

Sanguinity in Fry's *The Dark is Light Enough*

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Abstract

This paper intends to establish that there can be sanguine or hope out of grief. There is a sort of growth or progress from hostility to affability and gregariousness in the lives of the performers represented. The play under study is presented as a struggle, melee, derision, mockery and hate among several characters. However, the study seeks to display that estrangement is definitely a part of people's life, nonetheless; humanity has the ability to transcend it from its negative aspect into a positive one. It is believed that sanguinity, hopefulness, friendship, love and affection are the forces, which can put an end to disintegration and distress.

The paper tries to acknowledge the phenomenon of integration of people out of disintegration. The study manipulates the analytical-critical technique as a proper device of the task, starting initially with an introduction on the dramatist Christopher Fry and the nature of his writing drama. Then the study progresses into the main part that deals with discovering optimistic elements arisen from darkness in his play *The Dark is Light Enough*.

Key Words: Christopher Fry, drama, light through darkness, sanguinity, optimism

التفاؤل في مسرحية «في الظلام بصيص من ضوء» لـ «كريستوفر فراي»

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الملخص:

يهدف هذا البحث إلى برهنة أنه يمكن أن يكون هناك أمل وتفاؤل ناتج عن نوازل ومصائب، يمكن من خلاله إيجاد نوع من التقدم الإيجابي سلوكيا من عمل عدائي مثلاً إلى أنس وتعايش مجتمعي في حياة الممثلين المختارين. وتعرض المسرحية المختارة للدراسة الصراع والنزال والاشتباك والتهمك والبغض بين شخصيات عديدة، والدراسة تسعى لإظهار وبيان أن التباعد والتنافر بلا ريب يعتبر جزءاً من حياة الإنسان، ورغم ذلك فالإنسان يمتلك القدرة للسمو بحياته من الوجهة السلبية إلى الإيجابية، إن الصداقة والحب والانسجام قوى تستطيع أن تضع حداً للانحلال والتفسخ والخصام.

وتحاول هذه الورقة البحثية أن تُعبّر عن ظاهرة التكامل والتآلف بين الناس الذي قد ينتج عن خصام وتفسخ وإنحلال. وتتبع الدراسة منهج التحليل بوصفه وسيلة مناسبة لطبيعة هذا العمل، وتستهلها بمقدمة عن الكاتب المسرحي «كريستوفر فراي» وطبيعة كتاباته المسرحية، ومن ثم التقدم نحو الجزء الرئيس الذي يتطرق إلى اكتشاف بصيص ضوء وأمل قد ينتج عن الظلمة من خلال مسرحيته (في الظلام بصيص من ضوء).

الكلمات المفتاحية: كريستوفر فراي، نور من الظلمة، المسرح، تفاؤل.

Introduction

Christopher Fry (1907–2005), who died at 97, was with T. S. Eliot and W. B. Yeats, and was a prominent figure in the resurgence of modern poetic drama in the forties of the twentieth century that took place in Britain.

The Dark is Light Enough, with its theme, is the leading for the recovery of such desired drama. Fry still believed ardently in the possibility of verse drama in his period tackling social problems, however, this study does not directly deal with poetry but the poetic language and style might show an effect and strengthen the wisdom of the theme to be achieved. He believes that there is a difference between prose and poetic language. “In prose, we convey the eccentricity of things, in poetry their concentricity, the sense of relationship between them: a belief that all things express the same identity and are all contained in one discipline of revelation” (Adam International Review, 1989: 11) in which poetry has privilege over prose. Fry in the above point shows the importance of using poetic terminology. Furthermore, Fry makes his dramas float on a constantly moving foam of words, and the appeal his works made to audiences in the early fifties most certainly was due to the fact that ears long wearied by the metallic and reiterative prose utterance of the current realistic plays of the time were suddenly made aware of a new music” (Allardyce, 1963: 328).

For the period from the late 1940s until the early 50s, our poet dramatist assisted to revive poetic drama dealing with social undertaking, to which he commanded movement and a stoic vivacity. However, Fry might probe what sort of poetry suitable to drama? It should be “limited to the rhymed couplets and meter that distinguished the verse drama of twentieth-century verse dramatists, such as Christopher Isherwood and Christopher Fry” (Bay-Cheng, 2010: 17). For that, the reader realizes that the poetic plays of Christopher Fry unquestionably deserve to be suitably considered. Fry is certain of the notion that “poetry is the language of reality” (Innes, 1995: 403), poetry is nearer to the minds and hearts of readers and listeners more than prose. Nonetheless, the “poetry, as so often, seems too pat. But for Mr. Fry’s reality, it is probably true that only poetry would do” (Obituary, 2005).

In the plays of Fry, particularly in *The Dark is Light Enough*, there is a considerable body of work categorized by equal energy of language and a fine honed theatricality. The plays he produced parade a substantial range. “Mr. Fry’s language has a soft centre ... Its typical effect is not to concentrate feeling and thinking into the word, but to diffuse these activities over a broad verbal area” (Donoghue, 1953: 189). In most of them, women epitomize love and operate as devices of sanguinity and de-alienation. He can be funny and affecting and can be verbose as well as sentimental. His plays are entertaining and intelligent; they certainly continue to obtain admirers.

Fry reached real achievement with poetic and social drama and appealed to a considerable audience in London. He succeeded largely in unifying entertainment with learning and erudition, as well as making the amusing spirit a colleague of tragedy. He went through several challenges in his career of writing dramas, the first great challenge is composing verse plays, the second is his efforts of selecting terminology to suit his audiences, and the third greatest challenge, so to speak, is his efforts to create optimism out of pessimism.

The plays of Christopher Fry “reveal a consistent and pleasant personality, and have a distinctive and interesting tone” (Williams, 1965: 262). The literary profession of Christopher Fry, especially in composing plays for the theatre, traverses an age of more than thirty years. His contribution to playwriting carries on until the seventh decade of the twentieth century. Christopher Fry wrote several successful plays, such as *The Boy with a Cart* (1939), *The Lady's Not for Burning* (1949), *Thor, with Angels*, *Venus Observed* (1950), *A Sleep of Prisoners* (1951), our selected one, *The Dark is Light Enough* (1954), *Curtmantle* (1961), and *A Yard of Sun* (1970). With all such plays, he assimilated a good prestige and status as a poet-dramatist. His dramas are considered as historical, tragic, religious, and comic plays. Robert Gittings defines Christopher Fry as “an original major poetic talent” (Reddy, 2007: 350). He had a distinct and elegant writing style that is well borne out by the appropriateness of the usage of language. That can

be realized in the following lines:

The moon is nothing

But a circumambulating aphrodisiac

Divinely subsidized to provoke the world

Into a rising birth-rate (Fry, 1432: 67).

The above lines present the greatness of a poet who has the ability to dive deeper into the ocean of terminology. Fry gorgeously portrays the significance of the moon using contrary expressions such as nothing and but. What is the purpose of the moon? Is it circumambulating? In fact no, the line ‘Divinely subsidized to provoke the world’ elucidates the significance of the moon. Furthermore, the most important idea here is the eloquence of the dramatist. The moon is a guide at night in which its light leads people reaching their destinations. The moon is an example of sanguinity.

An investigation of Fry’s *The Dark is Light Enough* proves that it has a chief purpose, which is communicated directly or indirectly. Fry is very aware of the jarring disparities among people as well as their determination to co-exist together in a world dominated by viciousness and evil united. Consequently, death appears as a common fate. *The Dark is Light Enough* “involves the physical decline and death (but spiritual victory) of its heroine, who triumphs in death as in life” (Gerstenberger, 1959: 168). The dramatist identifies the

mystical universe of light that puts an end to the commonplace illogicalities as he confirms the final triumph of good over evil, triumph of light through darkness and this is the core of the study. The light here has various denotations; it means sanguinity, The hope, success, prospect, promise and aspiration and it can be achieved through love, affection and true friendship. "Through the plays Fry shows that love is the vital power which works individual and social reintegration. It is the helper in 'the struggle out of the dark into light, out of chaos into creation'" (Abraham, 2015: 19).

Fry did not stick to any special church or religion but he inscribed religious dramas for instance *A Sleep of Prisoners*, *The Boy with a Cart*, *Thor, with Angels* and many others. Such plays were intended for special audiences and for spiritual occasions same as the poetic plays of T. S. Eliot's tentative *The Rock* and the mature *Murder in the Cathedral*. Fry's plays indicate his great talent in using an intense cheerful design in consort with other dramatic talents. The plays are conceived to create a stimulating comic practice. Fry also used many linguistic tools or devices in his plays. These devices are remarkable in comparisons, opulent in phraseology, and new amalgamations of puns, vocabularies, epigrams, recapitulation, and other devices. The elegant style of the dramas of Fry is dramatic in the viewpoint that it is adequate for the intellectual situation and the temperament of the player. Such style fittingly contributes to the growth

of appropriate ideas, attitudes, and ambience that the dramas aim to convey.

The title of the play presents an idea to the readers that they are able to sense the significance of their belief in which a person is able to find the light to direct him or her even via darkness. The title of the play is taken from a passage by J. H. Faber. There, butterflies flying in darkness evade all obstacles during their tortuous flight, arriving at the end of their pilgrimage intact and in perfect freshness. For them “the darkness is light enough”. It is implied that the butterflies resemble souls guided toward a goal by a faith in something, but the precise identity of their guide and their faith is shrouded in mystery (Roy, 1968: 110).

Christopher Fry remarks the worthy role of comedy in an article of his saying:

There is an angle of experience where the dark is distilled into light: either here or hereafter, in or out of time; where our tragic fate finds itself with perfect pitch, and goes straight to the key which creation was composed in. And comedy serves, and reaches out this experience (Schneider, 2013: 261).

Light through Darkness

The *Dark is Light Enough* deals solely with a main character; she is Rosmarin Ostenburg, the Countess whose Austrian country-house is located neighboring the

Hungarian edge, a centre of tranquility among the hurricane of the Hungarian Revolution that is being brutally crushed by the Austrian imperial powers. When the play starts, the residence of the heroine Countess has not been touched by the surrounding skirmish. One foremost interest of the Countess's weekly and frequent event is the Thursdays' activity. She conducts her successful communal gatherings that she has been establishing for the elevation of scholarly good culture and noble cheer.

The protagonist of the play Countess Rosmarin is fundamentally sanguine and aware of the dichotomy of the nature of man along with his paradoxical condition. She is not a glib optimist seeking to blink man against reality. The Countess "is the most attractive and substantial pacifist in the modern theatre," (Donoghue, 1953: 190) and she believes that human beings have the ability to find satisfaction, gratification and joy even through peculiar situations of life as well as conditions of times. In one of her various peaceful endeavors of spreading hope sanguinity, and light to the disappointed, doing great efforts to save them, "she hides a deserter from the occupying revolutionary army and later, after the rebels have been beaten, she hides a Hungarian officer from the Austrians" (Melchinger, 1964: 206). This philosophy of life is the main discussion of this task to be reflected in the comic verse play *Dark is Light Enough*. The Countess Rosmarin is categorized by her spiritual benevolence, her attractive

incarnation of thoughtful objectivity.

The play “centers on Countess Rosmarin Ostenburg, who through her pacifism and compassion converts the alienated Richard Gettner in spite of the various dangers he puts outsider or an existentially alienated individual” (Abraham, 2015: 30). It dramatizes an invented incident of the Hungarian Revolution of the years 1848-49. The mood of winter permeates the entire play. Winter forms a scene of intense action. The temper and implications of *The Dark is Light Enough* are revealed in the representation of the dark cravings of the human heart like abhorrence and cruelty that are not without a flash of the light of sanguinity and hopefulness symbolized in the great heartedness and mortality of the principal character. The darkness in the play, *The Dark is Light Enough* is crossed by the spark beam of the goodness of the protagonist. “Once I knew the depth where no hope was, and darkness lay on the face of all things. Then love came and set my soul free” (Keller, 1903: 13).

The Dark is Light Enough begins with several parallels, interstice quests: Stefan has been searching for his mother, Countess Rosmarin who has been searching for Gettner. Our hero “treats Gettner’s perversity as the nature of a recalcitrant child or a man who helplessly does not know who to accuse for his own faults” (Nambiar, 1989: 26). The first act begins with sequences of incompatible, contradictory social ceremonies, such as the overwhelming 1848-49 Hungarian rebellion

against Austria, several astounding family gatherings, and Stefan's twentieth birthday.

The play initiates before first sun light in the morning of one day of Thursdays when the three assisting characters, Jakob, Belmann and Dr. Kassel, all in charge for the conservation of the affairs and health of the Duchess are nervously arguing the sudden and secretly driving away of the Duchess. They are all left alone, worrying about the awful, freezing weather. The clandestine of the Countess disappearance develops when Dr. Kassel is astonished how she can be missing from her bastion on a Thursday when publics attend, as they have always done and organized, for socializing and intellectual enlightenment. The fact is that she missed only one Thursday meeting before twenty years "when her son Stefan was born"⁽¹⁾.

The news of the disappearance of the Countess in early morning, in such severe weather in addition to 'the direction of war', has broadened hurriedly all over the region and even outside of it. Stefan has been riding the area the whole day inquiring every individual he could meet asking about the absent message lying face downwards forwarded to Dr. Kassel. The message is from the Countess, lady Rosmarin, who has ordered the doctor that if the time of the meeting came and she has not come, Dr. Kassel should 'make her excuses'.

(1) Fry, Christopher. 1955. *The Dark is Light Enough: A Winter Comedy*, New York and London: Oxford University Press. p. 2. [All passages on *The Dark is Light Enough* in this paper are quoted from this source unless are included in a quotation of another source; number of pages will be added.]

There is hope by Belmann that the Countess will appear in time. He also comments and refers to the merits and virtues of the Countess as a reaction to Jakob's doubt of her safety saying:

we must be anxious. I should have
No peace for a moment if I thought I lacked anxiety.
You might pray for her safety, Belmann,
Instead of inventing crackpot blasphemies.
Belmann. Blasphemies? Why do you think I blaspheme?
You know the Countess has the qualities of true divinity.
For instance: how apparently undemandingly
She moves among us; and yet
Lives make and unmake themselves in her neighbourhood
As nowhere else. There are many names I could name
Who would have been remarkably otherwise
Except for her divine non-interference. (pp. 4-5)

He adds

She has a touching way

Of backing a man up against eternity

Until he hardly has the nerve to remain mortal (p.5).

Dr Kassel has only referred to Count Peter Zichy in passing earlier.

As a symbol of darkness, Gettner's "excessive love for life is completely self-centred and he clings to life even if it means risking the lives of others" (Nambiar, 1989: 23). Sanguinity is shown with this character. He will be changed positively through the assistance of the Countess creating inside him the love of life for others as for himself. News is told about the Countess that she went out early morning to save Richard. He has been staying in the storehouse for about three hours to run off being arrested via the Hungarian army since he has become a rebel. In his risky situation, Gettner realizes that no one of his relatives dares to release him from the hazardous situation that he is in except the Countess. Richard sent for her requiring her intermediation because he believes that she is the only one can help, examining the light that might come from such gloomy and disastrous state he is in. He believes that the Countess will not hesitate to save him even if danger surrounds her life. "Through her, Fry depicts that man can aspire to perfection through 'nearness of approach'" (Nambiar, 1989: 86).

The three trustees, Dr. Kassel, Jakob, and Belmann, think that the Countess has unknowingly made a slip by sheltering a man like Richard who might bring adversities for all, not knowing that the challenge of the Countess will bring safety to Gettner. The Countess clarifies her viewpoint of life where she is effortlessly undisturbed and yet sensibly fond of helping people in need even if she faces danger or goes through darkness. “Fry seems to suggest through the Countess that one should live life with abundant faith in it, in spite of the gloomy surrounding darkness which the very title *The Dark is Light Enough* appropriately suggests” (Sarma, 198: 88). The Countess is always steady and makes use of any advantage that can lead to Richards’ safety.

It is appropriate to propose a few observations on the dramaturgical approaches implemented by the dramatist up to the point of pinnacle of Act I. The main characters come into view when the stage for participating in the dramatic action has been fully equipped. Fry himself depicts the role of his characters saying; “the characters have to unmortify [?] themselves: to affirm life and assimilate death and persevere in joy. Their hearts must be as determined as the phoenix; what burns must also light and renew” (Corrigan, 1963: 113).

Colonel Janik enlightens his situation with full simplicity and honesty that is full with threats and pressures confirming that Captain Gettner has disobeyed his pledge to the ‘Hungarian Diet’ by leaving and fleeing away from the field. Janik states

to the Countess:

He possesses, has become too threatening
To my cause and country. For your one man
I have many, Countess, I'm here
To arrest him (p. 29).

The Countess with steady sanguinity and calmness of mind promises Janik that she will not leave him in his trouble without help. She chants:

Preference of my nature, an obstacle
To the needs of a more true and living world
Than so far I have understood (p. 29).

Promising to stand against confrontation and hostility, the Countess shows that war should be avoided by consolidating the concept of peace. She believes that all people need to attempt to illustrate the danger resulting from war and the welfare of peacemaking. Peacemaking has a method to be followed; it is sanguinity. Commenting of the devastation of war, she asks:

Tell me what is in this war you fight
Worth all your dead and suffering men (pp. 29-30).

The Countess, in her elongated talking in the play,

claims with Colonel Janik about the pointlessness of war, abhorrence, vengeance, and fake justification for malice and brutality and killing on behalf of ideology. She proclaims people's right for liberty and the need for goodwill, sympathy, real friendship and love. She lastly ends her long talking with her rebuttal to permit Janik along with his soldiers "to invade the liberties of this house", which deepens the uncertainty of the position further.

Colonel Janik informs the Countess that if she handed over Gettner to reply for himself he would release Peter and no further achievement would be taken in contradiction of the palace. To his negotiating proposition, the Countess' gallant response is she has 'no man' 'to give.

Both the Countess and Janik maintain their attitudes. Later, Peter needs to go as a jailbird with Janik. The design of the events measure, for a while, promises an anticipated result but it slopes to an altered path when Gelda articulates her Hegelian predicament. She cares for Peter and is truthful to him. However, once she loved and was truthful to Gettner and she would hate being involved in urging him to sacrifice himself for the sake of her present husband.

Gettner has been hiding in the stables when the second act starts. The Hungarians and the rambling troop of the Austrian have taken accommodation in the residence of the Countess Rosmarin with the injured, and the dead. The Countess and

her followers have been forced to leave the house and live in the horse barns to afford accommodation to the running scared Hungarian soldiers. The house has been changed into a medical center.

The house

Is hospital, headquarters, barracks,

Armoury, pandemonium.

In the middle of the swarm, immovable

As a queen bee, our mother is standing

Fascinated and appalled (p. 41).

To leave her house, the Countess portrays the concept of sacrifice to redeem and deliver others. She disbelieves in vehemence and confrontation as a means of reaching human delivery. She foreseeably says:

I think of them, as they should think of those

Who oppress them. We gain so little by the change

When the downtrodden in their turn tread down (p. 51).

Janik is so enthused by the kindness of the Countess, for that he expresses regret for the trouble he has brought to her with his soldiers and then he kisses her hands. The Countess wishes to keep her achievement of the previous day when she carried out positively to secure Gettner from the shelter.

Rosmarin believes that it is a suitable occasion to request Janik saying:

You will want to give

Richard Gettner his liberty to do

More good with (p. 53).

The gathering between The Countess and Peter has its particular progress. There is a rapid sequence of brief engagements. The Countess believes, as it said earlier, in the indispensable goodness of the nature of man who knew that

Richard was no brute and nor

Pursuer of evil, but more like one enraged

Because he thought that good rejected him (p. 56).

The Countess, amidst the darkness of gloomy circumstances, mediates and assures each person available there that if Gettner desires to be with them, no fault would be committed. The pinnacle of the situation is reached when Gelda announces that she thinks, she told him so. Peter perplexingly responds with his response saying, "It could be I can see it could be" (p.67), as if to strengthen the bruised condition with the facade of peace. The Countess suggests a contrived resolution to rise and move forward over the boredom of the "time at a stand-still" (p. 67).

Captain Gettner is “no use to any of us” (p. 73), and is worthy to be detained and brought in front of the Colonel Janik, or else he may land them in any trouble. This is a dark situation in which people have only pessimistic views. In contrast to the general, unanimous view, the Countess demonstrates her passion to safeguard Gettner again. This time the argument she provides is that she wants Stefan, her son, not to be the reason of Gettner's chastisement. She remains to discuss that they all should not despise the malefactor because, like all individuals, he is worthy of their prayer for a better life. This darkness by kindness and true positive treatment might transfer into sanguinity light. This situation illustrates the Countess's strong tenacity not to relinquish Gettner as beyond change. However, Richard Gettner persists in his heartlessness. Even while the Countess nearly falls, he does not make any move. The Countess' breath recovers again and she iterates her tenacity not to desert Gettner, in the time showing the close of the second act.

The risk to Gettner's well-being is not yet ended and the Countess' firm tenacity in magnanimity does not appear to fructify into any meaningful results. Henceforth, the scheme of the play preserves all the possibility to move. Even Gelda's acknowledgement of love for Gettner and Peter is being removed once more in the enemy's charge is an aspect of the scheme-structure which requires to be mingled with the overall movement of the anecdote in the final Act. As it is

shown earlier, the second Act is fabricated rhythmically with opposing panels of hostility and darkness on one hand and sanguinity and reconciliation on the other presenting a paradoxical succession of actions that idealistically vindicate the Countess with a hopeful outcome. Gloom and pessimism have at this instant transformed into hopefulness and optimism.

The final act starts after a week from the first act. The starting day shows the same day of the Countess weekly meeting, Thursday. The aspects of the scheme that had been interlacing and interweaving all the way through the first two acts are ultimately designed to allow the edifice of the dramatic action to come to the end in an amalgamated interconnected manner.

Even in her illness, the Countess Rosmarin has not forgotten her natural worries for her followers. As a state of caring, she has requested Gelda to make sure that Bella has gone to bed because she has been awake for several days. Bella's reaction and feeling are distressed by the way "how they've broken this poor house to pieces" (p. 77), and reproaches Gettner for that. Gettner, the supposed source of trouble is away now. It appears as if the wintry dankness and darkness are driven away and the attitude is positively moving to be enlivened.

The scheme movement rise and fall increasing when, to Dr. Kassel's satisfying wonder and Belmann's vision of attraction, the Countess is looked at 'descending the stairs'

and discards the doctor's suggestion of physical backing. However, before Gettner comes back with gossips of her demise, the Countess seems to be present "when the last Thursday comes" (p. 87) with hope, sanguinity and light. Her influence is strengthened at the time she remembers the weekly social Thursday. Now it is the final Thursday and she wishes that, after numerous years of meetings and social activities, it is time come to an end. The Countess Rosmarin perceives that her role is close from its end. That is the reason why she is not only being appreciated but also respectful.

The Countess renders her last talking about the genuineness of life:

In the pleasure and conversation of these evenings.

The argument, philosophy, wit and eloquence

Were all in the light of this end we come to.

Without it there would have been very little

To mention except the weather. Protect me

From a body without death. Such indignity

Would be outcast, like a rock in the sea (p. 89).

At this occasion of a few last minutes left, The Countess is thoughtfully attuned to carry out her ultimate effort to the other world; she remembers her duties and obligations of the

world she lives in. In contradiction of the advice of her followers, she proclaims her verdict to shelter Colonel Janik in her lodge to shield him from being detained by the Austrian forces to hang him. It is obviously evident in her power to the worrying Janik to accept put himself in concealing in The Countess' house presenting a sign of confidence.

The final movement of the scheme in the play begins with the coming back of Gettner. He, on his ride to 'nowhere in particular', was over and over again pestered with the interrogation from people throughout the diverse places of the province of Countess Rosmarin whether she was fading or was passed on. Her followers have been lachrymose while making their investigation from Gettner that obliged him to go back.

The Countess is besieged with cheerfulness at perceiving how her people esteem her. She needs half an hour's secretive chat with Gettner where nobody would share. In the chat, that confirms a change in Gettner. He is regretful on being the source of so much distress to the Countess. Gettner ultimately gets fascinated by the nobility of the Countess and believes that there might be no happiness in life without her. He even suggests espousing her and announces that he now feel affection for her. He feels that the Countess has the same affection for him too. The Countess, with a sound balance of mind, indicates her firmness for impartiality.

As it is seen, the attitude and mood all over the play are dispositions of winter, this drama is not disappointing or disconsolate, but it has optimistic records everywhere. Fry has excellently succeeded in making a hero of extraordinary proportions. The whole drama centers round the making of the exceptional character of Countess Rosmarin. Her personality has appeared as multidimensional, a distinctive combination of the worldly, the non-physical the metaphysical and the philosophical. In addition to the making of the outstanding character of Rosmarin, Fry has revealed that he knows how to handle a serious and drab verse, trimmed of the superfluities and trimmings of his comedies to match the mood and attitude of the play.

The achievement of *The Dark is Light Enough* starts in a usual environment of mutual harmony, changes to a festivity of tolerance, and lastly exceeds both. In the first act, elucidation of the Countess' unexplained disappearance followed by her arrival to announce her role in saving Richard Gettner. The Countess conceals her former son-in-law, the army absconder, Richard Gettner. She declines to submit him to the gathering of Hungarian rebels even when the state of being alive of her current son-in-law, Count Peter Zichy, is threatened for that reason. In the second act, Richard endeavors to rescue Gelda back, his former wife, Count Peter asserts his loyalty, and Stefan compels Gettner into a combat, with near-fatal outcomes to himself. As in all of Fry's previous plays, the

sudden and unexpected change of fortune or reverse of circumstances happens between the two final acts. In brief, the coherent and paradoxical linking together of a consecutive series of symbols of plots, the symbolic modifications in the scene, and the cautious use of contrast and disparity encourage a kaleidoscopic assortment of incident without loss of harmony. The dominant theme of change via love is maintained.

The Countess is craving to remove all hindrances and obstructions “to the needs of a more true and living world” (p. 29). Hence, the discrepancy between a free-minded mother and the turmoil of overall war is palpable. The Countess struggles against fanatical loyalties that arise in the paradoxical equivocations against sanguinity where no one has the ability to escape except by hopefulness, optimism and trust. For instance, a highly substantial symptom of the breakdown of conventional orientations is a distinguishing sense of personal dispute.

The Countess is cultivated by the distinctions of her imaginativeness and eccentric prescience, and her claim to embody all humankind

Thankfully and well. In our plain defects

We already know the brotherhood of man (p. 21).

She assumes the part of community protector and proclaims that there is a possibility of love without indication.

In this play Fry has created the hero all the qualities needed to achieve his objectives out of this comedy which is mixed with seriousness; the hero bears optimistic qualities such as love, virtue and values against humanity. As we have glanced particularly in the second act, the Countess experiences trial by ordeal.

Fry calls the play *The Dark is Light Enough* a winter comedy, by which he means, that despite a lightness of treatment, the content of the play is serious. His theme is that humanity has a value quite independent of its particular human example, that the champion of humanity must defend it on every occasion and not qualifies his allegiance, according to the merit of the individual” (Reddy, 2001: 334-5).

Her mysterious leaving for the stables accentuates all of her virtuousness as well as her queenliness. Even with her expulsion, she keeps in mind her credence that her own house, the same as herself

was perpetual; it was the stars

Which turned and fled (p. 52).

Her influences of reunion are brought dramatically to tolerate in the safety of a rude Gettner from the Hungarian combatants.

For various reasons, Richard Gettner, is

confused, incomprehensible,

Dangerous, contemptible, corrupt (p. 21).

The idea is the same with Count Peter Zichy, and Colonel Janik, all of the three have become divided, self-suspicious, and bewildered. They are symbols of darkness in which the Countess tried to get light in them from their dark sides.

The son of the Countess, Stefan is considered by his fault for having called his obsessive death-urge, Peter, and an irresistible sense of self-insufficiency. He is largely an insignificant person whose emotionalism lends confidence mutually to the end of the play.

The images in *The Dark is Light Enough* approve the presence of a double plane that tells about the Countess' renovating and divine noninterference. Everything on the earth happens in hearts first. The tone-giver of the images is the pursuit motif and integrating the rhythms of analogous exploration. That is ostensible from the standing of water-images; together, the light-dark images that construct a vital, fundamental and vital set of sun metonym in the title and its basis. The images of hotness and chilliness suggest the day-to-day, seasonal, periodic, and lifetime rhythms.

The ill-omened events, uncomfortable political and social rapprochement, and the mood of hesitation, all communicate flexibility, an immensity and thickness to normally fluid time.

Gettner says:

Now which of us has the fear?

You may have withdrawn the words, but they implied

A kindness which you can't help leaving with me,

Which has to be confirmed. My curiosity

Is great (p. 48).

He adds:

Which you would find

Inappropriate and ridiculous.

But they'd be ten times less inappropriate

Than your detestable illness. And it is

Detestable, that you should be one more

Point of bleakness in a time

Already stark with punishment.

You can stoop your eyelids down, and make them

Close on a calm of mind (p. 97).

Therefore, images of hotness and coldness, the time of year, and the water rotations coalesce to approve the theme of ethical change from evil into goodness, having light from darkness and sanguinity from pessimism. Consequently,

Gettner has words of the world in the meaning of snow that denotes to white and light. Matching to the season image of hotness and coldness, fruitfulness and infertility, are the day image of light and dark that ironically reorganize the associations of life light-illumination. Light gathers carefully around the spiritual qualities of Gettner. He says:

I know the snow tonight

Comes down as white and soft as a bishop's hand

But the blessing falls on a night on earth

When any man's death is right for someone or other (p. 13).

Meaningful descriptions of darkness are associated with the Countess' saving of Gettner at the start and with Janik's narrow run away at the end. Unbiased as Kassel forestalls the looming coming of following Hungarians in Act I since Gettner's "name has the ring of reputation" (p. 19), the stoical Janik, to the final argument of the play, distinguishes it "won't be long before they're round me in a ring" (p. 90).

Recognizing light through darkness can be seen through more than one level. There is the melodramatic scuffle between the nonviolent Countess and the aggressive Janik over the valueless Gettner, wherein both opponents repudiate the certainty of the fugitive. There is also the rhythmic rigidity between the different strategies such as the main floor and the loft, the snowy landscape and the parlor, the stable

and the house, and several others that suggest and support the many levels of skirmish, which ensue.

The central concern of the play is between Rosmarin the Countess, the symbol of light, and Richard Gettner, the tool of darkness, the virtual merits of forbearance and of idealistic refusal of social fault. The Countess' enormous spiritual standing and the general effects of a liberated parlor upon a mixt cluster of performers abruptly focus the dramatic suitability of the situation. The concluding misfortune, Gettner's imitation of the former, equivalent acts of the Countess' self-denial, Gelda, Peter, Stefan, and Janik persists undigested, dramatic, and precise. Moreover, this final scene appeals so undoubtedly Fry's competence of transcending the restrictions of realism to make the play appears real. It is certainly true that "the end of darkness is breaking into light. Dante wrote about this in *Inferno*: at the very bottom of hell the pilgrim breaks through to Purgatory, which is the way to Paradise" (Schneider, 2013: 98). Furthermore, "The righteous character eventually wins and justice is served. Optimism is actually about recognizing the true facts, the real situation and in accord with such real facts a realistic solution is found" (Wolf, 2012: 124). Furthermore, *The Dark is Light Enough* "is an appeal for pacifism, and we have the prospect of the end of the civilization" (Lumley, 1961: 218).

Conclusion

Sanguinity is a significant means in life; it can be obtained even through pessimism. This is what has illustrated in *The Dark is Light Enough*. Christopher Fry asks for love, understanding, compassion and truth that are able to lead people from darkness to light. These perspectives are presented in this play. The symbolic modifications in the scenes of the play and the precise employment of divergence and disparity induce a multicolored variety of occurrence without damage of unison. The examination of the play proved the possibility of assimilating and incorporating light from darkness and sanguinity out of gloom. In addition, the play integrates hotness and coldness that intensifies the mood of fragmentation that so strongly advocates an unseen intensely wide-ranging spiritual fairness.

The dominant theme of change through affection, wisdom, love and friendship is preserved. *The Dark is Light Enough* displays that love is the vivacious influence, which works separate and social rehabilitation. Affection, love and friendship are the assistants in the skirmish out of the dark into light and out of disorder into harmonic design as well as optimism out of despair. The protagonist Countess Rosmarin's cultural optimism and her quest for solutions were reflected in her personal speech as well as through the difficulties expressed in her overall treatment throughout the play which confirmed the possibility of obtaining enough light out of darkness.

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