper middle classes of British society. He starts each play in pedestrian locations: the reception room at Loam House, Mayfair, "not the most magnificent but quite the softest" (168); the night nursery of the Darling home in Bloomsbury; the drawing room at Lob's house in the country; and the abandoned drawing room of the Morland's manor house in Sussex. What is important to note is that each of these plays begins and ends in the same room.[68]

Each play uses location to bring an element of closure to what are open-ended plots. These plays resolve very little, which is not

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surprising given Barrie' melancholy viewpoint. Even in these normal situations of the frame, however, fantastic elements accrue rapidly, establishing the core fantasy that is the centerpiece of the play. Prime examples of these fantastic intrusions include Mrs. Darling's capturing Peter Pan's shadow and hiring a dog for a nursemaid.

This eruption of the unreal into the consensus reality creates a conflict that leads into the core fantasy of each play centered on an island, which becomes a touchstone to critical understanding of Barrie. For example, Harry Geduld, in his psychoanalytic study of Barrie, discusses the centrality of islands to Barrie's psyche:

> To balance or relieve his frustrations, Barrie provided himself with an imaginary outlet symbolized by his magic woods and fantasy-islands. . . . On Barrie's imaginary islands anything is possible, and everything is countenanced as long as it mitigates or excludes his guilt in the prototypic situation. Hence the fantasy-island is sometimes the place where the lost brother David lives, and where he is free to love Margaret [his mother] without being suppressed by his rival, where the lure of the seductress may be transformed into an innocent diversion, where the lost child may actually desire to be separated from his mother and the mother loses her baby without missing him.[69]

Finally though, all of these fantasies return to the consensus reality. These realistic sections become a foil for the central fantasy.

Intriguingly enough, Barrie, though known as a fantasist, concludes each of these plays on a grim note, the later plays much more poignantly than the earlier works. The characters who have traveled to the island in space or time come back touched, but unchanged. For all the talk of whimsicality in Barrie, the real world of the frame is inevitably victorious in the conflict with the world of fantasy. There is no poetic justice in Barrie's universe: the best

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man loses when the castaways leave the island; Wendy doesn't attract Peter; Dearth loses the one thing that would redeem his miserable life; and Mary Rose never realizes that she has found what she was looking for. The sense of lost opportunity is palpable in these plays. I believe that this poignancy, the hallmark of Barrie's work, is the major reason for his success as a playwright.

Barrie's islands become detached from temporal reality as he works through his themes of the relationship of human nature to time. All of these themes: the catalytic presence of the creative/author figure, the inversion of roles (parents becoming children and vice versa), and especially sexual tension between parent and child figure, play in a temporal arena. The consensus reality around them does not affect the catalysts, and Lob, Peter Pan, and the force on the Island create any reality they wish. Crichton has part of this power; but since he does not yet partake of the atemporality of the catalyst figures in later works, he is only partly successful and becomes enmeshed in the sexual conflict that is at the center of the temporal world. Mary Rose tries to renounce this role by leaving the Island but finally has to accept her place outside time.

Each of these catalyst characters is ambivalent, displaying no real sense of good or evil, as if these are merely petty concerns of the temporal order. Crichton, while not absolutely corrupted by his absolute power on his island, has begun to take on regal airs. Peter Pan acts like the amoral little boy he was once.[70] Not only did he cut off Hook's hand, he also fed it to the crocodile.[71] Lob is firmly enrolled in the forces of light against dark, but he lies, throws

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temper tantrums, and seems to take a malicious pleasure in the discomfiture of his guests. Even Mary Rose, the most sympathetic of the catalyst figures, steals Harry's trench warfare knife and turns it on him.

These suspect actions by the catalyst are related to a patient's perception of the analyst. Through transference, the analyst/catalyst takes on the role of someone from the patient/traveler's past. According to Freud, transference is ambivalent because it unleashes both positive and negative feelings toward the analyst. If the analyst replaces the parent, the analyst takes on the burdens of the patient's super-ego and, like the catalysts of these plays, is able to educate the ego of patient into healthy, non-neurotic patterns.[72]

The catalytic characters share unusual traits. As each of these characters exists outside the mundane strictures of time and morality, they also live apart from gravity. Like the super-ego, they exist above the constraints of reality imposed on the traveler/ego. Foote remarks that "the dream of flying is something like the dream of escaping the chains of time."[73] Of course audiences know Peter Pan for his flying ability, and at the end of *Mary Rose*, the title character soars out the window back to the Island.[74] While Lob never flies, he does appear and disappear on occasion. Barrie is being deliberate in his creation of Lob as a Pan-type, catalyst figure. Notice the similarities of the respective characters in one unusual regard:

> She [Wendy] has been told by the boys as a deadly secret that one of the queer things about him is that he is no weight at all. But it is a forbidden subject. (60)

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> He has the effect of seeming to be hollow, an attenuated piece of piping insufficiently inflated; one feels that if he were to strike against a solid object he might rebound feebly from it, which would be less disconcerting if he did not obviously know this and carefully avoid the furniture; he is so light that the subject must not be mentioned in his presence. (484-485)

Crichton also partakes of flying imagery as he wears a robe made of feathers to denote his authority.

Related to this idea of lightness equaling freedom is the use of food imagery in Barrie plays. Each play has a meal (or several) as a major element of the action. *The Admirable Crichton* begins and ends with food, a tea party and a dinner. The second act concludes with a brilliant pantomimic scene as the hungry nobles put themselves under Crichton's control because he is the only one able to light a cooking fire. In the third act, the central action is the nobles' serving Crichton, now the Gov., his dinner. *Peter Pan* begins with the Darlings going out for dinner, leaving their children alone. Later, the pirates try to poison the Lost Boys with a cake, knowing that they will "gobble it up, because, having no mother, they don't know how dangerous 'tis to eat rich damp cake. They will die!" (44). Later in the play, the children eat an imaginary meal. *Dear Brutus* begins with tea and ends with breakfast. The hunt for food is what drives Alice into Lob's Wood: "Sometimes when the tourists have had their sandwiches there are bits left over, and they squeeze them between the roots to keep the place tidy. I am looking for bits" (517). Will Dearth leaves to find food for her. Finally, Mary Rose is taken from her husband during a picnic.

Barrie links this food imagery links to the temporal order. Meals are one of our most natural connections to time. We eat

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specific foods at specific times of day, and not eating is one of the quickest ways to notice the passage of time. Food represents integration into the natural order, making the unreal dinner of the Lost Boys significant. Peter not only doesn't eat real food, Wendy is not even sure that he can (63).[75]

Another element of the catalytic figure is its involvement in the inversion of roles, either by being part of the inversion or by causing it. With parents and children switching functions, the inversion of roles is both gender- and temporally-based. The sexual dynamic of parent-child relations takes on a whole new depth when applied in a time-traveling world. The completion of this dynamic, hinted at throughout all of these plays until finally expressed in *Mary Rose*, was a major preoccupation of Barrie's work. Examination of Barrie's relationships with his domineering mother Margaret and his oversexed wife Mary appear to be fruitful grounds for psychological criticism. Perhaps his being creative as an artist but impotent in the "real" world of men and women, loving the only woman he could not have, is the dark heart of all these plays.

All of this is of course possible, but detracts from the plays themselves, turning away from a literary examination toward a psychoanalytical analysis that has been driving Barrie criticism for decades. While psychology can help to explain Barrie's plays, using the plays to explain his psychology seems secondary. No matter why Barrie wrote them, these texts exist, shifting his audience from the world of space to the world of time.

Barrie's works are ground-breaking in idea but ultimately are conservative in expression. The established temporal-social order

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reasserts itself. The traveler characters, Lady Mary, Wendy, Will Dearth, and Harry Blake, make accommodation with the linear universe and are reintegrated into it. Characters who cannot or will not make this accommodation, Peter Pan, Lob, and sadly, Mary Rose, become catalytic and are excluded from participation in linear time and become outcasts.[76] Notice that the duration of the visits of the travelers is very short, while the island binds the catalytic characters in a long-term (one could say eternal) relationship. Mary Rose's sorrow is Peter Pan's: they stayed away too long and now the window is locked against them. Pan found his solution by spurning the temporal order and entering his fantasy world of the Never Land. The consensus reality attracts Mary Rose because of her son, but linear time rejects her. The window that finally opens for Mary Rose is the window out of this world, not the window in.

Critics and audiences view Barrie's work as whimsical, a verdict of which Barrie was aware, even if it made him cringe. As guest of honor at a banquet of critics, he said,

> You have all in the course of earning your livelihood applied adjectives to me . . . None of your adjectives gets to the mark as much as one I have found for myself--"Inoffensive Barrie." . . . Your word for me would probably be fantastic. I was quite prepared to hear it from your chairman, because I felt he could not be so shabby as to say whimsical, and that he might forget to say elusive. If you knew how dejected those terms have often made me. . . . Few have tried harder to be simple and direct. I have also always thought that I was rather realistic.[77]

Barrie's work is anything but inoffensive. He sugarcoats his message, of course. He was a commercial artist interested in financial success. But underneath the candy shell is strong

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medicine. In his work, Barrie deals with nothing less than sexual dynamics and challenges to the received social order.

He examines the nature of time in relation to human nature, and firmly repudiates the fantasy worlds that he is so famous for creating. His friend, secretary, and literary heir, Cynthia Asquith, agrees. "To my mind the essential Barrie is not sentimental. The real sentimentalist refuses to face hard facts. Barrie does not. For all his reputed 'softness', he is no escapist."[78] Even the critics at the time were aware that there was more to Barrie, though they were not quite sure how to express it. A. B. Walkley told Barrie, "you have given us glimpses into the mysteries of life and death and *time* that have sent us away strangely taken, almost beside ourselves. There I think is your magic, your fascination" [italics added].[79]

Each one of Barrie's islands is an arena where the traveler confronts himself. The traveler has the opportunity to explore a fantasy world and return from it, ready or not to enter the consensus reality. Barrie left a powerful legacy to the future writers of time-travel drama. Traveling into the past, these writers sent their characters, and us, into battle.

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Notes

[1] I. F. Clarke, *Voices Prophesying War: Future Wars, 1763-3749,* 2d ed., (Oxford: Oxford University Press, 1992), 191-192.

[2] R. D. S. Jack, *The Road to the Never Land: A Reassessment of J. M. Barrie's Dramatic Art* (Aberdeen: Aberdeen University Press, 1991), 3-24.

[3] Ibid., 16.

[4] After comparing several versions of the plays at issue, I have concluded there is no such thing as a definitive text of a Barrie play. This chapter deals with complete texts, not with drafts; therefore, all quotations will be from published text, in this case, *The Plays of J. M. Barrie In One Volume* (New York: Charles Scribner's Sons, 1928) unless otherwise noted. Page numbers are embedded in the text. It is impossible to make a case that any one published version of the plays is more canonical than another, so I have chosen this "standard" edition to remain consistent. For the most part the textual differences between published editions are minor, a matter of polishing phrasing and the like.

[5] For further information about the island story in general and the castaway tale in particular see Walter de la Mare, *Desert Islands* (London: Faber and Faber, 3d ed. 1947; reprint London: Faber and Faber, 1988); Martin Green, *The Robinson Crusoe Story* (University Park: Pennsylvania State University Press, 1992); Diana Loxley, *Problematic Shores: The Literature of Islands* (Houndsmills: Macmillan, 1990); Michael Seidel, *Robinson Crusoe: Island Myths and the Novel* (Boston: Twayne Publishers, 1991); and Darko Suvin, *Metamorphoses of Science Fiction* (New Haven: Yale University Press, 1979).

[6] In his "Dedication" to *Peter Pan* (1922), Barrie discusses the origins of that interest saying, "Here is that boy again some four years older [eleven], and the reading that he is munching feverishly is about desert islands; he calls them wrecked islands" (7). Sidney Blow, in his foreword to *When Wendy Grew Up*, says that the first book Barrie's mother read to him was *Robinson Crusoe.* Sidney Blow, Foreword to *When Wendy Grew Up: An Afterthought* by J. M. Barrie, (New York: E. P. Dutton and Company, 1958), 2.

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[7] J. M. Barrie, "Wrecked on an Island," *National Observer: A Record and Review* 274, 17 February 1894.

[8] Rare indeed, there is only one copy of this book in existence. Barrie had two copies printed privately, for himself and for the Llewelyn-Davies family. The father, Arthur, almost immediately lost the family copy, but Barrie's copy is in the Yale Library.

[9] J. M. Barrie, "To the Critics' Circle, 1922," In *M'Connachie and J. M. B.* The Works of J. M. Barrie: The Peter Pan Edition, vol. 15 (New York: Charles Scribner's Sons, 1940; New York: AMS Press, 1975), 52.

[10] de la Mare, 2.

[11] Harry Geduld, *James Barrie* (New York: Twayne, 1971), 113.

[12] Stevenson had this to say about Barrie in an 1892 letter to Henry James: "Stuff in that young man; but he must see and not be too funny. Genius in him, but there's a journalist at his elbow--there's the risk." Quoted in J. M. Barrie, *Letters of J. M. Barrie,* ed. Viola Meynell (New York: Charles Scribner's Sons, 1947), 253.

[13] Jack, 78.

[14] A. B. Walkley, *Times* (London), 5 Nov. 1902.

[15] Thomas Moult, *Barrie* (New York: Charles Scribner's Sons, 1928), 169.

[16] Jack, 111.

[17] Geduld, 118-119.

[18] Henry M. Walbrook, *J. M. Barrie and the Theatre* (1922; reprint, Port Washington, NY: Kennikat Press, 1969), 73.

[19] Geduld, 120.

[20] Barrie makes a bow toward Crichton's literary ancestors in Act Two, "I remembered from the *Swiss Family Robinson* that if you turn

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a turtle over he is helpless. . . . the senseless thing wouldn't wait; I found that none of them would wait" (199).

[21] Diana Loxley, *Problematic Shores: The Literature of Islands* (Houndsmills: Macmillan, 1990), 3.

[22] Sigmund Freud, *An Outline of Psycho-Analysis,* trans. James Strachey (New York: W. W. Norton and Company, 1949), 54.

[23] Ibid., 52.

[24] Ibid., 55.

[25] J. M. Barrie, "Wrecked on an Island."

[26] As is generally forgotten, Peter says he went home once, but discovered the window barred and a new little boy in his place (69). Peter did not just reject the consensus reality; it rejected him.

[27] Barrie's stage directions imply that we have all been to the Never Land when we were young. "What you see is the Never Land. You have often half seen it before, or even three-quarters, after the night-lights were lit, and you might then have beached your coracle on it if you had not always at the great moment fallen asleep" (39).

[28] "The nursery clock striking six offers us an enclosed, protected world within time" (Jack, 221).

[29] Jack, 233.

[30] In his 1908 afterthought, *When Wendy Grew Up*, Barrie tells us that Tinkerbell is dead (18).

[31] Jack, 220.

[32] Note the superstitious (and childish) behavior of the pirates when faced with the doodle-doo (80-82), and the silly Indian speech patterns, including the classic, "Ugh, ugh, wah!" (65).

[33] See Jack (169-170) for a discussion that of the earlier drafts of *Peter Pan* in which the sexual tensions between Wendy, Tiger Lilly, and Tinkerbell were much more explicit. See also R. D. S. Jack, "The Manuscript of *Peter Pan,*" *Children's Literature* 18 (1990): 101-113.

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[34] "Just as Pan's victory over time has been won at the cost of a retreat from humanity and death, so the pipes proclaim a lonely victory" (Jack, 221).

[35] Dan Kiley, *The Peter Pan Syndrome: Men Who Have Never Grown Up* (New York: Avon Books, 1983). See especially Chapter 3, "The Peter Pan Syndrome: An Overview."

[36] While this is an important insight, it is not an original one. Nearly every commentator on *Peter Pan* mentions Wendy's dominant position. What is important in this study is Wendy as a traveler figure.

[37] Jack, 194.

[38] Maureen Ann McGowan, "An Analysis of the Fantasy Plays of James M. Barrie Utilizing Vladimir Propp's Structural Model of the Fairy Tale" (Ph.D. diss., New York University, 1983), 208.

[39] McGowan, 79.

[40] Jack, 204.

[41] "It appears to young children that their parents have existed for all time and so claim power because of their inhabiting a superior dimension of time and understanding. Inevitably, this claim will be exposed as they grow older and see that their elders obey the same laws of mutability as they do" (Jack, 201).

[42] J. M. Barrie, *When Wendy Grew Up: An Afterthought* (New York: E. P. Dutton and Co., 1958). Page references will be noted in the text. Barrie wrote this act for the final night of the London season, 22 February 1908, as a surprise for his producer, Charles Frohman. A critic who happened to be in the audience that night reported that it was "the finest thing that Mr. Barrie has done" (*Afterthought,* 10-11). While not published until 50 years after its only performance, audiences knew the piece through its use as the ending of the 1954 musical (the Mary Martin) version with music by Mark Charlap and Jule Styne and lyrics by Carolyn Leigh, Betty Comden, and Adolph Green.

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[43] Jack, 180.

[44] Freud, 67.

[45] E. Bradlee Watson, Introduction to *Dear Brutus,* by J. M. Barrie (New York: Charles Scribner's Sons, 1934), vi-vii.

[46] Freud, 61.

[47] Jack 170.

[48] Barrie, *Letters*, 20. The letter is dated 13 April 1906.

[49] Ibid.

[50] Ibid., 20.

[51] For a history of the text of *Mary Rose*, see Leonee Ormond, "J. M. Barrie's *Mary Rose,*" *Yale University Library Gazette* 58 (October 1983): 59-62.

[52] Janet Dunbar, *J. M. Barrie: The Man Behind the Image* (Boston: Houghton Mifflin Company: 1970), 276-278. One of Barrie's other adopted sons, Peter, points out that this was just one of a long series of personal disasters for Barrie: The deaths of Arthur and Sylvia Llewelyn-Davies, whose five sons Barrie adopted, as well as a disastrous and extremely public divorce. Later (1922), another son, Michael, drowned, a possible suicide, and Barrie seems to have given up, writing almost nothing between *Shall We Join the Ladies?,* the first act of an uncompleted murder mystery started before Michael's death, and *The Boy David,* a biblical play in 1936. Ormond, in her article on *Mary Rose* (60), points out that the Uniform edition was prepared in 1924, after Michael's death, and is substantially "darker in tone" than the version of the play that was produced.

[53] "I fancy I try to create an artificial world to myself because the one I really inhabit, and the only one I could do any good in, becomes too sombre. How doggedly my pen searches for gaiety." Barrie, *Letters*, 21. The letter is dated 25 July 1909.

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[54] Bud Foote, *The Connecticut Yankee in the Twentieth Century: Travel to the Past in Science Fiction* (Westport, Conn.: Greenwood Press, 1991) 74.

[55] The motion picture *Back to the Future* deals with the same type of Oedipal fantasy.

[56] Ormond, "*Mary Rose*," 62.

[57] Ibid., 61.

[58] Lynette Hunter, "J. M. Barrie's Islands of Fantasy," *Modern Drama* 23 (March 1980): 67.

[59] Wendy does return to the Never Land at least once for Spring Cleaning, but she can no longer travel there after she grows up. Mary Rose returned to the Island as an adult with appropriately dire consequences.

[60] Leonee Ormond, *J. M. Barrie* (Edinburgh: Scottish Academic Press, 1987), 9.

[61] Barrie, *Letters*, 166. The letter is dated 3 February 1920.

[62] Barrie, however, remained in firm control of his plays, chiding actors who added business or lines without consulting him. He was responsible for much of the business, as well as the look of most of the *mise en scene.* Barrie came to a consummate understanding of what would and would not work in one of his plays. Gerald du Maurier, who created the role of Captain Hook, recalled:

> It is never wise to flout Barrie's suggestions at rehearsal,--and when he removes his pipe from his mouth and expresses an opinion that the heroine ought to wear a moustache in the love scene, it is best for the producer to leave the stage for a minute or two, smoke a cigarette and trust to Providence. As likely as not there will be a leading article in *The Times*, saying that the most poignant moment in the new Barrie play was when Jean decided to shave. James Roy, *J. M. Barrie: An Appreciation* (London: Jarrolds Publishers, 1937), 157.

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63 While directors and actors loved working with him, Barrie was the bane of technical crews. His constant rewrites as well as the extremely demanding special effects often pushed the crews to their limits. The stagehands at the Duke of York Theatre went on strike just before the opening of *The Admirable Crichton* (Ormond, *J. M. Barrie*, 92). Technical delays kept the opening performance from ending until after midnight (Jack, 105).

64 The textual history of *Peter Pan* is amazingly complex for a work both so recent and so popular. It was not published until almost 20 years after its first production, and what was staged was not what we have to read. Barrie made some changes in the script between production and publication, but exactly what they are is speculation. The manuscript of *Peter Pan* vanished until the 1980s when it was discovered in the Maude Adams papers at Indiana University, Barrie, in his dedication to the published version, stated that he lost it, and was not entirely sure (if he can be believed here, which, given his predilection for rewriting is unlikely) that he ever wrote a draft of *Peter Pan.*

65 Jack, 205.

66 Bruce K. Hanson, *The Peter Pan Chronicles: The Nearly 100 Year History of "The Boy Who Wouldn't Grow Up"* (Secaucus, NJ: Carol Publishing Group, 1993), 11. However, analyzing such flexible texts has its advantages. Barrie began his professional life as a journalist and made copious notes about his works, which have survived. It is possible to study the evolution of various plays from nascent idea to the published editions, which he then often further revised.

67 William Lyon Phelps, Introduction to *Representative Plays of J. M. Barrie* (New York: Charles Scribner's Sons, 1926), xii.

68 Frohman and Dion Boucicault, Jr., the director, insisted on creating a new set for the dinner that ends the play. It was quite literally a matter of throwing money away since there is no textual reason to do it. Indeed, the text specifically says it is the same room (231). This was a deliberate choice on Barrie's part to show the results of the adventure (Jack 107). Moving the location of the final scene disrupts the closure that Barrie desired.

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[69] Geduld, 29-30.

[70] Barrie admits that Peter is not quite human. When he asks for help saving Tinkerbell's life, "He . . . throws out his arms . . . to the boys and girls of whom he is not one" (74).

[71] Pan does perform one completely altruistic act--saving Tinkerbell. This scene demonstrates to me Barrie's consummate mastery of playwriting. He was confident enough in his ability as a playwright to take a daring risk, breaking the fourth wall, in his most famous theatrical moment.

Looking back after ninety years of small children clapping, it is difficult to imagine what must have been going through the producer's and actors' minds as they approached that moment on opening night. If the audience didn't clap, the show was doomed. There would be no way for the cast to rescue the two acts remaining. Even Barrie was hedging on the reaction. "Many clap, some don't, a few hiss." (74) The success of that moment, however, meant that the audience had entered into the Never Land, and were, for one moment at least, willing to believe in fairies.

[72] Freud, 52-53.

[73] Foote, 77.

[74] Windows play a very important symbolic role in Barrie's plays, representing a freedom from convention that doors cannot. *Peter Pan* certainly contains one of the most memorable entrances for its title character, and all the children fly in and out through the window. In *Dear Brutus*, the entrance to Lob's Wood is through the French windows that dominate the interior setting. Besides Mary Rose's exit, in the first act Mary Rose climbs in the window, but Simon, who is going to ask for her hand, "wants to come in by the door. That shows how important it is" (559). Barrie equates windows with childhood and escape and doors with adulthood and responsibility. At the end of *Peter Pan*, he and Tinkerbell fly into the nursery to bar the window to get Wendy and the Lost Boys to return to the Never Land, but have to abandon his scheme when they cannot figure how to leave the room. "Doors, however, are confusing things to those who are used to windows, and he is puzzled when he

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finds that this one does not open onto the firmament" (88). Even in *The Admirable Crichton*, Lady Mary returns to the house from her hunting trip on the island by leaping in through the window.

[75] For an alternate analysis of food imagery, see Jack, 229.

[76] Crichton does not fit into this element of the catalytic figure because the evolution to temporal themes in Barrie is not yet complete. Still he is an outcast from Loam House at the end of the play.

[77] Barrie, "To the Critics' Circle, 1922," 50.

[78] Cynthia Asquith, *Portrait of Barrie* (London: J. M. Barrie, 1954), 218.

[79] A. B. Walkley, Introduction to "To the Critic's Circle," 45.

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Chapter Two

Common Narrative Structures in the Backward Time-Travel Drama

> I couldn't bear to tamper with the past. You don't know what it is, it's what's gone. But if it really isn't gone at all, if it can be dug up like that, why you don't know what mightn't happen!
> --Lord Dunsany, *IF*

Barrie's islands represent liminal arenas where the traveler wages the battle between the child and the adult. The audience can read the conflicts in Barrie's works as internal, not external. Most other time-travel plays throughout the century are also texts exploring the mind, with journeys into the past recapitulating the popular view of the psychoanalytic process. To tame his or her neuroses, the traveler must explore the past. Freud notes that "the aetiology of the disorders . . . is to be looked for in the individual's developmental history--that is to say, in his early life."[1] With time travel intimately bound to this exploration of self-discovery, not only similar issues, but also similar structures are visible in many dramas.

The two primary structures of time-travel plays I shall examine are the frame story and the love story. This chapter covers those repeated structures involving the time-travel trope, divided into three sections: two dealing with the frame story, one examining the love story. Starting with the touchstone play, *A Connecticut Yankee*, each section will explore recurrent narrative structures in the following plays: Balderston's *Berkeley Square*, Anderson's *The Star-Wagon*, Lerner and Loewe's *Brigadoon*, Norman's

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Loving Daniel Boone, Bradbury's *Dandelion Wine*, MacDonald's *Goodnight Desdemona (Good Morning Juliet)*, and Wilder's *Our Town*.

The structure of the backward time-travel drama tends to conform to the suprageneric conventions of the motif. The most obvious of these structural elements is the inclusion of the frame story. Among its many important structural functions, playwrights use the framing device as a tool facilitating closure to the dramatic action.

Characteristically, the frame effects the restoration of the linear temporal order, asserting its supremacy over the time traveler. As I have shown in the previous chapter, J. M. Barrie used a frame consistently not only in his time-travel dramas but also in most of his plays. Barrie's frame scenes could be viewed as an individual idiosyncrasy if they were not so common in other time-travel tales, both literary and dramatic. Time-travel novels of the nineteenth century such as *A Christmas Carol* and *The Time Machine* made use of frame devices. Works such as *Looking Backward* used a narrator in the future as a frame for the events in the story. While this device was more prevalent in early time-travel narratives than at present, frame stories in various permutations are still quite common in the drama.

Psychologically, a maturation crisis translates the traveler from the frame story into the time-travel action. As in Barrie's plays, the crisis occurs when the traveler accepts or rejects the opportunity to enter a into more mature relationship. This crisis usually, but not always, correlates with the traveler's evolving

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sexual positioning. Repeatedly in time-travel plays marriage is the hammer that fractures reality. In *A Connecticut Yankee* and *Brigadoon*, the primary traveler figures are engaged in loveless relations, relentlessly leading to marriages they disdain.[2] The exploration of his new house obsesses Peter Standish in *Berkeley Square* more than his upcoming marriage, and he is eager for his fiancée to leave him for a few weeks before the wedding.[3] In Marsha Norman's *Loving Daniel Boone,* the crisis that precipitates Flo out of the linear order and into the arms of Daniel Boone is the discovery that her boyfriend is already married.[4] Anderson's *The Star-Wagon* presents a long-married couple, but the relationship collapses in the frame when the ineffective Stephen Minch realizes that his wife no longer loves him.[5]

In each of these plays, the travelers respond to a demand for a change in situation vis-a-vís the opposite sex, not by confronting that demand and thereby growing, but by running away into the past, avoiding their responsibility and obviating the opportunity for growth. While travelers like Stephen Minch, Peter Standish, and Flo embrace the journey and deliberately hunt for access to the past, even accidental travelers like Martin Barrett and Tommy Albright revel in their new environment, make accommodation, and show no immediate desire to return home.[6] The hallmark of the traveler's character in the first frame scene is an inability to function.

The frame scene also provides credibility for the drama. The frame serves as a locus in space, with the opening and closing scenes of the frame usually occurring in the same location. The existence of the frame, from the ballroom in *A Connecticut Yankee*

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to the museum in *Loving Daniel Boone*, gives the audience a firm grounding that allows the dramatist to explore the temporal dimension. This "anchor" in space allows for free movement in time, as the "anchor" in time allows for free movement in space in conventional linear drama. The frame story then functions not only as a consensus reality against which the traveler rebels, but also as a literal frame that "holds together" the dramatic structure of the play while the traveler's descent into apparent psychosis fragments reality and obliterates the causal nature of dramatic action.

The musical, *A Connecticut Yankee*, follows Mark Twain's novel in using the frame device to provide a grounded present for the reader so that the adventures in Camelot have a patina of credibility. Mark Twain uses a two-level frame that heightens the verisimilitude. The inner frame of the novel is Hank Morgan's traveling into the past through transmigration of souls and returning to the present through Merlin's sorcery. The outer frame has Hank telling his story to "M.T." at Salisbury castle, supported by the evidence of the armor with a bullet hole. The physical evidence helps the reader accept the truth of Morgan's tale.

As happens in earlier time-travel plays, the Rodgers/Hart/ Fields musical maintains the frame device found in the novel. In effect, the authors separate the frame from the action structurally by referring to the frame scenes as a prologue and epilogue. Unlike the novel, however, the musical uses the device to validate the fantasy, not the reality: Martin Barrett's trip through time did not happen but was instead a dream. The playwrights set the frame at Martin Barrett's bachelor party. In the St. Louis script, his first

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wedding present, redolent with symbolism, is a suit of armor with a placard, "Groom's pajamas" (St. Louis/1-1-1). The 1927 original is even more explicit in making a psychological connection between the frame and main action. Judge Marvin (who becomes Merrill in later versions) gives him the armor because "you have always been so absorbed in Medieval England, and reading of the legendary pranks of King Arthur and his Round Table" (1927/1-1-3). A set photograph in the souvenir program of the 1943 productions shows that the mural in the hotel banquet hall is of a medieval castle.[7] All of these images focus the frame on the Age of Chivalry. When Fay hits Barrett on the head with an errant champagne bottle, the audience is ready follow his adventures as a psychological, not a literal, adventure.

The playwrights quickly satisfy the audience's expectations when it becomes apparent that Barrett has not physically returned to Camelot but is instead dreaming. In the best popular psychology tradition, each element of the dream replaces and comments upon one of Barrett's waking concerns. Each of the denizens of Camelot is a double of a guest at the bachelor party, and these medieval incarnations act with exaggerated characteristics of their avatars.[8]

For example, in Mark Twain's original, the rest of the court considers Merlin a bore. Clarence introduced him in the novel as, "Merlin, the mighty liar and magician, perdition singe him for the weariness he worketh with his one tale!" (Mark Twain, 21). The musical also makes much of Merlin's dreariness and incompetence; though as usual, the authors executed the stage business more theatrically in the 1943/St. Louis versions than in the 1927 text. In

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the original script, they merely call Merlin a bore, while in the adapted revival, they amplify Merlin's characteristics. Tristan introduces him in the musical: "Let Merlin speak, with magic deep/His speech can put us all to sleep." (St. Louis/1-3-27).[9]

Even for audiences unfamiliar with the original novel, the prologue emphasizes Merrill/Merlin's dull character. As the judge toasts the groom, the crowd starts to ignore him, some of them even drifting off to sleep. Lawrence yells from his sleep after being hit by Arthur, "Hit me again I can still hear him. . . . . ." (St. Louis/1-1-1). Other examples of the frame expressed in the dream abound throughout the production, including the reprise by Sandy and Martin of, "My Heart Stood Still," which Alice and Martin sang in the prologue. The frame of *A Connecticut Yankee* informs the audience that they are to interpret the time-travel adventure as fantasy, not reality.

The least functional frame scene discussed in this chapter belongs to Mikhail Bulgakov's *Ivan Vasilievich* (1935-36), due to its lack of cohesion to the time-travel action.[10] Bulgakov makes use of a two-level frame unseen in other time-travel drama, but reminiscent of Mark Twain's novel. Unfortunately, the frame is not well conceived and does not provide the audience with a complete time-travel experience. The play, which could be sub-titled, *A Russian Communist in Ivan the Terrible's Court*, follows the adventures of a communist *apparatchik* and a thief as they accidentally travel back to a royal era as fraught with as much symbolism for Russians as Arthur's Court has for British and Americans. The inner frame functions in the classic dramatic mold:

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Timofeyev's flat, where he is working on a time machine, grounds the fantasy of the story in the dreary tedium of Soviet life under Stalin. The outer frame is unique, however. In this frame, the time machine turns into an elaborate radio; and like the Rodgers/Hart/Fields *A Connecticut Yankee,* the whole action of the play turns out to be no more than a dream. Mark Twain used his second frame to validate the traveler's journey while Bulgakov, like Rodgers/Hart/Fields, uses the same device to fantasize the same type of adventure.

This outer frame is barely two pages long and does not fit especially well with the story of the play. Laurence Senelick, in the introduction to his translation of the play in *Russian Satiric Comedy,* writes:

> The dream framework is the least successful aspect of the comedy. . . . the nodding-off and reawakening of Timofeyev vitiate the farcical significance of the time-travel. It might be a sop to realism, in a forlorn hope that the play be staged; but . . . Bulgakov's device seems timid and unadventurous.[11]

For Bulgakov's satire to work, the reader must take the time-travel trope literally. As in *A Connecticut Yankee,* the change from reality to fantasy does irreparable harm to Mark Twain's original conception of the plot. Unlike *A Connecticut Yankee* however, *Ivan Vasilievich* does not successfully create the dream state because there is no warning of that dream state in the prologue scene. There is no psychological preparation for the revelation that the time journey is a dream because Bulgakov attaches his outer frame tenuously. Bulgakov presents the dreamer as the engineer Timofeyev, but this character is not central to his own dream. The time-travel break

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still fits within the psychological grounding of other time-travel plays, however, with the precipitating incident his fear that his wife, Zinaida, will leave him.

Like *A Connecticut Yankee,* Anderson's *The Star-Wagon* presents a strong example of structural elements common to time-travel plays. The play maintains a strong frame, the humble cottage of Stephen Minch in 1937. The frame grounds the drama in the consensus reality, making it easier to accept time travel as equally real. In fact, Anderson's use of the frame allows for an interesting modification to the standard time-travel drama. Instead of only the travelers, Stephen and Hanus, being aware of their journey to the past, Stephen's wife Martha is conscious of the experience since, as Stephen puts it, "she was there" (Anderson, 126). This drama, therefore, validates the time travel as both a "real" and a psychological experience. The dream that the Star-Wagon mysteriously implanted in Martha gives her a reason to remain with Stephen and work out their problems.

Again, a status change within a sexual relationship causes the trip into time. Stephen and Martha have reached a crisis in their marriage. Martha can no longer love Stephen, whom, she feels, their marriage has held back. She has turned bitter and old before her time. She no longer acts toward Stephen as a wife, but as a mother, telling him to pick up after himself and to wipe his chin after breakfast. The relationship splinters due to economic problems since Stephen's inventions have made millions of dollars for his employers, but he has never shared in the rewards. As Martha puts it, "Being in love doesn't last forever on $27.50 a week" (Anderson,

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10). Stephen, incapable of fighting for himself, escapes his domestic situation in his work.

But work offers no refuge either, and Minch confronts another crisis when he is fired. With no safe harbor, Minch escapes into his hobby, the device that he has been tinkering with to avoid the stresses of both home and lab, the time machine he calls the Star-Wagon. With all of time to choose from, Minch returns to the day he became engaged, determined to prevent it. He decides to avoid, rather than to deal with, his problems in the present.

While plays involving time travel to the past generally set the entire frame scene in the present, John L. Balderston, in his *Berkeley Square*, creates an anomalous frame, beginning in the past. The opening scene, set in 1784, is strongly expositional, focusing on the economic problems of the Pettigrew family, whose hope for salvation lies in marrying the eldest of the daughters, Kate, to Peter Standish, a rich cousin who has just arrived from the newly independent United States. The scene is not innovative structurally; beginning with the stock maid character who brings in a letter announcing the cousin's arrival, Balderston presents a long expository scene that introduces the members of the Pettigrew clan, the family's weak economic situation for members of the nobility, and discusses the cousin, his wealth and inventiveness, and his consequent interest in the future. Peter Standish arrives, and the scene ends with his shadow cast on the wall by flashes of lightning.

The scene immediately shifts to the same day, same time, only in 1928. The second scene echoes the first, with an elderly servant telling the visiting American ambassador about her new, moody,

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distracted employer, Peter Standish, an American who has just inherited the house from a distant British cousin. Other echoes resound across the scene and the centuries. Peter, an expert on architecture, has inherited a house that he cannot afford either to repair or keep up; however, he is about to marry Marjorie Frant, who is wealthy enough to repair the house. After more exposition about Peter's obsession with the past and his belief that he can change places with his ancestor, he does so, with the act curtain falling on the eighteenth-century Peter's shadow also cast on the wall by lightning flashes. The third scene is continuous with scene one, and the shadow on the wall resolves itself into the contemporary Peter Standish now in 1784, beginning the main action of the play.

This unusual opening succeeds structurally in *Berkeley Square* because Balderston has created another frame to hold the play together rather than beginning in the consensus reality. Intriguingly, he sets the play completely in one room, the morning-room of a Queen Anne period house Berkeley Square. The room, designed naturalistically, evolves through time, and therefore, grounds the play in the consensus reality of the audience in the manner usually reserved for the dialogue of the opening scene. This technique also makes the past real by emphasizing it; presenting a past scene first creates an audience acceptance of its validity. This "realization" is an important consideration for the action of the drama since in both the present and the past, the general opinion of the other characters is that Peter Standish is ill; he is a spawn of Satan in 1784; while in 1928, his friends believe that Peter is possessed by that demon of the modern world, a nervous breakdown.

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The audience, having seen events in the past world before the main figure travels to it, knows that Peter is not delusional, not dreaming, but has indeed traveled back in time.

Many other time-travel plays present an anomalous frame structure, creating a plastic temporal experience that heightens the psychological impact of the play as past and present intertwine. These plays modify the fairly rigid Barriesque frame with its quest for verisimilitude. Still, while the expression of the frame shows evolution, the plot itself remains static; a crisis in the present creates the basis for travel into the past.

Marsha Norman in *Loving Daniel Boone* uses a frame reminiscent of Balderston's. In her drama, the action of the play also begins in the past, in this case a forest in 1778 where Daniel Boone and his companion Russell are unsuccessfully trying to elude an Indian raiding party. After a short scene, Indian raiders capture and drag them off, at which point "an overhead light switches on, and we find we are not in the forest at all, but rather in a museum, with painted backdrops of pioneer struggles, large cases of rifles, and household equipment" (Norman, 1-4). But the figures the audience has just seen are not characters in an historical pageant, for the museum is closed, and the people onstage, Flo, the janitor, and Hilly, who is doing community service for vandalizing a statue of Boone, do not see any of the preceding events. A teepee in the museum becomes the conduit for the time travelers, and the exhibits, which remain onstage through the entire play, function as a visual frame for the action.

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As with *Berkeley Square*, stressing the past makes it real, making Flo's trips into the past into more than just the fantasies of a lonely, mildly disturbed woman. The traveler has reached a crisis point in her life, again precipitated by her inability to deal with sexuality in an adult manner. Flo has never had a successful relationship with a man, and her social ineptitude is painful. Her discovery that her boyfriend Rick is married confirms her decision to leave the present permanently and remain in the past. She has made a conscious decision to withdraw from an impossible consensus reality into a solipsistic universe with herself, at Boone's side, as the center. If she were not actually traveling in time, her break with reality would be psychotic. The museum, everpresent on the stage, provides a stable setting for the consensus reality in the same way that the morning-room did for Balderston. Going beyond *Berkeley Square,* Norman realizes the time traveling by sending into the past three other characters from the present: Hilly; Rick, Flo's erstwhile boyfriend; and Mr. Wilson, a curator at the museum. The audience believes in Flo's journeys as other people and artifacts travel back and forth through the teepee/time machine. The minimal staging used in productions of *Loving Daniel Boone* allows for an organic flow back and forth through time, rather than the rigid act and scene divisions used by Balderston.

Thornton Wilder's *Our Town* also has a frame, but an unusual one: the theatre itself. Constantly reminding the audience that it is in the theatre by its self-conscious simplicity, the play retains the textual frame embodied in the Stage Manager's folksy homilies that

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integrate the audience first to the world of Grover's Corners and then back into the world beyond the proscenium.

The play, aggressive in its theatricality, does not attempt to make the audience accept the reality of anything except the emotions portrayed by the actors. In his article "Some Thoughts on Playwriting," Wilder argued that a play becomes less believable "when it tries to assert that the personages in the action 'really are,' really inhabit such and such rooms, really suffer such and such emotions, it loses rather than gains credibility."[12] Wilder used his plays to explore the universal and did not wish to tie himself to a local, and therefore, pedestrian reality. He deliberately tried to free the theatrical time by eliminating the theatrical location. "When you emphasize *place* in the theatre, you drag down and limit and harness time to it. You thrust the action back into past time, whereas it is precisely the glory of the stage that it is always 'now' there."[13] The time traveling that occurs in this play that sends Emily Webb from the past even further into the past, back to her twelfth birthday, at first glance appears to be a major exception to the trend of grounding the plays in the present. This exception is an illusion. While the play putatively takes place entirely in the years between 1901 and 1913, in actuality, Wilder theorized that one of drama's inherent strengths is that theatrical action takes place in what he called "the perpetual present time." He believed that this perpetual present "confers upon the action an increased vitality which the novelist longs in vain to incorporate into his work."[14] The frame of *Our Town*, therefore, is not just set merely in the present of the figures but is also set in the present of the audience.

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The time-travel incident, which comprises the action of the third act, has a double frame around it. Wilder maintains the standard frame of linear time for the characters as the play travels through the lives of the inhabitants of Grover's Corners, and Emily's journey to her birthday is a true reversal of the temporal order of the play. Beyond that, the character of the Stage Manager, as well as the simple settings, costumes, and properties, constantly remind the audience that they are in a theatre and that the time is the present--Grover's Corners is a long time away. By setting the frame of the drama in the present of the audience, *Our Town* remains forever contemporary, even as the actions of the play, set in the golden days of the twentieth century before warfare marred it, recede further into the past.

Unlike the previous plays mentioned, *Brigadoon* has a minimal frame scene. *Brigadoon* still maintains a frame, but it is also not as pure an application of the construct. The play begins and ends on the barren heath where Brigadoon slumbers away the centuries, but without the marks of human society, it is difficult to be automatically aware of when the forest exists. By locating the frame scene in a forest, Lerner and Loewe heighten the fantastic elements of the story. A fog bank envelops Tommy and Jeff, and Brigadoon appears for its single day. In comparison to the detailed introductions evident in Barrie's work, as well as in *A Connecticut Yankee* or *Berkeley Square,* the atrophy of the frame scenes in *Brigadoon* represents a major evolutionary change. The action of the play begins almost immediately, continually forcing the audience to accept the existence of Brigadoon and the truth of its situation. As

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with *Loving Daniel Boone, Brigadoon* introduces dual travelers, Tommy and Jeff, to preclude the possibility of hallucination or dream, as well as to create opportunities for both dialogue and songs.

Lerner and Loewe's most effective way of making the magic of Brigadoon real, however, is by threatening to destroy it. Harry Beaton's attempt to leave the village fills the audience with concern for the village and its journey into the future. Harry's subsequent death convinces the spectator of Brigadoon's reality by demonstrating the dual nature of Mr. Forsyth's "gift"; Brigadoon is beautiful, happy, and a trap.

Having established Brigadoon's reality, the authors have assumed the presence of the consensus reality, relegating it to a brief scene at the end where Tommy has realized his mistake and decided to return to the village. In this instance, the village does develop a fantasy existence as Tommy hears reprises of songs throughout the scene. The use of these musical flashbacks turns even the present into a fantasy. The ending of the musical does not return the audience to Brigadoon, but to the forest at the beginning of the play where Fiona and Mr. Lundie come out of the fog, and together the three of them return to the village.

Dandelion Wine by Ray Bradbury continues the evolution of the frame as a grounding device, this time by hiding it.[15] Ray Bradbury's adaptation of his novel seems at first reading to deviate from the form, containing no frame scene whatsoever. However, *Dandelion Wine* contains an "invisible frame" or a nonrepresentational framing device. The play begins and ends with

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Bill Forester alone on stage arriving at and leaving from Greentown in 1928. Forester, the adult incarnation of Douglas Spaulding, the twelve-year-old main character, arrives from and returns to the present. The audience learns little of substance of this present except that it is a miserable one for Forester, and the collapse of a romance motivated his desire to change the past. This sketchy frame functions in the same manner as the theatricalized frame of *Our Town*: The world to which the audience returns is a simple, nostalgic world without any overt unreal elements involving historical events. Also Bradbury calls for *Dandelion Wine* to be staged anti-illusionistically, and like *Our Town,* uses the drama's very theatricality to create its environment.[16]

As the opening frame scene is important both to introduce and to begin the time-travel experience, the final frame scene provides a transition back to the linear order and closure for the action of the play. The closing frame scene, while generally quite short, is necessary to re-integrate both the traveler and the audience into the consensus reality.

While the novel *A Connecticut Yankee in King Arthur's Court* contains the traditional frame, this frame does not provide the happy ending requisite in musical comedy of the early 1920s. The ending of the novel is problematic: the Yankee has destroyed chivalry, but Arthur is dead, and a wall of rotting corpses traps the forces of progress. Hank returns magically to the consensus reality, but the postscript ends with his death, calling out for Sandy and his child.[17] The demands of romantic comedy require substantial

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revisions in this ending. Rather than despair, the playwrights choose reintegration into the consensus reality. In the Rodgers/Hart/Fields version, their Yankee, Martin Barrett, returns to the girl he truly loves, in the process abandoning the woman he was to marry.

The musical *A Connecticut Yankee* rejects Mark Twain's conclusion, opting for a happy, apparently simplistic ending. The overt dramatic conflict in the past involves the confrontation between the progressive forces lead by the Yankee and King Arthur and reactionary forces lead by Morgan Le Fay and Merlin. The resolution appears to involve the final victory of progress, but the musical reduces the question of integration into the consensus reality to whether the Yankee will use his experience in the dream world to marry Alice or remain with Fay. The plot even devalues this conflict, since in the epilogue the audience discovers that Martin has married Alice while he was unconscious. The musical changes the question of conflict from the novel's exterior examination of social issues to an interior examination of sexual dynamics.

For Rodgers, Hart, and Fields, Sandy is an analog for Alice, so that when Martin wakes, he simply replaces one girl with the other. In the 1944 revival, a new song elaborated this theme:

> MARTIN: I loved another girl once,
> In another world, in another land.
> I love another girl now,
> In this other world, in this other land.
> I don't think I'm a man to blame.
>
> ARTHUR: Not if the girls were much the same.

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MARTIN: Not much the same--but just the same.
Explicitly
Implicitly--
Illicitly the same. (Lyrics, 296)

The Yankee easily ends his love affair with Sandy when he returns to the present. Unlike the conclusion in the novel, this separation in the musical is not tragic because Sandy is merely the unconscious simulacrum of the conscious Alice. The musical retreats from the issue of choice between past and present hidden within the time-travel trope. Instead, the choice is psychological, not temporal, and revolves around the choice of a wife in the present, with Martin's dream of Camelot a psychoanalytic expression of the dilemma.

The theatrical version of the novel foregrounds the frame story as "reality" while turning the main action at Camelot not merely into fantasy, but into dream. There is no passage of time between the opening frame and the frame at the end. By eliminating the passage of linear time in the frame scenes, the authors distort time not only for the secondary characters but for the traveler as well, revoking his privileged place in the center of the temporal order.

As the playwrights foreshadow the dream of Camelot in Hartford, so they prepare the return to the Hartford in Camelot. In Act Two, Scene Three, Martin has been captured by Morgan Le Fay. She tries to seduce him while he attempts to find Sandy and escape. In the 1927 version, the real world simply intrudes on the dream:

ALICE'S VOICE: [out of nowhere] Martin say I do, say I do.

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BOSS: (Note: This is used later in the epilogue, and is planted to show that Martin is still dreaming) I do! I do! (1927/2-3-40)

By the revival, the intrusion of the waking world is more sophisticated and follows the logic of the dream:

BOSS: Where does this alley lead?

LE FAY: To my fortune chamber. Wouldst see it? 'Tis a must.

BOSS (Note: This is used later in the epilogue, and is planted to show that Martin is still dreaming) I do! I do! (1943/2-3-10)

In both versions the results are identical in the epilogue:

MARTIN: . . . Would you marry me?

ALICE: Marry you? You did!

MARTIN: I did? When?

ALICE: When you were asleep. Evelyn got a minister to marry us out here.

MARTIN: But didn't I have to say "I do?"

ALICE: You did. I shook you and said, "Say I do! Say I do!" and you said it! (St. Louis/E-2)

The unconscious wedding of Alice and Martin recapitulates the unconscious engagement of Fay and Martin.

Waking up from the dream state is problematic in the 1927 version, less so in the 1943 revival. In the original, the dream sequence ends with Morgan and Merlin being blown up in her castle after Martin, Arthur, and Sandy's timely escape. Rodgers, Hart, and Fields moderate this violent conclusion both by the audience's knowledge that it is a dream and by Morgan Le Fay's comic curtain line, "Ye Gods! This act hath brought down the house!" (1927/2-3-

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45). As with the wedding sequence, the 1943 dream presents a more skillful conclusion. A miniature scene shows Martin trying to escape in an airplane. Martin awakens as the plane crashes, and he discovers he has been dreaming.

The frame story of the musical undercuts the implicit and explicit themes of the novel. Unlike narrative time travel, where authors use time travel as a device to explore varied themes, dramatists tend to use the conceit primarily to examine sexual relationships through psychology. By turning the journey to Camelot into a dream, the authors eliminate any significance from the experience except in psychological terms, obscuring the political commentary. Though Mark Twain used his frame story to validate the Yankee's experience, the dream interpretation is certainly reasonable and justifiable.[18] The use of the dream grows organically from the action of the play, and the use of dream imagery throughout the play validates the second frame scene's revelation that the events of the play were mere fantasy.

In the case of *Ivan Vasilievich*, Bulgakov neither makes nor even attempts this integration of frame into the action. Timofeyev does not play a central role in his own dream nor does he even travel into the past. His dream expresses his uncertainties over his relationship with his wife, but this is a subplot to the adventure of Bunsha and Miloslavsky in the past. The frame is not consonant with the action and does not conclude the action of the play. The frame provides little psychological grounding for the time journey and does not provide closure and is, therefore, particularly unsatisfying.

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Dramas that accept time travel in physical rather than psychological terms often show how the traveler has learned from the events in the past and will now change his life in the present. Therefore, time travel to the past maintains its psychological function. However, with any attempt to cure emotional problems there are two possible results with dramatic potential: success or failure. This change can take two forms, either a reintegration with the consensus reality or a realization of the inability to live in the present. These positions can be correlated to the "curing" of neurotic behaviors or sinking into psychoses. A third possibility is stasis; the traveler derives neither benefit nor harm from the journey. Playwrights, however, have generally based their dramas on emotional resolutions, positive or negative.

The closing frame established the time travel as a dream in both *A Connecticut Yankee* and in *Ivan Vasilievich*. In the same way, Maxwell Anderson uses the closing of the frame in *The Star-Wagon* to prove the reality of the time journey. On a psychic level, both Stephen's wife Martha and his former boss Duffy remember the time-travel experience as a dream. Stephen quotes a Dryden poem central to the action of the alternate present to prove to Martha the experience was more than a dream.[19]

MARTHA: Did you have the same dream?

STEPHEN: Yes.

MARTHA: What does it all mean?

STEPHEN: It means I like it better here. (Anderson, 129)

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Beyond this metaphysical level, when Martha first sees the Star-Wagon in the consensus reality, she remembers having seen it in Stephen's bicycle shop years before, when he first traveled back in time.

Anderson, the most openly philosophical of this group of playwrights who have travelers venture into the past, revels in exploring the impact of the journey on the traveler. Stephen Minch learns lessons from his journey aboard the Star-Wagon that Anderson explicitly offers at the end of the play: "If I'm a great man then there aren't any great men" (Anderson, 136). Commenting on what would happen when news of the Star-Wagon becomes public, Stephen tells Martha, "It wouldn't change the world. Nothing changes it. Every new thing we find just makes it more mysterious. And maybe more terrible" (Anderson, 137). Finally, Anderson's lesson for Minch and the audience is hope:

> Because our lives are like the bird (you remember) in the old reader that flew in from a dark night through a room lighted with candles, in by an open window, and out on the other side; we come out of dark, and live for a moment where it's light, and then go back into dark again. Some time we'll know what's out there in the black beyond the window where we came in, and what's out there in the black on the other side, where it all seems to end. (Anderson, 138-139)

In the present, Minch regains his lost balance, his love for his wife, and his contentment in his work. Time travel performs the psychological cure needed for Stephen and Martha to continue together.

The most important lesson that Anderson's time travelers learn is an end to their passivity and a reintegration into the world.

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Besides re-establishing an adult relationship with Martha, Stephen Minch uses his experience to defy his former employer and get a better position as consulting engineer.

> STEPHEN: You wouldn't understand it, Charley. There's a lot of things you wouldn't understand. And one of them is that I'll never take orders any more. It's not worth it. I might do you a favor if I liked you, but I won't be threatened and I won't take orders.
>
> . . .
>
> DUFFY: How about a salary as consulting engineer, no regular hours, just to look in on us when we're in a jam like this one.
>
> STEPHEN: But nobody gives me orders?
>
> DUFFY: Nobody gives you orders. (Anderson, 132-133)

Stephen uses the Star-Wagon to solve both his emotional and economic problems.

In *Loving Daniel Boone*, not only Flo, but all the time travelers learned from the past. Each of these characters had been sexually immature. Mr. Wilson, the sexually confused curator of the museum, had become as empty as the exhibits. His companion has left him, and under the advice of his therapist, he has decided to try heterosexuality. Unfortunately, his choice of women was poor, and Flo was profoundly insulted, not because of his questioned sexuality, but because he thought she would be grateful for any attention. Forced to help defend Boonesboro against a combined British/Indian attack, Wilson takes charge and acts. He returns and realizes that he is not confused about his sexual identity. Rick, Flo's married mechanic boyfriend, learns to take responsibility as he hunts down a bison to feed the settlers during the siege.

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Flo's psychosis involves traveling back in time to Boonesboro to run away with Daniel Boone, who is also fleeing both civilization and an adult relationship with his wife. Like Boone, Flo discovers that there really is no escape from people. Hilly has followed Flo back in time to try to persuade her to come back with him. Boone agrees with him:

> BOONE: He came here to find you, he told me that himself. Then he fought me for you. Not a lot of men would do that. Give him a chance. . . . People aren't like the country, Flo. You and me, we can walk away from all the fine places we've ever seen cause we know there's always gonna be a nicer place further on. But you walk away from a man like this, and chances are, you'll never see his like again. (Norman, 2-95)

Flo, extremely unsure, returns to the museum in the present.

In the present, Hilly confronts her, but she refuses to accept him:

> FLO: It's your whole attitude. You think you ought to have what you want just because you want it.

> HILLY: It's not just because I want it. It's because I'm willing to pay for it.

> FLO: What do you mean, pay for it? Are you buying me now? What do I cost, Hilly?

> HILLY: I don't know, Florence. Maybe everything I've got. Maybe my job. Maybe my whole way of lookin' at things. Maybe you're gonna drive me crazy. . . . Or maybe it'll be wonderful and I'll love you to the end of the earth and you'll have a heart attack and die. Or you'll run off with somebody else and I'll have the heart attack and die. I don't know what you'll cost me, Florence. And I don't care. (Norman, 2-102)

Flo connects for the first time in her life to the world of consensus reality. Hilly's penultimate line obviates the need to return to the past: "Tired is O.K. Sad is O.K. Running away from me again is not.

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O.K.?" (Norman, 2-103) Flo can live in the present; time travel is no longer necessary as an escape.

Like Stephen Minch in *The Star-Wagon*, Bradbury's Bill Forester in *Dandelion Wine* visits his personal past. Like Minch, he intends to intervene to make his present life better. In this instance, he intends to teach a lesson to his twelve-year-old self in the hopes that he can use the lesson to improve his own life. Forester was lost in the present:

> On my last birthday, I looked around and found that all the people I loved most had gone away from me . . . that, in some terrible fear of losing them, I'd actually driven them away. I'd shut myself off from everything and everyone. All I knew was that the reason lay hidden here, somewhere in memory. I remembered a summer when the light changed, . . . and a boy grew old before his time. (Bradbury, 72)

The summer of 1928 brought loss into the life of Douglas Spaulding for the first time. Buses replace trolleys; his best friend moves away; the teacher he has a crush on disappears; and a dear old neighbor dies.

> And you never forgave that summer, this summer, for happening to you. You held on all your life, afraid to trust other people, or even yourself. That fear is still there in your heart . . . *my* heart. And it's killing you . . . and that means killing *me*. (Bradbury, 72)

Forester learned the right lesson about letting go of the past, but he apparently learned it too late.

This time-travel fantasy is about second chances. Forester has brought back medicine, dandelion wine--the distilled essence of the summer of 1928--and he makes Douglas drink, purging the past out of his system. Curing Douglas, and therefore himself, Forester

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returns to the present, having finally learned the right lesson at the right time.

This time traveler begins his journey because of a crisis moment in the present. The breaking point came with a birthday and the normal reflectiveness this personal holiday causes. Bradbury's play fully expresses the relationship between time travel and the popular view of psychotherapy. As in *Our Town,* Bradbury finds importance in being twelve. The more mature, though damaged, ego of the adult recreates a childhood trauma that the youthful ego is unable to integrate but only to repress. This ego, with the stronger defense mechanisms gained through experience, is capable of negotiating the traumatic incident without being damaged. Once the ego explores the repressed memories, the incident is no longer harmful, curing the neurotic condition.

Ann-Marie MacDonald also uses a birthday to propel her traveler into a fantastic past in her 1990 play, *Goodnight Desdemona (Good Morning Juliet).*[20] In MacDonald's play, Constance Ledbelly, an aging A.B.D. who ghostwrites articles for the professor she loves, feels betrayed when he announces his engagement to someone else and unceremoniously abandons her since in his new position as full professor, he no longer needs to write. Connie finds herself in an unreal past based on her dissertation topic of an ersatz source for *Othello* and *Romeo and Juliet.* Like *A Connecticut Yankee*, and unlike *Brigadoon, Berkeley Square*, or *The Star-Wagon*, *Goodnight Desdemona (Good Morning Juliet)* presents the entire journey as a dream and foregrounds the psychological elements involved.

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This play creates a double frame, the inner frame being the more typical present of the consensus reality with its precipitate crisis. The outer frame is a blank verse prologue and epilogue in a *faux* Shakespearean manner performed by a chorus whose purpose is to explain the meaning of the drama to the audience. The prologue turns on the conceit of alchemy to explain the workings of the human mind.

> Hence, scientific metaphor of self:
> divide the mind's opposing archetypes
> --if you possess the courage for the task--
> invite them from the shadows to the light;
> unite these lurking shards of broken glass
> into a mirror that reflects one soul.
> And in this merging of unconscious selves,
> there lies the mystic "marriage of true minds."
> (MacDonald, 13-14)

The prologue clearly positions the audience to accept the metaphorical nature of the upcoming actions.

The inner frame is consistent with other time-travel dramas. The traveler faces a maturation crisis caused by the change in her relationship with Professor Claude Night. Night's decision to marry and take a job at Oxford, added to his securing a position for her at the University of Regina, shatters Constance's view of her life, lost as she is in her own delusions of romance. She comes to believe that her life has been futile and attempts to deny her past by throwing out her mementos. These mementos, her Brownie wings and appendix, demonstrate how Constance is living in the past. (These items reappear in the temporal fantasy, reinforcing the psychological interpretation of events.) Her imminent birthday adds significance to these changes. Her decision to throw her

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dissertation into the garbage precipitates the psychotic break, and she leaves the world of normal time and enters the "past." The garbage can is, appropriately enough, the portal into the fantasy world.

Following the convention used in *A Connecticut Yankee*, the figures in the dreamscape are recreations of analogous roles in the consensus reality. By dealing with Desdemona and Juliet, avatars of elements of her psyche, Constance is able to reintegrate her shattered personality and return to the consensus reality.

The epilogue of the outer frame returns to the alchemical conceit, reinforcing the lesson:

> The best of friends and foes exist within,
> where archetypal shadows come to light
> and doff their monster masks when we say 'boo'.
> Where mingling and unmingling opposites
> performs a wondrous feat of alchemy,
> and spins grey matter, into precious gold.
> (MacDonald, 87)

The author describes *Goodnight Desdemona (Good Morning Juliet)* as a visual representation of Carl Jung's archetypal theory.

Unfortunately the conclusion of the inner frame subverts this interpretation and weakens the ending unnecessarily. Like Bulgakov's *Ivan Vasilievich*, *Goodnight Desdemona (Good Morning Juliet)* confuses rather than clarifies audience reception of the main action of the play. In Bulgakov's work, the dream interpretation imposed by the outer frame confounds the audience expectation of the validity of Timofeyev's experience. In MacDonald's play, a "magical" event that erupts into the consensus reality weakens the dream interpretation. At the end of the inner frame, Constance and

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the audience discover that her quill pen has been transformed into pure gold. The interpretation is ambiguous. Immediately following this event, the chorus informs the audience that the previous action has occurred within Constance's mind, and they must take the events as fantasy. The physical presence of the pen in the consensus reality, however, demands an explanation that the script lacks. The ending of the play becomes muddled, and the audience remains confused.

While the previously cited plays deal with the traveler successfully re-entering the temporal order, another result of time travel is possible. The traveler still learns from the time-travel experience, but is not able to use this hard-won knowledge in the consensus reality. These time travelers are unable to integrate back into the consensus reality. In psychological terms this withdrawal from the consensus reality to a "fantasy" world in the past is directly analogous to a psychotic break and the descent into insanity. This inability to fit in hearkens back to a more Barriesque view, with figures like Peter Pan or Mary Rose who are unable to return to the temporal order. The reception of the drama as positive or negative depends on the time traveler's creating a new accommodation with the temporal order. Three different plays explore the inability to come back to the present, each arriving at a different solution.

The audience perception of a happy ending to *Brigadoon*, for example, is due to Tommy Albright's ability to create this accommodation. Tommy discovers the importance of love over all

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other considerations and that without love he does not fit into life, present or past. Unfortunately, this lesson also demands a renunciation of the present, since even though he has a fiancée, the consensus reality is harsh and loveless. Tommy has one day to decide whether to remain in Brigadoon or return to New York. Unable to cast away all doubts, he leaves Fiona and the village behind, ending the main action of the play and re-entering the frame world. *Brigadoon* deviates from the general form by making the second part of the frame scene longer than the first. In this instance, Lerner and Loewe use the second part of the frame to establish the decadence of modern life. Returning to New York, a symbol of the contemporary world at its most sophisticated and debased (It is not coincidental that the scene is in a bar), Tommy learns the wisdom of Mr. Lundie's words: "'Tis the hardest thing in the world to give up everythin'; even though 'tis usually the only way to get everything" (Lerner and Loewe, 258).

Their experiences in Brigadoon traumatize both Jeff and Tommy, and they behave neurotically. Jeff, responsible for Harry Beaton's death, has been drinking continually in the four months that have elapsed since Brigadoon disappeared. Tommy has quit his job and vanished, moving to a farm in New Hampshire, abandoning urban society, unable to rid himself of the vision of Fiona or Brigadoon. In a confrontation with his fiancée, Tommy cancels his wedding plans. His disastrous meeting with her highlights the psychological dimension of Tommy's experiences. Jane confronts Tommy in terms of his mental state, calling him "mad" (Lerner and Loewe, 264). Of course, without the established truth of Brigadoon, Jane's diagnosis

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is absolutely correct. Tommy is psychotic, having lost contact with reality. He returns to where Brigadoon once stood, where he expresses the lesson that he learned as the time traveler: "God! Why do people have to lose things to find out what they mean?" (Lerner and Loewe, 267). In a literal *deus ex machina,* Brigadoon returns for Tommy to enter. "You shouldna be too surprised, lad. I told ye when ye love someone deeply anythin' is possible. Even miracles" (Lerner and Loewe, 267-268).

Unfortunately for Peter Standish, John Balderston in *Berkeley Square* did not write a play where "anything" could happen. Peter Standish, like Tommy Albright, discovers true love in the past, but is forced to return to the present as his actions dangerously disturb the flow of time.

As in *Brigadoon,* Peter has to face a concerned fiancée. Marjorie has had to cope with the Peter Standish from 1784, who has had less success fitting into the twentieth century than the contemporary Peter had dealing with the eighteenth. She feels that the modern Peter has gone insane. She believes his obsession with his ancestor has driven him to become that Peter Standish. After his return to the present, Marjorie presumes, not that he has returned, but that he has recovered. Her conversation denotes her distance from Peter:

> PETER: We were going to be married. It seems so very long ago.
>
> MARJORIE: You remember!
>
> PETER: The Ambassador came here and found--
>
> MARJORIE: He found my poor Peter ill, but now he's cured.

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PETER: I'm incurable.

MARJORIE: You *are* cured. If you remember me, you can't think any longer (Gesture to portrait) that you're--*him.* (Balderston, 122)

Unlike Jane in *Brigadoon,* Marjorie still loves Peter and is willing to marry him even when she realizes that he does not love her.

Peter refuses; even though, like his ancestors before him, the only way he can afford to repair the house is to marry wealth. He can no longer return to the past because he and his ancestor both have to wish for the transfer. The play ends with his reading a transcription of Helen's gravestone and his discovering that she died almost immediately after his return. He escapes from the present again, not into the past but into the decaying shell on Berkeley Square, where the past and the present coexist, turning it into his prison. Unlike *Brigadoon* or *A Connecticut Yankee,* the universe of *Berkeley Square* allows no happy ending. The traveler's actions have consequences.

Thornton Wilder's *Our Town* presents a traveler who has stepped out of time completely and into eternity. Emily's journey, therefore, does not teach her how to live in the present but to let go of time and accept the truth of her moving beyond the concerns of life.

The realization that she can return to life stuns Emily: "But, Mother Gibbs, one can go back; one can go back there again . . . into the living. . . . I was thinking about . . . the farm . . . and for a minute I *was* there" (Wilder, 57). The other dead, and even the normally neutral Stage Manager, attempt to dissuade her:

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STAGE MANAGER: And as you watch it, you see the thing that they--down there--never know. You see the future. You know what's going to happen afterwards.

EMILY: But is that--painful? Why?

MRS. GIBBS: That's not the only reason why you shouldn't do it, Emily. When you've been here longer you'll see that our life here is to forget all that, and think only of what's ahead, and be ready for what's ahead. When you've been here longer you'll understand.

EMILY (softly): But Mother Gibbs, how can I *ever* forget that life? It's all I know. It's all I had. (Wilder, 58)

Even with that warning, Emily begins her brief time-travel journey. As the Stage Manger predicted, she neither stayed long nor enjoyed the experience. She has used her journey into the past to reclaim her sanity as she enters a new environment. Returning to life as a shadow becomes a psychotic act, an unwillingness to accept the reality of afterlife. Her acceptance of death signifies her cure of the neurotic condition that Wilder postulates is life. Fully integrated into a consensus reality that is literally paranormal, she returns to her new frame of reference. Her reaction to George's graveside visit demonstrates Emily's new maturity. Her final line, "They don't understand, do they?" (Wilder, 64) shows that she has moved out of the time of the living and accepted her place in her new existence. Like the other travelers, Emily learned from her journey into the past, but used her knowledge to step out of time.[21]

In almost all time-travel plays, the opening scene of the frame involves establishing the consensus reality and the conditions for the voyage into the past. These conditions usually involve a psychological crisis in the traveler precipitated by a transaction

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that changes his or her relations with members of the opposite sex.[22] The second section of the frame involves the traveler's return to the consensus reality of the present. This return to the present usually involves the traveler's making changes in his or her life that allow that figure to re-integrate into the present successfully.

Structurally, the frame scenes tend to be asymmetrical, especially in earlier or more "realistic" time-travel drama. These plays, such as *A Connecticut Yankee, The Star-Wagon,* or *Berkeley Square* tend to have longer opening scenes and relatively short concluding scenes.[23] Playwrights use much of the action of these longer scenes at the beginning as exposition to justify the events portrayed in the time-travel action. Once the time traveler chooses whether to return to the present or remain in the past, the dramatic conflict is over and the play ends swiftly. As the dramas become more technically adept and the idea of time travel becomes commonplace, the frame scene tends to atrophy into a vestige that merely establishes the consensus reality as dramatists integrate the expository material more fully into the main action of the play.

The primary function of the framing device, then, is to ground the travel to the past by creating a present that will become the consensus reality of the drama. The main action of the drama has either to accept the adventure in the past as reality of the same order as the frame or to create a past predicated on fantasy. Audiences rarely question the reality of the present, however.

The past based on a fantasy, in plays like *A Connecticut Yankee, Goodnight Desdemona (Good Morning Juliet),* and *Ivan*

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Vasilievich, tends to be overtly psychological in nature, with the dream/journey to the past an attempt to resolve conflicts in the consensus present.

Other plays create past worlds that have the same claim to existence as the reality of the frame scenes. Unlike the dream voyages previously cited, these plays tend to have more elaborate frame scenes. Early plays of this type, *Berkeley Square* and *The Star-Wagon,* for example, expend a great deal of effort to convince the audience that the past is real. *The Star-Wagon* spends 59 of 139 pages in the frame scenes while *Berkeley Square*, with its unusual frame device, uses 27 of 124 in the present, with another 16 pages of exposition in the past before the traveler arrives. Later works tend to vary, but the trend is toward shorter frame scenes and an assumed acceptance of the reality of the journey, perhaps because science fiction and fantasy themes are becoming common throughout society. Dramas that involve a return to a personal past appear to use the least elaborate framing devices, while historic pasts seem to require more involved introductions. *Dandelion Wine* is the prime example of this trend as the action in the past totally subsumes the frame scene.

While the frame story is the most constant suprageneric structural element in these time-travel plays, there is another plot element that is generally present in time-travel dramas: the romantic triangle. Instead of being peripherally set in the frame story, this plot element becomes integral to the main action of the drama.

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A Connecticut Yankee turns from Mark Twain's social satire to a love story for its main action. The authors replace the conflict in the novel between progress and reaction with two (or four, depending on interpretation) women fighting over the time traveler. In the opening frame, Alice and Fay's literal fight over Martin propels him into Camelot. Immediately upon his arrival, Martin falls in love with Sandy, which is perfectly reasonable, since she is a projection of Alice, his paramour in the consensus reality. As in all romantic comedies, the course of true love never runs smooth. With the elimination of the conflict between present and past in social terms, sexual terms now express this conflict. The traveler finds himself at the center of a temporally charged sexual triangle.

This triangle is already in place in both worlds. Martin is engaged to Fay but is in love with Alice; Martin and Sandy are in love in Camelot, but Morgan Le Fay is hunting for a husband. Since the section of the musical in Camelot is a dream, audiences can view the past triangle as a subconscious attempt to unravel Martin's conflict over the two women.

The frame scene physicalizes the romantic triangle and propels the journey into time. While Martin is engaged to be wed to Fay, he is in love with Alice Courtleigh and is unhappy over the impending match. The conflict over the wedding is not, however, between Martin and Fay but is actually between Fay and Alice. Martin demonstrates a passivity that is the hallmark of his character.

The playwrights give Fay the stronger tactical position as an intended bride because of her superior wealth, status, and

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connections.[24] In fact, the balance tilted in favor of Fay so obviously that even Alice recommended marrying her. But Fay does not love Martin either: "Martin, be sensible--perhaps we aren't in love like two little kids in their teens--but for my part--I know it wouldn't take much to make me love you--you're famous, well off--and rather attractive--that is, for a mature man" (St. Louis/1-1-9). This psychological positioning undercuts all of Fay's material advantages. Alice realizes that she has made a mistake and comes to the bachelor party to take Martin back. The contest between Alice and Fay turns physical, and Fay hits Martin on the head with a champagne bottle, precipitating his journey to Camelot.

The battle in Camelot echoes the conflict in the present. In this case, Martin's psyche clearly establishes the roles of the players. Since Fay is engaged to be married to the unwilling Martin, she transforms into the powerful, but evil Queen Morgan Le Fay, with her dull uncle becoming allied with her as the scoundrel wizard, Merlin. Alice has to remain in the weaker social position as Sandy, but her attempt to rescue Martin from Sir Kay at the beginning of the past action puts her immediately in the more sympathetic emotional position.

By the second act, Morgan has come to see Sandy as a threat to her winning the Boss, just as Fay sees Alice keeping her from Martin in the present. In Martin's dream, Le Fay takes drastic action: she kidnaps Sandy and threatens her with death. Martin rescues her and then destroys Morgan's castle and Morgan as well. The conflict that ends the feudal order is a direct result then of the women's clash over Martin. The destruction of Morgan Le Fay in the dream of the

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past represents breaking the final bond with Fay in the present. With the major conflict resolved, the dream ends. Martin wakes up and is claimed by his true love. Alice's triumph is so complete that Fay is not even on stage at the end, though she returns to do the final number, as befits the leading lady.

Brigadoon also presents two women fighting over the same man, but explores the romance in temporal terms. Tommy is engaged to Jane in the present but is in love with Fiona in the erstwhile 1746 of Brigadoon. This extends the triangle into time. Tommy must choose between Jane and the present or Fiona and the past. His choice is real, unlike Martin Barrett's, who experienced his temporal journey as a dream.

Again, like *A Connecticut Yankee*, the correct option is obvious to all except the traveler. As Martin Barrett is engaged to a woman he does not love, so too is Tommy. Lerner and Loewe cast Jane and the present in an unfavorable light, while Brigadoon is a pastoral Utopia, and Fiona is the perfect woman. Unlike Alice and Fay, Fiona and Jane never confront each other directly, but Lerner and Loewe provide the audience an opportunity to balance the characters in the altercation scene in New York between Jane and Tommy, who is fantasizing about Fiona. Her appearance behind a scrim, singing softly, contrasts sharply with Jane loudly abusing Tommy.

A structural element common to the musicals *A Connecticut Yankee* and *Brigadoon* is the interpolation of a second love story among ingenue figures: Galahad and Evelyn and Charlie Dalrymple and Jean MacLaren respectively. While these relationships comment upon main romantic situations, the figures function in the musicals

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as a device to introduce songs and, what is more important, dance to the action of the musical. Galahad, Evelyn, Jean, and Charlie are all featured dancers in their plays, turning their small roles into important elements of spectacle.

The Rodgers/Hart/Fields musical contains a plethora of romantic/sexual relationships. Besides the Martin/Sandy (Alice)/Morgan (Fay) triangle, the other relationships involve the traditional triangle of Arthur/Guinevere/Launcelot as well as the ingenue relationship carried on by Galahad and Evelyn. All of these relationships reflect on and inform the other couplings. The musical probes questions of fidelity with Guenevere, portrayed as a tramp, while Galahad and Evelyn's relationship recapitulates the innocent naïf involved with a sexually aggressive woman.

The secondary characters of the subplot recapitulate and reverse the romantic triangle among Jane, Tommy, and Fiona. Harry Beaton is in love with Jean MacLaren, who is engaged to Charlie Dalrymple. Like Tommy, Harry is unable to accept the conditions in his consensus reality and attempts to escape into time by leaving the village and entering the present. Unlike Tommy, Harry is running away from, not toward, love and in the process threatens the existence of Brigadoon. As Fiona draws Tommy into the past world of Brigadoon, Harry is prevented from entering the consensus reality by Jeff, a representative of that reality. Moving from the consensus reality into the world of fantasy is permitted, but the fantastic must stay within set boundaries and not erupt into the "real" world and contaminate it.

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The fantastic world intrudes on the consensus reality in *Berkeley Square*, but the audience does not see the result. The eighteenth-century Peter Standish, like his contemporary namesake, cannot hide his origins. His actions become less rational as he too lives in a world full of ghosts. According to the maid, after first being fascinated by electricity, he smashed the switches and fusebox. He drinks constantly and wanders the city. Finally, in despair,

> He yelled at them, sir. He said they weren't alive, and they wouldn't be born for another hundred years. And when they laughed at him he hit one of them, and then they went away and I found him drunk on the floor. (Balderston, 120)

Neither time-traveling Peter Standish is able to integrate into a new consensus reality.

Still, their inability to function in the new eras they have entered has repercussions beyond themselves. Both Standishes are engaged, and in both cases have estranged their alternate's fiancées.[25] Again, the dramatist binds time travel to sexual relationships. In the standard pattern, the triangle would consist of Peter caught between Marjorie and Kate, the past Standish's fiancée. Balderston, however, rejects this simplistic structure for a more complicated form. Kate does not attract the modern Peter, while Marjorie holds no interest for the past Peter. Each discovers a new love in the new era and has to make a choice. Balderston gives the plight of the first Peter Standish in the consensus reality extremely short shrift, and the action of the play encompasses the adventures of the modern Peter in the eighteenth century.[26]

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Balderston creates a more complex, polygonal relationship, rather than the usual triangle. Simply, Peter is in love with Helen, engaged to Marjorie, and in a body that has to marry Kate in order not to upset the flow of time. The relationship between Helen and Kate presents two aspects of a single problem: Should Peter remain in the past and change it, or should he return to the present and allow the natural order to continue?

The conflict between Kate and Helen tends to be one-sided, as is fairly common in the romantic entanglement of time travel. Balderston writes Kate as an eighteenth-century primitive: superstitious, aggressive, and not especially intelligent. Helen, on the other hand, is the perfect soulmate for the modern Peter: rational, retiring, and adaptable.[27] Indeed, as Peter is able to project himself into the past, Helen is able to project herself into the future. Through his eyes, she is able to see the best and the worst of the consensus reality, from its cities and airplanes to the horrors of the world war. Helen is the only person, in either time, who can understand Peter.

Like Hilly in *Loving Daniel Boone,* Marjorie does not function as a symbol of what is wrong with the present. Balderston creates in her an extremely sympathetic character who, while not understanding Peter, is deeply in love with him. The attractions of Helen and Marjorie balance more evenly than in other time-travel plays.

Peter Standish is an atypical time traveler; he does not find fulfillment at the resolution. Aware that he cannot fit into the

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eighteenth century, Helen drives Peter back to the twentieth century:

> PETER: You *can't* want me to go back! You love me!
>
> HELEN: With all my soul.
>
> PETER: Then I stay here!
>
> HELEN: Stay, then, Peter! "For life--for life" a life of nightmare that never ends! So that I may watch you in torment, when I cannot help you! So that you may live on in my world, in a living death, *mad!* Because you love me, you condemn me to *that?* (Balderston, 113)

At end, the issue contended is not love, but understanding. Forced to accept the validity of her argument, Peter returns to the present. True love wins a Pyrrhic victory, since Peter cannot bring himself to marry Marjorie, and both Helen and Peter live out their lives alone, a century-and-a-half apart.

A romantic triangle is also the driving force of *The Star-Wagon*. In 1937, Stephen is a happy man married to an unhappy woman. The triangle does not exist until Martha creates it when she reminds Stephen of a girl he had long forgotten. When he decides to use the Star-Wagon to free Martha, he plans to go back and marry the barely remembered Hallie. A fascinating side effect of the Star-Wagon is that upon their return, both Stephen and Hanus are young. Equally, when not in physical contact with the time machine, they tend to revert to the actions they had originally taken, even though intellectually they are aware of their situation. In 1902, Stephen is torn between Martha, a self-described "good girl" (Anderson, 88) and Hallie, daughter of the wealthy town factory owner, a flirt who goes skinny-dipping with the boys. While still in love with Martha,

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Stephen uses the Star-Wagon to move time off track enough to propose to Hallie.

In what Anderson describes as "the false future" of the new 1937, which is in fact a false present, a loveless marriage traps Stephen and Hallie. Stephen has taken to drinking, and Hallie is having an affair with his business partner. At the cocktail party where Stephen betrays his fellow traveler Hanus, he meets with Martha, now married to someone else and equally unhappy.

> STEPHEN: It all went wrong a long time ago, Martha--when I married Hallie and not you. But it's done with and gone and there's nothing to do now. I know what I am, and I don't like it. I'm not real. And you're not real. We're all a big sham--but there's no changing it. Too much has gone under the bridge.
>
> MARTHA: Why did you marry Hallie then?
>
> STEPHEN: Because you wanted me to.
>
> MARTHA: I never said so.
>
> STEPHEN: Oh yes, you did. Yes, you did! Don't you remember? Don't you--no, you wouldn't! Go on--go with the others! They're waiting for you--and it's all too late! (Anderson, 123-124)

The triangle persists through time in the new present, while in the original present it never existed. Realizing that he has made a mistake, Stephen and Hanus refurbish the Star-Wagon and restore the past to its original shape. Rather than reliving the next thirty-five years, Stephen and Hanus return to the restored present, which due to their journey, is better than the present they left. Martha's dream of the false present makes her realize that she still loves

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Stephen, while his boss, who had the same "dream," ends Stephen's financial problems.

In *The Star-Wagon,* the love story symbolizes a deeper philosophical issue, the nature of free will. Generally though, the love story that drives the plot of these plays involving the past tends to be both straightforward and shallow.

Romantic elements are common in the backward time-travel drama, usually involving some variation on a romantic triangle. The love story generally simplifies the issues raised in the time-travel milieu, reducing potentially complicated themes as seen in the novel *A Connecticut Yankee in King Arthur's Court,* for example, to a choice between potential mates. Still, in the hands of skilled dramatists such as Marsha Norman or John Balderston, the love story develops a resonant symbolic function as the traveler chooses not one love or another but living in the past or the present.

The dramatist's design for the time-travel experience is vital to audience reception. Freud points out that dreams are a normal release of the ego on the external world and are therefore healthy, while a conscious break from reality is psychotic and extremely dangerous.[28] *A Connecticut Yankee* deliberately positions time travel as a dream and allows the audience to experience and enjoy the illogic of the dream. *Loving Daniel Boone*, on the other hand, allies time travel as an escape for the disturbed.

The structure of the commercial time-travel play to the past privileges the psychoanalytic viewpoint. The traveler is a neurotic, while the time-travel incident is directly analogous to the psychotic

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experience as reality fractures for the traveler. In the psychotic fantasy of the past, the time traveler expresses godlike delusions. During this episode, the traveler begins reintegrating his personality to the consensus reality, reestablishing the linear, causal order of the universe by solving his or her problems, generally by choosing to enter into an adult sexual relationship--justifying the recurrent triangular structure in a traveler caught between mates with opposite characteristics.

Time travel becomes dangerous for the traveler, and only through skillful intervention of a figure in the present does the dramatist avoid a tragic ending. The structure of the time-travel drama visibly illustrates the danger. A life shattered by a crisis that results in a separation from reality; a traveler exploring a new world, whether actual or fantastic, and his or her position in it; and finally, the question of return--to live in the past or forge a new life in the future.

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Notes

[1] Sigmund Freud, *An Outline of Psycho-Analysis*, trans. James Strachey (New York: W. W. Norton and Company, 1949), 27.

[2] Alan Jay Lerner and Frederick Loewe, *Brigadoon*, in *Ten Great Musicals of the American Theatre,* ed. Stanley Richards (Radnor, Pa.: Chilton Book Company, 1973). Quoted material will be identified in the text by author and page number.

[3] John L. Balderston, *Berkeley Square, a Play in Three Acts* (New York: Macmillan Company, 1929). Quoted material will be identified in the text by author and page number.

[4] Marsha Norman, *Loving Daniel Boone*, (New York: The Tantleff Office, 1992, photocopy). Quoted material will be identified in the text by author and page number.

[5] Maxwell Anderson, *The Star-Wagon* (Washington, D. C.: Anderson House, 1937). Quoted material will be identified in the text by author and page number.

[6] Unlike Dorothy Gale in Baum's *The Wizard of Oz*, whose desire to go home predicates the entire adventure.

[7] Souvenir Program, *A Connecticut Yankee*, New York Library for the Performing Arts, Lincoln Center.

[8] The same technique appears in film numerous time, *The Wizard of Oz* (1939) being the most famous example.

[9] In the 1927 version, Kay is the figure putting everyone to sleep in the frame scene (1927/1-1-1). Merrill's assumption of this feature strengthens the cohesiveness between the frame and the main story.

[10] Mikhail Bulgakov, *Ivan Vasilievich,* in *Russian Satiric Comedy: Six Plays,* ed. and trans. Laurence Senelick (New York: Performing Arts Journal Publications, 1983). Quoted material will be identified in the text by author and page number.

[11] Laurence Senelick, ed., *Russian Satiric Comedy: Six Plays* (New York: Performing Arts Journal Publications, 1983), 22.

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[12] Thornton Wilder, "Some Thoughts on Playwriting," in *Dramatic Theory and Criticism: Greeks to Grotowski*, ed. Bernard Dukore (New York: Holt, Rinehart and Winston), 892.

[13] Thornton Wilder, preface to *Three Plays by Thornton Wilder* (New York: Bantam Books, 1958), x.

[14] Wilder, "Some Thoughts on Playwriting," 892.

[15] Ray Bradbury, *Dandelion Wine* (Chicago: Dramatic Publishing Company, 1986). Quoted material will be identified in the text by author and page number.

Like *A Connecticut Yankee* and *Berkeley Square*, *Dandelion Wine* is based on a literary work, in this case a collection of Bradbury short stories collected under the same name and published in 1957. The adaptation from the collection to the play is intriguing. While the character of Douglas Spaulding as Bradbury's alter ego is unchanged, Bill Forester appears only as a character in one of the stories, a young man who discovers his soul mate in a ninety-year-old woman. While the passage of time is a melancholy theme throughout the stories, Bradbury created the time-travel framework specifically for his dramatic adaptation.

[16] Bradbury, 77.

[17] Some read the ending of the novel as a repudiation of everything that has gone before. I disagree with this position, agreeing with Everett Carter on a personal conclusion that "men must face the fact that time is man's enemy, cutting him away from his worldly affections. Hank's final delirium is entirely about these private sadnesses; he raves about Sandy and about their child, not about politics or technology." Everett Carter, "The Meaning of *A Connecticut Yankee*," *American Literature* 50 (1978), 418-440, quoted in Samuel L. Clemens, *A Connecticut Yankee in King Arthur's Court: An Authoritative Text; Backgrounds and Sources; Composition and Publication, Criticism*, ed. Allison R. Ensor (New York: W. W. Norton, 1982), 452.

[18] This aura of a dream certainly permeates the novel as well. William Dean Howells in his review of the novel commented on the

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fantasy, "In fact the whole story has the lawless operation of a dream; none of its prodigies are accounted for: they take themselves for granted, and neither explain nor justify themselves." William Dean Howells, "His Wonder-Story," *Harper's Magazine* 80 (January 1890).

I feel that Mark Twain accepts the reality of Hank Morgan's time travel, grounding his tale with objective truth of a suit of armor with a bullet hole. He makes Morgan's situation even more real by having him spend many years in sixth century England (at least ten) and having Morgan awaken from Merlin's spell before he was born. Twain strengthens the reality of the Yankee's experience by creating a double frame for his novel. Not only is there the frame set in Hartford at the beginning of the journey, but also there is a frame with Hank telling his story to a narrator after all the events of the plot.

The musical firmly establishes a connection between the Yankee and Camelot in the frame story. Mark Twain, however, goes the opposite direction. The first line of Chapter I is "'Camelot--Camelot,' said I to myself. 'I don't seem to remember hearing of it before'" (Mark Twain, 13). It's impossible to dream of a real place that you've never heard of. Finally, Mark Twain posits an explanation for the Yankee's experiences, creating a link between the transmigration of souls and the transposition of epochs (Mark Twain, 5).

[19] Your wars brought nothing about;
Your lovers were all untrue.
It's well the old age is out,
And time to begin a new. (Anderson, 129)

[20] Anne-Marie MacDonald, *Goodnight Desdemona (Good Morning Juliet)* (Toronto: Coach House Press, 1990). Quoted material will be identified in the text by author and page number.

[21] Wilder uses the suicide Simon Stimson to show that this integration into eternity is not a given merely contingent on dying.

[22] This crisis fractures the nature of reality, creating the theatricalized equivalent of a psychotic break, allowing the traveler to establish a new dynamic with the temporal order, and for a brief time, subvert it.

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23 The closing frame scene in *The Star-Wagon* is 13 pages; while in *Berkeley Square*, the closing frame is a mere half that.

24 In the wartime 1943 revival, Fay even outranks Alice.

25 Kate believes the modern Peter possessed and attempts to exorcise him. Marjorie, in the present, finds that Peter has had a nervous breakdown and attempts to get psychiatric help. Both Kate and Marjorie are right, Peter is not himself.

26 The audience does not see the eighteenth-century Peter during the action of *Berkeley Square*, but characters report his actions. The maid, Mrs. Barwick, tells Marjorie that Peter has been seeing another woman, though by the end of the play, they are apparently quarreling. Marjorie takes this intelligence in stride: "Oh, I'm not a baby; he doesn't know what he's doing any more than he knows who he is, and now that we've got her name we can buy her off if we have to" (Balderston, 120).

27 Helen is able to accept without any reservations that Peter is a traveler from the future.

28 "A dream, then, is a psychosis, with all the absurdities, delusions and illusions of a psychosis. A psychosis of short duration, no doubt, harmless, even entrusted with a useful function, introduced with the subject's consent and terminated by an act of his will" (Freud, 49).

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Chapter Three

The Lost Boys: The Time Traveler and Other Figures

DUKE OF CUMBERLAND: You haf gum a long joorney--Amerigans are great dravellers, you haf drabbled mooch, Mr. Standish?

PETER: Oh, from time to time.

--John Balderston, *Berkeley Square*

Certain character types reappear throughout time-travel drama, just as the frame scene and romantic triangle structures repeat. There are four archetypal characters found in time-travel dramas to the past--the traveler, a sexually desirable character in both the past and the present, and a catalyst. These four characters appear clearly in the Rodgers/Hart/Fields musical *A Connecticut Yankee,* Lerner and Loewe's *Brigadoon,* and Anderson's *The Star-Wagon*, as well as other plays, demonstrating both in the characters themselves and in their relationships with each other a consistency inherent to the time-travel theme.

I have divided this chapter into three sections, the first examining the time traveler for his sexual repression in the consensus reality, his status as demigod in the past and his resulting temporal imperialism based on superior technology, and his disillusionment with the past. The second section studies the time traveler's love interests in both the present and the past, showing how each lover is a representative of her time as, well as the aggressiveness of these characters as they fight over the time traveler. The final section considers the catalyst, a character who does not consistently appear in time-travel dramas. This section

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will discuss the function of the catalyst in Wilder's *Our Town* and *The Star-Wagon*, as well as attempt to explain why the character is missing in *A Connecticut Yankee* and *Brigadoon.*

The analysis of character in time-travel drama begins with the point that the time traveler is invariably male. While men generally write these plays, presenting their viewpoints through a masculine perspective, there is also sound psychological reasoning to the preponderance of male travelers.

Thomas Cottle studied the reactions of men and women whom he asked to imagine the possibility of traveling through time. This fantasy called "The Money Game," which he described in his book, *Perceiving Time: A Psychological Investigation with Men and Women*, involved asking how much money individuals would be willing to spend to buy an hour, day, or year from their personal pasts or futures as well as time from before their births or after their deaths.[1] The results show a marked difference between men and women in their reactions to the test. Men were 20 percent more likely to wish to travel into the past than women.[2]

Not only did traveling into the past interest men more than women, they wished to remain their longer. Men generally preferred to buy a year in the past, while most women were content with an hour or a day. Once in the past, men wished to manipulate the outcome of events:

> In posttest interviewing men reported that once they had witnessed the outcome of their earlier plans, they wanted to experiment with different life plans and circumstances. Having first fantasized the retrieval of time from their past, they then fantasized changing it, thus changing the present and future course of their lives.[3]

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Male time travelers present the opportunity for more dramatic interaction with the past than women voyagers.

Still female time travelers exist in dramatic literature, and their existence needs to addressed. Flo, in *Loving Daniel Boone*, is interesting as a time traveler in part because of her gender. Her existence could be "the exception that proves the rule." However, Flo does fit in with the defined time traveler and is actually "one of the boys." She displays characteristics that society identifies as masculine. She is an expert outdoorswoman. She has no concept of loving relationships or child care (both of which concern the male, Hilly). She is inarticulate when it comes to expressing emotions. Even a homosexual male believes he is attracted to her.

Playwright Marsha Norman has provoked considerable debate from feminist critics on her portrayal of women. With her first Broadway success *'night Mother* (1983), some feminists accused Norman of succeeding because her work fits so well into the male canon. Jill Dolan sees the play as being "co-opted into a scheme of male dramatic and ideological values."[4] Karen Malpede, while not naming Norman, points out that "though her subject is women, she is writing about women in ways that are culturally sanctioned by patriarchy."[5] *Loving Daniel Boone* seems to continue this pattern.

While Flo conforms to the masculine tendency in time travel, Emily in *Our Town* appears to be a more challenging exception. However, Emily does belong to that group that Cottle tested of women interested in traveling into the past. Though only 47 percent of women expressed interest in journeying into the past at all, those women who did generally wished to reclaim a brief period from their

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personal pasts. Unlike men, who wished to change the past, women preferred to relive it.

> Women's use of recovered time was very different. In posttest interviewing they reported a desire to relive past time. Women essentially bought past time to recapture their prior experiences and feelings. The fantasy of recovering a certain amount of time from the past meant that they could relive old experiences without having them affect their present or future lives.[6]

Emily clearly belongs in this category of time traveler.

I do not wish to imply that the authors of these dramas were aware of these tests, which Cottle performed long after most of these plays appeared, but that these works respond to the society in which the playwrights worked. As men appear more inclined to wish to travel into the past than women, these plays reflect that pattern.

Time-travel drama privileges the psychoanalytic viewpoint. Indeed, plays involving time travel to the past are a recapitulation of the popular view of the psychoanalytic process. As Joost Meerloo points out, "In psychotherapy, as well as in the prolonged, more systematic form of it called psychoanalysis, the sense of time is continually under scrutiny. . . . the patient in psychotherapy becomes more and more aware of his struggle with special aspects of the problem of time."[7] An interpretation of these dramas is possible in psychoanalytic terms. The time traveler is the patient, who has repressed his sexuality and is unable to function in the present. He becomes neurotic.[8] The other recurrent figures represent differing levels of his personality. The lover in the past is an avatar of the traveler's id, embodying desire. The lover in the present stands in

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the place of his superego, physicalizing responsibility to others. The fourth recurrent figure, the catalyst, who does not appear in all time-travel plays, represents the psychoanalyst, who attempts to help the ego synthesize desire with responsibility, thereby curing the neurosis.

The traveler is the core of the time-travel drama, and all conflicts center on him. His relation to the consensus reality begins to break down under some crisis based on his sexuality. He attempts to escape his untenable life by going into the past.

The past presents a world where the traveler is the dominant figure. Quite literally, all time and space revolve around the traveler. He feels omniscient and omnipotent and begins to act as if he were a god, remaking the past for his own convenience. His sexuality is no longer in question, and he is now desirable to an attractive woman, who attempts to keep the traveler in the past. In terms of popular psychology, his superego can no longer sublimate the desires of his id.

His journey to the past has separated the traveler from the consensus reality established in the frame scene. While the past might appear to be more desirable than the present, it becomes, in fact, a solipsistic trap where the traveler is the measure of all things. From the view of his fellow characters in the frame, the traveler is descending into madness.

Two characters attempt to return the traveler to the present and sanity. The first is the woman who loves him. She is the most important connection the traveler has with the present. While a crisis in this relationship is usually the precipitating incident in the

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time journey, her love is often the lifeline that returns him to the present.

In some time-travel plays, such as *The Star-Wagon* or Lord Dunsany's *IF*, this relationship is not strong enough by itself to bring the traveler home. In this instance, the catalyst figure, who functions as a therapist, reinforces the lover in the present and helps the traveler return. In these cases, curing the neurosis allows the traveler to reclaim his place in the present. In other cases, however, the efforts of the lover with or without the catalyst are not enough, and the traveler remains in the past, lost to the consensus reality forever.

The frame story represents the continued flow of linear time and the comforting existence of cause and effect. In time-travel plays this tenet of life is placed under direct assault as past, present, and future intermingle and effects precede causes. In the midst of this chaos, however, the linear order of time holds true for one privileged character. This character, who lives an ordered temporal existence, is the main figure of the time-travel drama: the traveler.[9]

While travelers differ in their motivations and the choices that they make, the suprageneric aspects of the time-travel motif impel similarities in this central figure of the drama.[10] The traveler, as a neurotic, tends to be extremely passive in the opening frame scene and appears dysfunctional in many arenas of the consensus reality. For example, Stephen Minch in *The Star-Wagon* has lost his job; while in Norman's *Loving Daniel Boone*, Flo finds it

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difficult to hold a steady job. In the first frame scene, the traveler expects and accepts poor treatment from others.

Once the traveler enters to the past, his character undergoes a startling transformation, uncovering aspects of his personality of which he was unaware. The traveler, so passive in the present, now manipulates the people and events in the past with an amoral disregard for individuals, which occasionally reaches the heights of a god-complex. Though dissatisfied by some aspect of the present reality, the time traveler often expresses a condescension towards the natives of the past that turns towards a form of temporal imperialism, bringing technological progress to what he perceives to be the ignorant savages in the darkness.

The traveler does not return to the consensus reality as the same person who left. The time-travel play follows both the temporal and psychological journey of the traveler--an experience that provides him with a profoundly personal education. A character who is weary of the present undertakes the journey into the past. In the cases of a traveler visiting his personal past, as in *The Star-Wagon* , *Dandelion Wine,* or *IF,* the choice to travel is a deliberate action by the traveler who intends to create a better present for himself by changing his past. Even Emily Webb in *Our Town* returns to the past because of her dissatisfaction with the afterlife. Travelers who choose to travel into a historic past, such as Flo in *Loving Daniel Boone* or Peter Standish in *Berkeley Square,* have decided to escape from an unhappy or confining present into a past perceived as romantic.

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Accidental travelers, like Martin Barrett of *A Connecticut Yankee* or Tommy Albright of *Brigadoon*, are not happy in their present lives, and while surprised by their journey into the past, tend to be quite pleased with their new temporal environs. The usual cause of dissatisfaction with life in the present involves unsuccessful romantic relationships.

Once in the past, the travelers then have to choose whether to remain in the past or return to the present. This new knowledge of the self predicates their choice. If they decide to return to the present, often they successfully synthesize the active persona of the past and the passive persona of the present and create themselves anew as more capable, complete, and happy.

The Rodgers/Hart/Fields musical *A Connecticut Yankee* again provides the paradigmatic example, in this instance, of the time traveler. Because the authors explain the time-travel adventure in *A Connecticut Yankee* as a dream, it is appropriate to analyze this musical in terms of the popular notion of psychology, based on the explication of dreams. As with other travelers, Martin Barrett lives in a present for which he is ill-suited. In the opening frame scene, he attempts to ignore his wishes and solely follow the dictates of logic. Barrett acts against his desires but in concert with what he believes society expects of him. The result is that he appears neurotic. More than passive in the face of provocation, he is repressed.

Martin Barrett is engaged to Fay at her insistence, not his. In fact, Alice, Martin's first love, enthusiastically endorses the

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arrangement until the night before the wedding. When she decides to fight for him, Alice is able to change his mind in two pages of dialogue and one duet. Even his journey into the past is accidental: Fay hits him in the head with a champagne bottle. But the blow releases his personality from the control of his responsibilities, and his id erupts into the dominant position.

While the world of Camelot, as a dream, is a construction of his id, Barrett's superego is not entirely superseded. At times, Barrett exhibits a strange lethargy and does very little while on stage. Immediately on his arrival in Camelot, he is captured by Kay and does not try to escape; he is sentenced to be burned at the stake, where he is rescued by a cosmic coincidence. Later in the play, he and Arthur are captured as slaves and taken to Morgan's castle. In the epilogue, Martin discovers that he married Alice while he was unconscious, as fitting a conclusion as imaginable.[11]

The traveler character in *The Star-Wagon*, Stephen Minch, also fits within the classic mode of voyager to the past. He is a man extremely dissatisfied with his present life, not because of his lack of success or relative poverty but because of his inability to make his wife happy. He returns to 1902 to prevent his marriage.

In the opening frame scene, Minch also displays the passivity that is part of the traveler persona. He is a reluctant traveler to the past, attempting to steal the time machine when the company orders it disassembled, but not using the machine until the thugs he has hired to help him take the Star-Wagon threaten to destroy it. Even the idea to save the machine by traveling in time belongs to Hanus, his assistant.

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Tommy Albright of *Brigadoon* also exhibits the typical conflicted ego so common in the time traveler. While engaged, he is unhappy at the prospect of marriage and goes on a "boys only" hunting outing to the wilds of Scotland to relish his freedom before submitting.

The marriage between Tommy and Jane reflects the duties imposed on the time traveler rather than expressing his desires. He feels that he is being forced into marriage, both by Jane and by his conscience. He tries to explain to Fiona that in his world, love and marriage are not necessarily related:

> I don't know how it is in the Highlands, but in my neighborhood if you've been going with a woman for a while and she decides she wants to get married, you'd better do it right away and save yourself a lot of trouble . . . Because if you don't, she'll either torment you so you'll marry her for relief, or she'll be so sweet about it you'll feel guilty and your conscience will make you do it. (Lerner and Loewe, 226)

As with other time travelers, the demands of others overwhelm his sense of self, and he meekly surrenders.

Again, with other time travelers, his surrender is more apparent than real. Tommy is unconsciously in rebellion against those demands others place on him and engages in subversion against them. Certainly his vacation is part of this insurrection, as a temporary escape from the wedding itself. The choice of vacation site, an untouched wilderness, counteracts society as represented by New York. Even the purpose of the vacation, hunting, recalls a more primal stage of human development.

But a vacation in the Highlands would not, by itself, be enough to subvert Tommy's obligation to marry. Without the introduction of

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another element to strengthen Tommy's resolve, he would return to New York and grudgingly accept what would doubtless be an unhappy marriage. His discovery of Brigadoon, however, presents him with a desirable alternative.

Other time travelers are also passive and repressed in their relations with the opposite sex. Peter Standish's obsession with the past, in Balderston's *Berkeley Square*, has made him indifferent to his fiancée, and when he first returned to the past, his original intention was to function as a passive onlooker as his ancestor married. Only in the past does he take action, and that action in turn threatens the future. On his return to the present, he chooses to do nothing, becoming passive yet again.

Marsha Norman's time traveler Flo, in *Loving Daniel Boone,* drifts through the present as a cipher, both unknown and unnoticed. Norman sets the play on Flo's last night working at the museum, but there is no going-away party for her because she never talked to anyone. She is so passive that her lunch consists of leftovers she can rifle from the staff refrigerator. Her social skills are underdeveloped also. Finally, given the opportunity to interact with Hilly, her replacement at the museum, the only topics she can talk about are Daniel Boone and the accident that killed Hilly's wife. "It's not my fault I don't know how to talk. Who have I got to talk to?" (Norman, 1-45)

Flo is barely functional with men, as well. The museum curator, at the end of a homosexual relation and confused about his sexual identity, asks Flo for a date because she seems safe. She is in a futureless relationship with a married mechanic. Flo sees the

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present as empty and the past full of action. "Everybody I see *here* is dead. Dead people walkin' the streets. Dead people askin' me how I am. If I have to spend my life with dead people, I'd rather be back there, where the dead people did things" (Norman, 1-15). Flo typifies the traveler at her most alienated from the consensus reality.

Repression in the consensus reality notwithstanding, in *A Connecticut Yankee*, Martin Barrett is the dominant figure in Camelot, the star of his own dream, taking charge from the moment he arrives. While his survival hinges on the cosmic coincidence of the eclipse, he makes the most of his opportunity when it occurs. He commands the world his subconscious created. Barrett remakes the past to suit his needs.

The Yankee, in both the musical and the novel, has little regard for society or individuals.[12] While the rebellion against Arthur that comprises the action of the second act was in the planning stages "before" the Yankee's arrival, the rebels launch the coup because of the fear that Barrett's changes would undermine the accepted order. Of course, Morgan Le Fay and Merlin are right; the status quo is under attack.

The traveler no longer accepts any constraints on his actions. For example, Martin turns the Knights of the Round Table into a group of disgruntled sandwich-board men, who vent their frustration in some of Lorenz Hart's wittiest lyrics:

> We were clad in armor
> When to battle we'd go

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> Just as swift as a battering ram.
> Now Armour's cattle
> Is the armor we know,
> And Swift is the premium ham! (Lyrics 110)

The mighty have fallen, and they are not happy about it. Launcelot sells Victrolas, Bedevere sells Coca-Cola, and "Galahad's no longer fighting;/He sells the paper that is never made for writing" (Lyrics 110). At least in the novel, the Yankee was able to ameliorate his reforms by bribing the nobility with baseball games, seats on the stock market, and special duties on railroads. But Martin Barrett does not even bother with this.

Barrett goes beyond any bounds that his sense of restraint might impose. He has no compunctions about shooting slaves who get in his way. In this world, he acts like a god. Instead of changing to fit the new world in which he finds himself, he changes the world to suit himself.[13] He does this without any consideration of the impact of his tampering with the past or on the people whose lives he affects. In the musical, even people who support Martin tire of the new pace of life. When Evelyn finally spends time alone with her erstwhile lover, Galahad, she complains:

> EVELYN: Thou are always so damn full of business. Since the Boss hath instituted these labor saving devices, and modern methods, thou has spoken no word of love to me. Ye do care more for my files and rubber stamps than ye do for me.
>
> GALAHAD: Not so, girl; I do love thee right well, but these are such busy times, my duties absorb me almost completely.
>
> EVELYN: We are become robots . . . machines . . . Forget thy business for awhile. Hold me to thee, and say ye do love me more than thy favorite fountain pen. (1927/2-1-13-14)[14]

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The changes have become more important than the people who live through them.

The Yankee, as with all other time travelers to the past, has an enormous opportunity as well as a burden: He knows what is going to happen. In a world where evil runs rampant, the time traveler has the opportunity to prevent it. Foreknowledge actually makes the traveler into a demi-god.[15] Bud Foote discusses this god-like morality involved in time travel. He declares that the traveler can do things that would be horrible crimes without incurring guilt because of his privileged position. Human morality says that it is wrong to throttle an infant. However, if a time traveler knows that the infant is Adolph Hitler, what then is the moral choice?[16] Our moral standards can apply no more to time travelers than they do to God. We do not have their vision. We exist in time; they exist beyond it. If the feudal system is responsible for the suffering of millions over a thousand years, then Hank Morgan's killing 35,000 knights is a small price to pay to prevent it. Figures trapped in time see only immediate results; time travelers believe that they can see consequences.

Lack of concern for others in both the personal and social spheres is consistent with the time traveler in the past, whose actions are apparently amoral, but are in fact not constrained by temporally bound human morality. This ambiguity has provoked much discussion among readers of Mark Twain's novel. Everett Carter criticizes those who see the Yankee only as a megalomaniac who, like Hitler, uses people and slaughters indiscriminately: "In the instance of Hank's apparently callous actions, Twain either agreed

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with their necessity or, in less important cases, took it for granted that his audience would understand the comic-epic tone."[17] While Carter is right to oppose the demonization of the Yankee, he is wrong to deny the Yankee's megalomania. In the consensus reality in which the Yankee lives, he goes far beyond the bounds of sanity.[18]

Reflecting its roots in the Enlightenment, time travel is one way we measure ourselves without god as a referent. Time travel allows the traveler to imitate god. Robert Kastenbaum, in *The Psychology of Death*, discusses an interview with a subject he determined to be extremely religious. He postulated access to a time machine that could add any length to the subject's life. The subject declined the opportunity to add to his lifespan as unnecessary and a needless delay in reaching heaven. Kastenbaum then asked him to reconsider his decision if there was irrefutable proof that the afterlife did not exist. In that case, the subject, who originally believed that his life would be unchanged, decided to take one extra year from the time machine. As he considered the implications, the subject rapidly requested longer periods until he demanded immortality, which he translated as omnipotence. He paused and remarked, "Say, I guess that'd make *me* God, wouldn't it?"[19]

Other time travelers also act as demi-gods when given the opportunity. In Anderson's *The Star-Wagon*, Stephen Minch takes control of time itself. His domination of his past is near total. Even while buffeted by the currents of time, Stephen still displays the god-like morality that allows him to be a time traveler. Rather than accepting divorce like a mere mortal, he unilaterally decides that he

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will grant Martha's wish and prevent their marriage from having happened. His foreknowledge of the events gives him the *hubris* to make changes, even though he can't know whether the new present will be an improvement. Even more arrogantly, when he finally tires with the new universe he created, he returns and changes it back. His actions have no consequences; Stephen Minch has power but no responsibility. He can do anything he wishes. He could go back and kill Martha, and if he didn't like the results, could travel into the past and explore other options.[20] Time travel is part of a search for nonreligious immortality. A time machine, like the Star-Wagon, does not merely journey through time, but creates it.

Like Barrett, Minch takes no responsibility for his actions, but ultimately he has no need to since he is able to erase his tampering with the past from the present. But like a palimpsest, the erasure is not complete. Others, such as Martha and his employer Duffy, have "dreams" that are echoes of the false present. The exploration of his repressed desires in this dreamscape, aided by the therapeutic presence of the Herb Woman, allows Minch to integrate his desires with his responsibilities. Usually, once the traveler returns to the past, the bonds that he feels to society are as shattered as the concept of causality. In *The Star-Wagon,* this transition to nontemporal morality is substantially longer than in other time-travel plays.

Once in the past, Stephen acts like a swimmer overmatched by the current, first caught in a catfight in his bicycle shop between Martha and Hallie, the two women who are attracted to him, and

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later in repeating the actions that led to his proposing to Martha. Finally, he has to turn to Hanus for help:

> STEVE: It's no use. I can't do it alone. I'm going right straight ahead and marry Martha again. And she'll hate me for it--all over again.
>
> HANUS: Well, if that's the way it is--that's the way it is.
>
> STEVE: We came back to get another chance, and we can't go all through it again. Only--I'm falling for her again, Hanus. I'm in love with her all over again--and I just can't quit.--
>
> HANUS: What can I do?
>
> STEVE: You better jam the machine, Hanus. Don't spoil it too much. Just fix it so it doesn't work for a couple of minutes. (Anderson, 84)

Ordering the Star-Wagon crippled gives Stephen the initiative to break with Martha even as he was making his proposal.

The scene continues in the new present, a world created by Stephen's catering to his desires. In the false present of the new 1937, Stephen remains passive in the face of incredible provocation. Hallie is having an affair, and he shrugs it off: "you have a perfect right, under the Constitution, to be a tramp" (Anderson, 115). He uses alcohol to anaesthetize himself to the wreck of his life and finally turns on Hanus, who is trying to protect stockholders from a $20 million swindle to which Stephen is a party:

> I wash my hands of you! Maybe you think you're a little tin Jesus being crucified--all right, be a tin Jesus and get yourself crucified! What difference does it make? The world's made up of crooks and thieves, and if you want to do business and eat regular meals you have to be one of them! (Anderson, 121)

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At that moment, the honest Stephen Minch of the original 1937 is dead, replaced by a grasping capitalist. Even in the false present, the change is noticeable:

> MARTHA: I can remember a time when you'd have lost everything, and never given it a thought, before you'd betray Hanus.
>
> STEPHEN: It's Hanus' funeral, not mine.
>
> MARTHA: No, I think it's yours. Your--funeral. (Anderson, 123)

In the moment of the triumph of his baser self, Minch's victory turns to ashes. Martha confronts him with the destruction of who he was. Seeing this, Minch again exerts his will to create his life anew. He decides to repair the decrepit 35-year-old Star-Wagon and try again because he "might as well be dead as here" (Anderson, 125).

Other temporal destinations, like Brigadoon, provide lenses into a world where desire submerges responsibility. The world that *Brigadoon* manifests is an inversion of the world of the consensus reality. In Brigadoon, getting married is a cause for joy, while not getting married is a cause for despair. The musical repeatedly presents sexual relationships as something to embrace rather than to fear.

The libido rules Brigadoon from its very introduction. After the introductory song, "Down on MacConnachy Square," Lerner and Loewe send many positive sexual messages during the first five pages: Meg Brockie, the most subversive of the sexual characters in the musical, presents sex as fun and drags Jeff off for a roll in the thistles, to the full approval of the townspeople. For Charlie

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Dalrymple, who can hardly wait until his wedding, marriage is so magical that he renounces all other women in song for:

> a bonnie wife indeed,
> An' she'll be all I'll ever need.
> With bonnie Jean my days will fly,
> An' love her I will till the day I die." (Lerner and Loewe, 225)

In Brigadoon, men and women embrace rather than avoid each other.

By the end of the duet, "Heather on the Hill," Tommy is thoroughly smitten with Fiona. Tommy enters into the spirit of Brigadoon and allows himself to express his attraction for her, inviting himself as her date to the wedding. He realizes that he is acting out of character, but his action makes sense in terms of the loosening of his psychological restraints.

Events in the musical continually fortify Tommy's desires at the expense of his duties. The discovery that Brigadoon exists by magic calls the validity of all the other assumptions of the consensus reality into question. The wedding is "rousing" (Lerner and Loewe, 245), and even chasing the jilted Harry Beaton awakens Tommy's primitive hunter personality.

Harry's death at Jeff's hands, though accidental, reasserts society's dominance. Living out fantasies is dangerous, and others might get hurt. Tommy's conscience demands that he return to the consensus reality and forsake his desire for gratification with Fiona, although this acknowledgment of responsibility is brief.

As a wild animal can be trained, but not tamed, Tommy's repressed longings will no longer submit to the strictures imposed by society. His memories haunt him. On his return he isolates

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himself from all contact, especially from Jane. When he finally sees her, memories of Fiona overwhelm him, and he breaks off with her.

Overcome by loss and want, Tommy returns to the site of Brigadoon, knowing intellectually that the journey is futile. But because the rules of the consensus reality have already crumbled, Brigadoon returns, and Tommy joins it, lost to the present forever. His reality and the consensus reality are no longer in contact. From that perspective, Tommy is insane, psychotic beyond cure.[21]

In their first meeting, Tommy calls Fiona "nutty," which provokes a strong response: "We're a most blessed group of people. An' I never realize how fortunate we are until I meet someone from the outside" (Lerner and Loewe, 226). At first, he resists the hedonistic impulses of the villagers. For, in fact, Tommy is right. To live by desires alone is lunatic by the standards of the world at large. When Tommy has returned physically to New York but internalized the values of Brigadoon, he appears insane to Jane: "I think you're going clean out of your mind. . . . And if you think anyone else is going to put up with your nonsense, you're raving mad. So think that over, Mr. Albright, when you're all alone" (Lerner and Loewe, 264). Only because the consensus reality of the musical permits the reality of Brigadoon is Jane wrong. For Tommy, fantasy becomes reality.

Tommy is luckier than most. Mr. Lundie hears the world through Brigadoon's long night:

> They're voices filled with a fearful longin'; an' often they seem to be callin' me back. I've pondered it when I'm awake; an' I think--I have a feelin' I'm hearin' the outside world.

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> There mus' be lots of folk out there who'd like a Brigadoon. (Lerner and Loewe, 245)

Tommy is the fortunate one; we are trapped.

The traveler's ability to foresee the future couples with his certainty that all changes that he makes are for the best, no matter the opinion of the natives of the era that the traveler is remaking. The traveler's function is analogous to the nineteenth-century imperialist. The belief in progress hidden in the core of time-travel journeys into the past not only justifies, it nearly demands, some form of imperialism to bring the benefits of civilization to the unenlightened masses throughout time.

Bud Foote writes of this "temporal imperialism" and points toward the relationship between time travelers such as Hank Morgan and imperialists such as Cecil Rhodes, who was able to take over a large section of Africa through his remarkable application of modern technology.[22]

> Here, then, another suggestion as to why the traveler to the past, a figure strongly suggestive of the European imperialist, first appears in Twain's time: *Just as the steamship made the nineteenth century the first great tourist century, just so the steamship and European weaponry made the same century the great, and morally ambiguous, era of imperialism; and the time traveler, caught in the moral crack between respect for native humanity and appreciation of technological progress, reflects the moral dilemmas of imperialism.* [author's italics][23]

Mark Twain in stories like "The Great Revolution in Pitcairn" (1879) opposes colonialism, which he appears to embrace in *A Connecticut Yankee in King Arthur's Court*. In later works, Mark Twain returns to his anti-imperialist views, which implies that the structure of the

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novel required the Yankee's imperialist tendencies.[24] His abhorrence of the excesses of the Middle Ages apparently overcame his opposition to colonialism. Like imperialists, Mark Twain accepts changing a culture for the good of its inhabitants. This apparent change of position is a result of the necessities of the time-travel paradigm, which obligates an imperialist sensibility.

Only an appeal to a higher good makes the suffering (comic though it is) justifiable. The Rodgers/Hart/Fields musical makes no such justification. The playwrights trade serious discussion of issues--philosophical, personal, or political--for comic effect. The commercial imperatives of Broadway production undercut any in-depth exploration of this theme.

While imperialism remains in *A Connecticut Yankee*, it has been bled of its political connotation. The love story that is at the heart of the musical subsumes the political commentary of the novel. As in other plays like *Berkeley Square* and *Ivan Vasilievich,* time-travel dramas generally distinguish the cultural incongruities and clashes for comic, not political effect. The musical, in contrast with the novel, directs the conflict from external to internal, a musical-comedy study of the libido.

After *A Connecticut Yankee*, perhaps the most imperialist of all time-travel plays is *IF* by Lord Dunsany. This 1922 drama relates closely to Barrie's *Dear Brutus* in structure, involving a protagonist, John Beal, who is allowed to go back in time and make one change, in this case catching a train that he had missed a decade before. In a plot imbued with the admixture of eastern mysticism and western cynicism common in Dunsany's stories and dramas, Beal meets

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Miralda Clement on the train and through her machinations finds himself trying to settle an inheritance for her in the hidden country of Al Shaldomir.

In Dunsany's satire of the British *raj*, Beal begins acting the imperialist role immediately on his arrival: "You are in no wise to call me great master. Have not I said so? I am not your master. I am helping you people. I know better than you what you ought to do, because I am English" (Dunsany, 55). Within six months he is telling the natives which gods to worship and which to destroy. Although only there to collect the debt, Beal orders the natives to destroy all the idols that demand human sacrifice. He "graciously" allows them to continue worshipping the other statues. He tells his visiting brother: "And meanwhile I feel sort of responsible for all these silly people. Someone's got to look after them" (Dunsany, 63). He does, however, feel awkward, especially in his dealings with Hussein, the debtor and ruler of Al Shaldomir: "I hate being rude to a man in a place like Mansion house, even if he is black. Why, good Lord, who am I? It seems such cheek" (Dunsany, 71). Etiquette notwithstanding, Beal kills Hussein at the end of the scene.

For six years, John rules Al Shaldomir, with Miralda at his side. Like Martin Barrett, John tries to graft modern western civilization onto the native society. Miralda, on the other hand, has increasingly adopted the manners of the locals. John, like other time travelers, cannot integrate into a new consensus reality but has alienated the natives. Miralda, who had goaded him into killing Hussein, now plots to have John killed because he refuses to marry her. John is able to escape but returns to England destitute.

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Fortunately, he is able to break the spell and erase the changes that he made and so returns to his dull, suburban life.

The fact of the traveler's foreknowledge is only one part of the equation that allows him to become a successful demigod/ imperialist. The traveler is also armed with the technical skills needed to overcome native resistance. Since he intends to impose his semi-divine vision, the most important attribute in the Yankee's arsenal is his technological advantage over the sixth century, which allows him to act. If passive Martin Barrett of the consensus reality is comparable to meek, mild-mannered Clark Kent, then Sir Boss is an analog for Superman. In his guise as Sir Boss, he imposes twentieth-century technology and ideas on the sixth. The evidence of technological success is obvious: radios, cars, and airplanes have all been recreated on stage. As in the novel, the industrial system and its concomitant necessity, advertising, have been imposed.

In the novel, Hank is a foreman with the Colt weapons factory.

> My father was a blacksmith, my uncle was a horse doctor, and I was both, along at first. Then I went over to the great arms factory and learned my real trade; learned all there was to it; learned to make everything: guns, revolvers, cannon, boilers, engines, all sorts of labor-saving machinery. Why, I could make anything a body wanted--anything in the world, it didn't make any difference what; and if there wasn't any quick new-fangled way to make a thing, I could invent one--and do it as easy as rolling off a log. (Mark Twain, 8)

Mark Twain has Hank introduce himself with his technical prowess.

The same is true in the musical. The Yankee figure represents the height of technical capability. In the script, the playwrights introduce Martin Barrett as the "Thomas Edison of Hartford" and the

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"Benjamin Franklin of Connecticut" (1927/1-1-2). He is a mechanical and engineering genius and is the inventor of the oil detector.[25] The dramatist has to establish the traveler's skills at the very beginning of the story, to let the audience suspend disbelief and accept the miracles that come from the Yankee's workshop.[26]

Other time travelers follow in the Yankee's footsteps with the tools to function as temporal imperialists. Stephen Minch is an inventor on the order of the Wright Brothers (and starts in a small bicycle shop in Ohio); Standish fits into the upper social classes because his knowledge of Oscar Wilde epigrams makes him witty in the eyes of his new contemporaries; Flo, while only a cleaning woman in the present, is an authority on all things related to Daniel Boone as well as being an expert outdoorswoman. Her knowledge allows her to be a figure of authority in the past.[27]

Since the traveler is alienated from his consensus reality, his journey into the past seems at first to be the solution to his problems. Often, however, the past turns to ashes. In cases of temporal imperialism, such as in A *Connecticut Yankee* or *The Star-Wagon*, the traveler's remade new world spins out of his control. The world of Camelot is riven by civil war, and the world that Stephen Minch creates is more corrupt than the one he left. These travelers reasonably tend to develop a cynical attitude toward the past. Travelers who do not or cannot change the past also tend to become disillusioned. In many cases these figures act less like travelers and more like tourists looking for the familiar in an alien landscape.[28]

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Perhaps because he was the traveler most enamored of the past, Peter Standish of *Berkeley Square* is the harshest of all the judges of the past. Originally enthralled by the world around him, the barbarities of eighteenth-century England disgust him. Public executions and the indiscriminate destruction of medieval architecture appall him. He tells his ancestors that the future will despise them since they have "no warmth in [their] blood, no soul in [their] art" (107). He finds the Prince of Wales swinish. The odor and the lack of bathing bother him. Ultimately he erupts in terms reminiscent of Flo's description of the modern world in *Loving Daniel Boone*: "What do I care about you? You're all over and done with! You're all dead--you've all rotted in your graves--you're ghosts, that's what you are--ghosts!" (Balderston, 108) Daily life, often glossed over in the history books, assaults his senses.

Other travelers feel justified in questioning figures in the past and capable of judging their actions. Even Flo, who is desperately in love with Daniel Boone, feels free to call him to account: "You have no business bringing these people out here. That other one just got himself killed trying to show you how brave he was" (Norman, 1-26). Boone's actions seem a personal betrayal to her.

Unlike Peter Standish and Flo, Stephen Minch of *The Star-Wagon* and Emily Webb of *Our Town* travel not into the historic but into their personal pasts, journeys that heighten the psychoanalytic symbolism. Even without the distance of centuries, these travelers still feel capable of judging. Like Flo, Stephen Minch is equally

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harsh on an assessment of his life because he has made his wife Martha unhappy. He too sees the past as a realm of escape.

Emily discovers, too late, that people are blind to the glories of being alive: "Oh, earth, you're too wonderful for anybody to realize you. . . . Do any human beings ever realize life while they live it?--every, every minute?" (Wilder, 62) Another of the dead, Simon Stimson, is even harsher in his condemnation of the temporal world:

> Yes, now you know. Now you know! That's what it was to be alive. To move about in a cloud of ignorance; to go up and down trampling on the feelings of those . . . of those about you. To spend and waste time as though you had a million years. To be always at the mercy of one self-centered passion, or another. Now you know--that's the happy existence you wanted to go back to. Ignorance and blindness. (Wilder, 63)

The lesson is clear: the audience must not waste the time granted to it in this life. Equally, the least contented of the dead feel qualified to judge the living.

The time traveler arrogates divine powers, including judgment, because of his or her special relation to the causal order of the consensus reality. The traveler has not been justified in those powers. Unlike an omnipotent and omniscient God, the traveler never leaves time, strictly maintaining a personal linear flow of causality. The capability of judging, the option to intervene is no more than a shadow of the divine prerogative. The time traveler is omnipotent, calling into creation new realities, but is not omniscient. The consequences of the traveler's actions are unknown even to the traveler.

Finally, the traveler must make a choice between remaining in the past or returning to the present. To remain in the past is

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tempting, but it means making a complete break with the consensus reality. The present loses the traveler forever.

Characters in each era struggle for the allegiance of the traveler. Powerful figures representing both the past and the future embody the sexual triangle. If the figure in the present is stronger, the character returns to the consensus reality and is able to use his experience in the past to create a new future. If the figure in the past dominates, the traveler does not return home and disappears forever. The traveler must create a synthesis of these opposites to retain his sanity. Usually, the traveler cannot accomplish this alone.

* * *

Secondary characters are extremely important to the functioning of the time-travel drama. The dictum that "there are no small parts" is never truer than in plays dealing with time travel. Because the time traveler tends to be sexually repressed, he attracts characters who need to be forceful to fulfill their desires. Rather than being dominated by the time traveler, the triangular sexual relationship explored in the previous chapter is, in general, more equally balanced. Playwrights position these characters as nearly equals to the protagonist. Dramatist do not accentuate the other typical secondary character, the catalyst, to the same extent as the time traveler's love interests, and this character is occasionally absent from the drama.

The passivity of the traveler has consequences for the characterization of the love interests in the time-travel drama. The

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other figures in the romantic triangle tend to make up for the inaction of the traveler by responding through extreme aggressiveness. The character in the past tends to be the more energetic of the two love interests, perhaps because the past represents a realm of unrepressed desires, as well as for practical reasons of time on stage. *A Connecticut Yankee* presents a paradigmatic example.

Martin Barrett is at the focal point of two triangles in *A Connecticut Yankee*. The first is in the consensus reality and involves Alice and Fay. The second is in the dream Camelot with Martin caught between Sandy and Morgan. Martin is not the only point of contact between these two triangles; rather, the triangles present opposite problems as the past superimposes on the present. As dream expressions of reality, not only is there the obvious interconnection between the characters of Alice/Sandy and Fay/Morgan but also a more subtle connection between Alice/Morgan and Fay/Sandy. The unusual structure of these doubles allows Martin to break off his relationship with Fay and marry Alice while satisfying both his desires and social convention.

In a popular use of Freudian theory, Fay represents the superego and its concomitant social pressures. Martin's decision to marry her is strictly rational and not based on libido. Fay has the clearly superior social position as well as tactical superiority over Alice in the battle for Martin, as even Alice is willing to admit.

But when Alice, an embodiment of the id and all of Martin's repressed desires, decides that she wants Martin, no matter the consequences, she places Martin's ego in the untenable position of

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attempting to satisfy his id and superego, which have incompatible desires. His fortuitous lapse into unconsciousness allows Martin to analyze his problem in the dream world, with minimal superego dominance. His unconscious attempts to relieve the conflict and reverse the dynamic.

Rather than representing the superego, as she does in the consensus reality, Martin recreates Fay as Morgan Le Fay, the avatar of the id. Morgan Le Fay becomes a horrifying example of id run amuck, just as she was in Mark Twain's novel. Rodgers, Hart, and Fields had to make numerous changes to the plot of Mark Twain's novel in order to stage the story they desired. To do this they expanded some characters' roles while reducing or eliminating many others.

There is no better example of this expansion in the staging of *A Connecticut Yankee* than the figure of Morgan Le Fay. She appears in only three chapters of the novel (XVI to XVIII) and Mark Twain spends very little time on her. Queen Morgan does make an impression on Sir Boss, however:

> I have nothing pleasant to tell about that visit. But it was not a disappointment, for I knew Mrs. le Fay by reputation, and was not expecting anything pleasant. She was held in awe by the whole realm, for she had made everybody believe she was a great sorceress. All her ways were wicked, all her instincts devilish. She was loaded to the eyelids with cold malice. All her history was black with crime; and among her crimes murder was common. I was most curious to see her; as curious as I could have been to see Satan. To my surprise she was beautiful; black thoughts had failed to make her expression repulsive, age had failed to wrinkle her satin skin or mar its bloomy freshness. (Mark Twain, 81)

From this brief description comes the female lead of the musical.[29]

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There is a more pragmatic reason that the figure of Morgan Le Fay moves from literary supernumerary to dramatic lead. Besides Guenevere and Sandy, she is the only other female figure in the novel who isn't a peasant or a slave. The novel established Sandy's dramatic function, while Guenevere is unsuitable for a romantic liaison with the Yankee because her place in the legends of Camelot is so firmly fixed. The attractions of the past now condense into one sexually inviting, albeit frightening, package that attempts to draw the time traveler away from the present and remain in the past.

From her entrance, the musical demonstrates Morgan as a strong, dangerous woman:

> LAUNCELOT: M'liege, Thy Queen sister, Morgan Le Fay is at the gate. She has come by road alone on a horse.
>
> ARTHUR: Repair the gate--repave the road and let the doctor attend to the horse. (St. Louis/1-3-33)

She is so intimidating a figure that Arthur refuses even to take a message from her until Merlin casts a protection spell around him.

As with Fay, her progenitor in the present, Morgan Le Fay is "no lady, [she's] just the bride" (St. Louis/1-1-13). Morgan is searching for the noblest knight in order to marry him, which terrifies the pure Sir Galahad: "I hope she be not enamored of me. Most of her loves she kills, and those that she doesn't are half dead" (St. Louis/1-3-29). Morgan's first song in the 1943 revival, "To Keep My Love Alive," chronicles the untimely deaths of her previous husbands. She immediately reinforces the image of a black widow

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by offering to repay Arthur's kindness by preparing "especial tortures and executions for thy edifications" (St. Louis/1-3-34).

The musical presents Morgan as a purely sexual creature. She is immediately attracted to the recently condemned Martin: "Thou'rt a pretty dragon--withal. Mayhap I will engage thee in combat" (St. Louis/1-3-37). After Martin attempts to win his freedom with parlor tricks such as a demonstration of sword swallowing, Morgan comments with the *double entendre*, "Would that I were mistress of such a digestion" (St. Louis/1-3-42).

Morgan comes into immediate conflict with Sandy over Martin. Morgan forbids Sandy to love the "dragon," and when that proves unsuccessful, she persuades Arthur to send Sandy to her palace where Morgan will "cure" her of her strange appetites--permanently. Sandy's lowly status keeps her from defending herself, but Martin rescues her when Arthur surrenders Camelot after the eclipse.

Morgan represents not only the id, but also the attractions of the past. The delights of the past are undeniable. In that world, the traveler becomes attractive to the opposite sex and all-powerful. Quite literally, all time and space revolve around him. Only by combining the desires of the id and superego can the consensus reality exert a strong enough pull to return the traveler safely home. Sandy becomes that force.

The transformation of political satire into romance begins immediately in the musical. Mark Twain begins the Yankee's adventures by having him meet Sir Kay:

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"Fair sir, will ye just?" said this fellow.
"Will I which?"
"Will ye try a passage of arms for land or lady or for--"
"What are you giving me?" I said. "Get along back to your circus, or I'll report you." (Mark Twain, 9)

Rodgers, Hart, and Fields begin the same way, with one exception:

SIR KAY: Fair sir, will ye do battle?

MARTIN: Will I do what?

SIR KAY: Will ye try a passage of arms for land or lady?

MARTIN: That depends on the lady. (St. Louis/1-2-16)

Immediately afterward, Kay ties Martin to a tree, and Sandy enters and attempts to rescue him.

Sandy is, therefore, immediately featured in the musical in a way unlike Mark Twain's novel, where she doesn't appear until Chapter Ten. After her introduction, Sandy doesn't reappear in the novel until after she and Hank are married, while the musical focuses on the courtship of Sandy and Martin. This change allows the dramatic action to involve the Yankee's attempts to court Sandy rather than the attempt to remake society.

In the consensus reality, Alice is extremely forward. Even as the romantic lead, which implies a certain demureness, Alice crashes the bachelor party, though Martin tries to keep her out "because I love her, and she loves me, and all I need is to see her again to make me jump this whole wedding business--" (St. Louis/1-1-7). Alice deliberately provokes Fay, refusing to leave Martin's lap when Fay enters the room.

As Sandy though, she stands in the place of the superego in Martin's dream. She represents the new society that Martin is

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building in Camelot. Even so, Sandy still partakes of some of the id characteristics of her avatar in the consensus reality. Alice's sexual aggressiveness continues into her Sandy incarnation, as she makes the first advance on Martin:

SANDY: Wouldst hold my hand, good master?

MARTIN: Wouldst! (He takes her hand.) Lady, you've got very liberal ideas for an old-fashioned girl--Oh, what a nice little fist! (sits)

SANDY: Thou hast indeed noble fingers.

MARTIN: Yeah--five of a kind.

SANDY: Wouldst kiss my lips, m'lord?

MARTIN: (Eagerly) Darn tootin' I wouldst. (takes her face in his hands) Turn up the pan. (THEY kiss)

SANDY: 'Tis good--Another--(Another kiss) (1927/1-2-23)

Sandy maintains this liberality throughout the musical. She combines the id and superego into one figure for Martin.

A reference in Mark Twain's novel warrants this behavior. The lack of chaperones when men and women are together horrifies Hank. He considers the women forward and finds their language appalling. The authors transformed these scattered observations in the novel into the main plot of the musical.

Since the time-travel drama focuses on the psychological dynamics of the traveler, any element that distracts from that internal conflict has to be minimized. To effect this transmutation, the relative importance in characters in the Yankee's orbit has to be changed. The greatest change is in the position of Damoiselle Alisande la Carteloise, who is a minor character until the last

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several chapters of the novel. Mark Twain uses the quest that Sandy leads Hank on as a picaresque device to propel the Yankee into various adventures that allows him to comment on the society he rides through. Although covering eleven chapters (Chapters XI to XXI), her place in the quest itself is minor, giving Hank an opportunity to ridicule medieval beliefs. She leaves the narrative almost completely after Hank finishes the quest and then improbably reappears near the end:

> Ah, Sandy, what a right heart she had, how simple, and genuine, and good she was! She was a flawless wife and mother; and yet I had married her for no other particular reasons, except that by the customs of chivalry she was my property until some knight should win her from me in the field. . . . Now I didn't know I was drawing a prize, yet that was what I did draw. Within the twelvemonth I became her worshiper; and ours was the dearest and perfectest comradeship that ever was. (Mark Twain, 233)

This passage and other scattered lines are the only references Mark Twain makes to the Yankee's love of Sandy. But this was sufficient to stimulate the imaginations of the playwrights.

With the musical focused entirely on the romantic plot, the authors emphasize Sandy to such an extent that Clarence, the Boss's "right-hand man," is not even a character. The removal of Clarence shows the limits to which Rodgers, Hart, and Fields went to excise political commentary. Clarence represents the political world, while Sandy the romantic. In the novel, Clarence is responsible for implementing his reforms while the Boss is on his quest with Sandy or traveling incognito with King Arthur, and therefore plays as important a role in the novel as Hank does. But since the musical dwells on the romantic issues, the authors diminish Clarence's role.

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Consequently, the reforms that Martin makes lose their social punch and become solely a source of comedy. The plot now has internal rather than external motivations.

In his dream, then, Martin rejects the seductions of Morgan as id and instead turns toward Sandy, a projection of the superego. When he awakens, Martin can justify abandoning Fay on the unconscious grounds of denying the id, when in fact, by marrying Alice he is satisfying those drives. The dreamwork of Camelot allowed Martin to synthesize his desires and responsibilities into one action. The journey to Camelot cured Martin of his neurosis.

A psychological analysis is more problematic in other time-travel dramas since few playwrights fix the journey into the past as a fantasy of the traveler. However, they portray the "*yin* and *yang*" balancing of the past and the present as a conflict between love interests for the affections of the time traveler. The stakes are not just the traveler's love but the very structure of history. Does the traveler remain in the past and so change it, or does the traveler return to the present and accept what is?

In Anderson's *The Star-Wagon*, the conflict between Martha and Hallie has been going on for decades, at least for Martha. She believes that both she and Stephen would have been happier marrying someone else. Her constant criticism finally drives Stephen away and he goes into the past to fulfill both his and Martha's desires, with her implicit consent.

In throwing off the shackles of society and giving full play to his desires, Minch is supported by two women. Not only has his wife

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expressed a desire for a "premarital divorce," but Stephen also has another woman to take her place. He has forgotten her in the opening frame scene until reminded of her by his wife, but this repressed memory of the free-spirited Hallie bolsters his resolve to return to the past.

Once in the past, Hallie reappears, catty and vindictive, making cutting comments about Martha to Stephen. Martha responds in kind, questioning both her physique and her taste. Anderson presents Hallie as a superior marriage prospect because of her substantial fortune, like others such as Fay in *A Connecticut Yankee*, Marjorie in *Berkeley Square,* and Jane in *Brigadoon.*

Hallie is also both nonconformist and sexually aggressive. At the church picnic, the chaperone, Mrs. Rutledge, gives a charge to the young people to keep out of trouble:

> You will make my duties easier, and my day pleasanter, by conforming to certain rules of decorum, rules of which you are all aware. It is, no doubt, more largely incumbent on the young ladies of our company than on the gentlemen to maintain the standards of society, for women are in general the civilizing and restraining influence. But I shall expect complete cooperation from the young men as well.--Hallie! Miss Arlington! That is exactly the kind of thing I mean! A lady does not put her hand into a gentleman's pocket! For any purpose! (Anderson, 76.)

Though Hallie teases all the men, she desires Stephen.

Her sexuality defines Hallie throughout the play. During the picnic, she encourages the choir members to sneak off together and go skinny-dipping. Because Stephen refuses to go with them, she pushes him into the water, where he nearly drowns. She uses his slow return to consciousness, aided by liquor, to seduce him. While

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Stephen has gone into the past to marry Hallie, he does not have a chance to approach her before she captures him.

Her sexual liberation continues into the false present, but rather than appearing free-spirited and independent, Hallie now is merely sluttish. She is growing old badly, drinking heavily, and having an open affair with one of Stephen's partners. The consequences of satisfying desires before anything else have turned Stephen into Hallie: old, drunk, corrupt, and unhappy. By betraying Hanus, Stephen realizes that he can fall no farther. Rather than accept the desolation his life has become, Stephen decides to take a new path by returning to an old one.

His path to salvation takes him quite literally through the church doors. The Martha of the frame scene is an old woman tired by the continuing disappointments in her life, convinced that she no longer loves Stephen and that he no longer cares. She unknowingly instigates Stephen's journey into the past and his attempt to erase the present. She and Stephen have no present and certainly no future together.

In contrast is the Martha that Stephen finds when he returns to 1902. Martha, who represents all that is noble in Stephen's personality, is originally attracted to him through their mutual love of music as expressed in the church choir. They make a date to remain after choir practice to rehearse. The music is what brings them together, while the lack of music separated them. Stephen's rediscovery of Martha eventually makes him return to the true present. His exploration of his love for Martha and the consequences

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of life without her is enough to make Stephen leave the dream world and return to face his problems in the present.

Brigadoon continues the ambiguous placement of women as both attractive and repellent. As Fiona signifies Tommy's desires, Jane embodies the demands of society as a whole. Fiona, as a character separated from the mundane world of the frame scenes, presents aspects rarely found in the consensus reality. As with other love interests in the past, she quickly falls in love with the time traveler. Though logically Fiona has no reason to find Tommy attractive, she does. "That's the odd part. I like ye very much. I jus' dinna like anythin' ye say" (Lerner and Loewe, 227). She also takes the enormous risk of explaining Brigadoon's miracle, placing the safety of the entire village in the hands of a man she barely knows. Fiona represents love as abandoning logic and accepting trust.

Still, the present exerts attractions, and though Lerner and Loewe weigh the balance against it, Jane represents that consensus reality. While unseen during the main action, her presence is quickly established while Tommy and Jeff wander lost:

> You've got a fine job and you're engaged to a fine girl, and you're lost in a fine forest. What more do you want? . . . She's young, attractive, fits smack into your niche in life; and on top of that she loves you. And just the proper amount, too. (Lerner and Loewe, 210)

The proper amount of love is "enough to make you happy and not enough to embarrass your friends" (Lerner and Loewe, 210). Jeff's last line is the crack through which Tommy escapes. Jane's love is conditional; Fiona's is not.

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When Tommy first encounters Jane after his return from Brigadoon, she is in a terrible mood, and rightly so; her fiancé has been avoiding her for over a month. Jane's anger directly contrasts with Fiona's acceptance of her abandonment and is found wanting. In this competition, Jane's position is untenable, and she loses Tommy. In most other time-travel plays, her position would have been superior, and Tommy would have returned to the present. A possible explanation for this outcome is structural. Jane's lack of stage time prevents her from making an effective case for the consensus reality. Lerner and Loewe also appear to be arguing the superiority of traditional idea of the "simple life" over the strife of modern existence.

This triangular conflict is less aggressive in *Brigadoon* than in most other time-travel dramas. The woman Tommy loves, Fiona, is more modest than the usual heroine of time-travel dramas, while Jane puts in only a brief appearance near the end of the musical, rather than being introduced, as her counterparts usually are, in the opening frame scene. This scene, however, does bring the two women into direct conflict, appropriately in Tommy's mind. Each time Jane makes a comment that echoes a song performed during the main action, Fiona, who appears against "a misty Scottish background," reprises that song (Lerner and Loewe, 263). Jane's absence in the opening section of the frame scene coupled with her lack of visibility during the play make this a one-sided contest.

Other time-travel plays also express the conflict between past and present love interests. In Dunsany's *IF*, Miralda Clement competes with Mary Beal, John's wife in the consensus reality.

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Dunsany develops Mary as a timid, relatively unintelligent, bland housewife in contrast to the exotic, forceful, and of course, dangerous Miralda. In the new life he creates, John never met Mary and has no ties to her. Yet he refuses to marry Miralda and make her queen of Al Shaldomir because of an unexplained instinct. When Miralda realizes that she can never have John completely, she arranges his assassination. His escape leads him four years later to his house in the consensus reality, where Mary lives with another husband in the *ersatz* world. John is able to break the spell that placed him in the alternate time and returns to his dull but content marriage.

Secondary characters recapitulate the aggressive stance of the romantic triangle. In *Loving Daniel Boone*, the contest becomes physical as Daniel Boone and Hilly fight for Flo in front of the natives who are besieging Boonesboro. Unlike other, less physical contests, the victor does not achieve a romantic liaison with the traveler. Boone gives Flo to Hilly for the night, ostensibly to allow them to spy on the Indians, but in fact because Boone realizes that Flo will be both happier and better off with Hilly. Like Hilly and Boone, both Marjorie and Helen in *Berkeley Square* want the best for Peter Standish. While they are rivals, the true antagonist is time itself, which forces Peter to return to the present and spurn Marjorie, leaving this triangle completely shattered. While the traveler is the protagonist of these dramas, the secondary characters do not oppose him, but each other.

* * *

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The final type of character common in time-travel plays is the catalyst. This figure tends to fulfill two functions. First, the author often uses the catalyst as a surrogate, expressing the beliefs of, or directly representing, the playwright. Second and more important, the catalyst figure in time-travel dramas represents an attempt by the consensus reality to prevent the time traveler from succumbing to the seductions of the past and encourage him to return. Without help, the traveler becomes lost in a reality of his own creation and loses all contact with the wider world. The catalyst helps the neurotic time traveler discover that the present is "real" and so return to the consensus reality.

Both the love interest and the catalyst balance the attraction of the past in many plays. The latter supports the consensus reality and helps the time traveler achieve synthesis between his desire to remain in the past and his responsibility to the consensus reality. This figure functions as a therapist, helping to overcome the neurotic desire to remain in the past. In plays with an effective love interest in the present, the catalyst's role is minimal.

As in psychotherapy, where the analyst helps to strengthen the ego from the assaults of the id and thereby free the patient of the neurosis, the catalyst helps to resolve the traveler's conflicts in the past and draws the traveler into a healthier, more productive present than the one he left. This character functions as a therapist. Two prime examples of the catalyst figure are the Stage Manager in *Our Town* and the Herb Woman in *The Star-Wagon*.

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While the time traveler often acts as a god, the catalyst figure, when it appears, is the true creative impulse behind the journey into the past. Generally, the catalyst figure creates the fantastic world that the traveler enters, and in no case is this more apparent than with the Stage Manager in *Our Town.* Not only does he invent the world of Emily's twelfth birthday to which she returns, but he also fabricates the world for all the characters in Grover's Corners.

The theatricalization embraced by Wilder requires that the Stage Manager create the consensus reality for the audience as well. Rather than the standard production element of scenery, Wilder uses the Stage Manager to project the visual cues of the drama using only words. The placement of simple scenic elements and props is a concession the Stage Manager deigns to grant to the realism-conditioned audience. The Stage Manager wields absolute power in the universe of the theatre. Not only has he ordered the world, he intervenes in it, stepping into the play to stop the action, presenting expert information to the audience, and giving pithy homilies on the nature of life. He also exerts near-absolute power over the audience, deciding when to start the performance, announcing intermissions and their length, and finally dismissing the audience from his universe back into reality at large.

Although *The Star-Wagon* appears as science fiction, with its patina of time machines, absent-minded scientists, and pseudo-Einsteinian gibberish, it is in fact a fantasy. Anderson highlights the fantastic elements with a scene set in the time stream where

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Minch separates completely from reality and enters "no place or time. [Where] what happens here has never happened before, isn't happening now, can't be, yet it's more real than all that happens" (Anderson, 98).

The character of the Herb Woman, whom Stephen meets in the time stream, fulfills the function of the catalyst figure. Like the Star-Wagon itself, Anderson grounds this mysterious fortune teller/witch in the reality of the world of the frame where she appears as Angela, an elderly scrub woman. Curious about the Star-Wagon, she asks if it tells fortunes and proceeds to give one of her own: "You're going to be fired today." Horrified, Stephen asks how she knows. Her answer is more prosaic than magical, "They were in here talking about it" (Anderson, 25).

Still, this short interchange foreshadows the brief but important scene in the time stream. Hallie pushed Stephen into the water where he hits his head on a rock and loses consciousness. He opens his eyes in a dimensionless place, discovering a woman whom he first mistakes for Angela. This mysterious figure turns out to be the Herb Woman, a fortune teller and healer from his childhood. The Herb Woman offers to tell Stephen his fortune, but he refuses. Instead she tells him the secret of foretelling: "There are no fortunes, good or bad. All fortunes are alike. Tell one and you've told them all" (Anderson, 97). The Herb Woman's words echo the Stage Manager's statement about life that ends the second act: "Once in a thousand times it's interesting" (Wilder, 49).

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Lost in the time stream, Stephen asks for help. The Herb Woman, now speaking for the author, implies that the future is not fixed but is instead forever mutable:

> Forth from this place a myriad ways go out
> as the rays go from a candle in the night,
> and you shall walk them all, and never done;
> you shall return and walk them to the end
> and never rest, but try them still, path by path,
> numberless paths, forever, each a dream. (Anderson, 96)

Changing his mind, he asks for his destiny, and she replies, "Your destiny's your shadow on your path, falling before you where you want to go" (Anderson, 97).

While the Herb Woman's responses may be either oracular or merely vague, her statements fit in with the best traditional popular view of the analyst. While the temptation is always present for the outside, objective observer to tell the time traveler/analysand exactly what his problem is and how to solve it, this unsolicited advice is counterproductive. Freud writes:

> If we proceeded in another way and overwhelmed him [the analysand] with our interpretations before he was prepared for them, our information would either produce no effect or it would provoke a violent outbreak of *resistance* which would make the progress of our work more difficult or might even threaten to stop it altogether.[30]

In time travel, as in psychoanalysis, the traveler must learn actively rather than passively being told to derive any benefit from the lesson.

In *The Star-Wagon,* Anderson refutes the conventional wisdom of backward-time-travel drama, repeated in play after play. He

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argues that the passivity of the traveler figure is an illusion; the catalyst shows that choices are always possible.

Martha, supported by the therapeutic figure of the Herb Woman, allows Minch to reenter the present more mentally fit than he was before he left. He has been able to examine his desires, as represented by Hallie, and now rather than repressing those fantasies, he has been able to reject them entirely. As Freud points out, examining our desires is more important than accepting them.

> Its outcome [the ego's struggle] is a matter of indifference whether it results in the ego accepting, after a fresh examination, an instinctual demand which it has hitherto rejected, or whether it dismisses it once more, this time for good and all. In either case a permanent danger has been disposed of, the compass of the ego has been extended and a wasteful expenditure of energy has been made unnecessary.[31]

This guided experience in the past allows the patient to function more successfully in the present.

Through his time travel, Minch becomes better integrated into the present. He becomes more assertive and is able to end his economic troubles, thereby eliminating the flashpoint in his relationship with Martha. Stephen Minch's therapy is time travel. His experience in the past, while painful, is nothing but positive.

Other time-travel dramas do not include this therapist figure. In these works, travelers must discover for themselves where they wish to go. An intriguing element of *A Connecticut Yankee* is that Martin is able to achieve this synthesis on his own, with no catalyst. Unlike the traveler and the love interests, the catalyst figure appears not to be an intrinsic character in time-travel dramas. Plays such as *A Connecticut Yankee* and *Brigadoon* are no less

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effective for the character's absence. Still, time-travel plays resonate differently due to the absence of the catalyst.

The catalyst does not exist in *A Connecticut Yankee*, nor is one necessary because the journey is a fantasy of Martin's unconscious mind. Dramatic time travel generally represents a break between the consensus reality and the reality of traveler and is analogous to a psychotic incident. Martin has lost touch with reality, but not in the same sense that other time travelers have. His journey begins with a blow on the head and occurs entirely in his mind. His trip into the past will last only as long as he remains unconscious.

Martin's trip to Camelot is not a "Miniver Cheevy" escape into the past, but is instead a healthy attempt by his unconscious to unravel an apparently insoluble knot.[32] This is, to some extent, one of the presumed purposes of dreams, as Freud points out:

> A dream, then, is a psychosis, with all the absurdities, delusions and illusions of a psychosis. A psychosis of short duration, no doubt, harmless, even entrusted with a useful function, introduced with the subject's consent and terminated by an act of his will. None the less it is a psychosis, and we learn from it that even so deep-going an alteration of mental life as this can be undone and can give place to the normal function. Is it too bold, then, to hope that it must also be possible to submit the dreaded spontaneous illnesses of mental life to our influence and bring about their cure?[33]

Unlike other travelers, Martin is never in any danger of being lost in time.

Like *A Connecticut Yankee, Brigadoon* does not have a second voice for the consensus reality. In fact, the character that most closely resembles the analyst figure is Mr. Lundie, the dominie (schoolmaster). He supports the world of Brigadoon at the expense

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of the consensus reality. Lerner and Loewe present the withdrawal from the consensus reality as positive, condoning evasion rather than confrontation of crises.

The proximate cause of Brigadoon's miracle is the approach of witches, "wicked sorcerers who were takin' the Scottish folk away from the teachin's of God an' puttin' the devil in their souls. They were indeed horrible destructive women" (Lerner and Loewe, 242).[34] Rather than challenging their faith, the minister, Mr. Forsythe, with God's connivance, lets them escape. This dereliction makes him, according to Fiona, "the kindest man in Scotland" (Lerner and Loewe, 243). But if Brigadoon becomes a space for the expression of desires, then the behavior of the inhabitants makes sense. Not challenge and growth but satisfaction interests our baser selves.[35] Without any support in the musical, society is vanquished, and Tommy chooses to live happily in a "fantasy" world.

Time travel is as much an internal journey into self-awareness as it is an external journey through time. The traveler has the opportunity to accept the present or to retreat into the past. The known past provides comfort for the traveler. Being unhappy in the present is only part of the equation that creates a time traveler. For Emily Webb, unwilling to accept her death; Stephen Minch, losing his job and his wife; Martin Barrett, Tommy Albright, and Peter Standish, getting married for all the wrong reasons; and Flo, trying to surrender her sanity, fear of the future is as important as discontent with the present. Only by running away can they begin to understand where they came from, and sometimes, even accept it.

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Notes

[1] Thomas Cottle, *Perceiving Time: A Psychological Investigation with Men and Women* (New York: Wiley and Sons, 1976), 50-65.

[2] Ibid., 54

[3] Ibid., 55

[4] Jill Dolan, *The Feminist Spectator as Critic* (Ann Arbor: UMI Research Press, 1988), 35.

[5] Karen Malpede, "The Woman Playwright Issue," *Performing Arts Journal* 21 (1983), 95. The article is a response to a *New York Times Sunday Magazine* article (1 May 83) on women playwrights that featured Norman.

[6] Cottle, 55.

[7] Joost A. M. Meerloo, "The Time Sense in Psychiatry," in *The Voices of Time,* 2d. ed., ed. J. T. Fraser (Amherst: University of Massachusetts Press, 1981), 236.

[8] "[People] fall ill of a neurosis when the possibility of satisfaction for the libido is removed from them--they fall ill in consequence of a 'frustration,' as I called it, therefore--and that their symptoms are actually substitutes for the missing satisfaction." Sigmund Freud, "Twenty-Second Lecture: Aspects of Development and Regression. Aetiology," in *A General Introduction to Psychoanalysis,* trans. Joan Riviere (New York: Permabooks, 1924), 353.

[9] Sometimes the identity of the traveler is not obvious. The "present" of the action does not need to correspond to either the present of the audience or the present in which the play takes place. For example, in Alan Jay Lerner and Frederick Loewe's *Brigadoon*, the time travelers are, apparently, the villagers of Brigadoon, since the village has magically gained only two days in the two centuries since the village vanished. But the present action of the musical occurs in an environment that is, for all practical purposes, 1747. The two American hunters, Tommy and Jeff, enter a setting where 1947 does not exist and interact with people for whom it is still 1747. Therefore, I argue that Tommy and Jeff, not the villagers, are

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the musical's time travelers. Indeed, since the villagers may never leave Brigadoon without breaking the spell, they cannot be time travelers. For them, the world beyond the village cannot exist (Lerner and Loewe, 244). Tommy and Jeff are caught up in the temporal discrepancy, becoming disjointed in time; they, rather than the villagers, are the alienated figures in the play. The one-hundred-year-long nights in Brigadoon do not present any rupture in the narrative for its inhabitants.

[10] Apparently, the characteristics of the time traveler are consistent in narrative as well as dramatic literature. Bud Foote describes the generic time traveler as having eight features:

1. a male who is either young middle-aged to middle aged, bored with the present and disillusioned with his prospects

2. unmarried or estranged with no children

3. has not found monetary reward, opportunity for heroism, or sexual fulfillment in the present

4. has an artist's eye so that he can describe past for his readers

5. not terribly imaginative or sensitive

6. only child or orphan, with no close friends

7. feels threatened by the future

8. does not have specialist's knowledge of the period he is to visit, but does have some specialized technical knowledge that will help him.

Bud Foote, *The Connecticut Yankee in the Twentieth Century: Travel to the Past in Science Fiction* (Westport, Conn.: Greenwood Press, 1991), 54-55.

[11] Passivity is a hallmark of the Yankee in the novel as well, though the adapters transmute this passivity again from the political to the romantic. Henry Nash Smith writes:

> Through almost five hundred pages of *A Connecticut Yankee* Hank Morgan is restrained for one reason or another from full

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> exercise of the powers theoretically conferred on him. . . . During his first seven years in office he postpones overt action because he must build his factories and workshops before he can openly defy the Church and the nobles. He is constrained by opinion at the court to set out on his travels with Sandy. . . . The device of sending the Yankee traveling about the kingdom in disguise with the King is yet another way of depriving him temporarily of administrative responsibility; and having him sold into slavery renders him completely helpless.

The structure of the narrative in both the novel and the musical demands that the Yankee be placed in a position from which others will rescue him. Henry Nash Smith, *Mark Twain's Fable of Progress: Political and Economic Ideas in "A Connecticut Yankee"* (New Brunswick: Rutgers University Press, 1964), 82-89.

[12] Since the medieval world sentences him to the stake immediately upon his arrival, the Yankee's only choice for survival is to destroy that world. The changes that the Yankee makes appear to the audience as comical and certainly they are, but underneath this comedy is a very serious concern. In Mark Twain's view, the feudal system was evil and should never have existed. As James Williams points out, "He had long believed that the society of the 'Middle Ages' was not simply quaint but radically evil and falsely glamorized." Destroying the feudal system in the novel is, therefore, worth the high price in suffering caused by the Yankee's actions. James D. Williams, "Revision and Intention in Mark Twain's *A Connecticut Yankee*," *American Literature* 36 (1964-65), 289.

[13] The Yankee mentions being lost in time only rarely, and then just in passing, as something reminds him of his home. Of course there is no reason for him to pine for the present, since he recreates it at Camelot. Hank's most explicit moment of loss comes extremely early in the novel, as he realizes just what has happened to him. "I shall never see my friends again--never, never again. They will not be born for more than thirteen hundred years yet" (Mark Twain, 15). The musical echoes this line, again giving the reading a romantic slant. "Oh Sandy, hold me close, and pity me . . . I'll never see my friends again. . . They won't be born for over thirteen hundred years yet! Thirteen hundred years!" (1927/1-2-26). Originally, Hank is talking to himself; the musical, stressing the romantic attachment

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right from beginning, opens this thought from internal dialogue to a extremely original seduction attempt.

[14] The use of the word "robot" is fascinating. Čapek's *R. U. R.*, which coined the word, was first produced in the U.S. in 1922 by the Theatre Guild and was obviously a common term within a very few years.

[15] The Star-Wagon confers remarkable powers besides time travel itself. The travelers not only do not age while using the time machine, they change to their age in the time they enter. Stephen and Hanus travel backward thirty-five years and arrive thirty-five years younger. They then live through another lifetime leading up to the new present and then go back, change things to the way they were and return to the original present. They lived thirty-five years subjectively in the span of one night objectively, and they didn't age, though the question naturally arises to what would happen if the Star-Wagon went to a time before the birth of the traveler. Anderson certainly implies that this is possible (Anderson, 23). The Star-Wagon grants veritable immortality.

[16] Foote, 21.

[17] Everett Carter, "The Meaning of *A Connecticut Yankee*," *American Literature* 50 (1978), 422.

[18] One could almost say that megalomania is part of the "pathology" of time travel. As Joost Meerloo points out, "In schizophrenics it is known that they . . . deny the existence of temporal sequences on the basis of their infantile delusions of omnipotence. . . ." Meerloo, 244.

[19] Robert Kastenbaum and Ruth Aisenberg, *The Psychology of Death*, Concise ed. (New York: Springer Publishing Company, 1976), 98-101. His time machine is analogous to the Star-Wagon.

[20] See Foote, 10-11, for a discussion of morality and time travel.

[21] In popular Freudian terms, Tommy's id completely disassociates his ego from his superego and the consensus reality.

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[22] Of Rhodes, Mark Twain wrote, "I admire him, I frankly confess it; and when his time comes I shall buy a piece of the rope for a keepsake." Janet Smith, ed., *Mark Twain on the Damned Human Race* (New York: Hill and Wang, 1962), 242. The comment was from *Following the Equator* (1897).

[23] Foote, 104.

[24] See Smith for numerous examples of Twain's antipathy to the imperialist world-view.

[25] By 1943, Martin has gone to war and is as a naval lieutenant. The introduction gives no further example of his technical skills. Perhaps his officer status automatically gave him sufficient credentials as a genius.

[26] This superiority is also established in the film versions of Mark Twain's novel: in the 1949 film, whose frame is set in 1905, Bing Crosby played a blacksmith who became an auto mechanic. A very poor adaptation by Disney Studios, *Unidentified Flying Oddball* (1979), had an astronaut who landed in Arthur's court.

[27] The time traveler's near miraculous control of his technology has its provenance as well in Wells's classic, *The Time Machine*. Patrick Parrinder points out that "The Time Traveller shows himself to be a master of several sciences. He is a brilliant inventor and engineer, who is able by his own efforts to test the practical consequences of his theoretical discoveries in four-dimensional geometry." He also understands biology and psychology and functions as an anthropologist. Patrick Parrinder, *Shadows of the Future: H. G. Wells, Science Fiction and Prophecy* (Liverpool: Liverpool University Press, 1995), 44.

[28] To some extent temporal imperialists remind me of people who move to Arizona for the climate and then proceed to irrigate the land and plant grass. Their idea of traveling is to take home with them.

[29] The role was enlarged for the 1943 revival. Hart's best friend, Vivienne Segal, was playing Morgan Le Fay, so that part was

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increased to a leading role, and she introduced the last Rodgers and Hart song, "To Keep My Love Alive."

[30] Freud, *Outline*, 57.

[31] Ibid., 58.

[32] I believe that this explains the lack of a catalyst figure in Bulgakov's *Ivan Vasilievich,* which also presents the time-travel experience as a dream.

[33] Freud, *Outline*, p 49.

[34] Jeff compares these witches to women in the present, presenting women as dangerous, yet another negative reference to women.

[35] "The power of the id expresses the true purpose of the individual organism's life. This consists in the satisfaction of its innate needs." Freud, *Outline*, 17.

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Chapter Four

Staging Time-Travel Plays

> How would you like to walk the quiet streets of London in the eighteenth century? And breathe pure air, instead of gasoline! And ride in Sedan-chairs instead of taxicabs! See Sheridan at the first night of "The School for Scandal", or hear Dr. Johnson say the things Boswell wrote?
>
> --John Balderston, *Berkeley Square*

Much of the fascination with traveling into the past is the opportunity to see the past as a living present through the eyes of the time traveler. Staging time-travel plays requires making the era the traveler enters believable to the audience. The time-travel drama, which attempts to place nonreal events in the context of physical bodies on the stage, relies profoundly on the skills of the technicians to synthesize the blending of the past with the present. The work of directors, actors, and designers brings the text to life for the audience. These choices, ultimately staged, carry the drama beyond the literary. A large portion of the task of making the stage events believable to modern audiences rests with the technical departments, using what Aristotle referred to as spectacle.[1]

Time travel presents unique problems in translating the drama from text to performance. This chapter deals with those problems and the possible solutions crafted by the playwright, which the production staff then implements on the stage. The playwright, in using the backward time-travel paradigm, presents designers and technicians with opportunities to create a "real" unreality. The chapter first examines visual spectacle: scenery, costuming, and special effects. It continues with a discussion of the aural

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environment: the music that endows a drama with emotional depth, and the sound effects, or "audio scenery" that help bring the medium to life. While discussing production issues, this chapter continues the dissertation's focus on text, specifically technical issues raised by the time-travel theme and the playwright's suggestions for handling them. For illustrative purposes, specific productions are discussed as actual solutions to these challenges.

The first of these challenges is inherent in staging any drama involving science fiction. The popular perception is that science fiction and fantasy are the purview of film and television, not the stage. Theatre and science fiction seem to many to be incompatible. When beginning this dissertation I discovered that many of my colleagues believed that there were not enough science-fiction plays, much less time-travel plays, to make a valid study. However, this assumption is erroneous; Ralph Willingham has documented over 300 science-fiction plays in his *Science Fiction and the Theatre.*[2] However, science fiction in the theatre has remained unnoticed.

Elizabeth Ann Hull in *The New Encyclopedia of Science Fiction* attempts to explain that general observation:

> One critic of theater has suggested that science fiction and live drama are inherently incompatible, that SF relies on the reader's imaginative power or the illusions that can be produced technically for film and television. An alternate theory is that all live theatrical productions have become an elite art form, with rising costs automatically eliminating mass audiences, and that because sophisticated science fiction requires an audience educated to certain protocols and conventions, SF theater is restricted to a small percentage of that elite who support contemporary theater.[3]

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She goes on to argue that if science fiction is to have any future as a dramatic genre, that hope rests in the amateur rather than the professional theatre.

Other critics have also dismissed the theatricalization of science fiction. Kathryn Hume, in her *Fantasy and Mimesis*, points out that "Science fiction has a minimal stage history; its materials transcend the limits of stage mimesis."[4] Roger Elwood writes:

> In fact, there are not a great many science fiction plays available. . . . Writing a science fiction play is a bit like trying to picture infinity in a cigar box. . . . Besides that, the science fiction plays that do exist usually require sets and costumes that are more elaborate and expensive than those used in traditional theatrical productions--and when corners are cut, it seems to show.[5]

And Elwood is a sympathetic critic, as his collection *Six Science Fiction Plays* is the only published anthology of theatrical science fiction. Even he seems concerned about the depths of work available, since his six choices include a teleplay and a screenplay.

Criticism implies then that science fiction as a form is undramatic, in that it cannot be staged. Contemporary experience seems to bear these critics out. During the last 25 years, theatrical producers have twice attempted to compete directly with motion pictures, creating large-budget, realistic science-fiction musicals. The first of these, *Via Galactica*, with music by Galt MacDermot and book by Christopher Gore and Judith Ross, opened at the Uris Theatre in New York in 1972. The production, staged by Peter Hall, attempted to bring the venerable space opera form to the theatre. The scenery, designed by John Bury, overwhelmed the production. Descriptions of the performance include mentions of giant cranes,

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flying spaceships, and trampolines to simulate lower gravity. Critics attacked the show unmercifully and it closed after seven performances and a loss of $900,000.[6]

The second attempt was even less successful economically. In 1989, Jerome Savary directed a musical adaptation of the 1926 film classic *Metropolis*, with music by Joe Brooks and book and lyrics by Brooks, Dusty Hughes, and Susan Brooks. Like *Via Galactica*, the production was a special-effects extravaganza, recreating the city of the future that is the visual heart of the film including exploding machinery and floor-to-ceiling sets by Ralph Kotai, at a reported cost of £2.5 million. Critics savaged this production as well, and it closed after six months, posting a loss of £2 million.[7] Small wonder that producers quail at the thought of staging science fiction.

Dragan Klaić, in his book on dramatized futures, *The Plot of the Future*, notes the difficulty in bringing these works to production:

> When compared to film and television, the stage is not the best place to display extraterrestrial creatures and technological miracles; the special effects that are available on the most modernly equipped stage still pale in comparison to the effects that can be created in an average film or television studio. . . . Theater is limited in presenting any fantasy, not only a technological fantasy. It cannot overcome its anthropomorphical determinants--except by eliminating humans as live performers and thus ceasing to be theater.[8]

In contrast to cinema, no theatrical production can compete successfully in creating illusions as realistic as those in *Metropolis*, *Blade Runner*, or *Star Wars*.

Theatre is, however, an art form that has over the millennia successfully staged events ranging from the beginning to the end of

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the world, bringing to life choruses of assorted monsters such as the Furies, and presenting historic events involving huge numbers like the Battle of Agincourt in *Henry V.* Is then theatre incapable of dramatizing the fantastic worlds associated with science fiction?

The answer is a firm "No." If the problem of staging science fiction is that it is impossible under current critical and popular definitions, the solution is to broaden the definitions of both science fiction and stage presentation.

Critics who argue the impossibility of staging science fiction start with two unspoken assumptions, neither of which is valid. First, that the mode of theatrical presentation needs to be, by definition, realistic; and second, that science fiction deals only with the future. If we accept these two assumptions, those critics are correct: science fiction is unstageable because the staged creation of a "realistic" future world is, if not impossible, then nearly so, especially in comparison to film and television.

Abandoning the first assumption makes staging the future possible. The partnership of Vladimir Mayakovsky and Vsevolod Meyerhold illuminate the possibilities for a director and playwright unbounded by the constraints of realism. In his production of *The Bedbug* (1929), Meyerhold set the opening of his production in a realistic vision of Moscow in 1929 designed by the Kukryniksy group that transformed into the avant-garde setting created by Alexander Rodchenko for the workers' utopia of 1979. Rather than attempting to create a realistic vision of the future, Meyerhold and Rodchenko rejected illusionism, creating a space consisting of glass, pipe, and wire. Unlike *Via Galactica* and *Metropolis*, *The Bedbug* was a success

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with audiences, both in its original production and in subsequent revivals after Stalin's death.[9]

Still, selective realism remains the dominant form of theatrical presentation in the American commercial theatre. The staging of science fiction has been a victim of this tyranny of realistic theatrical conventions. Fantastic themes, however, have been staged repeatedly since the origins of theatre. There is a core of work developed over centuries proving the possibility of staging fantasy. Therefore, staged fantasy, as in Shakespeare's plays, has not been challenged by critics or audiences.

Science fiction, however, has yet to develop a commensurate body of dramatic literature. Science fiction as a literary genre is extremely recent and unfortunately evolved at the same moment in the nineteenth century that realism became the dominant theoretical concept in theatre. This parallel development prevented the theatricalization of science fiction because the nineteenth-century producers and consumers became enamored with the possibilities of staging photographic reality. This supremacy of realism in theatre also aborted the transition of other contemporaneous nonrealistic narrative forms into drama. Marybeth Inverso notes the same difficulty in the development of a stage Gothic in the early nineteenth century: "the subsequent popularity of realism . . . once again precluded the emergence of a Gothic drama."[10] Like the Gothic, science fiction never had the correct circumstances to flourish dramatically.

The second critical assumption involving the inability to dramatize science fiction--that the genre solely concerns the

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future--is even more pervasive in popular conception than the acceptance of realism. I believe this dissertation has refuted that supposition. Science fiction, through the time-travel motif, invokes worlds of the past as well as the future. While staged futures appear impossible, creation of a "real" historic past is widespread in production.

By the last quarter of the nineteenth century in America, attempts to create realistic effects and scenery were far in advance of realistic writing styles. Brenda Murphy points out that realism in the American theatre started with externals of stage presentation and only later developed in dramatic literature:

> Stagecraft was the first of the drama's parts to receive the label "realism." The "historical" productions of Irving and Mansfield; the detailed reproductions of "real scenes" by Belasco, Harrigan, Herne and their imitators; the spectacular productions of sawmills, railroad trains, ice floes, and other extravagant effects by Daly, Mackaye, Belasco, and the wizards of melodrama everywhere--all were well known in the seventies and eighties. To nineteenth-century minds, in fact, realism in a theatrical context meant not the *representation* of reality but the wholesale importation of its furniture onto the stage.[11]

A stage vocabulary already existed for staging a "realistic" past even before the development of realism.

Though both of these assumptions are incorrect, earlier professional playwrights felt unconsciously bound by them. In order to present science fiction onstage, the dramatist had to use a theme that could be produced realistically, given the staging conventions. Time travel to the past becomes that solution--a nexus for American stage practice and science fiction. Staging the past is a

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stock dramatic convention, and time travel to the past is a standard motif of narrative science fiction; therefore, theatre and science fiction combine at a juncture of strength for both. Because the conventions of backward time travel and theatre coalesce, time travel to the past became the most successful form of science-fiction drama. As important, the theme of time travel partakes as much from fantasy as science fiction. With fantasy already accepted as a dramatic genre, playwrights could classify time travel in that category. While realistic attempts to stage unreal events have had a deleterious effect on the staging of science fiction this dependence on realism is crucial to the successful dramatization of backward time travel.

To analyze the scenic environments of these plays, I separated them into three distinct times. The first is the present time of the play (the consensus reality). The second time is the historic past, involving travelers who journey to events before their lifetimes; and finally, the personal past, for those voyagers who enter an earlier moment of their lives.

This is the first time that this division of the past appears in this dissertation because it is the first time that this distinction is relevant to my argument. Previously, this discussion involved time travel to the past as a recapitulation of the psychoanalytic journey. In principle, the distance traveled into the past seems to have had no effect on this viewpoint. However, there is a noticeable fissure between the staging of the personal and historic pasts. Different eras present varied staging opportunities. Each of these venues necessitates assorted solutions for successful production. The

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conventions, requirements, and expense for physically reproducing these temporal environments are different and should be treated individually.

The first discrete temporal period is the present. Repeatedly, playwrights introduce in the frame scene a consensus reality that is mundane, if not drab. The world of the traveler appears onstage as unpleasantly as possible to heighten the attractions of the past and to allow the audience to sympathize with the traveler's desire to escape. The designer must, therefore, create a space for the consensus reality that is both recognizable to the audience and disagreeable, though not necessarily wholly negative.

In *The Star-Wagon*, Anderson presents the Minch's cottage as a snare. Anderson describes the dining-room of the cottage as "clean, neat, bare and sunny" (Anderson, 3). In itself, the description is not negative, but Anderson hints at the problems of the space. First, he has three adults living in a small cottage. Second, the operative word of the description of the room is "bare." The room becomes a cage for Stephen and Martha (and to a lesser extent, Hanus), not because of what is present, but because of what is missing. The play begins with Martha berating Hanus for not hanging up a towel, leading to comments over trivialities such as dunking toast in coffee that results in a full-scale argument between Martha and Stephen over asking Hanus to leave. The pressure of living in a confined space has broken Martha's spirit.

As the argument continues, Martha emphasizes the material possessions that they don't have: a car, a piano, a washing machine,

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a vacuum cleaner, and most important, money. As Stephen leaves for work, Martha tells him:

> I'm an old woman and I've never had anything. If people are crazy enough, like you two, they can imagine they have something, but I'm not crazy enough. I've never had a car, I've never had a house, I've never had pretty clothes, nothing but the satisfaction of doing my own work--and it's no satisfaction, not any more. When I had a piano we couldn't keep up the payments and they took it away. (Anderson, 13)

Absence defines this center of the consensus reality.

The laboratory at work, Stephen's refuge from the pressures of home (an escape Martha doesn't share), is no better. Anderson describes it as "practically unfurnished except for a number of stools along the bench and sink that line the right wall downstage from the bench" (Anderson, 15). Stephen has worked for the company thirty-five years and earned it millions of dollars without receiving any tangible recompense. His only joy at work is what he has been able to create, embodied in the center of the lab--the Star-Wagon. Even this he has had to build from cadged parts, and the incident that propels the journey into the past is the company's decision to break up the time machine for parts. Stephen Minch's reality is bleak, and escape into the past appears a legitimate option.

Playwrights create time travelers living lives of quiet desperation reflected by their physical environment. The consensus reality originated by the dramatist must show the limits of the traveler's vision. The morning room in *Berkeley Square* constricts Peter Standish's world, but the space presents different aspects in each era. In 1789, the room, and by extension the house, are vibrant,

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but by 1928, "the tone of time has settled on it" (Balderston, 16). In this case, the production staff had to present a positive and negative view of the same room. The deteriorated scene in the present must be handled subtly. The room, while threadbare, has both to imply its original grandeur and be easily converted during a scene change. The solution included removable electric light sconces and covering much of the furniture with sheets. A particularly apt device is a grandfather clock that chimes robustly in the 1784 scenes but strikes feebly by 1928.

The worn grandfather clock represents the time out of joint in the house. The house obsesses Peter Standish, but it is no longer the space it once was; it is falling apart. He notes that the house needs a great deal of repair, including a new roof. Equally important, Standish is in no condition to use the house. Not only can he not afford to renew the house to its former glory, he has little interest in using it for entertaining. By the closing frame, the tattered room, now stripped of modern conveniences, personifies the wreckage that has become Peter's life.

Flo in Norman's *Loving Daniel Boone* is another traveler whose environment mirrors her life. She works in a small-town museum, replete with stuffed animals, glass cases displaying unimportant minutiae of the past, and poorly painted historical dioramas. The consensus reality is moldy and desiccated, drawing whatever life it has out of the past. This consensus reality is less real than the world of Daniel Boone. Except, according to the museum director, everything in the museum is fake. The only object that is genuine is a cast of Boone's skull. Mr. Wilson believes the impostors have

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value; "even false views of historical personages are nevertheless, interesting to historians" (Norman, 1-30). The museum proudly preserves fantasy. The objects in the museum only become real with Flo's journey into the past.

Mikhail Bulgakov uses space to delineate the different worlds of *Ivan Vasilievich*. Bulgakov's conceit, that no one would notice if a communist *apparatchik* and Ivan the Terrible switched roles, throws the locations of the play into relief. In the inventor Timofeyev's Moscow, the consensus reality is drab. The apartments are too small; the walls are too thin; and the neighbors are crude and violent. Ivan Vasilievich Bunsha-Koretsky, the avatar of Ivan the Terrible, adapts perfectly to this environment. As the building superintendent, he acts as a petty dictator, using the threat of the communists to enforce his decrees. Bulgakov juxtaposes this cooperative apartment to Ivan's overwhelming throne room. He writes the time-travel scene so that both the apartment and the throne room are on stage at the same moment.

The frame scene creates a world from which the traveler needs to withdraw. The consensus reality must, therefore, be as depressing as possible. The design of the frame must reflect that reality. Generally, the consensus reality is not as unpleasant as it is dreary. The lackluster vision of the present heightens the lure of the past and helps to motivate the traveler's journey into time.

As the consensus reality must appear plain and common, the past, at least in its first incarnation, must be a locus of romance and adventure, presenting the time traveler with an attractive alternative to his plebeian existence. The historic past offers this

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enticement. Dramas dealing with these journeys highlight the fantasy of the exotic. Travel to the historic past presents the designers with options in creating a more vibrant world than the consensus reality. In these plays, dramatists generally write of the past in broad images, expecting the production to add details. The traveler returns to important historical events and interacts with famous figures. By playing a role in major incidents of history, the traveler substantiates his worth when he returns to the consensus reality.

A Connecticut Yankee indulges this fantasy to the fullest. Martin Barrett interacts with seminal figures in English mythology: King Arthur, Morgan Le Fay, Guenevere, Launcelot, and the Knights of the Round Table. He makes a mortal enemy of Merlin. Camelot itself has proven itself to be a focal point of fantasy and adventure for centuries. From its basis in Mark Twain's novel, this musical Camelot is comic in nature, but does not deny the underlying legend. The show curtain of the 1943 revival incorporates both these visions in a painting by humorist Robert Benchley of a map of Camelot and its surroundings. The scenery itself reflects Mallory's romantic vision of Camelot rather than the medieval reality. The second act overlays Mallory's viewpoint with Mark Twain's, as Martin Barrett's fantasy of industrialization intertwines with Mallory.

Bulgakov's *Ivan Vasilievich* sends a traveler back to deal with a seminal figure in Russian mythology. As Laurence Senelick points out, "It is important to remember that by the 1930s Ivan the Terrible was being rehabilitated as a precursor of Stalin. . . .

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[displaying] a forward-looking heroic tsar who easily defeats the machinations of the reactionary boyars."[12] And like *A Connecticut Yankee*, the time traveler displaces the monarch. Unlike the musical, however, this play is satire rather than comedy, and the time travelers waste their opportunities. Realistic descriptions of scenery imply that Bulgakov intended to show the physical differences in each world. For satiric effect, he adds a movie being made about Ivan to the frame scene, with the resulting confusion of identities. As in Flo's consensus reality in *Loving Daniel Boone*, people are unable to distinguish between what is true and false.

In *Berkeley Square*, John Balderston has his time traveler interact with many notables of 1784. Besides the minor nobility of the family his ancestor expects to marry into, Peter Standish encounters both the Duchess of Devonshire and the swinish Prince of Wales during the action of the play. Other famous individuals peripherally enter Standish's orbit. He meets, and was bored by, Samuel Johnson, has his picture partially painted by Reynolds before Peter frightened the artist away, and even has the American minister, John Adams, vouch for him. In *Berkeley Square*, the contrast between the room and its inhabitants is a motif throughout the play. When the room is bright and full of life, its residents are crude and aloof; in the consensus reality, the room is shabby, but its owner passionate. Only in the final frame do the two images merge as Peter becomes as faded and out of date as the room.

The convergence of realistic staging and the time-travel motif is obvious and overwhelming in the premiere production of John Balderston's *Berkeley Square*. The attention to detail exhibited by

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the production staff make this drama a particularly interesting incidence of the solution to the problems of the time-travel theme.

While this dissertation necessarily gives pride of place to Balderston's text, and by extension, Balderston himself, the most important person involved in bringing *Berkeley Square* to production was British actor Leslie Howard, who was looking for a star vehicle for himself. Alexander Woollcott suggested the play to him, and Howard became enamored of it, working for months to convince Jed Harris, who held the American rights, to let him star in it. Finally, Howard's producing partner, Gilbert Miller, reluctantly bought the rights, even though he did not think the play would succeed. Spending months honing the script with Balderston before putting it into rehearsal, Leslie Howard became not only the star, but also the producer and director.[13]

Balderston created an effective staging conceit by placing the entire action in the same room with the scenes separated by 144 years. As a frame to contain the fantasy, the importance of the room is immense. Howard decided his approach to this vital set naturalistically. He grounded the fantasy of the text in as real a milieu as possible. The advertising for the production would emphasize the "reality" of the stage picture. All the furniture onstage was real Queen Anne period, entrusting to the stagehands pieces that were nearly 150 years old, borrowed from Balderston's wife Marion, who also designed the costumes.

Every scenic effect reinforced the reality of the play's environment. The replacement of candles with electric lights signified the time change. For the most part, the furniture remains

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unchanged throughout the play, perhaps because the producers did not have complete faith in the gentleness of the stagehands. Just as important as the furniture was the room itself, and here Howard engineered a major coup; noted architect Sir Edwin Lutyens designed the set.[14]

Sir Edwin Landseer Lutyens (1869-1944) was the most important British architect of his day. Christopher Hussey, in his biography of Lutyens wrote, "In his lifetime he was widely held to be our greatest architect since Wren if not, as many maintained, his superior."[15] He was the last of the great architects of Imperial England and was responsible for, among his hundreds of commissions, the layout of the city of New Delhi and the design for its Government House, the Roman Catholic cathedral at Liverpool (uncompleted), and the British Embassy to the United States in Washington, D.C. He was also the Chief Architect of the War Graves Commission (World War I) and designed the Cenotaph honoring war dead outside of Whitehall. He was a noted antiquarian and had designed houses in most vocabularies, including Queen Anne.

Therefore, the design possibilities of *Berkeley Square* must have intrigued him. He was not without prior theatrical experience. Before he began the works that made him famous, Lutyens had engaged briefly in scene design early in his career. He was close friends with J. M. Barrie and designed his first play, *Quality Street* in 1902. Although the program credits William Nicholson as the designer, Mary Lutyens wrote that her father designed the first production of *Peter Pan,* and the Darling Nursery in Bloomsbury was a copy of the nursery at the Lutyens house in Bloomsbury.[16]

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Lutyens rarely created scene designs after that (only two productions in the 1920s) because of his dissatisfaction with the theatrical medium. In a letter to Barrie, he expressed his concern.

> I have been wondering whether an animate, or an inanimate, vehicle is the more difficult for an artist to paint his picture with. The animate is apt to turn round and paint the painter--which you must allow is awkward.
>
> My youth, save the mark . . . (of time?) convinces me that *the more real a scene is the better it must be in effect* and that scenic conventions are a fraud: at all events the real thing might want in force, but it would not come forcibly wrong--and if slight it might form the better background and less disturbing to a play. [italics added][17]

With this belief in the necessity of the actual on stage, Lutyens must have been drawn to a project like *Berkeley Square*, predicated on staging the real. This design reality helps to suspend the disbelief of the audience, allowing them to accept the fantastic events of the play.

Later playwrights suggested other approaches to audience acceptance of fantasy. The museum in *Loving Daniel Boone* is not described in naturalistic detail and places only elements to establish a fluidly shifting locale. Rather, Marsha Norman humanizes the title character in order to ground the fantasy. Daniel Boone is as bold a mythological figure in American society as Arthur and Ivan are in British and Russian. Marsha Norman uses this identification with the mythology to inform *Loving Daniel Boone.* Boone came to represent both the good and evil of the opening of the American frontier. As Christopher Lasch writes in *The True and Only Heaven*,

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> The conquest and settlement of the continent made Americans deeply uneasy, even as it made them insufferably boastful and self-satisfied. The legend of Daniel Boone, the first of a series of explorers to be canonized in his own lifetime, illustrates this ambivalence.[18]

Boone becomes the perfect guide for Flo, as he too is "a fugitive from the future."[19]

This larger-than-life reality of Daniel Boone infuses the museum--bringing truth to the deceit of its exhibits. At the same time, the reality of the museum in the present grounds Boone into our reality, the past and the present existing at the same moment, making the legend real. The designer's task then is to create a space that functions as both the past and the present. The audience gains a temporal double vision, questioning the validity of both worlds. Both the worlds of the museum and Daniel Boone are real, yet falsehood underlies both. The audience must decide where the truth lies.

For practical reasons of plot and spectacle, dramatic time travel to the historical past tends to deal with the powerful of the traveler's new time. A journey to the past that encompasses royalty has the potential to be much more visually impressive than a visit to a manor filled with serfs, giving the designers more opportunity for ostentatious display. Visiting known historical characters is a simple device for connecting the audience to the period the traveler enters. King Arthur, Ivan the Terrible, and Daniel Boone give the audience a false sense of familiarity. These characters act as a "touch of home" and help the audience to accept the unfamiliar. Finally, by dealing with major historical characters, the traveler

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has the opportunity to manifest those godlike powers inherent in time travel to the past. As with visual spectacle, dealing with peasants circumscribes the traveler's global range of action.

But known characters are not essential. Lerner and Loewe's *Brigadoon* and Lord Dunsany's *IF* deal with past worlds which are not historic in the same terms as those in the above discussion. These plays create a more fictive past without including characters or events that the audience can use to place the past action of the play into the continuum of history. The staging problem is to create a credible past world that has no grounding in received history and few cultural referents for the audience. Each of these plays, however, shares the scenic requirements of the historic past. The solution employed by these playwrights is to use the technique of plays comprising the personal past to involve the audience in the action. Both of these plays, then, are transitional.

In *Brigadoon*, Lerner and Loewe created a completely fictional past world, with no obvious contacts to the historical record. In fact, given the premise of the play, the village of Brigadoon can have no historic interest because it never exists in one time long enough to have an impact. Rather than with the nobility, the musical deals with a group of peasants. However, the world of *Brigadoon* is a variation on the theme of visiting the historic past.

Again, as with other plays of this type, the dramatists present designers with the opportunity for visual spectacle, the transformation of the empty highlands into the market square of Brigadoon being the most obvious. Lerner and Loewe render the

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village itself as lively and colorful, full of quaint little cottages and people.

Brigadoon also gives the time traveler godlike scope precisely because it is so narrowly bounded. One individual can have a profound impact on a small village, analogous to the power a king has over his country. Jeff Douglas is able to save the inhabitants by accidentally killing Harry Beaton. Tommy Albright is able to exhibit his powers by changing the miracle and calling Brigadoon back into existence.

Though Lord Dunsany's *IF* does not create a historic past either, it shares the same elaborate scenic requirements. The play presents John Beal living in a "smart little house" (Dunsany, 15) in the suburbs, filled with family photographs and the requisite clumsy maid. His concerns are domestic--whether Aunt Martha's picture should be in the living room and what color the sofa should be. The opportunity to travel into the past works on him invidiously, not because he is consciously unhappy with the consensus reality but because the opportunity to redress a perceived slight is irresistible.

The journey into the past changes the course of his life; and rather than living in the suburbs of London, he rules the hidden mountain kingdom of Al Shaldomir. The designers' only limits in the design of this exotic kingdom are imagination and budget. Dunsany's few comments on the scene hint at opulence. He suggests heaps of cushions to recline on, banquet chambers, secret passages, eunuch guards at the doors, slaves to fan masters, marching soldiers, conjurers, dancing girls, and assassins.

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John Beal ultimately returns home to the suburbs, drawn by the magic that sent him into the past, to discover that this present is no longer his. The photos have changed; the sofa is a different color; his wife is married to another man. In frustration, he smashes the magic amulet and the consensus reality reverts to its former state, with John worrying again about the photos on the wall.

The scene reflects and informs John's journey. The homeliness of the consensus reality in the opening frame contrasts negatively with the wonders of Al Shaldomir. In the closing frame, however, the same mundane world compares favorably to the nightmare that Al Shaldomir became. The world of the consensus reality has not changed, only the traveler's and the audience's perceptions of it.

Homeliness is at the center of journeys into the personal past. Rather than entice the audience visually by spectacle and visions of famous people and events, voyages into the traveler's previous life attract the audience into following by presenting the viewers an opportunity to relive a moment from their own lives. Plays involving a personal past succeed by invoking nostalgia.

Three plays that use the journey to a personal past, *The Star-Wagon*, *Our Town*, and *Dandelion Wine*, all present remarkably similar views of that time. For their authors, the American small town is the focus of the personal past. The unchanging small town, like Brigadoon, becomes a space for the projection of a simpler and, therefore, seemingly better world.

Maxwell Anderson, in *The Star-Wagon*, presents a small-town vision of his own youth as the life of Stephen Minch.[20] But this nostalgic look back toward his own adolescence is only part of the

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effect of the play. Like Barrie's *Dear Brutus* and Lord Dunsany's *IF*, *The Star-Wagon* examines the consequences of changing the past by returning the traveler to the altered present.

In the consensus reality, Minch lives a poor, unhappy, but honest life, exemplified by the cottage set. In the "false future" of the new 1937, Minch is rich, still unhappy, but now corrupt. The setting of this altered time reflects the new reality. Anderson describes the house:

> The drawing room of Stephen Minch's house, a smugly palatial affair. . . . There's a front door at the right, a rear door at the left, a staircase winding down from the upper floor, a grand piano and any amount of Middle Western pictures and furniture. (Anderson, 111)

I find it particularly evocative that the "new" present has Martha's long-desired piano; only now Martha is not there to play it. Music has been a symbol throughout the play for their relationship; it has also represented the beauty of the mathematics behind the Star-Wagon itself. Anderson physicalizes the music by placing instruments into the action. The first stage direction in this scene refers to the piano: "He rises and wanders to the piano. . . . He sits at the piano, studies it, puts out a hand to the keys . . . and refrains" (Anderson, 111). The music has gone out of Stephen's life.

In the past, however, Stephen and Martha still make music. The scene Anderson uses to show their courting is set in the choir loft, dominated by a pipe organ inside which Hanus sits, pumping the bellows. The world of 1902 that Stephen and Hanus have come back to change is more open, more musical than either of the two hellish presents. The action travels through numerous locations: the

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bicycle shop, the choir loft, the picnic ground, and the time stream. These scenes visualize the perceived youth and gaiety of the period.

The bicycle shop, in particular, stands in stark contrast to Stephen's laboratory of the consensus reality. Anderson describes it as "a large one-room shell, formerly a blacksmith shop, with a window at the rear, large doors to the right and small door to the left" (Anderson, 51). The shop, filled with the debris of invention, is an airy space, with the large doors open to the outside. In the center of the shop, like the Star-Wagon in the consensus reality, is the automobile that Stephen had just completed. In his innocence, Stephen allows Hallie's father to swindle him out of the rights to the machine. Thirty-five years later in the consensus reality, though still innocent, Stephen has learned enough to fight for his invention.

This innocence is a hallmark of the past. Stephen and Martha quietly court in the loft after choir practice with Hanus sitting in the organ; Mrs. Rutledge tries to enforce Victorian morality on a group whose idea of sexual daring is co-ed swimming. This nostalgic tone vanishes when time alters. The past loses its allure and becomes threatening. The scene then changes to the modified present, even worse than the consensus reality. Anderson teaches that the way to change the present is to appreciate and learn from the past, not to reconstruct it.

Anderson's play attempts to stage realistically three different worlds. The juxtaposition of these three realities with the symbolic staging of the scene in the time stream, where he meets the Gypsy woman, creates a tension that distracts from the drama. The change

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of styles at the midpoint highlights the theatricality of the drama without a strong thematic justification. This interpolated scene, poetic in nature, while obviously expressing Anderson's theme, does not fit well into the structure of *The Star-Wagon* and causes the play to lose momentum. The quandary of staging an unreal event in a realistic context has bedeviled other playwrights working in the fantasy mode, but the inconsistent tone of *The Star-Wagon* seems to be an ineffective solution.

Other dramatists who explored the personal pasts of their travelers chose a different solution to making the journey into the past believable by invoking reality more selectively than Anderson. Ray Bradbury's *Dandelion Wine* and Thornton Wilder's *Our Town* remain firmly anti-illusionistic in their staging conventions. The authors use realistic elements like flashes of lightning to evoke the past. These brief eruptions of the real make the images, and therefore the past, more vivid for the audience.

That Ray Bradbury would use his dramatic work to elicit nostalgia is no surprise. As Bud Foote write, "One of SF's great nostalgics is Ray Bradbury. Almost without exception, his visions of the future are menacing; almost without exception, any positive vision is either of the past or partakes of the past."[21] The past permeates Bradbury's work.

Throughout the play, Bradbury uses properties to energize his world. The control handle signifies the entire trolley, a wheelchair symbolizes the time machines that we become as we grow old, and dandelion wine is the metaphor for the past.[22] The time traveler, Forester, describes the dandelion wine to his younger self. It is, he

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says, "summer, 1928. Every sunrise, sunset, noon, midnight, cut, bruise, scab, arrival, departure, gone-off-away time. All the pain, hope, disappointment" (Bradbury, 73). The properties then not only represent but help the audience to understand the play. While artlessness certainly is a philosophical choice on Bradbury's part, as reflected throughout his writing, he also demonstrates a practical concern about holding down production costs by eliminating as much scenery as possible.[23]

Bradbury was perhaps adapting some of his staging technique from Thornton Wilder. In *Our Town*, Wilder uses minimal scenery to highlight his created past world. Simple properties evoke Grover's Corners, as well as sound effects and "some scenery for those who think they have to have scenery" (Wilder, 6). Wilder uses extremely few scenic elements in this play, a trellis in the yard and the table and chairs in the kitchens, for example. By the third act, when Emily returns to her twelfth birthday, even these suggestions of reality are missing. These objects become valuable because of their scarcity. They are fragments of the past, and like our memory, incomplete.

Plays involving the personal past involve the audience through engagement of our recollections of events in our own lives. If Lasch is correct in arguing that the small town is the focus of nostalgia in American society and therefore a corporate memory, then we are able to remember a place that many of us have never seen. The emotional resonance of these plays (with the problematic exception of *The Star-Wagon*) is profound and attests to the validity of Lasch's point.

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Gilbert Harrison, in his biography of Wilder, points out that the script for *Our Town* sold more than 290,000 copies in thirty-five years, 100,000 more than its nearest rival.[24] While never as popular on stage as in print, the narrative version of *Dandelion Wine* had gone through 49 printings by 1990.[25] Each of these plays is in part autobiographical, and perhaps the vividness of their authors' memories helps to bring to life our communal past.[26] The more successful plays involving time travel to a personal past eschew the more realistic scenic practices that tend to be common in plays dealing with a journey into an historic past. In both cases, the purpose of the chosen convention is to draw the audience into the fantasy of the traveler's journey.

Another technical element of production that must be addressed in order to allow the audience to accept time travel is costuming. Costuming functions, in the first place, in the same manner as scenery--a framework to realize the past. However, because of its proximity to the body of the actor and its own subsequent movement, costuming extends beyond a frame and enters into the events of the drama. Continuing the division into historic and personal pasts, these works demonstrate that playwrights use costumes to help inform the action of the play.

A Connecticut Yankee makes the most intricate fusion of costuming with the time-travel motif in these plays. The suit of armor that Martin receives at his bachelor party foreshadows his upcoming journey to Camelot. However, the most important use of costume in this musical is the blending of contemporary with

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medieval dress. In the second act, a month after Martin has become Sir Boss, the changes in costuming signify the changes in society. The costume plot warns designers that "this is a satirical scene in which the American has modernized [King] Arthur's Court, so the costumes should be clever combinations of medieval style with modern factory workers' costumes" (St. Louis Costume plot--unpaginated Act II). These elaborate costumes not only add a sumptuousness that is a visual treat for the audience, but the costumes also advance the plot by reinforcing Martin's temporal imperialism.

The backward time-travel drama often returns to an historic era filled with the wealthy and powerful. More than this, the time-travel drama returns to a particular moment of spectacle in that history. Dramatists use costuming to reflect, reinforce, and at times create that spectacle. The costumes of the past in these plays tend to be elaborate because the traveler is in communication with the upper classes. However, the costumes tend to be even more ostentatious than social status would indicate because the time traveler enters the past at a moment of public ceremony that strengthens the standing of that class. These moments of public display precipitate a crisis that is often the climax of the traveler's journey into the past.

The central scene of *Berkeley Square* is a formal ball that Lady Anne holds to welcome Peter Standish to London. Balderston uses the lavishness of the costumes to comment on late eighteenth-century British society. While gorgeous, the ball displays merely a veneer of grace covering the brutality and boorishness of Georgian

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England. The Prince of Wales snores in a drunken stupor, and the conversation is a battle of barbed one-upsmanship.

In *Berkeley Square*, the enthralling morning room stands in counterpoint to the crude, brutal, superstitious denizens of 1784. The refined and elegant costumes of the period emphasize this disparity. The eruption of conflict between the world of the past and Peter's contemporary sensibilities comes at the ball. The previous act ended with Peter's enchantment with his new world. Balderston's stage directions are instructive: "(The thrill of the adventure, and all his appreciation of what he sees in his voice). Berkeley Square! . . . I thought it would look like this" (Balderston, 52).

By the beginning of the next act, Georgian England no longer enamors Peter. Nor is this world as impressed with Peter. He turned his back on the Prince of Wales, who was blowing his nose on his sleeve, railed against the destruction of medieval buildings, recoiled from a public execution, and longed for a bath. The characters discuss the evening as a fairy-tale ball, with Peter as the prince and his fiancée's sister as Cinderella. Peter's pretense as his ancestor slips continually through the ball. He does not recognize his cabin mate on the voyage from America and blames it on Clinton's costume: "When you put off your service uniform and dress like a peacock your own mother wouldn't know you" (Balderston, 61). He speaks of guests at the ball in the past tense. The evening degenerates rapidly; the beautiful clothes cover a corrupt corpse. The past that Peter dreamed of never existed.

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Tommy Albright and Jeff Douglas do not travel back to an important moment of history in *Brigadoon*, but they do journey to a significant day for the village in two ways. First, they arrive during the fair, when the entire population of Brigadoon dresses in their Sunday best. Besides Brigadoon not appearing on any map, the costumes are the first sign for the time travelers that they have entered a new world:

> JEFF: What are you all dressed up for? Is this the day you take pictures for the postcards?
>
> MEG: We're not dressed up.
>
> JEFF: You mean you always walk around with all these clothes on?
>
> MEG: No!
>
> TOMMY: Now come on. Somebody. What's going on here? What is this?
>
> MEG: We're havin' a fair. (Lerner and Loewe, 220-21)

MacConnachy Square becomes the scene for a rousing musical introduction to the village. Costume plays an integral part of establishing the local color in this vibrant, loud opening.

The second important event happening in Brigadoon is the wedding of Jean and Charlie. This occasion was so vital to the village that the miracle that cast them adrift in time was postponed for a day to ensure Charlie's return. As befits its solemnity and pomp, the wedding is staged as a moment of both drama and spectacle, aided by the use of costumes. Each family in attendance at the wedding wears its most formal clothing in their clan tartan. The principals have the opportunity to dress in more elaborate

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costumes, centered on the bride. Lerner and Loewe use the celebration to stage the sword dance by Harry Beaton, which leads to a crisis as he renounces Brigadoon and threatens its destruction by leaving. Like *Berkeley Square*, a dance highlights the elaboration of spectacle.

Costumes also play an important role in identifying Tommy and Jeff as outsiders, and later demonstrates their acceptance into the village community. When Meg offers to take Jeff out for a "rest," the local tailor offers him a new pair of pants. In later scenes, Jeff wears these plaid trousers. Tommy also "goes native." In the 1996 production of *Brigadoon* by the New York City Opera, Tommy shows his new allegiance to Fiona and this world by wearing a kilt of the MacLaren family plaid to the wedding.

The crisis in Lord Dunsany's *IF* also occurs at a celebration. Miralda has decided to assassinate John at a banquet she is giving in his honor. Dunsany, like the other playwrights, uses this moment to present spectacle through costume and movement, including the elaborate costumes of the guests, the marching formations of the palace guard, and the rose-petal strewing dancing girls. Even the Bishareen assassins dress elaborately, and their murder attempt, though foiled, is intricately choreographed.

Dunsany's *IF* also uses costume to establish identity. In the opening frame scene, Dunsany clothes John Beal as a typical, upper-middle class, young executive, presenting himself to the world through his costume. In the main action of the play, John undergoes a metamorphosis as he changes from that businessman through a British colonialist and adventurer to the king of Al Shaldomir. After

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his escape, he returns to England, destitute and dressed in rags. When the maid destroys the amulet that sent him into the past, John returns to his previous position, and his costume once again reflects his work in London. Quite literally in *IF*, the clothes make the man.

Like Lord Dunsany, other playwrights that send their time travelers into their personal pasts use costuming to represent stages in their lives. Each step of their journey is visible through their costumes. In *The Star-Wagon*, Anderson presents Stephen in three different temporal guises, using costuming to place his moment in time. The first vision is Minch in the consensus reality, poor but honest. In the second view, he returns to 1904 and is not only younger, but dressed in period clothes. At the picnic scene where he changes the past, he is wearing dapper, but formal, clothing.[27] Once again, the journey into the past occurs at an important moment not only personally, but socially, as well. The moment that Stephen wishes to prevent, his proposal to Martha, occurs on the Fourth of July, a day given to elaborate ceremony.

The most important change in Stephen is in the "new" 1937, where he is rich but lost. Both he and Hanus wear tuxedos in this scene. Hanus rebels against Stephen's new order, and his first action in this scene is to take off his collar and tie. Clothes come to manifest all that is wrong. Hanus shows his devotion to Stephen by offering to put his tie back on. Stephen uncharacteristically erupts at Hanus, showing how much he has changed:

> For Christ's sake, turn off the record, will you, and stop bleeding around here like a stuck pig! Do you think I like the place any more than you do--*or the clothes I wear*, or the company I keep? (Anderson, 113) [italics added]

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However, for all his complaints, Stephen does fit in to the "false future" and eventually betrays Hanus.

Martha, in the consensus reality, found Hanus annoying; Hallie, Stephen's wife in this reality, hates Hanus.

> But he's here, and he drives me insane, completely insane. His room's a sty, *he never changes his clothes*, he insults me every time I see him, and he takes it for granted he has as much right in this house as I have! (Anderson, 114) [italics added]

His clothes mark Hanus as an outsider. Anderson uses costume to separate Hanus from this world and establish him as a rebel. The world that the Star-Wagon creates is corrupt, and Stephen's corruption is complete. Martha implies that he is dead, and the formal costume supports it. Stephen Minch is dressed for his own funeral.

Thornton Wilder makes symbolic use of costuming for his time traveler in *Our Town.* Emily Webb makes her transition from life to death in a white dress that is reminiscent of her wedding gown--in many productions, it is her wedding dress, which symbolizes the transition from one stage in life to another and accompanies the elaborate ritual that is the action of the second act. The journey into the past also occurs during a transition marked by ceremony. In this case, Wilder uses a funeral to precipitate Emily's time travel. Rather than celebrating a joyous transition, the funeral solemnizes an untimely shift.

The day she returns to is one of personal importance; her twelfth birthday represents her transition from child to woman. Emily's birthday present from her mother is an article worn by her mother: "That in the yellow paper is something I found in the attic

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among your grandmother's things. *You're old enough to wear it now,* and I thought you'd like it" (Wilder, 62) [italics added]. Specific costume marks particular ages and events. Clothing marks our passage through time.

Wilder invests numerous levels of meaning in a single article of clothing, the wedding gown. In *Dandelion Wine*, Ray Bradbury uses the same device by distilling the essence of an pre-adolescent summer into a pair of Royal Crown Cream Sponge Para Litefoot tennis shoes. In an early scene of the play, Douglas Spalding attempts to persuade the shoe store owner to let him run errands to pay for the shoes, because he knows that it can't be summer without new them:

> But the people who make these shoes. . . *they* know what we *need!* (DOUGLAS grabs the second pair from the window, brandishes them, flexes them, and at last puts them on as he chants:) Pine-needles and mushrooms. Creek waters, waterfalls! All those things in the springy heel of the wonderful Para Litefoot tennis sneakers. Marshmallows, *feel!* And the grasses from jungles, sponges and glue, invisible roller skates! Antelopes running wild! Gazelles, jumping, woppity wop! Kangaroo tennis shoes! (Bradbury, 30)

As he uses the image of dandelion wine as a token of memory, Bradbury clarifies the possibilities of summer to a single, potent image.

Production elements must reinforce the vision of the drama. Playwrights have to create a connection between the audience and that past through the traveler if the time-travel motif is to succeed. Costumes mediate between the consensus reality and the past. They are an effective way to establish the disparity between the traveler and the time he visits. Style is a simple way to establish

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chronology. How we dress shows when we live. Beyond the historic dimension of clothing, there are few more personal statements than what we choose to wear. It establishes our age, our status, and our taste. Different dress is an obvious sign of the outsider.

The costume of the time traveler identifies him as an interloper. The costumes worn in the past identify their wearers as alien to the audience. These costumes are integral to the creation of the time-travel construct. They become, on the one hand, a focus of spectacle, but on the other, are an important element of alienation. Their proximity to the actor is more intimate than that of scenery. The actions of the performers animate costumes, the movement of characters through space and time; scenery evokes theme and becomes the exterior framework of space and time through which the characters move.

While scenery and costumes both enhance the spectacular nature of time-travel plays, the act of traveling in time itself deserves special consideration. A major issue for the dramatist is to make the journey into the past credible. Time travel, especially a visit to the past, is a mystical, unnatural act. It disrupts the perceived order of the universe, with profound consequences for the traveler. Playwrights, therefore, often mark the moment of the temporal journey with a propelling event requiring the use of special effects.

Time travel requires a transition from the world of consensus reality to the past and back again. Time-travel plays often exploit the voyage as an opportunity for visual spectacle. Dramatists have engaged the issue of time travel through three different means:

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accident, magic, and time machines. Each of these modes of propagation into the past displays specific types of effects, presenting differing opportunities for spectacle.

Time is, in many ways, a construct of the mind. Though time may well have an *objective* existence, the individual sense of time is strongly subjective and often open to disruption through disease or injury.[28] Natural sleep, anesthetics, or drugs can manipulate our awareness of time by altering our relationship with the objective world. Any event that disengages our time sense from the world of the consensus reality may dissolve our link to the temporal order.

Rodgers, Hart, and Fields present *A Connecticut Yankee* as a dream, which requires moments of transition from the conscious to the unconscious and back. The blow to the head releases Martin's unconscious by disconnecting his external awareness. This journey to the past is straightforward and accomplished through a quick scene change during a blackout. This transformation presents no great challenge to the scenic artists.

The return to the present/consciousness, on the other hand, is technically challenging in two of the three variant versions. The least difficult alteration back to awareness occurs in the most recent stagings available, the 1948 St. Louis script and the 1954 television broadcast. In both instances, Barrett is struck on the head in the past and gradually becomes aware of the consensus reality as voices call to him. The scenery shifts from the palace of Morgan Le Fay back to the hotel banquet room. The television production accomplished this through a basic dissolve of one scene

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over the other. The stage version consisted of a simple blackout with offstage voices that mirrored the opening.

The other two production scripts available for study imply significantly more elaborate staging requirements. In the original 1927 staging, Barrett destroys Morgan Le Fay's palace, which crashes around her as Barrett and Sandy make their escape. The next scene returns to the frame with no explanation of the transition.

By 1943, Rodgers, Hart, and Fields had created a more mature musical, with much stronger internal plot logic. In this adaptation, they created a brief scene after the destruction of Morgan's palace. The transition scene reflects the wartime milieu of the revival. The entire text of Act Two Scene Four is: "In a miniature action scene, the plane of Martin is seen trying to escape the pursuing planes of Le Fay. Martin's ship is fired upon and falls." With the crash of the plane, Barrett awakens in the consensus reality. The purpose was identical in each version: to reenter the frame scene expeditiously and so conclude the musical.

The eclipse in Mark Twain's novel is the most famous scene in the book, so dramatists feel obliged to include it in any adaptation of *A Connecticut Yankee in King Arthur's Court*. In the novel, Hank Morgan goes out of his way to set the theatrical "effect" of each of his "miracles" and by doing so, makes the spectacle irresistible to the stage artist. The eclipse is effective dramatically and builds tension powerfully, with the Yankee's doubts about the date and the time of the execution being changed skillfully exploited in both the novel and the musical. While not strictly part of the experience of traveling in time, this event is available for the Yankee to

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manipulate because of his journey into the past. The sun becomes an avatar of time, and like Joshua, Barrett shows his relationship to the divine through it.

The effect is as simple as it is spectacular. Watching the sun vanish creates a visceral fear.[29] It may be irrational, but the sense that something is wrong is overpowering. Night coming in the middle of the day is as unnatural as time travel. The eclipse becomes a physical embodiment of the time-travel experience.

Playwrights choose to turn the eclipse into the climax of the first act even though the scene occurs early in the novel. The act concludes with a long dance piece praising the sun and Martin as the man who controls it. The chorus bowing down to Martin as the curtain falls establishes the quasi-divine status with which he begins the second act.

The musical uses the eclipse to stress the romantic attachment between Martin and Sandy in a way not found in the novel. She cannot bring herself to love a man who has put this horrible curse on her people. "I will plead no more. If ye love me then will ye renounce the powers of darkness--thou wilt, for my sake, spare my people" (St. Louis/1-3-50). Since there is no way to prevent the eclipse, Martin loses Sandy at the end of an otherwise joyous first act. Unfortunately the authors eliminate this conflict between them in the second act, set three months later. Her anger apparently abated, and what would have made for an interesting romantic confrontation changes into a fit of pique. While details differ between the novel and the musical, the purpose of the eclipse is the same for the dramatization as for the novel: it quickly routs

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the forces of superstition and establishes the natural superiority of the Yankee.

The eclipse relates closely to the signs in the sky that herald time travelers who use magic to journey into the past. Unusual weather often accompanies the time traveler in these dramas. As in novel *The Wizard of Oz*, the weather becomes an opening to another world. Dramatists portray the unnatural act of time travel as provoking a response in the natural world. And, like the eclipse, the staging of unusual weather effects is relatively simple.

More subtle than an eclipse, but a no less effective signal that time is shifting from its normal linear flow, is the fog that envelops the stage as Brigadoon appears. This mysterious fog shrouds Brigadoon's appearance and disappearance.[30] Fog, while not as vulgar as thunderstorms, tornadoes, or blizzards, is quietly spectacular. Fog functions as a blanket, separating the traveler from the world. Making the familiar strange, fog operates as a natural alienation effect. Anything can be hiding, or lost, in a fog bank. The mist that surrounds Brigadoon is an appropriate symbol for the village. At first view, the town seems to be lost in the mists of time, but in fact, the travelers, and by extension the audience, are truly lost.

But fog is a gentle forerunner of a journey into the past compared to the thunderstorm that Balderston unleashes in *Berkeley Square*. Thunderstorms are, fortunately, the most impressive manifestations of weather generally seen. While not as devastating as some weather systems, because it is so common, the

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thunderstorm is a manifestation of power throughout history. Zeus hurls thunderbolts, not tornadoes.

The first scene, set in 1784, begins with a light rain that slowly builds in intensity throughout the action. By the curtain, with the appearance of Peter Standish's shadow in the doorway, the thunder and lightning are nearly continuous. The scene then changes to 1928, with the contemporary Peter preparing for his journey back. As the moment of transposition arrives, a thunderstorm suddenly starts. Obviously, the same storm is happening in 1784 as in 1928. Society's control of nature appears much more tentative during violent weather. Though we have harnessed lightning for mundane uses, the uncontrolled display of this power is intimidating. As soon as the storm begins, the electricity fails. Candles are lit, Peter leaves the room, and the last image of the act repeats the previous scene ending--a Peter Standish casts his flickering shadow on the wall.

Like the fog, thunderstorms excite awe, and for much the same reason: thunderstorms alienate. The stability of the consensus reality seems to weaken during a powerful storm. In a storm at night, the estrangement is even greater as familiar darkness is riven by lightning, illuminating the world in flashes, and impressing those images on the memory.

Unlike fog, thunderstorms are inherently dangerous, and the storm that propels Standish into the past functions as an omen of his tumultuous journey, in comparison to Tommy's comparatively painless sojourn in Brigadoon. Balderston also uses the weather to allow Kate to penetrate his disguise. Though it was raining heavily

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when he arrived in 1784, Peter appears in the house perfectly dry, making his betrothed suspicious. The return to the consensus reality does not involve any of nature's fireworks, but two of Peter's enemies, Kate and Throstle, are expecting him to disappear in a thunderclap as they attempt to exorcise the demon they believe has possessed him. The trip back is rather a quiet counterpoint to the verbal thunderstorm as Peter takes a restrained, final farewell from Helen.

Weather is an appropriate scenic convention to stage the time-travel paradox. The vision of nature rebelling against the linear order reminds the audience of their participation and complicity in a violation of the perceived reality. From a practical standpoint, weather effects are among the oldest and simplest in the arsenal of special effects. "Thunder sheets" consisting of suspended sheets of steel shaken to produce noise are relatively common, and even the Greeks used simple thunder and lightning effects.[31] Though designers needed to await the development of electrical stage lighting to create them "realistically," lightning and eclipses are extremely easy to reproduce on the contemporary stage.

The most difficult of these weather effects is the creation of fog, but in modern practice the problem is more a matter of expense and control rather than production. Fog machines, whether based on dry ice or oil, are expensive to build (or rent) and fuel. Variables of temperature and pressure, as well as drafts, tend to make fog machines difficult to use with the consistency of lighting and sound effects.

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While magical time travel can involve spectacular, if elementary, effects, some travelers slip back and forth through time without any apparent effort. In these cases, authors use the fear of people who come in contact with the time traveler to express the awe of journeying into the past, no longer invested in special effects. Time travel remains unnatural, but the resistance occurs in individuals rather than in locations.

In *Loving Daniel Boone*, Flo travels repeatedly across time through a magic teepee in the museum. When Flo disappears near the end of the first act, only Hilly accepts the truth:

> HILLY: She's with Daniel Boone.
>
> . . .
>
> MR. WILSON: What do you mean, she's with Daniel Boone?
>
> HILLY: I mean, she's found some kind of way of, I don't know, she goes into the teepee and she's gone. And she comes back with things, wearing old leather jackets and smellin' like a wood fire. (Norman, 1-50)

After acknowledging that Flo must have traveled into the past, Wilson leaves with Hilly to retrieve her.

The act ends with the two heading uneasily into the past, unsure of what is going to happen and wishing they understood the process:

> MR. WILSON: What if we can't get back?
>
> HILLY: Florence gets back.
>
> MR. WILSON: Not this time she didn't.
>
> HILLY: Well this time . . . isn't over yet. (Norman, 1-57/58)

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Unlike most other dramatic time travelers, Hilly and Wilson are afraid of venturing into the past.

Even when the journey succeeds, Hilly and Wilson show their trepidation. In the stage directions when Hilly arrives in Boonesboro, Marsha Norman has him look "both ways, as though he's crossing the most dangerous street in America. And then he steps out" (Norman, 2-66A). Time travel remains unnerving to all except Flo, and she accepts it only in her desperation.

> I didn't even care if it was crazy. [Suddenly] I knew exactly what to do, break all my dates, stop seeing people I didn't care about, and just love Daniel Boone. Then I picked up my broom and walked into the teepee to sweep it out, and here I was. I mean, there he was. Standing right in front of me. (Norman, 2-91)

The ability to travel in time was the product of a long search and a strong desire. Flo is able to carry others into the past because of the strength of her belief and through Hilly's belief in her. Time travel becomes the mechanism by which Flo avoids life. The staging reflects time travel as wish fulfillment.

Rather than as an escape from life, in *Our Town* Wilder uses time travel to return Emily to life. Like Flo, she is able to travel back because of the intensity of her desire. "One can go back there again . . . into the living. I *feel* it. I know it" (Wilder, 57). The mechanism of time travel is the simplest of any time-travel play discussed in this dissertation. Emily merely steps into and out of the past with no technical elaboration.

As with Flo's companions in *Loving Daniel Boone*, the other dead are unhappy at the thought of traveling into the past. They repeatedly try to dissuade Emily: "All I can say is, Emily, don't. . . .

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Don't do it, Emily. . . . Emily, don't. It's not what you think it'd be. . . . Oh, Emily. It isn't wise. Really, it isn't" (Wilder, 57-58). She refuses to let the others prevent her, even though the Stage Manager tells her she can only relive the past, not intervene.

Like Scrooge, Emily sees the past as opportunities missed. The past is unchangeable, but unlike Scrooge, she can no longer affect the future. As with other magical time travelers, Peter Standish and Flo, Emily wills herself back into the consensus reality because what is past cannot be undone. Simplicity is the hallmark of this type of magical time travel. Whether the time-travel adventure is initiated quietly or with elaborate effects, the actor playing the time traveler establishes the credibility of traveling into the past. Without expressing the wonder inherent in time travel, the traveler cannot lead the audience into the past.

While machines can create the effects of time travel, at times, the machines are the special effects. Rather than using magically based time travel, some playwrights emphasize the science-fiction element of the time-travel story. This solution to the problem of making the journey into the past credible deploys the same device that originally popularized the time-travel theme. In these cases, the traveler uses advanced technology to travel into the past: he builds a time machine.

H. G. Wells's novel *The Time Machine* is the ur-text from which all contemporary time-travel stories have descended, even if they do not use the time machine as a device. Darko Suvin in *Metamorphoses of Science Fiction* calls Wells "the central writer in the tradition of

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SF," and "all subsequent significant SF can be said to have sprung from Wells's *Time Machine*."[32] *The Encyclopedia of Science Fiction* describes the novel a "crucial breakthrough" and continues,

> The idea of employing a hypothetical machine as a literary device, using a jargon of apology to add plausibility, was not entirely new, but this particular deployment of it was so striking as to constitute a historical break and a great inspiration.[33]

It is inconceivable, then, that time machines would not appear in dramatic literature. Unfortunately, these time machines do not match Wells's creation for probability nor occasion the spectacle possible. Time machines present a lost opportunity in the staging of time travel. Their physical presence on stage and the visible effects of their use are the basis for examining these time machines.

The Star-Wagon is, appropriately, the centerpiece of the drama named for it. The device itself is modest. Anderson describes it as

> a peculiar apparatus, looking much like a time safe, only taller, narrower, having many dials on its face, a rail or handle on each side, and a silver dome on top. It is set high on casters, so that a mechanic may crawl under it to make adjustments. (Anderson, 15)

Willingham aptly refers to the Star-Wagon as "a primitive icebox with dials and gauges."[34] Travelers used the time machine by holding onto the handles.

Scenically, the staging of the Star-Wagon in operation was also extremely basic.

> *He pushes the button. The lights dim sharply, there is the noise of an electric motor and the Two Thugs go backward out of the room, through the door that opens of itself. The lights go out entirely. There is a crash outside, and a terrific explosion.* (Anderson, 47)

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The technique is more than simple; it is simplistic. The thugs moving backward show the Star-Wagon beginning its journey into the past. While Anderson shows the thugs entering the room, there is no attempt to show Stephen and Hanus letting them in. The explosion is merely a gaudy special effect, since there was no blast at the beginning of the scene.[35]

While the physical manifestation of the Star-Wagon is unimpressive, the capabilities Anderson allows it are staggering. The device not only can travel in time, it can also control time. Stephen is helpless to change the past while the Star-Wagon is operational. Once Hanus disables the it, however, Stephen is able to derail the past and place it on a new course. While traveling in time is presented as a scientific marvel, changing the past is an aberrant act; and as in plays invoking time travel through magic, nature rebels. Harking back to Wells's story by using a time machine as a dramatic device, Anderson recalls Mark Twain's work by having the sun vanish.

> (There is a sudden, dramatic darkness, as if a veil had been pulled over the sun. They look up.)
>
> MARTHA: It must be going to storm. . . .
>
> STEPHEN: I've never seen it so dark, in the middle of the day.
>
> MARTHA: As if somebody'd cut off the lights.
>
> STEPHEN: It must be Hanus, fixing the machine.
>
> MARTHA: Now, darling, I know you think a lot of Hanus, but don't get him mixed up with the Creator.
>
> (It grows even darker, a frightening dark.) (Anderson, 91-92)

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As Stephen moves farther away from what had originally happened, the sky grows ever darker. When he breaks with Martha to go with Hallie, the lights go out entirely, leaving Martha alone in the dark. The spectacle that Anderson is not able to achieve because of the crudely constructed time machine he obtains through more traditional stagecraft.

Rather than a refrigerator, the time machine in *Ivan Vasilievich* resembles a complicated radio, which is what it turns out to be in the outer frame scene. Since the play was not stageable for political reasons, Bulgakov appears to have given play to his imagination, allowing his time machine to function more elaborately than in any of the produced time-travel plays.[36] In this satire, walls appear and disappear to show the operation of the time machine. The time machine, as it pushes farther into the past, replaces the adjoining apartment with Ivan's throne room. Characters easily move from one time to another by stepping through the missing wall. The time machine itself, however, never moves, either in time or in space.

While relatively complex in staging requirements, time travel in *Ivan Vasilievich* is a straightforward action, once Timofeyev activates the time machine. There is no natural counter-reaction to journeying into the past such as occurs in *The Star-Wagon.* As in *Loving Daniel Boone*, characters travel into the past who did not create the temporal anomaly but are merely carried along with it. Bulgakov uses these characters to provide the reaction against time travel, though their protestations are more excited than in Norman's comedy.

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Ivan Vasilievich Bunsha-Koretsky, the building superintendent accidentally sent back in time with the thief Miloslavsky, becomes hysterical and attempts to deny what has happened to him:

> MILOSLAVSKY: Stop yelling! We've been taken back to Ivan the Terrible's court.
>
> BUNSHA: That's impossible! I protest!
>
> MILOSLAVSKY: Looks like curtains for us!
>
> BUNSHA: It only seems that way to us, but none of this actually exists. Nikolai Ivanovich, you'll pay for your anti-Soviet experiments!
>
> MILOSLAVSKY: Don't be a jerk! Listen to the way they're shouting!
>
> BUNSHA: They can't be shouting, because they're an optical and auditory figment, not unlike psychic manifestations. . . . In the name of the tenants of this building, I should like to ask--save me! (Bulgakov, 184-185)

The action of the scene becomes even more farcical as Bunsha attempts to replace Ivan.

Meanwhile, in the present, Ivan the Terrible, who has been accidentally taken from his court, is at first convinced that demons have captured him. After Timofeyev calms him, Ivan regains his imperial bearing, which becomes another source of comedy, since many of the characters believe that he is Bunsha, drunk or insane. When Timofeyev repairs the time machine to restore everyone to their proper era, a melee ensues, accidentally destroying the time machine. In *Ivan Vasilievich*, Bulgakov employs the time machine as a device for farce, much like an elaborate slamming door.

Time machines represent the most deliberate form of escape for the traveler. The inventors in these plays have worked for years

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to create these devices. While all time travelers seek the past, builders of time machines seem to be the most focused of the voyagers.

Staging time travel involving time machines occasions unique opportunities for the production staff. First, rather than merely turning on or off lights, technicians have to build the time machine. The device should appear as a complex mechanism in order to be believable to the audience. The purpose of a time machine, after all, is to provide a scientific, plausible veneer for fantasy. If the time machine is unbelievable, then it not only does not fulfill its purpose but is a detriment to the production. The time machines of *The Star-Wagon* and *Ivan Vasilievich* do not discharge their function.

Writing specifically of *The Star-Wagon*, Ralph Willingham notes, "it had become obvious that theatre gadgetry contained built in booby traps for those who could not make it look convincing. . . . it seemed that the best way to handle the staging problems of science fiction was to avoid them."[37] The representation of a time machine on the realistic stage faced the same difficulties of credibility as any other futuristic element. Strangely, the time machine becomes the least successful method of presenting a believable journey into the past on stage.

Even given the difficulty of creating a theatrically effective time machine, the theme of backward time travel has had a privileged position at an intersection between narrative science fiction and modern theatre production. This significance exists because most American commercial staging techniques of the twentieth century have stressed the primacy of realistic scenic

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conventions. As long as this dominance continues, backward time travel will remain the prevalent form of theatricalized science fiction.

This ascendancy of realism is, however, now beginning to wane. Tom Stoppard, in his 1993 play *Arcadia*, revisits the conceit of *Berkeley Square*. Stoppard sets the drama in a single room in 1809 and 1993. The first two scenes of both plays rigidly separate the times to establish the conceit. Balderston continues this separation throughout *Berkeley Square*, and Leslie Howard staged each scene with scrupulous realism. In *Arcadia*, this alternation of times breaks down quickly, until by the end of the play events in the past and present are occurring onstage simultaneously.[38] The interpenetration of times creates more fluid staging possibilities than the inflexible structure of *Berkeley Square*, and each time comments on its counterpart more effectively. The nonrealistic staging allows *Arcadia* to flow more organically than its predecessor.

Nonrealistic staging requirements introduce an opening for science-fiction themes into the commercial theatre. Staging the future in a realistic manner has been generally unsuccessful in production. However, when producers and audiences alike accept nonreal staging as a legitimate structure for theatrical presentation, the future becomes accessible for dramatization. The Philip Glass/David Henry Hwang opera, *The Voyage*, commissioned by the Metropolitan Opera for the 500th anniversary of Columbus' arrival in America, is a time-travel opera envisioning voyages into the future. Visitors to Earth who crash-land over 50,000 years ago

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travel forward to Columbus' journey and the departure of the first starship in 2092.[39] Glass deliberately eschewed illusionistic conventions in staging the opera.

The boundaries of what is acceptable on the American commercial stage are wider now than they have been at any time in this century. The audience is still being educated to appreciate different styles, but the mere appearance of nonrealistic techniques is a hopeful sign.[40] As the production vocabulary expands, perhaps drama is poised on the verge of the breakthrough into science fiction, as narrative was a century ago. If theatre can embrace this literature of change, then backward time travel was its herald.[41]

The visual component of theatre is only one production element that the dramatist must consider when preparing an effective time-travel play. In order to create a complete environment, many dramatists expend considerable energy inserting sound into their works. This aural environment completes the stage picture. Playwrights use music to heighten the emotional response of the audience to what transpires on the stage. Along with sound effects, music can resonate in the audience; and by replacing physical scenic elements, dramatists can enhance the nonrealistic staging that is the future of theatrical science fiction.

Aristotle writes that he necessarily includes music as an element of tragedy, and playwrights using the theme of time travel consistently avail themselves of music.[42] Working at an emotional, rather than an intellectual level, music can deepen the audience's

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response to the stage presentation. Music is a vital element in the aural surroundings of the play in production.

In time-travel drama, music and its adjunct, sound effects, often form a web that highlights the timelessness of the drama, emphasizing the eternal matrix in which the past and the present coexist. Sometimes, as in *A Connecticut Yankee*, the effect is humorous, but in other works, the music provides emotional depth and resonance between the past presented and the audience. While obviously the issue of music in time-travel musicals is germane, even nonmusical plays involving time travel to the past frequently use music. In general, playwrights integrate music more successfully into nonmusicals.

Intriguingly, neither of the two musicals discussed in this chapter, *A Connecticut Yankee* nor *Brigadoon*, use music in a way strictly attributable to the necessities of time travel rather than the generic considerations of the contemporary musical form. *A Connecticut Yankee* deals with the novel in a cursory manner. Joseph Swain, in his book, *The Broadway Musical*, states, "the borrowing ceases with the outline of the plot. There is little attempt to translate other, deeper mythic elements into dramatic terms."[43] Reflecting this shallowness, the music of the original production does not propel the action forward and is rarely integrated into the plot. Even the 1943 revival, with its more sophisticated book, does little to solve these problems. In this case, the music functions as a series of set pieces, highlighting the virtuosity of the composer, lyricist, singers, and dancers.

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Still, *A Connecticut Yankee* uses songs that involve the time-travel motif. "The Sandwich Men" is a comic choral song presented by the Knights of the Round Table after the Boss forced them to give up warfare and turned them into horseback advertisements for modern products. The song directly addresses the conflict between the past and the present. The comic anger of the knights foreshadows the eventual rebellion against Sir Boss and his puppet, King Arthur. "You Always Love the Same Girl," introduced in the 1943 revival/adaptation, also deals with temporal conflict, in this case, the affection that Martin has for both Sandy in the world of Camelot and Alice in the present. The conflict is ultimately inconsequential since Sandy and Alice are the "same girl."

However, the song most clearly related to the time-travel theme is the first one to occur in Camelot after the frame scene. As with the dialogue, the song highlights the disparities in the language at the beginning and then moves them to the background. The song, "Thou Swell," uses archaisms mixed with contemporary slang to introduce the relationship between Martin and Sandy.

After Martin calls her "swell" and a "lollapalooza" in the refrain, Sandy tries to respond in kind in the second verse:

> Thy words are queer, sir,
> Unto my ear, sir,
> Yet thou'rt a dear, sir,
> To me.
> Thou couldst woo me.
> Now couldst thou try, knight.
> I'd murmur, "Swell," too,
> And like it well, too. (Lyrics, 108)

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A particularly successful use of this song to express temporal distance is the 1955 television broadcast, which staged the second refrain as a language lesson, with Sandy repeating the first few lines after Martin before singing her solo.

The music also reflected the contemporary tastes of the audience. In 1927, Morgan Le Fay had Jazz Band 1 playing at her palace, but by 1943, it was Swing Band 1. Swing became the fashion for the factory workers at Camelot, and the second act opens with this song playing over the loudspeaker:

> Today the boogie woogie has become a bugaboo
> We swing from swing to saccharine.
> From saccharine to goo--
> To the sentimental singer with the sentimental song.
> Our monarch is a crooner and our king can do no wrong. (Lyrics, 293)

Just as important as updating the language was updating the cultural references. A good example of this was the name of the Boss's experimental airplane, called the "Spirit of Camelot" in 1927 and in 1943, the "Connecticut Yankee Clipper."

Brigadoon, on the other hand, while a more mature example of the American musical form, deals little with the time-travel motif in its music. *Brigadoon* engages mythical material; though in this case, the myth of Brigadoon is a fictional creation of Lerner and Loewe.[44] The artificiality of the construct is noticeable in the tenuous connection between the plot and the setting. While the music makes much of its Scottish milieu, Swain insists "the principal drama, however, has little to do with this setting, but instead asks whether the main character can give up everything he knows for a love that must be bound to this mysterious village. Such

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a theme could be set anywhere."[45] This detachment affects the suitability of the music to express the time-travel motif. Tommy expresses his alienation from the world and his love for Fiona in the song, "There But for You Go I":

> I saw a man with his head bowed low.
> His heart had no place to go.
> I looked and I thought to myself with a sigh:
> There but for you go I. (Lerner and Loewe, 253)

He also expresses his grief at his separation from Fiona in song:

> When we are far apart
> You'll find something from your heart
> Has gone! Gone with me
> From this day on. (Lerner and Loewe, 258)

Like the analogous song, "You Always Love the Same Girl" in *A Connecticut Yankee*, this song speaks of parting in terms of distance, not time. The connection with time travel is, therefore, not inherent in the songs, but only accrues to them through context. The playwrights actually marginalize the time-travel theme in their songs.

Playwrights have found more active functions for music and sound in the development of temporal themes in nonmusical plays. For example, music is extremely important to the structure of *The Star-Wagon*. The musical motif runs throughout the text. Stephen compares the mathematics behind the Star-Wagon to music: "there's nothing to it but a series of mathematical relations--but when you know them they build up into the mystery of how things happen--clear out into the constellations--of the whole world--like a chord--in music--" (Anderson, 33). When Stephen changes the past and proposes to Hallie, their friends serenade them:

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I'm dreaming now of Hallie;
Sweet Hallie, Sweet Hallie,
For the thought of her is one that never dies.[46]

But as the song reaches its chorus, it turns sinister:

Listen to the mocking-bird,
Listen to the mocking-bird.
The mocking-bird is singing o'er her grave.
Listen to the mocking-bird,
Listen to the mocking-bird,
Still singing where the weeping willows wave. (Anderson, 104)

The music foreshadows the collapse of their marriage, tingeing the future happiness with references to death as the final victory of time over love.

Music is at the core of Stephen and Martha's relationship. She is the organist of the church choir, while he is the soloist. Like his science, his music is untutored, and the lack of training gives him freedom. A scene at choir practice highlights the love between Stephen and Martha as music unites the two. But the hymn the choir is practicing expresses a dark undercurrent.

Hark, 'tis the Shepherd's voice I hear,
Out on the desert dark and drear,
Calling the sheep who've gone astray,
Far from the shepherd's fold away. (Anderson, 66)

Like "Listen to the Mockingbird," the hymn also foreshadows a crippled relationship that results in Stephen and Martha straying from each other in the present.

The song rehearsed at choir practice speaks to the end of a relationship that is only beginning. In the frame, the loss of love between Stephen and Martha turns on the loss of music in their lives; "You built a piano action, but I haven't any piano!" (Anderson,

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9) and later: "When I had a piano we couldn't keep up the payments and they took it away" (Anderson, 13). Music coming back into the house at the conclusion signifies the resolution of the conflict between Stephen and Martha. As Martha puts it: "Let's not go anywhere else [in time]. It's too sad. But let's have a piano--and sing sometimes" (Anderson, 137). The Star-Wagon is no longer necessary; the music is no longer in the math but in the heart.

Bulgakov uses Rimsky-Korsakov's opera, *Ivan the Terrible,* in the frame scene as a device to launch Timofeyev into his time-travel dream. Zinaida plays the victrola to calm Ivan down after he is accidentally transported into the present. Meanwhile in the past, Bunsha, the building superintendent, and Miloslavsky, the thief, are serenaded by a choir singing "Long Life to the Tsar," a swift way of highlighting the change of time from Soviet Russia. Finally, during a drunken banquet, Bunsha and Miloslavsky try to teach the dulcimer players how to rhumba, showing the temporal clash musically.[47]

Thornton Wilder uses music and sound effects to help establish the environment of Grover's Corners. While deliberately simple to stage from the standpoint of setting and costume, *Our Town* uses an elaborate sound effects script to add depth to the nonrealistic visual images. The choice of music throughout the drama emphasizes the perceived traditional values of the small town. The first act has the church choir singing "Blessed Be the Tie That Binds" softly throughout the evening section. As with the choir practice in *The Star-Wagon*, the group singing of religious songs connects the small town to the larger universe around it. Wilder keeps the music associated with religious occasions, specifically

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citing Handel's "Largo," "Love Divine, All Love Excelling," and the cliché Mendelssohn's "Wedding March" at the end of the second act. In the Act Three funeral service, Wilder draws attention to the music, returning to "Blessed Be the Tie That Binds," with an anonymous dead woman: "I always liked that hymn. I was hopin' they'd sing a hymn" (Wilder, 55). By using this particular hymn and by having an unnamed figure comment, Wilder establishes music as a tie that binds the present to the past. The choice of religious music is a deliberate way of universalizing the drama. The songs chosen are still well known and used, but if Wilder had chosen any popular music from the beginning of the century, he would have dated the play. Wilder uses music then to move the drama out of time into his "perpetual present."

Sound effects are also an important factor in establishing the temporal elements of the play. Wilder, in his introduction to the play, points out Grover's Corners' relation to the infinite:

> It [*Our Town*] is an attempt to find a value above all price for the smallest events in our daily life. I have made the claim as preposterous as possible, for I have set the village against the largest dimensions of time and place. The recurrent words in this play (few have noticed it) are "hundreds," "thousands," and "millions."[48]

The first and last sound effects of the play are train whistles, an aural invocation of time, space, and longing.

Both sound effects and music establish Ray Bradbury's Greentown, Illinois, of 1928 in *Dandelion Wine.* Like Wilder, Bradbury disdains conventionalized scenery for theatricality, and like Wilder, he places enormous demands on his sound designer who he believes is vital to the creation of his theatre.

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Discussing an earlier play, *The Veldt*, Bradbury elaborated on the importance of sound designers:

> Every Community [sic] has its hi-fi superconcussive sound nut. Find yours. Hire him. How? Lurk around you local woofer-tweeter outlet store. The guy with his hair standing on end, with a blind gaze and a bottle of ear medicine in his hand, is the expert at weird auditory hallucinations. Put up with him. Trust him. . . . Right now, the world of the future can be juiced into existence by superkinks such as he.[49]

Bradbury mixes the sounds of crickets and birds, trains and trolleys, as well as ragtime piano to evoke the long summer evenings of his youth. Rather than creating a perpetual present, Bradbury is deliberately invoking a lost past. Sound becomes an important factor in solving the problem of nonillusionistic staging.

Music and sound provide an emotional underpinning to the plot. As Joseph Swain writes, "The lack of explicit semantic reference in Western music, the very quality that makes it unsuitable for conveying fact and idea, makes it an ideal symbol of psychological and emotional action."[50] Such psychological and emotional issues--questions of identity, the relationship between individuals, the position of the self in terms of the universal--suffuse the time-travel drama. Carefully employing all the resources of production, visual and aural, can only enhance the audience's acceptance of and willing participation in dramatic journeys to the past.

At its best, theatre's primary advantage is its temporality. In theatre, like life, the audience is plunged through moments in a manner beyond their control. The immediacy of the experience is what makes time-travel dramas function, unlike a novel, which allows for repetition and reflection.[51] Presenting the time-travel

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drama on stage creates emotional and intellectual patterns of identification between the time traveler and the audience. By the means of the auditory and visual aspects of performance, the audience member can consent to accept the reality of the play. The playwright choosing to explore the time-travel theme accepts the difficulties of suspending disbelief through plausibility. These are challenges rather than problems. The opportunity to create new worlds hinges on the solutions the dramatist proposes. These solutions to production successfully presents the audience with the potentiality to internalize the messages inherent within the time-travel drama. They confront the future through the past and experience the catharsis of living out fantasies.

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Notes

[1] Though insisting on the primacy of text by placing spectacle after plot, character, thought, diction, and music, Aristotle underscored not only the collaborative nature of performance but also that performance completed the text. Aristotle still considered these "media in which the action is represented" to be essential. "Now since the representation is carried out by men performing the actions, it follows, in the first place, that *spectacle is an essential part of tragedy . . . .*" [italics added] If classical authority is still necessary to justify contemporary practice, Aristotle's writings confirm the need of spectacle for theatrical production. Aristotle, "On the Art of Poetry," in *Classical Literary Criticism*, trans. T. S. Dorsch (Harmondsworth: Penguin, 1965), 39.

[2] Ralph Willingham, *Science Fiction and the Theatre* (Westport, Conn.: Greenwood Press, 1994), 149-194.

[3] Elizabeth Ann Hull, "Theater," in *The New Encyclopedia of Science Fiction* (New York: Viking Penguin, 1988), 460.

[4] Kathryn Hume, *Fantasy and Mimesis: Responses to Reality in Western Literature* (New York: Methuen, 1984), 163.

[5] Roger Elwood, ed., *Six Science Fiction Plays* (New York: Washington Square Press, 1976), vii

[6] I have taken the description of *Via Galactica* from two sources: Willingham, 59-60; and Otis L. Guernsey, *Curtain Times: The New York Theater, 1965-1987* (New York: Applause, 1987), 242-244.

[7] This information came from the *Metropolis* clippings file at the Billy Rose Collection of the New York Public Library.

[8] Dragan Klaić, *The Plot of the Future: Utopia and Dystopia in Modern Drama* (Ann Arbor: University of Michigan Press, 1991), 46-47

[9] For discussions of the productions of *The Bedbug* see Norris Houghton, *Return Engagement* (New York: Holt, Rinehart and Winston, 1962), 48-49; Robert Payne, introduction to *The Complete Plays of Vladimir Mayakovsky,* trans. Guy Daniels (New York: Washington Square Press, 1968), 12-14; and Konstantin Rudnitsky, *Russian and*

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Soviet Theater, 1905-1932, trans. Roxane Permar (New York: Harry N. Abrams, 1988), 208-209.

10 Marybeth Inverso, *The Gothic Impulse in Contemporary Drama* (Ann Arbor: UMI Research Press, 1990), 31.

11 Brenda Murphy, *American Realism and American Drama, 1880-1940* (Cambridge: Cambridge University Press, 1987), 31.

12 Laurence Senelick, introduction to *Russian Satiric Comedy: Six Plays* (New York: Performing Arts Journal Publications, 1983), 22.

13 Leslie Ruth Howard, *A Quite Remarkable Father* (New York: Harcourt, Brace and Company, 1959), 153-155.

14 The American publicity surrounding *Berkeley Square* identifies the designer as Sir "Edward" Lutyens, R.A. In Jane Brown, *Lutyens and the Edwardians: An English Architect and His Clients* (New York: Viking, 1996), 218, she notes that Lutyens did design scenery for three plays but does not include *Berkeley Square*. No listing of Lutyens work includes the *Berkeley Square* set design. However, Leslie Ruth Howard states emphatically that Edwin Lutyens designed the scenery. Howard, 157. I know of no reason why the standard sources have missed this work.

15 Christopher Hussey, *The Life of Sir Edwin Lutyens* (Woodbridge, Suffolk: Antique Collector's Club, 1984), xvii.

16 Mary Lutyens, *Edwin Lutyens* (London: J. Murray, 1980), 66.

17 Hussey, 152.

18 Christopher Lasch, *The True and Only Heaven: Progress and Its Critics* (New York: Norton, 1991), 93.

19 Ibid., 94

20 Alfred Shivers, *The Life of Maxwell Anderson* (New York: Stein and Day, 1983), 155-157.

21 Bud Foote, *The Connecticut Yankee in the Twentieth Century: Travel to the Past in Science Fiction* (Westport, Conn.: Greenwood Press, 1991), 47.

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[22] "What you have here in this book then is a gathering of dandelions from all those years. The wine metaphor which appears again and again in these pages is wonderfully apt. I was gathering images all of my life, storing them away, and forgetting them. Somehow I had to send myself back, with words as catalysts, to open the memories and see what they had to offer." Ray Bradbury, Introduction to *Dandelion Wine* (Chicago: Dramatic Publishing Company, 1988), 3.

[23] "Simplicity was the keynote for our sets and costumes." Ray Bradbury, Introduction to *The Wonderful Ice Cream Suit* and Other Plays," in *Ray Bradbury Onstage: A Chrestomathy of His Plays* (New York: Donald I. Fine, Inc., n.d.), 152.

[24] Gilbert Harrison, *The Enthusiast: A Life of Thornton Wilder* (New York: Fromm International Publishing Corporation, 1986), 180-181. According to Samuel French, by 1997 the number of copies of *Our Town* sold has surpassed half a million.

[25] Ray Bradbury, *Dandelion Wine* (Toronto: Bantam Books, 1957), copyright page, text unpaginated.

[26] See Bradbury, Introduction to *Dandelion Wine*, 3-4; and Harrison, 186-187.

[27] *Playbill*, The Empire Theatre, *The Star-Wagon*, personal collection.

[28] Matthew Edlund, *Psychological Time and Mental Illness* (New York: Gardner Press, 1987), 1-17. This introduction covers, briefly and clearly, the various modes of time perception.

[29] I was teaching during the 90 percent eclipse in New York in 1994. I led my class outside during its height. One of my students took one look and complained that she would be unable to see anything since it was so overcast outside. I suggested that she look up between the skyscrapers. The sky was perfectly clear, the sun was shining, but it was as dark as sunset. This student became visibly upset and refused to go outside until the eclipse was over.

[30] Science-fiction writer Larry Niven wrote a wonderful short story explaining why fog has to appear with time travelers. See Larry

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Niven, "For a Foggy Night," in *All the Myriad Ways* (New York: Ballantine Books, 1971), 28-35.

31 H. D. F. Kitto, "Greece," in *The Oxford Companion to the Theatre*, 2d ed. (London: Oxford University Press, 1957), 337.

32 Darko Suvin, *Metamorphoses of Science Fiction* (New Haven: Yale University Press, 1979), 219, 221.

33 Malcolm J. Edwards and Brian Stableford, "Time Travel," in *The Encyclopedia of Science Fiction* (London: Orbit, 1993), 1227.

34 Willingham, 50.

35 To his credit, Anderson noticed the problem with the explosion himself and attempts, unsuccessfully, to justify it. Stephen at first believes that the explosion was nitroglycerin that the thug dropped. Hanus points out that he had not dropped it coming in. Stephen sheepishly suggests that they heard the last time the thug robbed a bank. He does not attempt to explain why they heard it.

36 Senelick, 21.

37 Willingham, 50-51.

38 Tom Stoppard, *Arcadia* (London: Faber and Faber, 1993), 88-97.

39 Philip Glass and David Henry Hwang, *The Voyage* (New York: Metropolitan Opera Guild, 1992), 5-8.

40 While I was attending *The Voyage*, an elderly gentleman sitting next to me felt compelled to whisper to me during the first act, "The crap I have to sit through to get to listen to Pavrotti." The task of educating an audience for theatrical science fiction will be arduous.

41 A standard comparison between narrative science fiction and other literary genres is that science fiction assumes that tomorrow will be different from today.

42 In explicating his definition of tragedy in Chapter Six, Aristotle wrote, "By language that is enriched I refer to language possessing rhythm, and music or song; and by artistic devices appropriate to the

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several parts I mean that some are produced by the medium of verse alone, and others again with the help of song." Aristotle, *Poetics* 6.

43 Joseph Swain, *The Broadway Musical: A Critical and Musical Survey* (Oxford: Oxford University Press, 1990), 179. Besides *A Connecticut Yankee*, other musicals that Swain finds shallow include Rodgers and Hart's *By Jupiter*, Cole Porter's *Out of This World*, E. Y. Harburg's *The Happiest Girl in the World*, and Moross and Latouche's *The Golden Apple.*

44 Swain, 180. He argues that since *Brigadoon* presents a created myth, it loses the cultural associations that are central to truly mythical.

45 Ibid., 248. This is, after all, the basic plot of Hilton's *Lost Horizon.*

46 This line is especially ironic; since in the first part of the frame, Stephen had completely forgotten Hallie.

47 Strangely, Latin American music also pops up in *A Connecticut Yankee*, which has an elaborate, if poorly motivated, samba number.

48 Thornton Wilder, preface to *Three Plays by Thornton Wilder* (New York: Bantam, 1958), xi.

49 Ray Bradbury, Introduction to *The Wonderful Ice Cream Suit* and Other Plays," in *Ray Bradbury Onstage: A Chrestomathy of His Plays,* (New York: Donald I. Fine, Inc., n.d.) 153. Introduction dated 22 August 1971.

50 Swain, 4.

51 With video as the largest consumer market for film, repetition and reflection are now possible in this medium as well.

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Conclusion

The Time-Travel Paradox

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.
--T. S. Eliot, *Four Quartets*

Paradox is the central theme of time travel. Science-fiction writers often represented a character going back in time and murdering his grandfather before his father was born, preventing the traveler's birth so that he could not go back and kill his grandfather.[1] In the less Freudian examples in these plays, if the character travels back in time to create a better present and succeeds, then his present incarnation has no motive to travel into the past in the first place. Since Einstein's day, physicists have denied the possibility of time travel because of the illogic invoked by such paradoxes. Stephen Hawking has promulgated the "chronology protection conjecture," which states that the universe will prevent any time machine from working. Paradox makes "the world safe for historians."[2]

John Balderston's *Berkeley Square* is one of the few plays that deals with the issue directly. Paradoxes do not worry Peter Standish because:

> what happened back there is real, does really happen, of course, it *has* happened. So if anybody *could* change places with somebody back there, it would only be a charade: he'd have to do all the things that the other fellow had done. He couldn't change anything in the eighteenth century that really *had happened* in the eighteenth century, could he? (Balderston, 28)

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The action of the play deals with just the kind of paradox that Peter thought impossible when he accidentally prevents the engagement of his ancestors. The conflict revolves around his choice either to "fix" the past, allowing it to return to what originally happened, or to embrace his new love and change the course of history.

Dramatists, however, have generally shied away from using variants of the grandfather paradox in their plays. Backward time-travel plays focus on another paradox that is inherent in their natures, and so do not need it as a plot device.

The concept of traveling into the past appears in essence to be profoundly life-denying. Travel into the past panders to contemporary uneasiness over a fear of personal death; "futurelessness," a fear of an end to our species through nuclear or ecological catastrophe; a rise in nostalgia--escaping into the past to avoid the future; and a millennial fear of an end to the world and a concomitant superstitious outlook. It is a means to escape the present, evade our responsibilities, and refuse to confront the fact of our mortality. I would argue that while apparently catering to this disquietude in Western culture plays using time travel to the past do not generally pander to fantasies of desertion and omnipotence, but only use the vocabulary of escapist drama to stage a positive message about the place of the audience in society.

In the pre-Enlightenment world, religious devotion calmed these fears of the future. Our ancestors dealt with time by denying its power through the immortality offered by various religions.[3] As Robert Kastenbaum and Ruth Aisenberg write in *The Psychology of Death*, "Religion is one of the highly organized cultural efforts to

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overcome or transcend death."[4] In a culture that believes in a god who provides immortality, there is little incentive to speculate about time travel.

While the religious impulse is still an important component of everyday life, contemporary Western culture *en masse* no longer blindly accepts the dogmas that were sufficient for our ancestors. Under the influences of humanism, Marxism, and existentialism through the last two centuries, anti-religion and non-religion have "become part of the climate of opinion which has penetrated into all parts of the modern Western community."[5] The scientific revolution over the same period has also replaced religious imagery. "The notion that there is some incompatibility between science and religion--a major plank in humanism--is widespread beyond the ranks of the humanists themselves."[6]

Without corporate religious beliefs, society has had to search for new paradigms to replace what can no longer come through faith. Our mastery of the universe through technology is the basis for some of these models. In our secular culture, one response of industrial society to individual mortality has been time travel. An important component of the allure of time travel is that the traveler escapes not just from a time, but from time itself. According to Paul J. Nahin, fear of death spurred much of physicist and mathematician Kurt Gödel's interest in the mathematics of time travel.[7]

Backward time-travel dramas stage this anxiety caused by confrontation with mortality. The Star-Wagon embodies the time machine for which Gödel searched. Not only does it travel through time, it creates time. Stephen Minch and Hanus have reverted to

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young men when they go back 35 years. Using the Star-Wagon, a traveler could live forever by revisiting his or her youth. Emily Webb in *Our Town* also reflects this fear of death. Though she is already dead, and therefore knows that an afterlife exists, she refuses to accept death initially, preferring to return to what she knew rather than "be ready for what's ahead" (Wilder, 58).

Backward time-travel plays begin by assuming that not only is the consensus reality unacceptable but also that life is futureless. Repeatedly, travelers feel trapped in untenable situations. Rather than confronting these crises and perhaps resolving them, time travelers evade their responsibilities to others and escape into the past. Most of these plays involve failing romantic situations. Martin Barrett of *A Connecticut Yankee* and Tommy Albright of *Brigadoon* are contemplating marriage to women they do not love. Stephen Minch prefers using the Star-Wagon to travel back and prevent his marriage rather than seeking reconciliation with Martha. In *Loving Daniel Boone*, Flo has despaired of finding love, but rather than reaching out, she escapes into a fantasy of being with Daniel Boone. The strength of her desire makes this fantasy come true, but certainly no one would suggest retreat from reality as a viable option for forming relationships.

Peter Standish, while not passionately in love with his fiancée, has little difficulty in agreeing to marry her. His obsession, however, is the eighteenth century, which is his escape from a senseless present. He too evades confronting his life, preferring to escape into a fantasy past that never existed. While in 1784, Peter discovers that Helen, the woman he loves, has

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precognition. Through his eyes, she is able to see the future. The vision enthralls her as she sees airplanes and the clustering towers of New York. However, Peter cannot control the visions, and Helen sees him in the trenches of World War I, trapped in battle, watching his comrades killed by gas or incinerated by flame throwers. Peter has not been able to move beyond the horrors he saw and so hides in the past.

Modern technology admits the possibility of destruction without purpose. The weaponry of modern warfare, combined with fears of genetic manipulation and ecological catastrophe, creates, as in Peter Standish, a pervasive malaise and a fear of the future. Psychologist Robert Jay Lifton has described a condition of the late twentieth century that he refers to as "futurelessness." Lifton believes that the constant threat of senseless destruction under which the world has labored for the last half century has had a profound psychological impact on individuals throughout society.[8] Not only do we need to fear our own deaths, but also the extinction of our species. Life under imminent destruction is futile and meaningless. Planning for a nonexistent future is nonsensical.

Lifton writes, "I think that when the future is threatened, one reaches backward, and rightly so."[9] Time travel allows travelers to abandon the present rather than engaging contemporary problems. It expresses through fantasy our concern with the present, our fear of the future, and our longing for the past. Many are like Miniver Cheevy, in Edward Arlington Robinson's 1910 poem of the same name, who

cursed the commonplace,

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> And eyed a khaki suit with loathing;
> He missed the medieval grace
> Of iron clothing.[10]

People are escaping into fantasy worlds of the past through simulations such as Colonial Williamsburg, Civil War reenactments, and virtual pasts created by computers.[11] Nostalgia, as amusing as it can be, is still an attempt to evade the current obligations by escaping into a fictive past. The nostalgic impulse is one more self-destructive reaction to fear of the future.

This contemporary inability to conceive a positive future for humankind finds release in escaping into the past. There is still a need for certainties in a universe that no longer appears able to provide them. With the future precarious, people can find stability in the past. Backward time-travel plays appear to pander to this craving. The setting of *Our Town, The Star-Wagon*, and *Dandelion Wine* is not coincidental. Christopher Lasch writes,

> In the American imagination, the small town never changes: it dreams on, in a world where everything else has changed, and for that reason an observer uprooted from those scenes, himself completely and irrevocably changed by acquaintance with the larger world, can no longer take part in its life or share its ideals.[12]

These plays find only what is positive in the past, in stark contrast to the present.

While not addressed directly in these plays, an overarching factor that unites these three fears is a sense of millennialism and a growth of technologically based superstition as a new source for meaning. We are certainly observing more examples of bizarre behavior as we approach the year 2000.[13] As with our ancestors

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who lived through the end of the first millennium, it is easy to find many individuals with a sense that we are approaching (if not living through) "the end of history," as well as the upcoming end of the world.[14]

Even with the loss of the cultural hegemony of religious feelings, there is still a reservoir of fascination with the occult and the irrational. A large undercurrent of mysticism is inherent in our society, as evidenced by, for example, channeling, crystals, psychic hot-lines, and daily horoscopes in major newspapers.[15] These activities all show, like time travel, a remarkable commonality in the desire to overcome the constraints of linear time. Psychics and horoscopes tell the believer about the future, while channelers bring the voices of a Golden Age, often from tens of thousands of years in the past, to answer questions and solve problems. The time-travel motif has developed in part to help fill the void caused by the collapse of universal religious belief.

In drama, the theme of time travel responds to the pressures of millennialism and the attendant resurgence of superstition. In the majority of backward time-travel dramas, the journey into the past is a mystical experience. Magic pervades these plays. Peter Standish and Flo return to the past because they wish for it. In *IF*, John Beal travels back in time because of a magic amulet created by a god "of the greenest mountains" (Dunsany, 21). Even Anderson, who uses a "rational" time machine in *The Star-Wagon,* presents an entire scene set in the time stream, where Stephen meets a mystical guide.

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As we approach the end of the century, these four factors condition our relationship to time: a fear of individual death, a belief in lack of a future for humanity, nostalgia for a past to which to escape, and the millennialist tendency. Backward time-travel plays, then, appear to cater to this blend of escapism and hopelessness. Time travel, by its essence, confers on the traveler divine powers--intervening in the past, seeing into the future, and living forever. Time travel plays are the proper venue for escape into ego fantasy and away from fear of personal inadequacy in the consensus reality.

Certainly Barrie imbued his later plays, *Dear Brutus* and *Mary Rose,* with this hopeless view of reality. Barrie gives his characters in *Dear Brutus* the opportunity to change their lives, but they are unable to learn from the past. By making them solely responsible for their own downfall, he presents no hope that they will overcome their petty personal illusions. In *Mary Rose*, he shows the high price of escaping from reality, resulting in loss, death, and sorrow; and while he renounces the viability of escape, Barrie presents no alternatives. In Barrie's final works, neither escape nor confrontation resolves problems.

In *Brigadoon,* Lerner and Loewe also present time travel as an escape from contemporary concerns.[16] Their protagonist, Tommy Albright, abandons all his responsibilities in the consensus reality to hide in a past where the perfect woman awaits him. Tommy is running from rather than toward life. His return to Brigadoon at the conclusion is ultimately as much an abandonment of the consensus reality as Jeff's descent into an alcohol-induced detachment, and no

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more noble. Hume points out that escapist literature has two characteristics: emphasis on emotion and physical sensation over the intellect and freedom from responsibility and limitation.[17] These time-travel plays then pander to our baser motives.

As such, time travel is an especially theatrical fantasy because it is so completely egotistical. In time-travel drama, playwrights maintain causality and linear time, but only for the traveler. The traveler destroys causality for everyone else by his sheer existence. The traveler becomes imbued with god-like powers: the power over life and death and the power to change the past.

The opportunity to leave the mundane world gives the traveler the possibility of being a hero, which the consensus reality otherwise denies him. Modern culture, if not yet fantasy, has propelled the individual from a location central to the order of the universe to its fringes. As Hume writes, "Tragedy, being predicated on an individual's significance, becomes impossible. Romance heroism appears to be a silly fairy tale."[18] Time travel vitalizes the traveler with that significance. The time traveler becomes the center not just of the drama, but of the entire universe.

The paradox of backward time-travel dramas is that they only appear escapist. What removes time-travel dramas from this "mere" escapism is the playwrights' consistent use of the psychoanalytic paradigm at the center of the action.

The traveler functions as an audience surrogate in these dramas. His inability to function effectively in the present reflects the concerns of the audience. Time itself eventually ruptures for the traveler, exposing the gravity of his condition. Matthew Edlund

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writes in *Psychological Time and Mental Illness* that "the more delusional and disorganized the psychosis, the more profoundly disorganized the sense of time."[19] Journeying into the past becomes his, and our, treatment.

Like the psychoanalyst and the analysand, the playwright takes the traveler into the past, but not as an escape. Only through confronting what has happened can a patient integrate fully into the present and so face the future. Backward time-travel dramas, like therapy, help to cure neuroses, not reinforce them. The voyage into the past helps the audience, through its surrogate on stage, to face its own fears. These dramas resonate with contemporary concerns about time with the traveler as a surrogate for larger societal concerns.

The value of time-travel drama is that the form creates a structure in which the audience can identify with the traveler and learn from his or her therapeutic experiences. The time traveler allows the author to point the audience response directly by becoming the author's narrative voice. In effect, the author places "one of us" in a temporal discrepancy, and instead of allowing us to imagine our reactions freely, shows us how we might act. We engage in a dialogue with the traveler, agreeing or disagreeing with his or her reaction. The audience learns through the traveler.

Because the author channels our response, the traveler acts as a filter through which the playwright is able both to engage and alienate the audience: engage by giving us a measure, an anchor back to the consensus reality, and alienate us by placing a contemporary

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figure in a temporal discrepancy, allowing for comment on both worlds.

In a play set in 1780s England, the costumes, settings, and manners portrayed on the stage might impress an audience member into believing that this was a sophisticated, genteel, and therefore superior, world. The time traveler can bring to the audience's attention elements of the unfamiliar world that its inhabitants cannot comment on because they cannot notice them. Peter Standish, an especially disillusioned time traveler, fulfills this function. When the past proves even more inaccessible than the present, he lashes out:

> You--a gentleman! Insolence, ignorance and dirt! Your sport . . . making a beast of yourself with drink and debauching servant girls! And you're no worse than the rest . . . you *are* a typical English gentleman of your time--God! What a Time! . . . Dirt, disease, cruelty, smells! [A] new fire of London, that what's needed here! . . . God how the Eighteenth Century stinks! (Balderston, 107)

Even a sophisticated eighteenth-century citizen of London would not notice the smell, except on rare occasions, any more than most people in late twentieth-century New York notice the noise. The author aims our response.

As Darko Suvin argues in his book, *Metamorphoses of Science Fiction*, science fiction is the ultimate example of Brecht's *Verfremdungseffekt*. Suvin states that his definition of science fiction is

> a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author's empirical environment.[20]

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The estrangement that is central to science fiction then allows the audience to recognize the subject while making it, at the same time, unfamiliar.

I believe that the backward time-travel drama, as staged science fiction, is an especially alienating form. This theme makes the past strange by placing in a temporal environment someone who does not belong. The audience should leave the theatre looking at the present in a new way, having been forced to think, in the best Brechtian terms, about the world around them.

Beyond alienation, authors can use the time-travel play to elicit an emotional response from an audience. In Aristotelian terms, the time-travel play allows an audience to have a cathartic experience. Plays such as Maxwell Anderson's *The Star Wagon*, Marsha Norman's *Loving Daniel Boone*, and especially Barrie's *Dear Brutus* seek to purge their audiences of the fantasy of living in the past and ask them to face the daily task of living now. Perhaps Brecht would refer to other time-travel plays, like *Brigadoon*, that encourage the fantasy of escape as "culinary" time travel.[21]

Time travel, therefore, performs a cathartic function through alienation. The staging of travelers' psychological journeys shows figures like us refusing to live in the past and rejecting false escapes. The traveler learns to face the future by examining the past. Our society is in desperate need of positive messages of the future. Edlund's descriptions of the mentally ill and the future could describe our culture as well: "In general, depressives do not look far forward into the future. It is as if the future is blocked, and

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does not matter."[22] Backward time-travel dramas show us that there is no hiding in the past.

My most surprising realization in studying backward time-travel plays is that they confront not the past, but the future. Time-travel dramas force the audience to consider not yesterday, but tomorrow. Time travelers like Stephen Minch, Flo, Emily Webb, Wendy Darling, Bill Forester, and Connie Ledbelly finally accept that tomorrow is more real than yesterday.

Repeatedly in time-travel drama, the traveler is unable to function in the consensus reality and has little reason to look forward. He journeys to the past to abandon an intolerable present. These characters, however, do not remain in the past, but use their travels as a learning experience. In *When Wendy Grew Up*, Wendy grasps the lesson of the Never Land:

> Don't be anxious Nana. This is how I planned it if he ever came back. Every Spring Cleaning, except when he forgets, I'll let Jane fly away with him to the darling Never Never Land, and when she grows up I will hope *she* will have a little daughter, who will fly away with him in turn--and in this way may I go on for ever and ever, dear Nana, so long as children are young and innocent.[23]

Her adventures allow her to accept, not avoid, the future.

Other travelers learn the same lesson: Douglas Spaulding learns to accept loss so that Bill Forester can go on; Martin Barrett and Flo use the past to discover love in the consensus reality; while Stephen Minch finds the relationship with Martha that he had lost. Emily Webb is able to give up all she knew and transcend life itself. Time travel then becomes a positive force for the travelers, allowing them to embrace rather than evade the future. Even in

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Berkeley Square, Balderston demonstrates the futility of living in the past. Though Peter Standish is unable to learn that lesson, the audience may appreciate it.

In *A Device Out of Time*, a one-act based on an incident in *Dandelion Wine*, Ray Bradbury argues that we are all time travelers, able to travel into the past at will--through memory. Douglas listens raptly to the tales of Colonel Freeleigh, a Civil War veteran, and realizes that people who can bring the past to life are the real time machines. "You're right! I *am* a Time Machine. Why didn't I *think* of it before. A Time Machine, by God. Thanks for telling me. But, then, so are *you!*"[24] Bradbury is right; we each command a time machine.

Like any good time machine, we can choose to travel backward or forward. Time-travel plays to the past demonstrate that to thrive in the future, we need to learn from the past. The past, unchanging as an insect in amber, cannot be our final destination. With our fellow time travelers, we must take the infinitely more difficult voyage and create the future.

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Notes

[1] Robert L. Forward, *Indistinguishable From Magic: Speculations and Visions of the Future* (New York: Baen Books, 1995), 260.

[2] Kip Thorne, *Black Holes & Time Warps: Einstein's Outrageous Legacy* (New York: W. W. Norton and Company, 1994), 521.

[3] I based the following brief survey of various religions' teachings about escaping from time by surviving after death on Mircea Eliade, *A History of Religious Ideas*, 3 vols., trans. Willard Trask, Alf Hebeitel, and Diane Apostolos-Cappadona (Chicago: University of Chicago Press, 1976-1983).

Bodies were buried with implements from the deceased's life, as well as covered with red ocher, symbolically representing the blood of life, as far back as the Mousterian period (70,000 to 50,000 B.C.) The quest for immortality is central to the Sumerian religious epic of Gilgamesh. Continued existence after death obsessed Egyptian society, shown by their elaborate funerary rites, and by the story of the god Osiris. The Osiris story found its way into Greek and Roman theologies through the stories of both Orpheus and Dionysus. The fertility myth of Persephone centers on the realm of the dead, Hades, but unlike the Egyptian conception, this afterworld was a dreary shadow of the real world.

One of the major gods of the Vedic religions of ancient India was Soma, and the plant that was named after him was used to create the drink of "non-death." In the teaching of Zarathustra, the *daena* (roughly analogous to the soul in Christian theology) appeared as a buxom young woman and led the newly dead to paradise. The Germanic peoples believed in Valhalla as the domain of those who died honorably in battle, while everyone else was confined to Hel's realm.

Buddhists and Hindus believe in the transmigration of the soul. In Taoism, "The ultimate goal of the adept was to obtain physical immortality" (Volume 2, 33). Islam preaches the existence of both paradise and hell, and the central tenet of Christianity is that Jesus conquered death by rising after his execution. The escape from time is so important a concept that it is the centerpiece of religious belief and transcends all religions.

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[4] Robert Kastenbaum and Ruth Aisenberg, *The Psychology of Death*, Concise ed. (New York: Springer Publishing Company, 1976), 98.

[5] Ninian Smart, *The Religious Experience of Mankind*, 3d ed. (New York: Charles Scribner's Sons, 1984), 574.

[6] Ibid.

[7] Paul Nahin, *Time Machines: Time Travel in Physics, Metaphysics and Science Fiction* (New York: American Institute of Physics, 1993) 340, n. 3.

[8] Futurelessness has been a theme in Lifton's work for decades and pervades much of his writing. His most concise statement is in Robert Jay Lifton, *The Protean Self* (New York: Basic Books, 1993), 21-24.

[9] Robert Jay Lifton, *The Future of Immortality and Other Essays for a Nuclear Age* (New York: Basic Books, 1987), 267.

[10] Edward Arlington Robinson, "Miniver Cheevy," in Burton E. Stevenson, ed., *The Home Book of Verse*, 9th ed. (New York: Holt, Rinehart and Winston, 1953), 1888.

[11] Modern society is awash in nostalgia for imaginary pasts. Numerous politicians argue for a "return to family values," a resounding endorsement for the past over the present while ignoring the realities of that past. Others travel farther back, for amusement and escape. A corporation called Medieval Times has opened a series of profitable castle/restaurants around the world that feature "authentic" medieval feasts and jousting. Numerous dude ranches allow the paying customers to live "like cowboys." Elizabeth Kolbert, "Knighthood and Wenches in New Jersey," *New York Times,* 7 January 1994.

Many groups reenact major incidents from the Civil War, and the Confederate Air Force refurbishes antique aircraft and re-flies some of the famous aerial battles of World War II. "Living" museums cater to recreating a past time, the most famous being Colonial Williamsburg and Greenfield Village. As we have gone from an interest in other eras to an attempt to recreate them, the next

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natural step would be no longer merely to fantasize but to try to live in those times. Groups such as the Society for Creative Anachronism affect to relive the Middle Ages, blending chivalry and Tolkienesque fantasy.

[12] Christopher Lasch, *The True and Only Heaven: Progress and Its Critics* (New York: Norton, 1991), 103.

[13] See Hillel Schwartz, *Century's End: A Cultural History of the Fin-de-siècle from the 990s to the 1990s* (New York: Doubleday, 1990).

[14] Richard Erdoes, *A.D. 1000: Living on the Brink of Apocalypse* (San Francisco: Harper and Row, 1988), 1-9. Contrarily, Schwartz says that none of the stories of madness are true and that over the last two centuries, we have projected backward our own fears of the upcoming millennium. Schwartz, 6-16.

[15] This is not to imply that religious feelings are dead in society, only that they no longer hold universal sway. The emergence of Christian religious fundamentalism as a political force during the 1980s parallels religious revivals at the end of both the eighteenth and nineteenth centuries. For that matter, the current interest in the supernatural is a recapitulation of the spiritualist movement at the end of the last century.

[16] In fact, escape is not the correct term for Tommy's actions in *Brigadoon*. Escapism has potentially positive aspects, as J. R. R. Tolkien put it:

> Why should a man be scorned if, finding himself in prison, he tries to get out and go home? Or if, when he cannot do so, he thinks and talks about other topics than jailers and prison walls? The world outside has not become less real because the prisoner cannot see it. In using Escape in this way the critics have chosen the wrong word, and what is more, they are confusing . . . the Escape of the Prisoner with the Flight of the Deserter.

I feel that Tommy Albright is a deserter. J. R. R. Tolkien, "On Fairy Stories," in *The Tolkien Reader* (New York: Ballantine, 1966), 60.

[17] Kathryn Hume, *Fantasy and Mimesis: Responses to Reality in Western Literature* (New York: Methuen, 1984), 79.

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[18] Hume, 44.

[19] Matthew Edlund, *Psychological Time and Mental Illness* (New York: Gardner Press, 1987), 81.

[20] Darko Suvin, *Metamorphoses of Science Fiction* (New Haven: Yale University Press, 1979), 7-8.

[21] Brecht argues that theatre whose purpose is hedonistic is "culinary," as compared to the didactic purpose of his epic theatre. See John Willet, ed. and trans., *Brecht on Theatre: The Development of an Aesthetic* (New York: Hill and Wang, 1964), 35.

[22] Edlund, 87.

[23] J. M. Barrie, *When Wendy Grew Up: An Afterthought* (New York: E. P. Dutton and Co., 1958), 31-32.

[24] Ray Bradbury, *A Device Out of Time* (Chicago: The Dramatic Publishing Company, 1986), 21.

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Appendix

The Stage History of *A Connecticut Yankee*

The novel, A *Connecticut Yankee in King Arthur's Court*, attracted artists interested in adapting the novel to the stage on its publication. In 1890, a few months after the novel went on sale, an old friend of Mark Twain's from Nevada, a journeyman playwright named Howard P. Taylor, wrote a lengthy stage version. In July 1890, at his home in Hartford, Mark Twain heard a reading by the author. He set down his impressions in a letter to his wife Clara:

> It's a secret that isn't to be breathed outside of the family--the new play, the Yankee in Arthur's Court, has bored the very soul out of me. Four level hours I listened, today, in misery. Taylor has made a rattling, stirring, & spectacular, & perhaps taking play, & has shown dramatic talent & training; *but* his handling of archaic English is as ignorant & dreadful as poor Mrs. Richardson's [Abby Sage Richardson's dramatization of *the Prince and the Pauper*]; & he has captured but one side of the Yankee's character--his rude animal side, his circus side; the good heart & the high intent are left out of him; he is a mere boisterous clown, & oozes slang from every pore. I told Taylor he had degraded a natural gentleman to a low-down blackguard. He thinks he can modify him & refine him--but I doubt it. However, the awful ordeal is over & Taylor is gone. He is a very old friend of mine, & a good fellow; so I was careful to say nothing harsh about his work; but if he had been a stranger I should have said things that would have hurt. This is the very last play that I ever mean to have anything to do with.[1]

Despite this harsh assessment, he was willing to allow the performances. There were, however, no productions of the play, and I have been unable to find a trace of Taylor's script. In April 1891, Taylor wrote Mark Twain that the play had been acquired by a "Randall & Dickson," who wanted to produce the play in Philadelphia

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right away before moving it to New York. Mark Twain approved, but apparently Taylor's plans went awry since it played neither Philadelphia nor New York. Perhaps the spectacle Taylor's lost script entailed precluded production. Taylor wrote on 29 April 1891 that "I may have to abridge some of the scenes or dialogue, as the play, as it is, is rather lengthy." He also observed that he would "have to alter the tournament scene, and eliminate the horses."[2]

The property lay fallow for nearly three decades. The novel remained undramatized until 1921 when Emmet Flynn directed a very popular silent film starring Harry Meyers with a scenario by Bernard McConville.[3] This film version so impressed Richard Rodgers and Lorenz Hart that they immediately secured the musical rights, but were unable to bring the play to the stage for several years.[4] Finally, *A Connecticut Yankee* opened in November 1927 and ran for 418 performances to extremely favorable reviews.[5] Ewen in his biography of Rodgers writes that the reviewers'

> enthusiasm is understandable. *A Connecticut Yankee* contained some of the best song writing to be encountered in the musical theater of the 1920's. Hart had never before been wittier, more dexterous in his technique, happier in his choice of the *mot juste* . . . . The melodies were no less distinguished. The aristocracy of their style and the freshness of their lyricism placed Rodgers solidly in the front rank of all those writing for the stage.[6]

After its Broadway close, *A Connecticut Yankee* toured for the next year and a half.

Richard Rodgers revived *A Connecticut Yankee* in 1943 with an updated book, new songs, and the part of Morgan Le Fay enlarged into the female lead. According to Rodgers' autobiography, *Musical*

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Stages, he mounted the revival because even though Rodgers, after the success of *Oklahoma!,* was ready to commit himself to a full partnership with Oscar Hammerstein II (then working on *Carmen Jones* and not needing the help of a composer), he felt guilty about abandoning Lorenz Hart, who was suffering from acute alcoholism. Rodgers decided to try working with Hart one last time, but did not feel he was stable enough to trust to work on a musical from scratch, and so decided to revise *A Connecticut Yankee*, which he hoped would lessen the load on Hart. The attempt to keep Hart sober was successful during rehearsal, but by opening he relapsed and died of pneumonia five days later.[7] The revival was not as successful as its original incarnation but still ran for 135 performances.[8]

In 1955, NBC broadcast a shortened version of *A Connecticut Yankee*. Herbert Fields' disappointing book was heavily modified by a plethora of television writers, including Neil Simon.[9] The most recent professional production of *A Connecticut Yankee* was at the Goodspeed Opera House in, appropriately, Hartford. They deliberately positioned their production as an historical document. Pointing out in the program that the less popular 1943 adaptation/revival was the only edition generally available for performance, the Goodspeed trumpeted that after discovering missing music, they were "presenting the first production of the 1927 script and score in almost fifty years."[10]

Other dramatists have adapted the novel as a play for publication as well: a 1941 community theatre version written by John G. Fuller and a musical for teens written in 1990 by Tim Kelly and Larry Nestor.[11] The novel also has phenomenal production

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career in film and television. There were two more theatrical film versions after the 1921 silent film: in 1931 starring Will Rogers and in 1949 starring Bing Crosby. Disney has produced two modified versions of the story: *Unidentified Flying Oddball* (1979) involving an astronaut who travels back to Camelot, and *A Kid in King Arthur's Court* (1995), a children's version of the tale. Warner Brothers produced a Bugs Bunny cartoon based on the story. *A Connecticut Yankee* has been televised numerous times, most recently in 1989, as a children's special with Keshia Knight Pulliam.

Though *A Connecticut Yankee in King Arthur's Court* has been a popular tale for over a century, it has not been Mark Twain's version that is widely known but rather its various progeny in popular entertainment. Allison Ensor points out, "In most instances, it should be noted, what the public sees on the movie or television screen is quite different from what Mark Twain wrote."[12] There is no reason to suppose that *A Connecticut Yankee* will not appear in various guises for the next century.

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Notes

[1] Samuel Clemens, *The Love Letters of Mark Twain,* ed. Dixon Wecter (New York: Harper, 1949), 257-258. Letter dated 20 July 1890.

[2] Howard Taylor to Mark Twain, 29 April 1891. Mark Twain Project, Bancroft Library, University of California at Berkeley.

[3] National Review Board of Motion Pictures, *Exceptional Photoplays,* Bulletin 4, March 1921, Capital Theatre Edition, 2.

[4] David Ewen, *Richard Rodgers* (New York: Henry Holt & Company, 1957), 109.

[5] Lynn Farnol Group, *Richard Rodgers Fact Book, with Supplement* (New York: Lynn Farnol Group, 1968), 74-79, presents a statistical summary of the play and copies of major reviews.

[6] Ewen, 110-111.

[7] Richard Rodgers, *Musical Stages, An Autobiography* (New York: Random House, 1975), 230.

[8] Lynn Farnol Group, 84.

[9] Lynn Farnol Group, 89, has details of the production. A kinescope of the broadcast is available at the Museum of Radio and Television.

[10] Tommy Krasker, "About *A Connecticut Yankee,*" *A Connecticut Yankee* program, Goodspeed Opera House, 12 April 1989 through 23 June 1989, unpaginated. The Goodspeed production also included songs cut during tryout, as well as numbers from the 1943 version "that lend themselves to a Twenties treatment."

[11] John Fuller, *A Connecticut Yankee in King Arthur's Court: A Comedy in Three Acts* (Boston: Walter H. Baker Co., 1941); Tim Kelly and Larry Nestor, *A Connecticut Yankee: The Musical* (Denver: Pioneer Drama Service, 1990).

[12] Allison R. Ensor, Preface to Samuel L. Clemens, *A Connecticut Yankee in King Arthur's Court: An Authoritative Text; Backgrounds and Sources; Composition and Publication, Criticism,* ed. Allison R. Ensor (New York: W. W. Norton, 1982), ix.

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