

AN ANALYSIS OF THE ARISTOTELIAN RHETORICAL APPEALS OF
ETHOS, LOGOS, AND PATHOS IN SELECTED MUSICAL
PLAYS OF RODGERS AND HAMMERSTEIN

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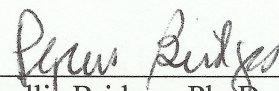
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...with eternal love and gratitude to my husband Perry

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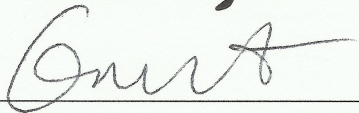
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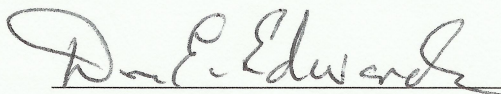
I am submitting herewith a dissertation written by Sandra Mae Sook entitled "An Analysis of the Aristotelian Rhetorical Appeals of Ethos, Logos, and Pathos in Selected Musical plays of Rodgers and Hammerstein." I have examined this dissertation for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Doctorate of Philosophy with a major in Rhetoric.


Phyllis Bridges, Ph. D., Major Professor

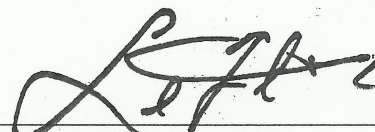
We have read this dissertation and recommend its acceptance:






Special Assistant to the Provost

Accepted:


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DEDICATION

...with eternal love and gratitude to my husband Perry

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Now I return to my husband Perry. I started my dedication with him, and I will end my acknowledgements with him. As in life, all that we are begins and ends with one another. I hope he sees the pride he has for my accomplishments reflected in my eyes for him and his many successes. Thank you for always being there.

ABSTRACT

SANDRA MAE SOOK

AN ANALYSIS OF THE ARISTOTELIAN RHETORICAL APPEALS OF ETHOS, LOGOS, AND PATHOS IN SELECTED MUSICAL PLAYS OF RODGERS AND HAMMERSTEIN

MAY 2015

Rodgers and Hammerstein began their partnership in 1942. Their history changed the history of musical theatre. This dissertation is a rhetorical analysis of the scripts and scores of three of Rodgers and Hammerstein's musicals, *Oklahoma!*, *Carousel* and *South Pacific*. These texts are particularly well suited to this rhetorical study because of the recognized social messages that they assert and the prominence of Rodgers and Hammerstein in the history of the genre.

Oklahoma!, *Carousel* and *South Pacific* exemplify the modern book musical in which "the songs and dances are fully integrated into a well-made story with serious dramatic goals that are able to evoke genuine emotions other than laughter" (Riis 137). This analysis identifies examples of ethos, pathos, and logos as argued in Aristotle's text, *On Rhetoric*, and illustrates how these concepts were used throughout Rodgers and Hammerstein's content.

On Rhetoric is Aristotle's text on the theory of rhetoric, the art of persuasion, and the ability to recognize how people have been and can be persuaded. It is essentially

the first text on the theory of communication. Improving communication is the foundation of what makes rhetoric right. Aristotle argues that man must understand human nature in order to communicate.

Rodgers and Hammerstein's use of these Aristotelian persuasive devices not only helps to cement the other aspects of integration, but also serves to communicate the persuasive messages that reflect beliefs commonly held by Americans of the World War II and subsequent eras and provides arguments exemplifying both how and why those beliefs should shift. Lovensheimer notes that although society continues to evolve in "issues of race, gender, and colonialism," the fact remains that [*Oklahoma!*, *Carousel*, and] *South Pacific* was [were] forward thinking and bold for their day"(Forward xvi).

The works of Rodgers and Hammerstein merit serious academic study. This work unites Aristotelian rhetoric and Rodgers and Hammerstein's musical plays in a scholarly fashion that will bring youth to an ancient art and respect to a youthful art.

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CHAPTER I

INTRODUCTION

“The emotions are all those feelings that so change men as to affect their judgments.”

Aristotle, *On Rhetoric* 1378a

Richard Rodgers and Oscar Hammerstein II are undisputedly heralded for beginning the Golden Age of Musical Theater, generally accepted as 1943-1964, by fully integrating their musical productions. Although that point is clear, the fact is that the list of integrated features of their musicals including plot, character, music, dance, lyrics, texts, costumes, and lighting can be expanded to include the integration of the classical rhetorical devices of ethos, pathos, and logos articulated by Aristotle. Their use of these Aristotelian persuasive devices not only helps to cement the other aspects of integration, but also seamlessly integrates the persuasive messages that reflect beliefs commonly held by Americans of the World War II and subsequent eras and provide arguments exemplifying both how and why those beliefs should shift.

Perhaps the fear of mentioning the word *rhetoric* with its many negative connotations has deterred scholars from associating it in a positive way with the work of Rodgers and Hammerstein. After all Socrates himself, as he argued with Gorgias, Polus, and Callicles, as observed in Plato’s work *Gorgias*, equates rhetoric with cosmetics and cookery. He argues that rhetoric “is a producer of persuasion for belief, not for

instruction in the matter of right and wrong” (455A). He continues very matter-of-factly as he tells Gorgias that, “the rhetorician is in exactly the same condition with respect to the just and the unjust, the shameful and the beautiful, the good and the bad...but contrives persuasion about them so that without knowing he seems, among those who don’t know, to know more than the one who does know” (459e). Brian Vickers in his text, *In Defense of Rhetoric*, emphasizes, “Plato is rhetoric’s most influential enemy ... Plato distorted both evidence and argument to build up his case” (vii). For centuries Plato’s perception prevailed. However, Aristotle, Plato’s most well-known student, did not agree with Plato. His work, *On Rhetoric*, is argued by many, including Joe Sachs, contemporary translator of classical works from St. John’s College, Annapolis, to be a “classic defense of [rhetoric]” (1).

Sachs observes, “*On Rhetoric* begins by setting up a confrontation of Plato by Aristotle...some confrontations are quarrels and some are not. The discussion in the *Gorgias* of what is wrong with rhetoric is always pointing to the question of what makes it right, and that is the question Aristotle takes up” (2). *On Rhetoric* is Aristotle’s text on the theory of rhetoric, the art of persuasion and the ability to recognize how people have been and can be persuaded, essentially making it the first text on the theory of communication. Improving communication is the foundation of what makes rhetoric right. Aristotle argues that man must understand human nature in order to communicate. *On Rhetoric* is also a study of human nature.

In *On Rhetoric* Aristotle clearly notes that although rhetoric can be used for a negative end, rhetoric has many positive roles and is useful in society. Aristotle describes rhetoric as the “counterpart” (antistrophos) to dialectic (1354a); he calls it an “outgrowth” (paraphues) of dialectic and the study of character whenever the speech is spoken in such a way as to make the speaker trustworthy (1356a); he also states that rhetoric is part of dialectic and resembles it (1356a). These statements appear to be direct allusions to *Gorgias* in which rhetoric is defined as a counterpart to cookery in the soul (464b). In other words what good dialectic does for academia, rhetoric can do for the nonacademic world. *On Rhetoric* describes and defines what one needs to know in order to be persuasive in everyday life. “It is a body of knowledge, derived from observation and experience about how to persuade an audience,” states George Kennedy in *A New History of Classical Rhetoric* (57).

Aristotle refers to rhetoric as the power of the *êrein* (1355b). This translates to the ability to recognize or to behold. Aristotle defines rhetoric as “An ability in each particular case to see (behold) the available means of persuasion” (1355b). Understanding human nature improves one’s ability to recognize the best possible means of persuasion at any given time in any given circumstance thus improving man’s ability to communicate. Aristotle confirms, “this is the function of no other art” (1355b) again appearing to address Plato’s *Gorgias*. In this vein he details human characteristics that should be “recognized and beheld” in order to use rhetoric in a positive fashion. He comprehensively includes what causes or excites those specific characteristics. It is

important to recognize that in his defense of rhetoric, Aristotle edifies both that rhetoric is “not confined to any one branch of knowledge” and that rhetoric is “the work of an art” (1354a). It is the fact that rhetoric is an art that Kennedy claims is Aristotle’s proof that it “can be used for good or evil purposes” (57).

The enthymeme is at the very foundation of Aristotle’s rhetoric. In 1354b Aristotle states “To be skilled in enthymeme is to know the means of persuasion intrinsic to the art of rhetoric.” Frequently defined as a truncated syllogism (a syllogism with either one of the premises or the conclusion missing), Aristotle’s enthymeme is more specifically understood as having unsubstantiated premises or conclusions. To Aristotle signs are imperative in the conclusions of an enthymeme due to the importance Aristotle places on audience and its need to perceive a message in order to be persuaded by it. He distinguishes between two types of signs: those that are refutable because they do not include syllogisms and those that are criteria and therefore are irrefutable. (1357b). Aristotle’s rhetoric is rhetoric for the masses. His intention in *On Rhetoric* is to exemplify how astute observation of an audience’s presumptions can result in persuasion. He is more concerned with the content of the message than with how a message is communicated because he argues that there are universal truths regarding the nature of man and that these truths can be relied upon. *On Rhetoric* is his observations of these truths. He believes that possessing knowledge of these truths is the characteristic of the rhetorician; application of these truths is the means of persuading in an artful fashion.

Aristotle identifies three types of speeches that incorporate the knowledge of these truths. Each of these forms satisfies individual aspects of human nature that specify respective appeals. The speakers, based on their knowledge of the audiences (or human nature in general), introduce the appeals. "For of the three elements in speech making -- speaker, subject, and person addressed -- it is the last one, the hearer (audience) that determines the speech's end and object" (1358b). The hearer must be a judge or a spectator (to Aristotle a judge is anyone a speaker seeks to persuade) (1391a), with a decision to make about things future, present, or past. In all cases the moral character, or as Aristotle writes it, the "trustworthiness" of the speaker is imperative.

The first form of speech Aristotle discusses is deliberative. Deliberative speeches deal with the future and have a goal to persuade audiences to either do or not do something. They push for expediency or in expediency. Human understanding of good and evil or good and bad is a special topic for the deliberative speaker. Aristotle believes men deliberate primarily about five different topics, but that happiness is the end goal of all human action. He asserts that all advice to do things or not do them is concerned with happiness and with what it takes to acquire it (1360b). Aristotle lists 16 characteristics of human nature that a deliberative speaker must be aware of because they are characteristics that lead to happiness in humans: good birth, plenty of friends, good friends, wealth, good children, plenty of children, a happy old age, health, beauty, strength, large stature, athletic powers, fame, honor, good luck, and virtue. Overall, he defines a good thing in general as that which all men in common seek (1361a-b). He then

lists a multitude of characteristics which he believes to be good, such as utility, justice, and courage, and proceeds to state how one might argue in cases in which what is good is disputed (1363b). In an even more in-depth declaration of human nature Aristotle lists qualities which make one thing greater or more desirable than another; for example, “What is natural is better than what is acquired” (1362a). According to Aristotle, since all men want to be happy, deliberative speeches are about human will and have the goal of producing good in order become happy as expediently as possible.

Epidictic speeches are the second speeches that Aristotle describes. They are about the present and either praise or blame and include the special topics of honor and dishonor. They discuss, according to Aristotle, “what is virtue and vice and what is beautiful or shameful” (1366b). It is especially important that the speaker is perceived to be of high character in an epidictic speech since his main topic is either about character or lack thereof in another person. Audiences are not likely to believe the opinion of a speaker who is perceived to have low character when either praising or blaming another. Aristotle lists 30 characteristics he considers noble or praise worthy; they include actions done for the sake of others and actions that are courageous. He identifies nine forms of virtue: justice, courage, temperance, magnificence, magnanimity, liberality, gentleness, prudence, and wisdom. Additionally, Aristotle states ways to heighten the effect of praise, what to say if one cannot find enough good to say about a person; and he gives examples and reasons that comparison is useful in epidictic speeches. He argues that it is important to show that the person being praised often acted intentionally and with a

moral purpose (1367a). He believes that epideictic speech is the most emotional as it deals with the beautiful and or the sublime. Jeffrey Walker, author of *Rhetoric and Poetics in Antiquity*, argues:

Epideictic [speeches] appear as that which shapes and cultivates the basic codes of value and belief by which a society or culture lives; it shapes the ideologies and imageries with which, and by which, the individual members of a community identify themselves; and, perhaps the most significantly, it shapes the fundamental grounds, the “deep” commitments and presuppositions, that will underlie and ultimately determine decision and debate in particular pragmatic (dealing with things sensibly and realistically in a way that is based on practical rather than theoretical considerations) forums. As such, epideictic persuasion is not limited to the reinforcement of existing beliefs and ideologies, or to merely ornamental displays of speech (though clearly it can serve such a purpose as well). Epideictic can also work to challenge or transform conventional beliefs. (9)

Perelman and Olbrechts-Tyteca in *The New Rhetoric* recognize, “Epideictic oratory forms [as] a central part of the art of persuasion” (49). Blame is frequently perceived as a vital part of persuasion, but praise is often overlooked as a persuasive device. Yet, praise affects both the person being praised and those who observe the praise.

Judicial speeches are Aristotle's third branch. They are about actions that have taken part in the past. They are given to accuse or defend and include the special topics of justice and injustice. Aristotle argues that human intellect is the focus of judicial speech and states that these speeches seek truth. Aristotle describes seven motivating situations that he believes rhetoricians should be aware of when aiming at the truth of any given situation. When discussing judicial speeches, Aristotle talks about why people commit injustices. He asserts that a desire to bring about pleasure is also a motivator; therefore, he analyzes what is pleasurable (1370a). Once again his insight to human nature is revealed as he discusses the incentives for wrongdoing and the mental state of wrongdoers. Here he defines injustice as "injury voluntarily inflicted contrary to the law" (1368b). It is interesting to note that Aristotle divides the law into two divisions: general and specific. Laws that are written down and regulate a particular community are specific laws. The unwritten laws, which are held to be agreed upon by all men, are these which Aristotle defines as the common laws (1368a). The common laws, also referred to as natural laws, are a result of an excess of virtue or vice or they come from an omission of a special and written law (1374b). These laws can be identified by the question, "You just don't understand, do you?" In these cases Aristotle argues that equity must be applied. He states nine pairs of actions that exemplify when equity must be applied including: "between criminal acts and errors of judgment" (1374b). Aristotle argues that the wrongs of a man will correspond to a bad quality or to bad qualities that he possesses. He lists 10 "bad" qualities and then states the injustice that a person possessing those

qualities is likely to commit (1368b). He proceeds from there to talk about motives and the state of mind of the accused. Aristotle again compiles a list; this time he lists actions that are created by chance, nature, compulsion, habit, reason, anger, and appetite. He suggests that these actions are motivated by what appears to be good or pleasant in the respective person (1369b). This leads him to a discussion on the difference between pleasure and pain and rational desires as opposed to irrational desires; he then proceeds to state three reasons that a man does wrong. They include supposing that “the thing can be done by them, they can do it without fear of being found out, and that even if they are found out, they cannot be punished” (1372a). There are 20 conditions in which Aristotle argues that people think they can do and get away with without being either discovered or punished for their wrongdoing. His perception of the types of people who are victims is extensive and includes people who are on the point of being wronged by others; therefore, criminals justify doing them harm first [vulnerability justifies criminal acts] (1373a). Aristotle differentiates between actions that affect the whole community and those actions which only affect a few of its members. He identifies two criteria that constitute an action that wrongs another: a victim suffering actual harm and a victim suffering harm against his will. Aristotle writes that human intellect is the focus of judicial speech and states that it seeks truth.

Aristotle does not always argue that the written law is the best law. In the cases where the written law is not on the side of the rhetorician or written laws do not apply to the situation, rhetoricians must use artistic proofs as the means to persuade their

audiences. By incorporating artistic proofs the rhetorician can appeal to the universal law and appeal to its greater equity and justice. He argues the principles of equity and universal laws do not ever change, as do the written laws of man (1375b). Aristotle's observations and revelations of human characteristics and how a speaker might recognize and address them continue to inform and amaze communication scholars even today.

This analysis leads directly into what Edward P. J. Corbett, author of *Classical Rhetoric for the Modern Student*, calls the “tripartite division of artistic proofs.” Corbett argues that Aristotle’s presentations of pathos, logos, and ethos (1356a) “probably represent Aristotle’s most original and most influential contribution to the art of rhetoric” (Introduction xvi). Pathos is the appeal to emotion of the audience. Logos is the appeal to reason. Ethos is the appeal of the speaker. Aristotle believes that in order to persuade, pathos, logos, and ethos must be employed simultaneously, although one may be more prevalent than the others at any given time. Aristotle relies heavily on these artistic proofs in the art of rhetoric. Kennedy points out, “*On Rhetoric*, represents a development of Aristotle's thinking over many years with repeated revisions and additions to the text”(3). However, Aristotle's view on the function of pathos, logos, and ethos remains the same throughout the text. Aristotle frequently contends the necessity of combining all of the artistic proofs of rhetoric in order to entertain or maintain audience members’ attention while continuing to convey the intended message during the presentation of all three divisions or branches of oratory.

In Book Two of *On Rhetoric* Aristotle reiterates that in order to inspire confidence within the audience, the speaker must have good sense (phronêsis), good character (arête), and good will (eunoia)(1378a). These characteristics are partially responsible for his belief that rhetoric has many positive roles in the art of persuasion. He also reiterates that the speaker needs to be capable of putting the audience into a positive mood as well as being capable of providing a logical presentation.

In order to be able to create a positive mood in the audience, the speaker needs to be aware of particular emotions and how they are both caused and dissipated depending on the emotion. This knowledge falls under the category of the artistic proof of pathos. Aristotle defines emotions as “those feelings that so change men as to affect their judgment and that are also attended by pain and pleasure” (1378a).

Anger is of particular importance to Aristotle. He believes that when an audience is angry it cannot be moved. He notes three areas of anger which a speaker must be aware of: what state men are in when they are angry, with what people they are accustomed to be angry, and in what circumstances they are angry. To begin he defines anger as “desire, accompanied by pain, for revenge for an obvious belittlement of oneself or of one's dependence, the belittlement being uncalled for” (1377b). He states that anger must always be directed towards some particular individual. Thinking about revenge can create pleasure in the angry person. One way to seek revenge is by slighting. Three forms of slighting include contempt, spite, and insolence. Aristotle believes individuals feel contempt for things they consider unimportant; they are spiteful when they prevent

someone from getting something he or she desires; and they are insolent when they are causing shame for no reason other than pleasure. Aristotle very specifically states that both young people and rich people are insolent in order to make themselves feel superior to those they insult. He further discusses ways in which to make an audience feel calm, which he considers to be the opposite of anger (1379a-1380b). If a speaker can make an audience feel calm, he is taking away anger; therefore, the audience will be easier to persuade. One of the ways Aristotle believes an audience will feel calm is if it feels respected. He also notes 13 additional ways (1380b). Men are opposed to anger when in play, in laughter, at a feast, or when having a pleasant time. Prosperity and fulfillment relieve anger, as well as freedom from pain and insult, and possession of pleasure and respectable good cheer. Men are also calm when time has passed from being angry or when vengeance has been taken on another person (1380b). The key to calming down an audience is representing those whom they are angry at as formidable or as worthy of reverence or as benefactors or as involuntary agents or as in as much distress as they have caused (1380b). Additionally in discussing anger and calm as they relate to pathos, Aristotle defines and enumerates conditions creating friendship as opposed to enmity, confidence as opposed to fear, shamelessness as opposed to shame, kindness as opposed to unkindness, pity as opposed to indignation, and emulation as opposed to envy. Each of these areas is highly detailed and offers results of astute observation skills. Armed with this information, the rhetorician is surely able to use the artistic proof of pathos to his advantage in each of the three respective forms of speeches, but he also has an awareness

of how those emotions play into ethos, since each used correctly can also exemplify a good man. People are of good moral character if they are capable of feeling pity; only a bad person feels envy.

Moral qualities are highly regarded in Aristotle's exemplification of rhetoric's being used in a positive fashion. Therefore, his observations return to a discussion of ethos as it relates to types of human character in regard to the audiences' emotions and moral qualities, showing how those characteristics correspond to various ages and fortunes (1388b). He observes men in their youth, men in the prime of their lives, and men in old age. He considers the young to be passionate, the middle aged to be balanced, and the elderly to be pessimistic. Aristotle warns rhetoricians to remember that different characters will be persuaded in different ways, therefore the rhetor should not deliver an impassioned speech to a group of old men or a pessimistic speech to a group of young men.

Logos is the final artistic proof. Like ethos and pathos it is applicable to all three branches of oratory. That is to say that logos can be used in deliberative speeches in which special topics include good and evil or good and bad, in epideictic speeches in which special topics are honor and dishonor, and in judicial speeches in which special topics include justice and injustice. However, logos is also used in all three branches to demonstrate general topics. That is to say topics that can be used in all three branches of oratory can be presented logically. Logical arguments can pertain to the possible. One of 17 such that Aristotle mentions is that if an end is possible, so is the beginning. He also

lists principles pertaining to past and future events. Past events include the explanation that if one thing has happened which naturally happens after another, then the other has also happened. Future events include the argument that if there is both power and the wish to do [anything], then it will be done (1392a).

All three of the branches of oratory include example and enthymeme as means of persuasion. A Maxim is part of an enthymeme that displays moral character; examples include both facts and inventions that include illustrative parallels and fables. It is interesting to note that fable is one of the ways logos is sometimes translated (1393a). As stated earlier, enthymeme is the foundation of Aristotle's rhetoric. The logical presentation of information is Aristotle's preferred method of persuasion; however, he is aware that most audiences require an integration of all three appeals in order to receive a message.

In *On Rhetoric*, Aristotle provides a very definitive answer to Plato's questions about what makes rhetoric right. The integrated uses of ethos, pathos, and logos appoint speakers with the tools they need to display their own ethos as well as to recognize the ethos of their audiences while addressing issues of deliberative, judicial, and epideictic worth in logical and appropriately emotional ways. Kennedy points out that "modern scholars are finally appreciating Aristotle's answers to Plato's claims and that *On Rhetoric* is a fundamental statement of its subject" (63).

James A. Lovensheimer, Assistant Professor of Musicology at Vanderbilt University and author of *South Pacific: Paradise Rewritten*, notes that modern scholars are also finally appreciating the value of American musical theatre and that “scholarly studies of the genre and of particular works of it now appear with increasing frequency” (*Musico* 1). “Since the 1980’s an explosion of Wissenschaft (scholarly study) in the [field of musical theatre] has crystallized in the form of articles, scholarly journals, academic monographs, and, indeed, doctoral dissertations” (Stempel 12).

This study recognizes the value of both Aristotle’s observations and conclusions regarding rhetoric and the value of scholarly study of the American musical and argues that the unification of the two will enhance appreciation of both. An understanding of all that is right about rhetoric confirms that there is no longer a need to be apprehensive about analyzing the positive rhetorical features of the work of Rodgers and Hammerstein.

Rodgers and Hammerstein are universally accepted as “a national institution,” and their work is perceived as the reflection of, “a vital, vibrant American art” (Stempel 333). Both *Time Magazine*; and CBS News named them as among the 20 most influential artists of the 20th century and collectively, their musicals have earned ten Academy Awards, thirty-four Tony Awards, twenty-five Donaldson Awards, two Pulitzer Prizes, two Grammy Awards, and two Emmy Awards. And for 15 years –from July 1946 to July 1961- *Oklahoma!* held the record as the longest- running musical in Broadway history. Four of Rodgers and Hammerstein’s musicals passed the 1,000th performance mark: *Oklahoma!*, *South Pacific*, *The King and I*, and *The Sound of Music*. *The Sound of Music*

–until the arrival *Phantom of the Opera* –was the longest running American musical in London’s theatre history. Rodgers and Hammerstein’s shows occupied the Theatre Royal, Drury Lane, continuously from April, 1947 to January, 1956 inclusive; *Oklahoma!*, *Carousel*, *The King and I*, and *South Pacific* racked up a total of 3, 842 performances. All nine of their stage works can still be heard today through original cast albums that were released shortly after their premieres. One critic even claimed that Rodgers and Hammerstein replaced the star system and became stars themselves (qtd. in Stempel 334).

Rodgers and Hammerstein contributed greatly to both stage and screen before the onset of their collaboration. Their respective work reflects their individual desires to integrate the elements of musical theatre before they so successfully accomplished this goal as a team with *Oklahoma!*. However, “[*Oklahoma!*] was clearly perceived as the start of something new”(Stempel 333). In his text *The Rodgers and Hammerstein Story*, Stanley Green observes, “They shed new insight on and new understanding of the eternal themes of love, fear, sadness, gaiety, hope, and so many others” (13). He continues:

What was also important about the Rodgers and Hammerstein collaboration was their relationship to each other. They were men of similar outlooks on life. They came from similar middle-class backgrounds. They had similar habits: regular hours, no smoking, and only social drinking. They were influenced by the same currents that were shaping the form of the American musical theater of the 20’s and the 30’s. They were both stage struck all their lives. Most important, perhaps, they

had probably the most harmonious partnership ever known in the theater. And the consideration they showed each other was extended to everyone they ever worked with. They had the respect of their coworkers because they always treated them with respect. They were proof that men of goodwill could succeed in a field all too frequently known for its jealousies and rivalries. (14)

Rodgers and Hammerstein met while Oscar was in college at Columbia. Richard's older brother, Mortimer, introduced them. They have different recollections of the meeting. Rodgers balked at Hammerstein's memory of him in short pants. Their professional relationship did not begin for many years.

Richard Rodgers attended Columbia, his goal since meeting Hammerstein there, where he wrote music for the variety shows (The very same shows he saw Hammerstein write and act in years earlier.) while Lorenzo Hart (an alumnus) wrote the lyrics. A friend of Mortimer's introduced Rodgers and Hart when Rodgers was 16. After completing four years, Rodgers transferred to the Institute of Musical Art, now known as Juilliard. He graduated from there, then spent several years writing a variety of songs with a variety of people including Hart.

Then Rodgers got his first big break. The Theatre Guild, the most prestigious producing organizations in the country at that time, under the direction of Theresa Helburn and Lawrence Langer, offered him a position writing music for their first musical (*Musical Stages* 61). It was called *The Garrick Gaieties*, after the theater in

which the performance was to take place. Hart was the lyricist, although he complained that the show was a variety show and not a self-contained book musical. Philip Loeb was the director, and Lee Strasberg was one of the actors. Richard Rodgers writes that “the first number ‘Gilding in the Guild’ ... achieves the primary function of any opening routine: it gave the members of the audience an idea of what the rest of the show would be like.” And then interestingly enough, he adds “and put them in a proper receptive mood” (63). It would appear that even at an early age Richard Rodgers understood Aristotelian elements of audience. As he directed the orchestra, he claims that he “could actually feel the warmth and enthusiasm [of the audience] on the back of his [my] neck.” He further claims that the show “was creating that kind of chemistry that produces sparks on both sides of the footlights” (63).

Rodgers’ relationship with Lorenzo Hart lasted 22 years. They wrote a total of 28 staged musicals and over 500 songs. Only two of their shows are consistently still produced today: *On Your Toes* and *Pal Joey*. *Pal Joey* was one of their least successful at the time, but was definitely an example of a plot that was more character driven than others of the time. Their songs have had a far greater longevity than their shows; they include: “Funny Valentine,” “My Romance,” “Bewitched,” “The Lady is a Tramp,” and “Falling in Love with Love.” Years later remembering the first time he met Hart, when he was not yet seventeen, Rodgers reminisced, “I left Hart’s house having acquired in one afternoon a career, a partner, a best friend, and a source of permanent irritation”

(Green 33). Theirs was a collaboration of turmoil bonded by a friendship of love. The men were paradoxical in every way.

Josh Logan, director of three of their shows, provides a theory of their relationship in Gary Marmorstein's biography of Hart, *A Ship Without a Sail*, "Dick was a bit embarrassed about the ease of writing music, as though it were too easy, too soft a thing for a man to do," and was "only really happy making contracts, haggling about royalties, salaries or theatre leases." Of Hart he speculated, "Larry envied and therefore hated Dick's rugged self-discipline, his ability to be punctual, efficient and to bring a show in on time. It was agony for Larry to sit down to work. Perhaps it was his fear of being less than perfect or just the painful fact of being Larry" (270). Larry "being Larry" slowly made life harder and harder on Rodgers as their careers moved forward, until in the early 40s, right after their last show *By Jupiter* opened, events that ended their partnership moved rather quickly. As Rodgers recalls it,

Terry [Helburn] asked me to read the script of a play that the Guild had produced eleven years before. It was *Green Grow the Lilacs* by Lynn Riggs, and I only had to read it once to realize that it had the makings of an enchanting musical. I promptly told Terry and Lawrence that I wanted very much to write the score. Of course, the Theater Guild was assuming that they would have a musical with the score by Rodgers and Hart, since neither Terry nor Lawrence had any idea of Larry's condition. (*Musical Stages* 216)

Rodgers and Hart then had a meeting that included both Rodgers' request for Hart to do the show with him, and Hart's acknowledgment that although he did not want to do the show, he believed Oscar Hammerstein would be an appropriate lyricist to replace him in the project. Hart really did not believe that *Green Grow the Lilacs* could be turned into a good musical (*Musical Stages* 217). Rodgers scheduled his first professional meeting with Oscar Hammerstein II.

Hammerstein, seven years older than Rodgers, was following another path. He completed school and became an assistant stage manager, after begging his uncle for the position since the family did not want him to follow in their footsteps. He served as an assistant and then as a stage manager for two years. Then he tried his hand at writing. He teamed up with Herbert Stothart, the musical director of most of his Uncle Arthur's productions. He believed that after having hung around in the theater since age four he was ready to write a show. In keeping with the times it included many funny jokes, love songs, fast dancing, and pretty girls. However, much to Hammerstein's amazement, the show was a flop. It appeared that his observations over the years did him no good. The experience, however, that did benefit him was listening to the audience's reaction to his show.

He got a really big shock when he heard the audience laughing at what wasn't supposed to be funny. He couldn't understand it until he realized that it got such a laugh because it referred to the line in the previous scene. To his amazement, he discovered that the audience had

been paying attention to the story. That gave him the first inkling of the importance of the plot in a musical comedy. (Green 36)

Hammerstein spent the next 23 years pursuing a variety of musical theater interests. One of these interests was to serve as a judge for the Columbia University varsity show. Much to his surprise, his old friend Mortimer's brother, Dick Rodgers, was a contestant along with his writing partner Lorenzo Hart. Their show, *Fly with Me*, included 13 songs, 12 of them written by Rodgers and Hart, and one of them written by Rodgers and Hammerstein. This show was presented at the Astor Hotel Ballroom, with Rodgers conducting the 24-piece orchestra (Green 37). Over the next several years, Hammerstein wrote a variety of relatively unsuccessful musicals as well as straight plays. It is important to note, however, that his musical play *Rose-Marie*, which he did with Harbach, Stothart, and composer, Rudolf Friml, included the following note in the theater program:

The musical numbers of this play are such an integral part of the action that we do not think we should list them as separate episodes. The songs which stand out, independent of their dramatic associations, are "Rose-Marie," "Indian Love Call," "Totem Tom-Tom," and "Why Shouldn't We?" in the first act and "The Door of Her Dreams" in the second act. (*Broadway Musicals* 43)

It is apparent that the desire to write a book with integration was not a new idea to Oscar Hammerstein II when he was approached by Dick Rodgers to work on *Green Grow the Lilacs*. In fact, his next venture worth noting, *Golden Dawn*, contained a similar description in the program. It was moderately successful, but it was nothing in comparison to his next venture, *Show Boat*, which he did with Jerome Kern.

Kern and Hammerstein had worked together before on a show called *Sunny*. Like much of Hammerstein's work both on Broadway and in film, the project left him unfulfilled. He and Kern both longed for a text that would be the "perfect story" for the musical they longed to write. When Kern read Edna Ferber's creation with its logical plot, colorful locales, and believable characters, he bought the stage rights, got Hammerstein to collaborate, and talked Florenz Ziegfeld into producing it. The public was not convinced it would work:

Many people in the theater thought that Kern and Hammerstein must be crazy to undertake a musical version of *Show Boat*. The plot broke too many rules of what to do and what not to do in the writing of a successful musical. For one thing, there was the situation of the two unhappy marriages, one of them between a white man and a mulatto woman. For another this story touched upon the sad lot of Southern Negros. However, *Show Boat*, remembered as actually the first modern American play,

contained dramatic conflict that was strong enough to be dramatized without music. Yet it was the music of *Show Boat* that enhanced the tale and gave it a deeper meaning. Audiences accepted it at once.

(Green 57)

This was the recognition Hammerstein was waiting to receive. “Ol’ Man River” revealed both his craft and his philosophies. Richard Rodgers admitted “It was the deep impression this piece made on [him] that sent [him] to Oscar years later with his suggestion that [they] might find it advisable to work together” (Green 60).

When the stock market crashed both Hammerstein and the team of Rodgers and Hart headed to Hollywood. Each entity had successes in Hollywood prior to the crash, and both were welcomed back. They worked with many others striving for a place to belong in the theatrical world during the depression; and although films did provide a source of income, the screen became saturated with movies at this time. Both Rodgers and Hart and Hammerstein returned to Broadway.

Hammerstein’s work *Music in the Air* had a degree of success and opened in London as well as in New York. Then once again, he teamed up with Kern to write *Three Sisters*; however, it only ran for a few months. Ethan Mordden claims that “Hammerstein slipped into a losing streak after *Music in the Air*...true Hammerstein won an Academy Award for Best Song for ‘The Last Time I Saw Paris.’ Still what’s an Academy Award to a guy who wrote *Show Boat*?” (Rodgers and Hammerstein 19).

On the other hand, Rodgers and Hart had one success after another, *Jumbo*, *Babes in Arms*, *I'd Rather Be Right*, *Boys from Syracuse*, *Too Many Girls*, and *Higher and Higher*. But the stress of the pace was too much for Larry Hart.

When Rodgers needed someone else, he turned to Hammerstein. The man who had written *Show Boat* could be counted on. He had been for some time Jerome Kern's main collaborator; and it was Kern whose wealth of melody, ingenious formal construction, and versatility of mood that had enchanted Rodgers in boyhood and fired him with the need to try to compose. How better could Rodger's reestablish his youthful ambition and intensity than by hooking up with the man who had composed the poetry for most of Kern's greatest scores (*Rodgers and Hammerstein* 20, Wilk 69). The same man who had bedazzled him as a young man at Columbia, "Kern was a sighting, but Hammerstein was a contact" (*Rodgers and Hammerstein* 20).

After Hammerstein was sure that Hart was out of the picture, Rodgers and Hammerstein became a team that lasted for 18 years. Stanley Green describes that team as "the most successful team in the history of theatre, as well as the most influential" (Green 11).

They shed new insight on and new understanding of the eternal themes of love, fear, sadness, gaiety, hope, and so many others. Not so much sophisticated as wise; not so much clever as civilized. Their plays did not preach sermons, but they did reveal their authors as two men who felt deeply about social problems. (Green 13)

This investigation examines *Oklahoma!*, an adaptation of *Green Grow the Lilacs* by Lynn Riggs, the initial project of this newly formed team as well as two other works that were adaptations from other texts: *Carousel*, an adaptation of *Lilion* by Ferenc Molnar (English text by Benjamin F. Glazer,) and *South Pacific*, an adaptation from *Tales of the South Pacific* by James A. Michener. Richard Rodgers and Oscar Hammerstein's *Oklahoma!*, *Carousel*, and *South Pacific* are particularly well suited to this rhetorical study because of the recognized social messages that they assert and the prominence of the collaboration in the history of the genre. These works exemplify the composer-lyricist team's intent to not only attain financial success from their respective chosen careers, but to contribute to society in a uniquely entertaining format.

There is no denying that theatre is a collaborative art. And musical theatre is indeed a collaborative genre. Therefore, it is necessary to identify the specific elements of this investigation. In James Lovensheimer's article "Text and Authors," the author both identifies the complexity of this task and provides succinct definitions to facilitate this task. He quotes Stephen Banfield, who confirms, "A musical exists in no definitive form, and a performance is created from no single source" (21). He then quotes Roland Barthes who contributes to the dilemma by identifying not only the contribution of many collaborators, but also by recognizing the density of signs that result, which he calls "informational polyphony"(21). Additionally he recognizes the need to rely on a variety of disciplines to consider fully the "difficulty of this issue," and shares terms as defined by Kier Elam that will serve to limit the scope of this investigation.

Unlike the literary semiotic or analyst of myth or the plastic arts, the researcher in theatre and drama is faced with two quite dissimilar- although immediately correlated- types of textual material: that produced in the theatre and that composed for the theatre. These two potential focuses of semiotic attention will be indicated as the theatrical or performance text and the written or dramatic text, respectively. (22)

Lovensheimer continues noting that there is a relationship between the two texts that can be either sympathetic “as is what is often thought of as the integrated musical play model of Rodgers and Hammerstein or conflicted...” (22).

Using Lovensheimer’s article as a reference point, the scope of this research will be limited to dramatic text recognizing the sympathetic nature of its source material. That is to say, the content of the scripts and scores will be analyzed; but the author’s intent of the performance will be recognized.

In *On Rhetoric* Aristotle reminds scholars that, “A case must be stated and it must be proved (1414b). Although an initial investigation of *Oklahoma!* would indicate a very simple case being stated: Laurey must choose a date to the box social between two very different men; an Aristotelian examination indicates a more symbolic case, one which universally applies metaphoric clues regarding commonly held prejudices. This is unlike Andrea Most’s dissertation, “We Know We Belong to the Land: Jews and the American Musical Theatre,” in which she states the case that Hollywood and Broadway shows including *Oklahoma!* “created two categories of differences: ethnic and racial.”

She continues by defining ethnic as being represented by a love of foods, religious rituals, and modes of dress easily assimilated into the American mainstream whereas racial differences were written in blood and impossible to change. She further states that “*Oklahoma!* is arguably the most American (and least Jewish) of the Broadway musicals produced during the war years, but that it promoted assimilation while maintaining a racial ideology”(29). An Aristotelian analysis would also be unlike that of Bruce Kirle’s work, “Reconciliation, Resolution, and the Political Role of *Oklahoma!* in American Consciousness” in which he asserts that “the focus on fragmentation versus community [in *Oklahoma!*] historicizes isolationist/interventionist conflict that preceded and shadowed America’s participation in World War II.” He continues explaining:

Before entering the war, America was divided between interventionists who wanted to join the Allies and fight fascism abroad, and isolationists who believed that America had no business meddling in European affairs. Isolationists often accused the media and entertainment industry, which many perceived as predominately Jewish, of trying to coerce the United States into joining a war that centered on the persecution of European Jews; this interventionists stance suggested a motive of self-interest for Jewish Americans. (251)

Although Most and Kirle agree with one another, and Stacy Wolf that “musicals have achieved supreme artistry and have influenced culture as much as if not more than any other art form in America,”(3) how each believes that *Oklahoma!* specifically has

influenced America differs greatly from an Aristotelian approach. This study will argue that the application of the symbolism of “The Farmer and the Cowman” and of the “otherness” of Jud and Ali reaches beyond the realm of specific ideologies mentioned by either Most or Kirle and has a more universal interpretation. An examination of the ethos of the individual characters, the pathos of the community, and the logic of the respective arguments support this conclusion.

Carousel was Rodgers and Hammerstein’s second musical composition. Like *Oklahoma!*, it was a success for the collaborators. In fact, *The New York Times*’ reviewer, Lewis Nichols, exclaimed that “Richard Rodgers and Oscar Hammerstein 2d, who can do no wrong, have continued doing no wrong in adapting *Liliom* into a musical play. Their *Carousel* is on the whole delightful” (24). However, when one examines the themes of the play it is easy to wonder how “delightful” can be the appropriate description. *Carousel* includes sexism, physical and psychological spousal abuse, oppression of the working class, a failed redemption attempt, and a suicide early in the second act. Hardly “delightful.” However; as David Crews Möschler points out, Rodgers and Hammerstein “greatly expanded the score [of *Carousel*] and its relationship with the libretto” (5). An Aristotelian analysis reveals that this expanded libretto is the key to understanding this paradox. The expanded score is the vehicle on which the positive rhetoric rides. This vehicle is needed in *Carousel* because the positive messages are hidden deeply within the characters. Typical characterization techniques such as what a character does or says or what is said about a character only reveal an incomplete case: Redemption is not possible

for some crimes. However, as Scott McMillin notes in *The Musical as Drama*, “The musical itself is singing. In the musical play, the characters are singing. They have to-or the audience won’t know how they feel” (qtd. in Möschler). Knowing how the characters feel in *Carousel* is paramount to detecting its overall message of forgiveness.

This analysis will prove that Rodgers and Hammerstein’s use of an expanded score and elaborated musical scenes, particularly in the initial or what is commonly referred to as the “beach scene” and in the final number “You’ll Never Walk Alone” reveals pathos, logos, and ethos necessary to convey a message of redemption that the audience experiences that is lacking in the libretto alone.

Richard Goldstein stated “Rodgers and Hammerstein pioneered the inclusion of social commentary within the musical form” (2). Nowhere is it more evident than in *South Pacific*. As noted in a letter between Lt. Commander McWhorter and Oscar Hammerstein included in Hugh Fordin’s *Getting to Know Him: A Biography of Oscar Hammerstein II*, “[Hammerstein was] most anxious to make the point not only that prejudice exists and is a problem, but that its birth lies in teaching and not in the fallacious belief that there are basic biological and physiological and mental differences between the races” (271). Hammerstein’s belief is reiterated by James A. Michener, author of *Tales of The South Pacific*, on which the play was based, when he replied to pleas to have the composer and librettists remove “You Must Be Carefully Taught” from the play, “The authors replied stubbornly that this number represents why they had wanted to do this play” (Fordin 271). In this case the librettist states the case very directly

in his letter, and his collaborators support him. There is no doubt that the case being stated is that there are a variety of prejudices throughout the world, none is justified and all should be eradicated. An Aristotelian examination of the musical in general and the book in particular exemplifies the use of ethos, pathos, and logos to support the case being stated by the authors.

Rodgers and Hammerstein's understanding of human nature improved their ability to recognize the best possible means of persuasion both among characters in their musical plays and between those characters and their audiences. Their ability to combine the art of rhetoric with the art of theatre enhances the effectiveness of their communication. Musical theatre becomes a more valid art form with each scholastic application. Aristotle's works have been considered valid for centuries but have not always been applied to all genres. This work will unite the two in a scholarly fashion that will bring youth to an ancient art and respect to a youthful art.

CHAPTER II

RHETORICAL ANALYSIS OF *OKLAHOMA!*

“It was a work created by many that gave the
impression of having been created by one.”

Richard Rodgers, *Musical Stages* 227

In *Oklahoma!*, Rodgers and Hammerstein created an environment that depicted two outsiders, Jud and Ali, within a territory that was already divided by “The Farmer and The Cowman.” Opening in 1943, just 15 months after the bombing of Pearl Harbor, the townsfolk of the rural Oklahoma territory appear far away from taking a position that would represent a World War in which Nazi Germany fought all non-Aryans, in which the Allies fought the aggressive threat of the Japanese, and in which Black Americans fought the armed services practice of enforced segregation. However, while partnering for the first time, Richard Rodgers and Oscar Hammerstein II left out the dancing girls, hired a Hollywood director, and an unknown choreographer, opened their show with a ballad, scripted the murder of someone in the second act, and took a position not only about the prejudices reflected at home and in the war zone, but the reasons those prejudices occurred and how best to overcome them.

On opening night of the preview of *Oklahoma!* (then titled *Away We Go.*) in New Haven, Connecticut, the combination of those characteristics did not appear promising.

Max Gordon, a colleague of Harry Cohen's at Columbia Pictures, who invested \$15,000 of his own money, was selling off portions of his share during the intermission to anyone who would buy them. There is, among many varieties of this account, a popular story that Walter Winchell's secretary Rose, whose input could make or break a show, walked out after the first act and directly over to the Taft Hotel where she sent her now infamous wire, "No legs, no jokes, no chance" (Wilk 17).

But Rodgers and Hammerstein's choice to "tell [their] story in the real and natural way in which it seemed to want to be told," (Fordin 187) paid off. As Hammerstein described it, "This decision meant that the first act would be half over before a chorus would make its entrance. We realized that such a course was experimental, amounting almost to a breach of implied contract with a musical comedy audience" (Wilk 76).

Rodgers agreed and added that, "By opening the show with the woman alone onstage and the cowboy beginning his song off stage, we did more than set a mood; we were in effect, warning the audience 'Watch out!'" (*Musical Stages* 218). Watch out because musical theatre would never be the same. Not only would "the music, lyrics and dialogue become interdependent, but these three mediums [would] join and become one medium for telling the story and expressing the emotions of the characters," *Washington Post* on March 14, 1943 (qtd. in Wilk 149).

Rodgers and Hammerstein realized that expressing emotions was not enough to accomplish their "desire to proliferate tolerance and acceptance of all mankind" (Fordin 210); characters needed to prove their ethos, to present logical arguments, and to move

the audience as well as the other characters on stage with pathos. One way in which they chose to do this was by incorporating figures of speech to enhance these efforts. Aristotle organized stylistic devices when he established the concept of *topoi* (topics), which literally means places.

In rhetoric, a topic was a general head or line of argument, which suggested material from which [artistic] proofs could be made. To put it another way, the topics constituted a method of probing one's subject to discover possible ways of developing that subject. Corbett points out that Aristotle distinguished two types of topics to aid the speaker in discovering matter for the three modes of artistic appeal. He named four "common topics (1) more and less, (the topic of degree), (2) the possible and the impossible; (3) past back and future fact, (4) greatness and smallness (the topic of size as distinguished from the topic of degree)" (*Classical Rhetoric* 19).

"Figures" in Aristotle's view "provided one of the best ways to strike that happy balance between 'the obvious and the obscure,' so that our audiences [can] grasp ideas promptly and thereby be disposed to accept [our] arguments"(qtd. in *Classical Rhetoric* 377). The figures could be found in the topics.

Other scholars, including Quintilian, "who most explicitly related figures to logos, pathos, and ethos," and Sister Miriam Joseph, "who reclassified more than 200 figures according to the four categories: grammar, logos, pathos, and ethos," also exemplified the relationship of "the figures ...with the three modes of persuasive appeal" (*Classical Rhetoric* 378).

Unlike some contemporary opinions (and varied historical opinions,) that style is window dressing, Aristotle taught, “Metaphor was another way to give ‘clearness’ and ‘liveliness’ to the expression of our thoughts.” Therefore, this work will examine the schemes and the tropes frequently referred to as literary devices, rhetorical devices, or figures of speech that support the artistic appeal being analyzed.

“Oh, What a Beautiful Mornin’” is the song that the cowboy Curly begins to sing from off stage. And contrary to establishing Rodgers and Hammerstein’s goal of tolerance and acceptance, it determines Curly’s place in the upcoming major conflict of the story by establishing his ethos. The words to “Oh, What a Beautiful Mornin’” were inspired by the stage directions of Lynn Riggs, author of the source material, *Green Grow the Lilacs*; but, the completion of its message was the united work of Rodgers and Hammerstein. “Oh, What a Beautiful Mornin’” exemplifies Hammerstein’s thoughts that a composer and librettist “must weld their two crafts and two talents into a single expression” (Carter 81). That expression reflected what Aristotle considered “the most effective means of persuasion, ethos” (1356a). Aristotle claims that in order to be trusted a speaker must display, “practical intelligence (phronêsis), a virtuous character, and good will” (1378a). He also articulates “that young men fit into this category when displaying passion, optimism, and sweet natures” (1388b). Rodgers and Hammerstein assured Curly’s character and therefore his acceptance by the audience in the first number of *Oklahoma!*. Joseph Swain notes that, “The main purpose in the songs of *Oklahoma!* is to reveal in detail the characters who sing them”(94).

Curly's virtuous character, good will, passion, optimism, and sweet nature all are revealed in his first song on stage. And as Swain later points out, it is done so "in the most economical way" (94). The first two lines are identical:

There's a bright, golden haze on the meadow

There's a bright, golden haze on the meadow.

This repetition gives the audience the opportunity to recognize that a song is beginning and to pay attention without missing any of the words. This is particularly important because Curly begins singing while back stage with no music to accompany him. As described in the stage directions *a song comes from somewhere, growing louder as the young singer comes nearer*. Curly exemplifies the young man that Aristotle described. As the music begins it combines with the youthful male's words to establish his trustworthiness. Written in Rodger's familiar "untainted adaption of nineteenth-century Romanticism" the music "still succeeds in retaining a folk song flavor" by "mak[ing] a strong cadence at the end of its consequent phrase"(Swain 90). That is to say that the music that accompanies the lines:

All the cattle are standin' like statues

All the cattle are standin' like statues

repeats the 1, 2, 3, 1, 2, 3-waltz rhythm of the key signature until the end when it becomes 1,2,3 hold to the next measure, just like a folk song as noted by a variety of scholars. At this point Rodgers' music insures that Curly becomes a modern day folk hero to the audience. The audience begins to root for him before they even know what his

goals are or who will provide the conflict that might keep him from attaining his goals. Their perception is strengthened as both Rodgers's music and Hammerstein's words continue:

They don't turn their heads as they see me ride by
But a little brown mav'rick is winkin' her eye.

Curly is so trustworthy that the cattle are not even afraid of him and he hears all the "sounds of the earth as music." He is a really great guy who has a kinship to the town folk through their common dialect. Aristotle teaches that audiences trust people and form friendships with people who share a kinship (1381b). This kinship combined with the optimism of the last verse makes Curly an irresistible character:

Oh, what a beautiful Mornin'
Oh, what a beautiful day.
I've got a beautiful feelin'
Everything's goin' my way.
Oh, what a beautiful day!

Aristotle repeatedly teaches that friends are more receptive to one's ideas and desires, particularly when friends are optimistic and confident (1383b). In one song, Curly has been able to share many characteristics that liken him to his audience. That is to all of his audience except Laurey, the female protagonist; she needs more convincing.

When describing Laurey in his book *Rodgers and Hammerstein*, Ethan Mordden states that, "Most stage directors find *Oklahoma!* the most durable of the Rodgers and

Hammerstein canon mainly because Laurey is so enigmatic, so capable of reinterpretation, that each production feels like a new show”(38). Laurey too enters singing “Oh, What a Beautiful Mornin’.” This similarity between the two characters subtly connects them, but Laurey’s entrance follows Curly’s informing the audience that he is a long-time cowboy not a farmer, “Bowlegged from the saddle fer God knows how long” and that she is very stubborn, “The damn she-mule.” Therefore, Laurey’s rendition of “Oh, What a Beautiful Mornin’” does not automatically establish her ethos. Curly’s friends, the audience, are holding back their judgment of her until they have more information. She provides it when he states that he has a “good mind not to ask her to the box social.”

LAUREY: If you ast me, I wouldn’t go with you. Besides, how’d you
 take me? You ain’t bought a new buggy with red wheels
 onto it, have you?

CURLY: No I ain’t.

LAUREY: And a spankin’ team with their bridles all jinglin’?

CURLY: No.

LAUREY: ‘Spect me to ride on behind ole Dun, I guess. You better
 ast the ole Cummin’s girl you’ve tuck sich a shine to over
 acrost the river.

At this point the audience understands why Laurey is not captivated by the ethos of Curly revealed in his first song. She is jealous of “the ole Cummin’s girl.” A passage

of Aristotle's identifies Laurey's reaction in 1378b "When anger is felt, the thoughts dwell upon the act of vengeance, and the images then called up cause pleasure." Laurey is without a doubt angry, and she seeks vengeance.

But Curly is becoming angry too. In another passage on anger (1379b) Aristotle's words justify Curly's anger because Laurey is not taking him seriously. In retaliation he makes up a whopper told very effectively through song.

"The Surrey with the Fringe on Top" so moved Hammerstein that "just listening to it made him cry." He explained that, "he never cried at sadness in the theatre, only at naïve happiness, and the idea of two bonehead young people looking forward to nothing more than a ride in a surrey struck an emotional cord" (*Musical Stages* 219). "The Surrey with the Fringe on Top" is a charm song written especially to enamor the audience with the singer. Aristotle has described this effect as pathos. Pathos is mainly concerned with the emotions of the audience particularly related to the frame of mind of the listener (1380b). Aristotle argues that a speaker has to arouse emotions because emotions have the power to modify judgments, "to an [audience] who is in a friendly mood, the person about whom he is going to judge seems not to do wrong or only in a small way; but to the judge who is in an angry mood, the same person will seem to do the opposite" (1378a).

A charm song puts the audience in a positive frame of mind; Laurey, Aunt Eller, and the theatre audience all can relate to Hammerstein's own reaction when he heard the pattern of repetition in his lyrics combined with Rodger's identical pattern in both the melody and the harmony. These uniformed patterns make the audience feel very

comfortable; thus, Curly is immediately excused by the audience for perhaps spending too much time with the “Cummin’s girl.”

Mordden believes “The Surrey with the Fringe on Top” is “perfect theatre poetry: picturesque, direct, [and] persuasive” (*Rodgers and Hammerstein* 37). It is very much a conversation song; it tells a story and actually takes a journey along with the characters. It begins as an impulse by Curly to answer Laurey’s questions about how he would transport her to the box social, but as he spins his tale it grows from his passion for her to his passion to win her.

Included in Hammerstein’s notes are lists of rhyming words for this song, including: surrey, curry, flurry, hurry, furry, blurry, and siree. There is also a note that mentions perhaps using some aphorisms and anecdotes. Obviously, Hammerstein intentionally included rhetorical devices within this song, masterfully incorporating persuasion into the artistic proofs that best satisfy his needs. Most devices can be used to evoke an emotional response in a pathetic piece; however, Hammerstein relies heavily on five of them: repetition, rhyme, descriptio (vivid description, especially of the consequences of an act, that stirs up its hearers), diacopee (repetition of a word with one or more between, usually to express deep feeling) and the closely related, anaphora (repetition of the same word or group of words at the beginning of successive clauses, sentences, or lines).

Rhyming is to lyrics what rhythm is to music. The right rhymes lead both to likability of a piece and the ease of comprehension of a piece due to the repetition of the

sounds. The euphonious sound of rhymes produces a persuasive effect making them rhetorical. Hammerstein used many of the words from Riggs's original description of the surrey; but by adding the rhymes he made it more memorable as well as more persuasive. Hammerstein changed a previously dialectical passage into a persuasive one-sided lyrical piece.

The external rhymes begin with the first lines of the song and continue through the chorus. The introductory verse includes an AABA word rhyme pattern.

When I take you out, tonight, with me,
Honey, here's the way it's goin' to be:
You will set behind a team of snow white horses,
In the slickest gig you ever see!

Rodgers then incorporated an AABA melodic pattern to the chorus. That is to say that the melody of the A stanza is repeated immediately in the second stanza, but a new pattern is invoked during the third or B stanza, frequently referred to as the bridge. The melody of the last stanza returns to the A pattern.

A- Chicks and ducks and geese better scurry
When I take you out in the surrey,
When I take you out in the surrey with the fringe on top!
A- Watch that fringe and see how it flutters
When I drive them high steppin' strutters.
Nosey pokes'll peek thru' their shutters and their eyes will pop!

B- The wheels are yellor, the upholstery's brown,
The dashboard's genuine leather,
With isinglass curtains y' can roll right down,
In case there's a change in the weather.
A- Two bright sidelight's winkin' and blinkin',
Ain't no finer rig I'm a-thinkin'
You c'n keep your rig if you're thinkin' 'at I'd keer to swap
Fer that shiny, little surrey with the fringe on the top!

Rodger's incorporation of the standard AABA melodic pattern reinforces the pathetic effect of the repetition.

However, a deeper investigation also reveals additional audience-enticing characteristics. Scott McMillin borrows phrasing from Theodor Adorno when he states, "One is surprised at the layers of craft (Adorno referred to poetry. McMillin applied the statement to musical theatre) that combine to give the illusion of simplicity" (31). Those layers certainly exist in this piece.

One can notice that within the AABA pattern another pattern forms. The rhyme pattern of the chorus is consistent within the A stanzas; they all contain a couplet refrain. The B stanza is further differentiated by the quatrain rhyming pattern. There are patterns within patterns within patterns all supporting the pathos created by repetition.

The diacopee and anaphora are the same in this song because the repetition of words that are expressing deep feeling come at the beginning of successive clauses. Curly

repeatedly sings, “When I take you or when I drive you.” There is no hoping “if I take you.” His very optimistic personality not only assumes that she will go, but his optimistic word choice also tells her how wonderful it is going to be when she does go. “Anaphora always produces a strong emotional effect” (*Classical Rhetoric* 391).

The consequence of this rhetorical usage is that Laurey is so moved by the vivid description that she is induced into participating in the song, “Has it really got a team of snow white horses?” And, of course, Aunt Eller gets drawn in as well exemplified by her exclamation, “Lands!”

The audience too is charmed, particularly when they perceive the next layer of Rodgers and Hammerstein’s “craft.” Hammerstein’s use of monosyllabic words followed by two syllable words actually creates the images of the horses trotting for the audience. Rodgers contributed to that imagery by composing music that emulated not only the horses and ducks and geese on the road, but that also replicated the smooth pathway of the road itself. Swain observes that Rodgers’s “repeated low E (sometimes done in low D) and leap upward represent the flat country road and the scurrying fowl” (94). Rodgers notes these choices in *Musical Stages*, but is also quick to include that “though the words could be poetic and the music tender and romantic, Oscar and I were both careful in writing the score and lyrics to make the song sound natural when sung by cowboys, ranchers, and farm girls living in Indian Territory at the turn of the century” (219). By incorporating many layers they did create a song that not only sounded natural,

but also accomplished the goal of a charm song: Laurey, Aunt Eller, and the theatre audiences were all affected by the pathos of “The Surrey with the Fringe on the Top.”

As the song ends, the stage directions note Laurey *starts slowly to emerge from the enchantment of his description*. Laurey’s tendency to be dreamy-eyed and lost in a situation foreshadow her upcoming dream that depicts a love triangle that includes her, Curly, and Jud.

Will Parker is a critical part of another love triangle. This second love triangle parallels the triangle that Laurey and Curly become involved in, but is a foil to it. Will Parker is a character that Hammerstein embellished, referred to only by name in *Green Grow The Lilacs*, Will plays an important role in *Oklahoma!*. When he joins Aunt Eller and Curly on stage, he is returning from a steer ropin’ competition in Kansas City. He is a very simple man with a logical plan as demonstrated in his very simple enthymeme.

WILL: Cain’t stay but a minute, Aunt Eller. Got to get over to Ado Annie. Don’t you remember, her paw said ‘f I ever was worth fifty dollars I could have her?

In this enthymeme the conclusion is that Will won and has fifty dollars. The reality is that he did win fifty dollars, but he spent it buying presents for Ado Annie, who will no longer be his because he is no longer worth fifty dollars. The audience observes the intension of Will’s plan, but they also perceive the error in his logic that he overlooks. This creates the comic relief needed in the show prior to the introduction of the Jud. However, the greatest paradox that Will’s character presents is the gift he brought to Ado

Annie's father. Described as "The Little Wonder," it is a small cylindrical toy with a peephole at one end. Aunt Eller, after being excluded from viewing the risqué object that houses "girly pictures," grabs it and eventually makes a joke out of it. This reaction is unexpected, but reminds the audience of Aristotle's claim in 1381b that friends are our most favorable judges. Clearly Will and Aunt Eller share a friendship. Her next statement to him confirms this; "Bet you carried on plenty in Kansas City."

Will's response is a song that begins quite conversationally, "I got to Kanas City on a Frid'y" and continues by enlightening the audience with the lighthearted personality of Will, the camaraderie of the male occupants of the territory, and the many differences between the territory and the United States. In this up-tempo song Hammerstein once again demonstrates his skill at economizing plot development through the use of lyrics. The audience understands that Will is completely accepted by his friends in the territory, establishing his ethos, and that he was the outsider in Kansas City. In the program notes to the Royal National Theatre production of *Oklahoma!* Mark Steyn remarked, "Oscar Hammerstein wrote about one subject above all others, community" (qtd. in McMillin 82). McMillin believes that "no writer was so constitutionally attuned to [the community] element of form than Hammerstein, and [that] Rodgers had a wealth of operetta-like romantic melody at his command to give resonance to the community ideology"(83). In every community they wrote about, they reflected the belief that people are either accepted by that community or rejected by it. In this one song they reveal Will as being both rejected by an unfamiliar community and accepted by his own community. The

concept of the outsider is not only cleverly introduced, but also comically stated, adding pathos to a song that reveals ethos.

I got to Kansas City on a Frid'y
By Sattidy I l'arned a thing or two
For up to then I didn't have an idy
Of whut the modren world was comin' to!

Having always been in the territory, Will was surprised by “the modren world” including “gas buggies,” “skyscrapers seven stories high,” and “walking to the privies in the rain an’ never wet [ting] your feet.” However, his friends never doubted a single word he said. They enthusiastically confirmed his statements, “Yes, sir! They’ve gone about as far as they c’n go.” Hammerstein then repeated the phrase he used for confirmation of the city, for not only confirmation of the fact that a girl, “Went as fur as she could go” while undressing, to confirmation of the fact that Aunt Eller “went as fur as she could go” while dancing. This use of the rhetorical device of antanaclasis added both continuity and humor to the song while subtly persuading the audience to support Will in his pursuit of Ado Annie.

Lehman Engel notes in *The American Musical Theatre*, “One of the things that any composer of a successful book show must consider carefully is his musical program” (105). Thus far in *Oklahoma!* there have been a ballad and an up-tempo charm song. For this third song Rodgers again uses an up-tempo song, but this time he varies the standard AABA eight-bar sections of the form to a point of unpredictability that reinforce the

rhetorical value of the lyrics. Will's compartmentalizing life style is reflected in the segmented musicality of his song. This arrangement demonstrates Rodgers's ability to vary his program from both the rhythmic ballad of "Oh, What a Beautiful Mornin'" with its well defined sixteen bar verse followed by the sixteen bar chorus and from the charm of "The Surrey with the Fringe on Top." However, this new form of comedy provides far more than comic relief, individual ethos, and community pathos by introducing the concept of individuals either being accepted or rejected from communities.

Having established the concept of community, Hammerstein introduces a man who is clearly not accepted as part of the territory. Jud Fry, Jetter in Riggs's play, is a farm hand on Laurey and Aunt Eller's farm. He is greeted cordially by Curly, "Hello Jud," because that is how Curly would speak to all persons thus further endearing himself to the audience. But Jud responds rudely as he walks right by into the house "Hello, yourself." This exchange calls to mind Aristotle's statement that we are friendly towards people who are nice to our friends and the opposite (1381b). The audience is already friends with Curly; therefore, the exchange develops an immediate distrust for Jud because he is laconic with Curly. This emotion is compounded when it is revealed that Jud is attracted to Laurey and that he has asked her to the upcoming box social. Initially Aunt Eller warns Curly "Now don't you go and say nuthin' agin' him!" At this point Aunt Eller perceives Jud as a nonthreatening employee. He is welcome at her farm and in the territory. Jud, however, threatens Curly because Laurey has shown an interest in him. Curley's response to Aunt Eller's remark reflects Aristotle's teachings "that we fear our

rivals” (1382b) and that fear causes us to want to do better than they do. “Well don’t forgit Aunt Eller, you and me’s got a date together. And if you make up a nice box lunch, mebbe “I’ll bid fer it.” This remark also reveals the importance of the auction of the lunch boxes at the upcoming social and foreshadows its importance within the community.

At this time the refrain from “Surrey” begins; and as Curly assures Aunt Eller that the rig is real, he walks off singing to himself. This short refrain is a quick reminder to the audience of just how important Curly is to them. It is also a reminder of Aristotle’s words that “the success of the persuasive efforts depends on the emotional dispositions of the audience; for we do not judge in the same way when we grieve and rejoice or when we are friendly and hostile” (1378a). Aunt Eller, Laurey, and the theatre audience all judge Curly more favorably than they judge Jud. He appears hostile because he has what the protagonist wants, Laurey. However, Laurey does not want Jud. Now that it has become a reality that he is taking her to the box social, her “pleasure created by her act of vengeance” does not counteract her fear of him, nor does her acceptance of his invitation to the social help his credibility. The audience realizes that the acceptance was made purely out of jealousy that is now replaced with fear. Even Aunt Eller’s defense of Jud does little for his credibility because she does not continue to defend him when Laurey is fearful.

LAUREY: [But] I'm afraid to tell Jud I won't go, Aunt Eller.
He'd do sumpin terrible. He makes me shiver ever'
time he gets close to me... Ever go down to that ole
smokehouse where he's at?

AUNT ELLER: Plen'y times why?

LAUREY: Did you see them pitchers he's got tacked onto the
walls?

AUNT ELLER: Oh, yeah, I seed them. But don't you pay them
no mind.

This is no defense, especially when followed by:

LAUREY: Sumpin' wrong inside him...

Laurey's statement is the kiss of death for Jud. By now she is perceived as the heroine, and what she says about another character carries a great deal of weight. Even Aunt Eller's responding reprimand, "Laurey," is not enough to change Jud's fate. Aunt Eller could have assisted in Jud's ethos at this point if she confided to Laurey that Will Parker brought the "Little Wonder" from Kansas City for his prospective father-in-law. The fact that Jud is an outsider continues to have very negative repercussions. Earlier when Will and the other men were waiting for Aunt Eller's reaction to his similar type pictures, they were surprised by her laughter. She even agreed not to "tell Ado Annie" that he had them; however, Jud has no one who will cover his actions up or try to explain them away or laugh at them. "Dirty pitchers" are tolerated for the insider, but not for the

outsider. Therefore, Laurey continues “Mornin’s he comes to his breakfast and looks at me from under his eyebrows like sumpin back in the bresh som’eres. I know what I’m talkin’ about.”

With this statement she confirms her credibility and continues the attack on Jud’s ethos. After all, Laurey wants to go to the box social with the charmer. Jud stands in the way of that happening. He is an outsider who is feared and who is judged with different criteria from the insider Will.

Rodgers and Hammerstein were both acutely aware of the fact that they needed to handle Jud’s character carefully. He was far from the villain of the melodramas, and he was one of the very first villains of his kind to be included in a genre that up to this point was labeled Musical Comedy. In his book *Lyrics*, Hammerstein wrote:

Jud Fry worried us. A sulky farmhand, a “bullet-colored, growly man,”
A collector of dirty pictures, he frightened Laurey by walking in the
shadow of a tree beneath her window every night. He was a heavy fare
for a musical play. Yet his elimination was not to be considered because
the drama he provided....Jud was the bass fiddle that gave body to the
orchestration of the story. (18)

They did not want, in Hammerstein’s words, to “resort to the boring device of two characters discuss[ing] him and give [ing] the audience a psychological analysis”(18). Instead they did what they did best and revealed both his relationship to Curly and his

own character through song. However before the revelation, the audience was introduced to the other significant characters in the dual triangular relationships:

Ado Annie and Ali Hakim.

Again Laurey provides the character analysis by telling Ado Annie “Well, you are a silly girl.” The silly girl is another stock character who was greatly expanded by Hammerstein. Both Annie and Will serve the same purpose by providing comic foils for Laurey and Curly, and both of their songs are humorous. Will wants Ado Annie as much as Curly wants Laurey, but Ado Annie does not appear to want anyone in particular. She just wants someone. She is as unparticular as Laurey is particular. Her song is conversational, but in a confessional way. Included in it are many phrases that begin with the word, I: “I can’t,” “I know,” “I heard” and “I always.” Like Will’s song, her solo reveals both her ethos and through her character creates pathos within the audience. She “Knowed whut’s right and wrong since [she] was ten,” she is honest, and funny; after all, as her dialect proves-she is a territory girl, an insider in the community.

Rodgers’s tune begins with an AABBA pattern then adds a sixteen bar extended ending and a trio with an AABA pattern. It is very erratic like the personality of Ado Annie and establishes her character in a very definitive way. The song’s melodic pattern is as silly as Laurey says Ado Annie is. And Hammerstein’s external rhyme pattern is as erratic as Annie’s exterior is; it varies between an ABAB patterns, rhyming couplets, and no rhyme scheme at all. But the external rhymes are just one of the rhetorical devices that Hammerstein uses to create pathos in this song. Much like Ado Annie the internal

portions are as unpredictable as the external parts; both Annie and the rhetorical devices of her character revealing song have pieces that are pushing and pulling at the same time. The internal rhymes include, “say” and “pay” while the alliteration has numerous examples including “right and wrong,” “feller and forgot,” and “soon and someone.” There are similes, “lips’re like cherries” and metaphors, “you’re sweeter than cream.” Romeo serves both as an allusion and metonymy, representing all men. The rhetorical question, “Whut you gonna do?,” is only outweighed by the innumerable examples of that inclusional dialect. The song is very persuasive. The audience becomes enamored with Ado Annie’s indecision. “I Can’t Say No” very clearly exemplifies a character who is not very clear, “Whut you gonna do?”

Ali Hakim is the third person in the love triangle with Ado Annie and Will. Unlike the two of them, he is an outsider. He is not only not from their community, but he is not from the same continent, nor is he either a farmer or a cowman. Ali is a peddler. He is the second outsider who is introduced in the play, but the first to have the opportunity to reveal his character. Although he does have a song, his character is revealed in a more customary form of characterization. Ado Annie tells the audience about him, “I’s shore sorry for Ali Hakim now. Look how Aunt Eller’s cussing him out!” and “Yeah, it’s [his name] Persian. I was shore [that she loved him].” Then when she asks “Being together all night means he wants a weddin’ don’t it?” Laurey too contributes to the characterization by exclaiming, “Not to a peddler it don’t!”

In this brief exchange we learn that although his character is being judged by his profession, women are not afraid of him (Aunt Eller directly confronts him), and Ado Annie would consider marrying him. Before we hear one word from Ali, his ethos is clear enough to be accepted by a territory girl. It appears to matter little that she is not very particular; however, the fact that she is not discriminating actually has a significant rhetorical meaning that is exposed as the play proceeds.

To this point neither outsider has spoken more than a few words, but one is accepted into the community and the other is not. The only notable difference is that no one is afraid of Ali. There are no stage directions or casting requests that identify either man as a specific ethnicity. Jud is a “bullet-colored, growly man.” Bullets are a variety of colors ranging from silver to gold; some are brown, and some have vividly colored tips. The description bullet is much more of a connotative word than a denotative word in this case. “Bullet” along with “growly” infers gruff or rough around the edges. Those are characteristics of some men from all races. Ali outright claims he is Persian; additionally Ado Annie informs both Laurey and the audience of the fact. His culture provides for some of the humor that his character instills in the play as it proceeds. There is nothing negative about either man’s race noted or inferred in the show. They are simply two outsiders. Their races could be represented by any culture at any given time. In fact, as *Oklahoma!* continues to be performed, the race and ethnicity of both men, as well as other characters within the play, are often changed based on casting with little rhetorical difference. One man is accepted by the community; and one man ends up lonely, dying

by his own hand. The difference is not how they look, or what they say; it is what is said about them by the community members based on how the actions of the outsiders are perceived.

A pivotal change that Hammerstein makes in the source material results in an important action of Ali. In *Green Grow the Lilacs*, Ali sells Laurey perfume and tells her it “smells like the Queen of Egypt!” Hammerstein turns the perfume into an “Elixir of Egypt,” something to help Laurey clear her mind. Aunt Eller retorts that it is “smelling salts.” The conversation continues, and it is revealed that Ado Annie believes that Ali wants to marry her. Ali is surprised by this fact and reacts in a comical way making it clear that marriage is the last thing on his mind. Will enters, and Ado Annie asks the peddler not to fight him.

ALI: “Why fight? I never saw the man before?”

In the middle of a war this sentence has many meanings. One of the outsiders in the territory claims that if you do not know someone there is no need to fight him. The idea from the classical age expressed by Aristotle is focused on human behavior, “the causes of friendship are doing kindnesses, doing them unasked, and not proclaiming the fact when they are done. Aristotle believes ill will is caused by anger, spite, or calumny” (1381b). Ali has no “ill will” towards Will. Will has not been angry towards him, nor is he spiteful or slanderous. Ali has no reason whatsoever to fight Will. At his point the audience realizes the impact of Ado Annie’s lack of discrimination. The two parallel love triangles are different. The men have no ill feelings towards one another because Ado

Annie cares about them both. In fact, Ali does not even want Ado Annie. In the Laurey, Curly, Jud triangle both men want Laurey. This rivalry calls to mind Aristotle's words that one fears his rivals (1382b). Therefore, not only does Laurey fear Jud's actions, but also Curly fears the fact that Laurey may want Jud, and Jud actually has a fear that Curly will be the person Laurey chooses. Aristotle defines, fear as "as a pain or disturbance due to a mental picture of some destructive or painful evil in the future" (1382b). One of the love triangles in *Oklahoma!* is motivated by love, indiscriminate love, and the avoidance of love; the other triangle is operating on fear and competition. The "mental pictures of some destructive or painful evil in the future" motivates much of the evolving action of Laurey, Curly, and Jud.

On the other hand, Ali is motivated by a desire to avoid an unwanted wedding. This is a theme that has universal comic appeal. When he leaves the stage, he leaves Will and Ado Annie alone long enough for Ado to discover that Will did win \$50.00, but that he spent it. Will appears far more dimwitted than Ado Annie at this point because she realizes that without the money in hand they cannot be married. Will has not caught on yet; all he wants is to kiss his intended.

Will now begins the refrain from "I Can't Say No." Like Laurey singing "Oh, What a Beautiful Mornin'," Will's singing of this song connects him to Ado Annie. Anne Sears remarks, "The flow of the dramatic action is helped along by the way Rodgers and Hammerstein use song reprises" (125). This reprise immediately followed by the entire ensemble's reprise of "Oh, What a Beautiful Mornin'" would support

Sears's observation. The "Ol Cummin's girl" is included in the ensemble as they sing the reprise. This is supposed to be the song that ties Laurey to Curly, and it causes Laurey to fume.

This situation reflects Aristotle's ancient concept "We are confident when we feel superior to our rivals," (1383b). Laurey's fuming takes the form of confidence as she begins her song, "Many a New Day." Like Ado Annie she asks a question, "Why should a woman who is healthy and strong blubber like a baby if her man goes away?" Like Ado Annie's song, this is a rhetorical question. Unlike Ado Annie there is no sign of dialect in Laurey's words. Clearly Laurey is a member of the community. There is no need for cultural signifiers in her speech. This lack of the western dialect is noted any time Laurey sings. Her standard dialect actually contributes to her ethos by making it easier for her to be understood by the audience while the additional rhetorical devices remain to help her maintain a positive ethos while boasting about her ability to live without the hero. Amplification, alliteration, and personification are the most obvious devices of pathos exemplified by Laurey. The correlation between amplification and confidence is observed in the repetition of the exclamatory sentence "Many a new day will dawn before I do!" Laurey states it twice, confirming that she will not do anything that makes her look weak; "ole Cummin's girl is really no rival at all! To prove it the third time the sentence is stated it is stated by the chorus. They have followed Laurey on her journey. Laurey is so confident that others, not so coincidentally, from her community are easily persuaded to adopt her position. Words such as "eye" and "sigh" within the internal rhyme patterns

contribute to the overall pathos of the number just as the rhymes do for Ado Annie in her song. Internal word patterns sound pleasant; they make people relax and enjoy what they are hearing because they can anticipate what is ahead. This puts the audience in that place that Aristotle identified as a desirable place. That honeybee is what they are evaluating. Laurey refers to men as honeybees, personifying the bee's actions. The audience can visualize the man that Laurey is referring to going from one girl to another as the bees move from one flower to another; however, that is not the Curly they know. He is a one-woman man. Laurey's ethos is not damaged because not only does she establish an "[audience] who is in a friendly mood," but she also establishes that she has goodwill towards Curly, their friend, thus confirming her ethos.

A minor character who plays a large role is Andrew Carnes, Ado Annie's father, who is the local judge. He is aware of the love triangle that exists among Ado Annie, Will, and Ali. He knows that Will is a community member and that Ali is not, but being a community member is not important to Andrew Carnes. When he realizes that Will does not have the money in cash that he needs to prove his ability to take care of Ado Annie, Carnes looks for the next person who can. When Ali protests that Carnes will never see his daughter if she marries him because he is a peddler, Carnes realizes that Ali has the means to "Take ker of [his] my little rosebud." This realization causes him to force Ali at gunpoint to do just that. And since Ado Annie does not mind that he is an outsider either, she daydreams "Mrs. Ali Hakim... the Peddler's bride." And then rushes to secure Ali's

place in the community by “tell[ing] the girls.” Marriage into a community is a straight path, especially by someone the community already knows.

The Peddler now sings a song of *angry protest* as stated in the stage directions. This song is a reminder of Aristotle’s thoughts regarding “being angry with people who are indifferent to the pain they cause us” (1379b). Andrew Carnes is indeed indifferent to the pain that this marriage will cause Ali. Ali’s song that reflects his anger is “It’s a Scandal! It’s an Outrage!.” Other male members of the community join Ali as he laments, “I’m minding my own business like I oughter, ain’t meaning any harm to anyone. I’m talking to a certain farmer’s daughter-then I’m looking in the muzzle of a gun.” All of the community men join in with “It’s gittin’ so you cain’t have any fun! Ev’ry daughter has a father with a gun. “It’s a Scandal! It’s an Outrage!,” how a girl gits a husband today!” These two sections represent the song well. Ali is one of the men; his ethos is established as belonging in a utilitarian way. He has the same problem that they all do. They know him; he travels from one person’s house to the next person’s house selling his wares. He provides material goods that they cannot get anywhere else. The words convey the same camaraderie as Will’s words do in “Kansas City.” There are slightly more dialect signals in the western men’s words than in the man who has not started his life in the territory; but by the time he arrives, he is singing songs with men about how roosters “ain’t the special property of just one hen;” therefore, “the rooster is better off than these collective men!” Ali is a part of this community because he shares their plight.

When the song is complete, “ole Cummins girl” and Curly enter. Laurey is on her porch and sees the two of them. The girls pick at one another about the quality of their baskets. The baskets represent the girls. They are actually debating who is the better girl for Curly. Gertie Cummins leaves the stage at Aunt Eller’s request; this leaves Curly and Laurey alone at a perfect time for a love song. Hammerstein reflected on the difficulty of writing this particular “love song.”

The problem of a duet for the lovers in *Oklahoma!* seemed insurmountable. While it is obvious almost from the rise of the curtain that Curly and Laurey are in love with each other, there is also a violent antagonism between them, caused mainly by Laurey’s youthful shyness, which she disguises by pretending not to care for Curly. This does not go down well with him, and he fights back. Since the mood was to dominate their scene down into the second act, it seemed impossible for us to write a song that said “I love you,” and remain consistent with the attitude they had adopted towards each other. After talking this over for a long time, Dick and I hit upon the idea of having the lovers warn each other against any shows of tenderness lest other people think they are in love. Of course, while they say those things, they are obliquely confessing their mutual affection. Hence the title, “People Will Say We’re in Love.”

(*Lyrics* 14-15)

A major component of Aristotelian rhetoric is the enthymeme. Will exemplifies this device in a rather nonstandard format, but Laurey and Curly's almost love song is an excellent example of the enthymeme. Aristotle's enthymeme is an argument in which some sentences are premises and one is the conclusion. In each case the conclusion or one of the premises is missing. However, the missing fraction is a guaranteed inference deduced from the remaining elements.

The first element, like other songs within this show, is a question. In fact, the first two sentences are rhetorical questions.

LAUREY: Why do they think up stories that link my name with yours?

CURLY : Why do the neighbors chatter all day, behind their doors?

This rhyming couplet is followed by another in which Laurey offers a very simple solution.

I know a way to prove what they say is quite untrue.

Here is the gist, a practical list of "don'ts" for you.

She then proceeds in what is sometimes referred to as a list song, by providing a list of premises. Most of the premises that she lists contain ordinary signs (an argument from a universally accepted belief), but every fourth one contains the even stronger infallible sign (something that is inevitable) (1402b).

Don't throw bouquets at me

Don't please my folks too much

Don't laugh at my jokes too much

People will say we're in love!
Don't sigh and gaze at me
Your sighs are so like mine
Your eyes mustn't glow like mine
People will say we're in love!
Don't start collecting things
Give me my rose and my glove.
Sweetheart they're suspecting things
People will say we're in love.

Since this is an almost love song, Curly too has an opportunity to contribute to the enthymeme by adding premises. However, like Laurey he too begins with a pair of rhyming couplets.

Some people claim that you are to blame as much as I.
Why do y' take the trouble to bake my favorite pie?
Grantin' your wish, I carved our initials on that tree.
Jist keep a slice of all the advice you give so free.

And as in Laurey's lines every forth premise is infallible.

Don't praise my charm too much
Don't look so vain with me
Don't stand in the rain with me
People will say we're in love!

Don't take my arm too much
Don't keep your hand in mine
Your hand feels so grand in mine
People will say we're in love!
Don't dance all night with me
Till the stars fade from above.
They'll see it's all right with me
People will say we're in love.

What is missing from this list of premises is, of course, the conclusion. However, when the song is finished, Curly leaves, and Aunt Eller joins Laurey on the porch. The conclusion is indisputable -people already know they are in love.

In his autobiography Rodgers commented on Hammerstein's problem with the rhetorical device of rhyming in "People Will Say We're in Love."

This all also demonstrates another familiar problem, especially for lyric writers. There are, after all, only so many rhymes for the word, "love," and when Oscar decided to call the duet "People Will Say We're in Love," he was determined to avoid using any of the more obvious ones. After spending days thinking about this one rhyme, he called me up exultantly to announce that he had solved the problem. His solution: the girl ends the refrain by admonishing the boy. (219)

Hence love is rhymed with the word glove. “Hammerstein is best when he describes a complex emotion or experience in the simplest language,” reports Joseph Swain. He continues, “The apparent simplicity of the Hammerstein lyric hides an exceptionally appropriate and often penetrating characterization of the dramatic situation at hand” (85).

This unlove song is a perfect example of the drama at hand. In a musical that is all about community noting just how much what “People Will Say” matters gives the audience an insight to what is helping them form their opinions. Notable is the fact that while singing with one another, neither uses the western dialect. This lack of speech markers makes the complexity of the song easier to understand and is another subtle sign of the commonalities between the couple.

Rodgers too was “gifted with just this sort of musical sensibility” (Swain 85). His incorporation of a melody composed almost completely of fifths and a step exemplify the logic of this enthymeme. Swain’s comments even note how, “Rodger’s melodies are characterized by an expressive logic of development that seems so calculated and planned” (85). That is to say, in the same way Hammerstein’s rhymes make what comes next expected, Rodgers’s fifths (Don’t throw) followed by the steps (bouquets at me) are predictable in a very logical way. Laurey and Curly already had songs that both portrayed ethos and that created pathos within the audience, this song arrives just in time for the logical argument. Its melodic pattern of sixteen bars of A followed by another sixteen

bars of A that moves into eight bars of B and ends with eight bars of A support the logic especially when compared with the melodies of both Will's and Ado Annie's songs.

Curly is more determined than ever to remove Jud from his relationship with Laurey. After waiting the length of a very long first scene, the audience now has the opportunity to "judge" Jud for themselves. Entering the smokehouse, that was a standard building on farms at the time, where Jud lives, Curly tries to goad him into a fight. Jud, however, does not take the bait. The scene is composed of two songs which result in the longest one-on-one contact that Jud has in the entire play. The first song, "Pore Jud is Daid" results from Curly's observing standard smokehouse equipment including a rope and hook. With thoughts of having Jud out of Laurey's life, Curly sets up a scenario that describes to Jud what his funeral would be like. He sings the deadpan spoof with the return of his full western dialect. In this case the dialect works to emphasize the fact that he belongs in the territory and Jud is an outsider. He appears very good at making songs up as he proceeds and as he composed "Surrey" on the spot to make Laurey jealous, he composes this song to make Jud angry. Unlike his previous composition, this song backfires. Jud is complimented by the lyrics. In fact he is so moved that he is touched and suddenly carried away, he sings a soft response, as stated as part of the stage directions. Like "Surrey" the song functions to advance the plot and to develop the characters. Curly describes what the preacher would say, "Jud was the most misunderstood man in the territory...but the folks who really knowed him, knowed 'at beneath them two dirty shirts he alw'ys wore was a heart as big as all out doors." The song continues as Jud

makes up verses and the men eventually sing a part of the song as a duet. It ends with Jud's crying at the pretty picture of his death that Curly has just painted. The song reflects what the people both on the territory and in the audience believe about death. No one speaks ill of the dead. Hammerstein carefully and, in fact, comically foreshadowed a death scene and dictated how the audience would react. Rodgers's music established the mood with very minimal variations that could be associated with death or totally avoided when one wanted to move away from death as expediently as possible. "Pore Jud is Daid" is frequently thought to be purely comical, but the rhetoric of it reveals a much more important role for its positioning in the play. Hammerstein believed that in this song, "[Jud] becomes a pathetic figure, pathetically lonely for attention he has never received while alive. The audience begins to feel some sympathy for him, some understanding of him as a man" (*Lyrics* 19).

As soon as the song ends the conversation returns to the conflict between the two men. They trade insults until the peddler arrives, and Curly leaves with Jud's yelling after him, "She promised she'd go with me, and she better not change her mind. She better not."

The conversation between the two outsiders in the safety of the "home" of one of them is revealing. Jud asks Ali if he can buy a "Little Wonder," and he explains that it has a hidden knife in it. The audience is now aware that the silly Will has no idea that his gift for Ado Annie's father is a weapon. Ali does not know either and tries to persuade Jud into buying some more "girly pictures." Jud shows his impatience or the lack of real

women in his life, and Ali as usual makes a joke about not wanting the girl he has. The two outsiders are portrayed very paradoxically. Jud has knowledge gained from existing on a wilder side of life than Ali knows, and Ali has no desire to conform to a more conventional life that Jud longs for. They are both outsiders; however, they should not be considered as one stereotypical representation of anyone who is not from the territory. They need to be evaluated for the characters they are.

When Ali leaves, Jud sings a solo that reveals exactly who he is: “Lonely Room.” It is one of the few songs in the show that has no reprise. Consequently the lack of dramatic flow amplifies Jud's characterization. James Lovensheimer believes that Jud Fry’s “angry isolation is voiced in” what he calls “the disturbing number ‘Lonely Room’” (“Stephen Sondheim ” 181).

In, “Lonely Room,”[Jud] paints a savage picture of his solitary life, his hatred of Curly, and his mad desire for Laurey. This is a self-analysis, but it is emotional not cerebral. No dialogue could do this dramatic job as vividly and as quickly as does the song. [The song] helped to solve the problems presented by the villain. (Fordin 192)

Jud is the villain, the antagonist, but this song makes him more clearly defined. When one hears of his overwhelming loneliness, it is difficult not to feel some compassion for him. He is, after all, a victim in as much as he is the antagonist. Laurey willingly admits to being afraid of him, yet in her “act of revenge,” a concept that Aristotle describes in 1378b, she agrees to go to the dance with him. The villain becomes a villain because he

believes the heroine. Many people in the audience can identify with Jud's dilemma. His last remark to Curly is, after all, "She promised to go with me!" The image of being lied to after having been promised anything resonates in both the male and female audience members. Jud believes that Laurey chose him over Curly. The audience begins to feel empathy for Jud now. The room where he lives by himself is described in detail in Riggs's play. Many of Hammerstein's words came from that description as they did for "Oh, What a Beautiful Mornin'," Curly's ethos-establishing song. The difference is that when Curly sings his song, he is establishing his ethos from an empty slate. Jud has the burden of disproving everything that has previously been said about him. Engel believes that the audience's perception about Jud changes from a "sniveling, frightening, hideous, threatening misfit to a human being. We [The audience] recognizes his dreams and pity him even as we [they] fear him" (105). Swain notes that "'Lonely Room' transforms Jud from a formless villain into a motivated and credible agent of dramatic action" (100). Hammerstein's evaluation that "the song helped to solve the problems presented by the villain," is accurate.

As with other songs, Hammerstein takes advantage of both internal and external rhymes in addition to alliteration:

The floor creaks,
The door squeaks,
There's a field-mouse
a-nibblin on a broom

These devices serve in the same capacity as they did previously by creating a comforting predictability to the song. After all, the audience is already familiar with Jud. But then the imagery, which he paints by almost personifying loneliness, creates a pathos that is not born from comfort, but from empathy or pity. This situation reflects a teaching of Aristotle: “Kindness towards those who need, but are having difficulty acquiring what it is they need” (1385a). He also pointed out that, “What we pity in others, what we fear for ourselves” (1382b, 1386a). The audience members do not want to be alone or lonely; therefore, they have pity for Jud due to his situation.

And I sit by myself.

Like a cobweb on the shelf.

By myself in a lonely room

The next verse moves from reality to Jud’s dream. In his dream he exposes himself, his wants, and his desires. They are not that unlike anybody else’s desires.

But when there's a moon in my winder

And it slants down a beam'crost my bed

Then the shadder of a tree

starts a-dancin on the wall

And a dream starts a-dancin in my head

And all the things I wish fer

Turn out like I want them to be

And I'm better'n that smart aleck cowboy

Who thinks he is better'n me!
And the girl that I want
Ain't afraid of my arms,
And her own soft arms keep me warm
And her long, yeller hair, falls a-crost
my face, Jist like the rain in a storm!

Then,

The floor creaks, The door squeaks
And the mouse starts a-nibblin on the broom
And the sun flicks my eyes

The dream is over; Jud wakes from his day dream with feelings that foreshadow much that is yet to come: Laurey's dreams and her own reaction to it, Jud's need to win Laurey's basket instead of letting it go to Curly, and his own violent reaction to realizing once and for all his chance with Laurey has come to an end.

It was all a pack o'lies!
I'm awake in A Lonely Room
I ain't gonna dream 'bout her no more!
I ain't gonna leave her alone!
Goin' outside, Git myself a bride,
Git me a womern to call my own.

This song is frequently omitted from productions of *Oklahoma!*. It is difficult to imagine how much is missed for the lack of it. The lyrics explain, vindicate, and warn. The music aids in this process. “Lonely Room’s” music is different from the rest of the show. It has a melodic range of seven, which is one step less than the closest range and five steps less of a range than the title song. It is done in an A minor with mostly F sharps and repeating Gs. Swain remarks about the melodic limits of this song and notes “When his dream reaches its climax in his imagination, the melody finally breaks out of the straight jacket that confined it” (99). This “breaking of the straight jacket” emphasizes the amount of violence that Jud is capable of while the dissonant intervals of the harmonies mirror his pain. The lyrics and music comprehensively demonstrate all of the paradoxes of Jud Fry.

In scene three Laurey has the opportunity to dream. Egged on by an ensemble of women, Laurey is once again within the bosom of her community. Her friends do not understand why she is going to the social with Jud and not Curly. Everyone but Laurey knows she is in love with Curly. In the song “Out of my Dreams” the girls prompt Laurey to “Make up your mind, make up your mind.” Contrary to Jud’s loneliness, Laurey asks the girls for some privacy so that she can “Take a big whiff” of the elixir that she purchased from the peddler. The choice of Hammerstein to change the perfume to an elixir opens up the possibilities of seeing into Laurey’s dreams. Although she claims that they will “make up [her] mind for her,” she actually knows what she wants. When Laurey drifts off to sleep the audience is made privy to just how badly she wants to go to the

dance with Curly and why she is not willing to go after him. As Mordden states, “Dreams don’t tell what happened, they tell why” (76).

Laurey sings:

Out of my dreams and into your arms I long to fly.
I will come as evening comes to woo a waiting sky.
Out of my dreams and into the hush of falling shadows,
When the mist is low and stars are breaking through,
Then out of my dreams I'll go,
Into a dream with you.

As she sings she falls into a deep sleep. There is then a fifteen-minute ballet that serves to recap the first act and to reveal Laurey’s fears. This action represents the collaborative nature of the craft. *Oklahoma!* was directed by Rouben Mamoulian, and the choreography was done by Agnes de Mille. Their influence on the show’s success cannot be measured. Nor can the contributions of the additional collaborators: Settings: Lemuel Ayers, Costumes: Miles White, Orchestrations: Robert Russell Bennett and the Orchestra was directed by Joseph Schwartzdorf. The rhetorical analysis of these additional components is the work for future study, but the ballet in *Oklahoma!* contributed so significantly to the story that no evaluation could omit the results. As Swain claims, “The ballet reveals Laurey’s character” (101). It reveals that she is frightened of Jud because he is different from the other men she knows. He is an outsider who likes her. She used him to get back at Curly, and now she is afraid that he will hurt Curly if she does not go

to the social with him. Her fear for Curly is exposed in the dream as well as in her words to Aunt Eller. In Act Two she responds to the fear that was portrayed in the dream. The balance between dreaming and reacting to dreams is on a tight wire in this show as both Laurey and Jud try to separate their reactions between what is real and reacting to what is illusion.

Act Two opens with a celebration of the community. Mordden notes, “The second-act curtain-raiser... was carefully twisted to highlight the social background, with a touch of range war implied. When everyone else joins in, and only then, a dance of social harmony can proceed” (75). Kislan points out that, “In the production number, the entire dance ensemble contributes to purposeful spectacle” (247). Knapp explains, “Musical theater’s thematic emphasis on community is inseparable from the most powerful expression of that community on stage: everyone’s singing and dancing together”(116). However, this representation of community has two notable exceptions- “the outsiders” are not physically present. Ali and Jud are both missing from the highly rhetorical number, “The Farmer and the Cowman.” Swain helps to explain this exception with his description of Hammerstein’s lyrics that he says are “apparently simplistic and hide an exceptionally appropriate and often penetrating characterization of the dramatic situation at hand” (85). That observation may never have been more applicable than in this number. Hammerstein’s pathetic use of symbols, repetition, rhyme, congeries, and polysyndeton use rhetoric to “not only persuade the hearer but actually make him its slave” (Longinus XV, 9). Analyzing Hammerstein’s use of these

figures in the “apparently simplistic” lyrics of “The Farmer and the Cowman” will reveal the “exceptionally appropriate” and “penetrating characterization” of Jud and Ali that highlights their respective roles within the “dramatic situation” of *Oklahoma!*.

The number begins with Andrew Carnes singing at the long awaited box social. It is perfectly natural that both Ado Annie’s father and Aunt Eller, Laurey’s guardian, are present at an event for young people.

It does not make sense for Ali to attend. Although Andrew is willing to permit, indeed force, his daughter to marry Ali at gunpoint, Ali is much older. He is a merchant whose work includes traveling to the entire territory to sell his wares. He would want to avoid the Carnes family while he is trying to escape marriage to their daughter just as he would not remain in an area where his customers were all at a social event and not at home to purchase items from him. He eventually arrives at the social, but only because he has a reason to arrive. Ali wants to aid Will in his pursuit of Ado Annie in order to relieve himself of the responsibility and or burden of marrying her himself.

Jud is at the event. The audience knows that he took Laurey, who is dancing in the number. But Jud is not welcome. He knows he is not welcome. And although he is one of the farmers that Andrew is singing about, he is an enemy of the protagonist.

This scene draws upon Aristotle’s collection of 27 characteristics of people toward whom “we feel the emotion of friendliness” (1381a). Several of those characteristics help to explain why Jud is not welcome at the social with Laurey whom “People [are already] Say[ing]” is in love with Curly. Friends, according to Aristotle, “share your pleasure and

pain, view the same things as good and evil, are friendly or unfriendly towards the same people,” and especially are “enemies of our enemies”(1381b). Jud is with Curly’s girl, and the community members do not like it. They are enemies of his because he is an enemy of Curly, their friend. The audience is experiencing the same feelings. Curly’s ethos, established in the first song he sang, is carrying him right on through into the second act.

But the audience remembers Jud’s song too; and although he did not build much ethos, he did create pathos. Therefore, Andrew’s words symbolically include him-Jud is a farmer and Laurey did “promise him” she would go with him. The audience can identify with the feeling of being promised something and still being worried that the “promiser” would not follow through. Laurey has followed through, but unwillingly so. She is afraid of Jud, and she is regretful that she put herself in this position by trying to make Curly jealous. Laurey is not completely innocent. She has been “carelessly cajoled” as well as “cheered and consoled.” She expresses fear of Jud, and her subconscious displayed fear, but Aunt Eller did not ever support her fear. Thus far to Aunt Eller “He’s the best hired hand [she] I ever had.” But Laurey’s comments and the community’s attitudes identify Jud as the outsider who is feared and unwanted. Neither his race nor his ethnicity has bearing on his likability or acceptance. Jud is an outsider because of the community’s irrational fear of him based on the comments of Laurey and the desires of Curly.

The same is true for Ali. He is welcomed into the community because of Andrew’s acceptance of him; neither Ali’s race nor his ethnicity matter to the

community. All that matters is that a leader in the community accepts him; therefore, the community accepts him as well.

Jud is not a joiner. He is accustomed to “sitting by himself like a cobweb on the shelf” so he is staying out of the way while Andrew, the most welcoming of the community members, by virtue of his acceptance of Ali as a potential son-in-law, creates pathos in the audience as he sings about community acceptance of all and the fellowship of “The Farmer and The Cowman.” Andrew Carnes:

The farmer and the cowman should be friends,

Oh, the farmer and the cowman should be friends.

One man likes to push a plough, the other likes to chase a cow,

But that's no reason why they cain't be friends.

Rhetorician Edward P.J. Corbett states “Repetition is one of the characteristics of highly emotional language” (392) thus creating pathos. This song is repetitious in many ways. Most obviously, the first two sentences are immediately repeated in identical words and are then repeated identically four more times. The “farmer” is repeated through use of congeries in the phrases “one man likes to push a plow” and “rope a cow” while the “cowman” is similarly repeated in the phrase “the other likes to chase a cow” and “steals her butter and cheese.” The exclamation, “But that’s no reason why they can’t be friends” is repeated three times, and the refrain is repeated four times. Each time the lyrics are repeated the music to accompany them is repeated as well as the rhymes that are both internal and external.

Another form of repetition is the echo-like quality of the community. When an individual says something important, a large group repeats it. This is particularly evident when Aunt Eller says:

I'd like to teach you all a little sayin'
And learn the words by heart the way you should
I don't say I'm no better than anybody else,
But I'll be damned if I ain't jist as good!

Everyone:

I don't say I'm no better than anybody else,
But I'll be damned if I ain't jist as good!

Aunt Eller's advice contains rhymes to make it easy to remember, and she tells her audience in a very specific command that they should remember what she is saying. When Aunt Eller talks, the community listens, especially when she is affirming democracy and equality. The audience is very willing to be reminded of the patriotic ideals that their sons, husbands, fathers, and friends are fighting for. Rodgers and Hammerstein used their "sage" very persuasively to remind them that everyone in the community should become friends, why the territory should become a part of the nation, and why the nation is part of the world. Everyone is of value. This is one of the lessons that Rodgers and Hammerstein stated that they wanted to spread, and in this song they have a valued character state it, and then they have the entire company repeat it.

To assure that the entire company is represented Ike, a young man, joins Andrew and Aunt Eller and adds both the word “merchant” and “and” to the phrase, “The farmer and the cowman.” It is now “the farmer and the cowman and the merchant.” This use of the word “and” twice instead of only once was referred to by Aristotle and quoted by Corbett as “the opposite of asyndeton” used to “suggest flow and continuity”(388). Ali is accepted into the community and represented symbolically within the community number in a fashion that flows undisturbed, just as Ali’s admission to the community flows.

Jud’s symbolic representation as a farmer and Ali’s symbolic representation as a merchant are not the only symbols in this song. Aunt Eller, the sage, is also symbolic. When the community breaks out into a physical fight over their differences despite the humor inserted into the lyrics, Aunt Eller holds a gun to both the “Farmers and the Cowman” and tells them in the community’s dialect, “Ain’t nobody gonna slug out anythin’. Sing it Andrew!” And he does, also portraying his role in the community by using the local dialect. Then doing as they have been directed, everyone joins in and sings; however, the group lyrics are dialect free. They truly are a community where everyone collectively represents all people.

Aunt Eller’s actions represent what was happening both locally and worldwide, demonstrating that it is sometimes necessary paradoxically to exhibit force to instill tolerance. The territory of Oklahoma adjacent to the United States mirrored the actions of the world within the conflict of the war. “The Farmers and The Cowman” had obvious differences between the factions; however, conflict is not just two sided. The “outsiders”

in this territory represented all of the other factions in the war. The difference between how the “other” factions were accepted or not accepted then and still to this day focus less on who they [are] than on how they [are] perceived. Rodgers and Hammerstein’s use of ethos, logos, and pathos within this work helps to establish their message of tolerance and acceptance by exemplifying how much audiences are effected by the ethos of a character. Curly is liked. Andrew Carnes is liked. Aunt Eller is liked. Their ethos has been strongly established. Their desires become the desires of the community and of the audience.

“The Farmer and The Cowman” contains very simple lyrics, but it also contains highly emotional figures that move the pathos of the audience. The rhetorical value of the artistic proofs is clear. This song foreshadows and establishes the believability of all of the actions that follow. There is no question as to why the music from this song was used in the very important position of the first number in the overture of the show.

To cement further the importance of Aunt Eller’s role in the community, she is given the prestige as serving as the auctioneer for the basket auction, “Yore the best. Ain’t any ole men auctioneers as good as you!” However, before the auction begins, Ali makes his promised return to the stage to confront Will.

The conversation that now ensues between Will and Ali is very important. It appears to be comic relief; and it is, but it also proves the ethos of both of these characters. To this point both men have been only comedic. However, the audience now realizes that Will does really love Ado Annie, “Do you really love her? And do you

worship the ground that she walks on like I do?” And they see another side of Ali. Thus far his credibility has been on the shoulders of Andrew. He has been a part of the community because Andrew thinks he is worthy. Now as he cleverly enables Will to earn Ado back while not deflating his ego, Ali gains the respect and admiration of the audience for himself and provides the action required for Jud to acquire “The Little Wonder.”

As Ali informs Will “You certainly bunkoed me,” the community returns to the stage to bid on the last two baskets at the auction: Ado Annie’s and Laurey’s. The scene between Andrew, Will, and Ali to determine who wins Ado Annie’s basket is very comical. Once again the outsider Ali creates a pathetic bond with the audience. Then the bidding for Laurey’s basket begins. It has a completely different mood. The outsider who has been ostracized due to the perception of the community is given the opportunity to live up to the perceptions of that community.

Aunt Eller begins the transition. When Jud offers her the money for Laurey’s basket that he has won fairly, she responds, “Hold on you! I ain’t said goin’, goin’, gone yet.” He replies, “Well say it.” She does so, but very slowly as she looks around for Curly to arrive. He does; he out bids Jud. Jud is angry, and matters are only made worse when Ike tells him that the “bidd in’ was fair.” It certainly was not. Aristotle’s views on anger and shame are perfectly exemplified in this scene. Shame is caused “when we fail in front of our rivals”(1384a) and anger arises from “offenses against oneself” and “would

have the offenders suffer for what they have done while the offended witnesses the punishment”(1381b). This is exactly what happens as Jud offers Curly a look through “The Little Wonder.” However, the audience will never know if Jud would have followed through or not because Aunt Eller comes to Curly’s aid by asking him to dance. This leaves Laurey open for Jud to dance her off of the stage while Will and Ado Annie introduce some much needed comedy back into the play in their duet “All Or Nothin’.”

The love triangle among Jud, Curly, and Laurey is yet to be resolved; however, since Jud is the symbol for the misunderstood, feared, and shamed outsider, the resolution will be dark. Therefore, the resolution to the parallel and paradoxical triangle is uplifting and fun contrasting the difference in the outcome when an outsider is accepted into a community and when an outsider is not accepted for whatever reason. Strutting like a peacock to impress Ado Annie, Will’s words “I’m a one women man, home lovin’ type, all complete with slippers and pipe, take me like I am or leave me be. If you can’t give me all, give me nothin’ - and nothins’ what you’ll git from me.” The contrast is Ado Annie apparently submissive words, “With you it’s all er nuthin’ All fer you and nuthin’ for me! But if a wife is wise, she’s got to realize that men like you are wild and free.” However, the Ado Annie who lives in this community knows that while peacocks strut, frogs sing to impress females! Just when the audience thinks she will kiss her frog to turn him into her prince “Have your fun. Go out on the town, stay up late and don’t come home till three,” she surprises him and the audience with, “There’s no use waitin’ up for me!” Swain believes that Ado Annie’s “punch line” is comedic because Hammerstein’s

lyrics “are derived from the dramatic situation of the play”(85). The irony adds to the pathos, and the audience is expecting the kiss at the fall of the curtain. The AABA song and music make short work of concluding that triangle! Will and Ado Annie will end up together happily ever after. The audience is feeling receptive to the messages that are about to follow.

The following scene is Laurey and Jud alone on the porch at the social. They begin by dancing, but then Jud begins to kiss Laurey and she pulls away.

Jud confronts Laurey with his observation that she does not want to be alone with him.

JUD: You didn't want to be with me by yerself- not a minnit
 more'n you had to.

His dialect is from the territory, but Laurey is afraid of him, and she not in love with him.

She wants to be with Curly, but denies Jud's accusations.

LAUREY: Why, I don't know whut you're talking about! I'm with you
 by myself now, ain't I?

JUD: You wouldn'ta been, if you coulda got out of it.

He then proceeds to relate all of the times she has avoided him over the occasions he has been at her farm and how much he has wanted to be with her. As he relates this, he- (*Attempts to hold her. She pushes him away.*) Her reaction makes him very angry, and he accuses her of thinking she is better than he is. At this point she becomes angry and fires him.

He responds (*In a voice harsh with inner frenzy*), and the audience remembers his dream.

JUD: Cain't help it. Cain't never rest. Told you the way it was.
 You wouldn't listen.

He then leaves the stage. She remains on stage, but is very frightened by what he has said. When Will arrives looking for Ado Annie, Laurey asks him to find Curly, but Curly is behind her. She tells him that she is afraid for her life.

CURLY: Jumpin' toadstools! Great Lord!

He pokes fun, and the mood begins to shift. Curly and Laurey then proceed with the scene; it ends with a marriage proposal and an acceptance. The protagonists have ended up together. The audience should be happy.

Laurey, the farmer, and Curly, the cowman, are going to form a union that will symbolically represent the union of the two quarreling parties within the play. And Will and Ado Annie are about to marry. The audience should be feeling resolution, especially after the reprise of "People Will Say We're in Love." Sympathetic-pathos is running high. Curly even agrees to become a farmer to support his wife- to-be's family, further likening him to the audience since many people in the audience at that time, were working women like Laurey holding down the fort while men were at war. But especially because of the war, the union of the couples and the union of "The Farmers and The Cowma[e]n," were not enough. The story of the outsiders is not yet resolved. The pathos that Ali and Jud have created connected them to the audience in such a way that the resolution of the lead characters was not enough because the message of this work is not

simply that “The Farmer and The Cowman” must be friends. The goal of tolerance of all mankind must be exemplified. The story could not have “a pie in the sky” happy ending while soldiers were on foreign soil fighting for more than romantic love.

ALI: I’ll just say good-bye here.

ADO ANNIE: Cain’t y’even stay to drink to Curly and Laurey?

ALI: Time for a lonely gypsy to go back to the open road.

The short scene is humorous and reinforces Will and Ado Annie’s love as well as the “outsiderness” of Ali and that he will not be at the community wedding.

Scene three opens with Ike and Andrew informing the audience that Jud has been gone for three weeks, but that he was seen in town last night. The community members’ fear of Jud is foreshadowing the upcoming events.

“*Oklahoma!*” is the eleven o’clock number. “The title song explodes out of the situation in the beginning of the final scene” (Engel 113). By definition the eleven o’clock number heightens the dramatic interest or the energy level in the second act. “*Oklahoma!*” does both. The audience is concerned about Jud’s presence and what effect that it may have on the community event, Curly and Laurey’s wedding. McMillin notes that in this case the “theme of community emerges as part of the drama itself” (83). But the tension does not last long as the ensemble arrives on stage. Audiences enjoy large numbers. “Their fascination with this kind of unified spectacle has deep roots, in everything from political rallies to Greek drama” (Wolff 128).

Their energy level is then heightened by the effective use of pathos created by word choice, anaphora, rhythm, rhyme, repetition, and alliteration.

Aunt Eller begins the intro to the song “Oklahoma.”

AUNT ELLER: They couldn't pick a better time to start in life!

IKE: It ain't too early and it ain't too late

No need to worry about anything, the timing is perfect.

CURLY: Startin' as a farmer with a brand-new wife-

LAUREY: Soon be livin' in a brand-new state!

The union of the bride and groom symbolizes the territory becoming a part of the union, “the brand-new state!” And the audience is a part of it too. Hammerstein’s prolific use of personal pronouns includes everyone in both the wedding and the excitement of a positive future that the WWII public dreams about.

ALL: Brand new state

Gonna treat you great

FRED: Gonna give you barley, carrots and pertaters

CORD ELAM: Pasture for the cattle

ANDREWS: Spinach and termayters

AUNT ELLER: Flowers on the prairie where the June bugs zoom

The use of anaphora and alliteration in the next three sentences creates euphony and as Corbett states, “a strong emotional effect” (391) that connects the audience to the characters.

IKE: Plen'y of air and plen'y of room-

FRED: Plenty of room to swing a rope!

AUNT ELLER: Plen'y of heart and plen'y of hope....

Having finished the introduction, Rodgers' music quickly ascends the scale as Hammerstein moves on to the chorus where his lyrics blatantly state, “We belong,” “we say,” “we know.” Everyone in the audience feels invigorated by the feeling that something new is going to occur and that everyone both on and off of the stage are a part of it.

CURLY: Oklahoma, where the wind comes sweeping down the plain,

Where the wav-in wheat can sure smell sweet

When the wind comes right behind the rain.

Oklahoma, ev'ry night my honey lamb and I

Sit alone and talk and watch a hawk

Makin lazy circles in the sky.

We know we belong to the land,

And the land we belong to is grand!

And when we say:

Ee-ee-ow!A-YIP-I-O-EE-AY

We're only say-in "you're doing fine Oklahoma!"

Oklahoma, O.K.

In his book *Musical Stages* Rodgers notes how a "cultural connection" was established by his use of rhythms, style, and tone. Corbett confirms that the "euphony of the lyrics and the rhythms of the music "undoubtedly play a part in the communicative and persuasive process-and are especially useful in producing emotional effects" (363). Rodgers and Hammerstein's abilities made "*Oklahoma!*" a rare example of rhetoric that caused and continues to cause the audience's "feelings to be so changed as to affect their judgment" (Aristotle 1377a). Audiences are engaged emotionally throughout the show and especially during this number. Sternfeld and Wollman confirm the necessity of these devices, "No amount of sparkle or flash has ever been able to sustain a show that fails to engage an audience emotionally" (116).

Oklahoma's! audience is engaged emotionally, so much so that they are worried about the upcoming shivoree. However, Ali returns just in time to relieve the tension. The audience learns to their delight that he has married the "that Cummin's girl." Hammerstein tied up two loose ends up with one comedic action that relaxes the audience before Jud arrives and raises the tension level again.

Jud does arrive shortly after the comic scene in the middle of the shivoree and after trying to kiss the bride, as Will just kissed Gertie, Ali's bride, he pulls a knife on Curly.

Rodgers and Hammerstein both knew that Jud was

“Heavy fare for a musical play. Yet his elimination from the show was not to be considered because the drama he provided was the element that prevented this light lyric idly from being so idyllic that a modern theatre audience might have been made sleepy, if not nauseous, by it”(Lyrics 18).

Therefore, Jud needed to remain; however, they greatly reduced his violent and threatening behavior from Riggs’ original script and created situations where he was antagonized. Thus the scene at the basket auction where Jud loses to Curly was added and acts as a provocation for this scene. However, pulling a knife in this situation is excessive. But Jud needed to over react for a variety of reasons. His impulsive behavior gives Curly a reason to fight back without hurting his own ethos. It also illustrates that he is not thinking rationally. This impairment lends credibility to the fact that he could indeed fall on his own knife. And Jud’s death resonates with the audience members who were losing relatives to battle on a daily basis. Rodgers remarked that, “*Oklahoma!* gave people hope for the future. If *Oklahoma!* could be so wonderful, then America could return to its splendor too”(87). If Jud had not died, a major piece of what was wrong in America at the time would have been missing and therefore the analogy would not have been as meaningful.

Jud does not represent one particular culture or race. Jud symbolized everyone’s son, father, and husband who died in service of his country or who became hot headed and made a poor choice that changed his life, or who was lonely and needed acceptance.

Rodgers and Hammerstein's Jud, much less malevolent than Riggs' script or the movie script was critical in aiding the message of universal tolerance.

Oklahoma! was an exuberant musical, and both Rodgers and Hammerstein wanted it to end on a positive note. That would have been nearly impossible if not for the expedited trial held moments before curtain, a trial that was made possible through the use of ethos, pathos, and logos.

As Jud is being removed from the stage, the community members gather around and make various comments about taking care of him and making sure that he is comfortable. Curly's leaving his brand new wife, says in a way the audience would expect from the hero, "I got to see if there's anything c'n be done for him" and follows the others off stage leaving Aunt Eller to listen to Laurey's lament over how terrible the situation is and Aunt Eller to reinforce her role with sage advice:

At's all right, Laurey. If you cain't fergit, jist don't try honey. Oh, lots of things happens to folks. Sickness, er bein' pore and hungry even-bein' old and afeared to die. That's the way it is- cradle to grave. And you can stand it. That's one way. You gotta be hearty, yo gotta be. You can't deserve the sweet and tender things in life less'en you're tough.

The audience barely has time to relate this pathetic information to the show and their own lives when the men begin to return and inform the women that Jud is dead. Curly advises Laurey and Aunt Eller that Cord Elam has suggested that he turn himself in when Aunt Eller takes control that she has earned through the use of ethos. From the

minute the audience meets Aunt Eller, throughout her conversations with Will, and especially through the events and her actions during “The Farmer and The Cowman,” Aunt Eller has been building her credibility. Now in a scene that might otherwise be contrived to be believable and destroy the finale of the show, Aunt Eller takes her place as the community matriarch and insists that Andrew Carnes “Do it [hold Curly’s trial] here!” The logic of this trial is easy for the audience to negotiate.

KNOW PREMISE: Andrew Carnes is the judge

KNOWN PREMISE: Andrew makes emotional choices (shot gun in Ali’s face)

Omitted but realized conclusion: An emotional decision by a judge validates this scene.

As Curly is declared innocent, Ado Annie returns with the statement that, “Will and me had a misunderstandin’. But he explained it fine.” And closure is arrived at in the parallel triangle as well.

The ensemble begins the reprise of “Oh, What a Beautiful Mornin’,” as the newly married couple leaves on their honeymoon and the play has come full circle as the audience is reminded of how honorable Curly is and approves the ending of the play. By incorporating ethos, pathos, and logos Rodgers and Hammerstein were able to “express my [their] own true convictions” (20) within their play. Both men were active in organizations that worked toward less racial discrimination in both everyday life as well as in the theatre. It is clear that they used their respective skills in their art to model their message.

CHAPTER III

RHETORICAL ANALYSIS OF *CAROUSEL*

“Oscar never wrote more meaningful or more moving lyrics,
my score is more satisfying than any I’ve ever written.”

Richard Rodgers, *Musical Stages* 242

Two years after the very successful opening of *Oklahoma!*, Rodgers and Hammerstein wrote what was to become their favorite work, *Carousel*. Premiering less than six months before the end of WWII, nationalism was at an all-time high. Rodgers and Hammerstein were well aware of the climate; therefore, they originally turned down Theresa Helburn’s suggestion to turn Ferenc Molnár’s stage play, *Liliom*, into a musical. “They agreed with the producers that the story was beautiful and the characters interesting, but they felt the Hungarian setting was impossible” (Fordin 220). They were also concerned with “an unsympathetic leading character, a death half way through the second act, and the gloomy ending” (Green 118). Additionally, “It was a fantasy, which always presented problems in musical theatre” (*Musical Stages* 237).

It appeared that the project would be halted before it ever really got started. But Rodgers was convinced that “The time was ripe for a new and brilliant use of modern orchestration and instrumentation, which could be more closely integrated with this play” (qtd. in D’Andre 172), more closely integrated than even *Oklahoma!*. In *Carousel* Rodgers and Hammerstein used the same artistic proofs to proliferate some of the same

community ideals as in *Oklahoma!*; however, the dramatic action in *Carousel* does not occur among the characters; instead it occurs within the characters. Therefore Rodgers and Hammerstein extend both the musical score and the musical scenes to incorporate the ethos, pathos, and logos that permitted the audience access to the characters' internal thoughts, thereby transforming the reception of the show's protagonist, Billy.

Hammerstein's lyrics conveyed internal thoughts through the use of song. In a *Newsweek* article entitled "Special Broadway Report: Back in Lights," he observed, "One of the nicest things about musical theatre is that a song is really a soliloquy, something that isn't supposed to be acceptable anymore in nonmusical plays. In a song, a character can tell the audience about himself (and what he is thinking) without feeling awkward" (56). Rodgers also responded to the "complexity of demands with an equivalent complexity of musical expression" (Swain 115). Mordden referred to the score as "the team's richest, densest, most detailed" (*Beautiful Mornin'* 87). Rodgers' "Carousel Waltz" and the supporting waltz harmonies throughout the rest of the show evoked a collective memory within the members of the audience that optimized the cultural naturalism of the time. Melding their crafts once again, Rodgers and Hammerstein transformed the audiences' experience in the paradoxically rejuvenating musical play, *Carousel*.

Stated in the introduction and noted in Rodgers and Hammerstein's reservation regarding *Liliom's* content, the audience would be asked to accept an abusive man as a protagonist. They would be asked not only to follow him on his journey from beyond the

grave, where he participated in conversations with “fanciful heavenly bodies,” to a schoolyard, but also to believe that a few “spoken” words from him would become life-changing events for both his daughter and widow thus manifesting his redemption by the end of the show. Therefore, establishing the pathos within the audience that Aristotle had argued must be present “in order to put the audience in a positive frame of mind so they would be receptive to new ideas” was even more germane than it was in *Oklahoma!*, due to the incongruity of the means and the message of *Carousel*.

Establishing pathos began with changing the setting of *Liliom*. Having done so well with an American setting in their first venture and relying on the nationalistic culture of the time, Rodgers and Hammerstein changed the setting of the play to a New England coastal town in 1880 where a fair, complete with a carousel and its traditional waltz music, opened the show. This opening insured that their audience was in “a receptive frame of mind” (1378a) through the use of collective memories.

Maurice Halbwach, the founding father of the concept of collective memories believed that, “It is in a society that people normally acquire their memories. It is also in a society that they recall, recognize, and realize their memories” (qtd. in Olick 18). Marita Sturken, author of several books on collective memory including, *Tangled Memories*, defines cultural memory as “memory that is shared outside the avenues of formal historical discourse yet is entangled with cultural products and imbued with cultural meaning”(3).

Teresa Marlies Magdanz concludes in her work, *The Celluloid Waltz: Memories of the Fairground Carousel*, that “by the 1940s ... the public’s interest in these amusements [fairs, carousels, and the waltz music from the carousels] was tinged with a longing for a past that was perceived to be disappearing” (88) when *Carousel* was written. Therefore by opening the show with this scene, the audience or the society that the audience is composed of “recall[ed,] recognize[ed,] and realiz[ed] memories” that it associated with a time before the war when it was safe and contented. The carousel and the waltz had and have a cultural meaning that is positive. By setting the play in New England and opening with the fair, the carousel, and the waltz, “Rodgers and Hammerstein were consciously or unconsciously, acquiescing to the fundamental power of the nationalistic energy coursing through their cultural field” (D’Andre 176). They continued this pathetic connection to the audience throughout the play, particularly in the extended score and the musical scenes, using it as a catalyst for the audience to remain open to the ethos of the characters being built through the revelation of their internal thoughts. Acceptance of the characters’ desires helped the audience to acquiesce to sometimes “unacceptable” and to sometimes “fanciful” actions taken by the characters.

Rodgers’ “Carousel Waltz” did more than create a positive mind set in the audience at the opening of the show; it set this show apart from both his other works and the works of others at that time period. Unlike traditional show opening overtures, “The Carousel Waltz” was a prelude or a prologue.

Rodgers wrote about this decision in his autobiography.

For the overture to *Carousel* I decided not to have an overture. I had become weary-I still am, in fact-of the sound that comes out of an orchestra pit during the overture. All that is ever heard is the brass because the orchestra never has a sufficient number of strings, and the audience must make a concerted effort to pick up any melody that is not blasted. Instead I tried to avoid this problem by making the audience pay attention, which I did simply by opening on a pantomime scene, with the orchestra playing a single piece "The Carousel Waltz," rather than the usual medley. In this way we also gave the audience emotional feeling for the characters in the story and help to establish the mood for the entire play. (*Musical Stages* 239)

The mood and the themes were established at the onset of the play and were then more fully developed as the play proceeded. Rodgers' decision to use a full orchestra enhanced that correlation.

A list of instruments used for *Carousel* is found in the Rodgers and Hammerstein Music Library. It includes:

Flutes I and II	Clarinets I and II
Oboe (doubling on English horn)	Bassoon
Horns I, II, and III	Trumpets I and II
Trombones I and II	Violins A, B, and C
Viola	Cello
Bass	Harp
Piano	[Percussion]

The full orchestra was very much unheard of at the time, but was used at Rodgers' insistence. It is critical to this investigation because each of the sections played vital roles accompanying Hammerstein's lyrics to reinforce Aristotelian concepts. Unlike *Oklahoma!*, where multiple reprises are used, *Carousel* has only three; and "The Carousel Waltz" is not one of them. It is heard for the first six minutes of the show (thirteen bars before the curtain rises); then it symbolically relates to the audience throughout the entire production by repeated notes, chords, augmentations, and arpeggios (broken chords). The full orchestra highlights these repeating waltz harmonies throughout the performance reinforcing the rhetorical device being used at respective times, intensifying the effect of the artistic proof being employed.

The exhilaration of the full orchestra playing "The Carousel Waltz" filled the audience with a sense of belonging, belonging to the community on stage and belonging

to the brotherhood of families united through the strength of nationalism. The ancient Greeks knew that one feels comfortable and friendly with those “who share our [one’s] pleasures and pain” (1381a). The pleasure was created by the sound mimicking a calliope complete with the dissonance that is so familiar to anyone who has ever heard the sound of a carousel, as noted by many scholars. Then the focus is directed at Julie and Billy as the cacophonous trumpets and the almost soothing violins highlight Mrs. Mullen’s jealous reaction to their meeting. Thus the paradoxes of this show begin before a word is ever spoken. The extremely recognizable jealous reaction is related to sounds that will recur each time the brotherhood of the community is disrupted. Rodgers made sure that no one in the audience missed the pain. He points at it with the notes of discord that represent a need to share a painful moment with a friend, thus making sure once again that the character is a friend and his or her actions are therefore accepted by all.

As McMillin wrote, “Rodgers proved that the overture could be a number unto itself rather than a collection of the latter tunes” (128). And by having all of the melodic themes composed in 16 and 32 bar phrases, the man who “was truly comfortable with the sound and the style of a waltz” (Mast 207) gave his waltz a Broadway flavor.

“The Carousel Waltz” continues as the scene changes, and the augmented harmonies that began in the 3rd measure following the two D Major chords foreshadow the disconnect that will eventually return (see fig.3.1).



Fig.3.1 Rodgers' "Carousel Waltz" from *Carousel Vocal Score*, mm1-18.

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However, before they do, the bench scene begins. It is not only one of the extended musical scenes in *Carousel*; it is a hallmark of musical theatre. McMillin believes that in the bench scene "Song is not serving the interest of character and plot; song is character and plot" (134). Sondheim remarks that the bench scene is "Probably the singularly most important moment in the revolution of contemporary musicals" (Stephen Sondheim, 255, *Beautiful Mornin'* 87).

Julie and Carrie begin to speak, rhythmically coordinating their conversation with the music that is underscoring their words. Julie is the heroine of the play; Carrie is her best friend and foil. The best friend, usually a comic relief character, has some comic lines; but Carrie is very serious, knowledgeable, and straightforward. She is a woman who would never accept a man like Billy, but one wonders what she misses because she will not. She is loyal to Julie as exemplified in this scene where she defends Julie's actions to Mrs. Mullin.

Carrie is the first character of the play to establish her ethos. Aristotle's remarks to his students included an entire section on friendship; wanting to arm his students with tools to motivate an audience through friendly actions, he described characteristics that Carrie possesses that make her a favorite of the audience from the beginning of the play. She very much "treats [Julie] well," and is certainly an "enemy with [Julie's] enemy," as well as being "liberal, brave, and just" (1381a). When she begins "You're a Queer One, Julie Jordan," it flows naturally from the rhythm of the spoken words and from the relationship the two women have already established. The song obviously describes Julie's character, but it also reveals Carrie's personality and establishes her as an outspoken, comfortable, local or insider through the use of her dialect and word choice. She is instantly likeable since it is proven that she is not "A Queer One, [who] won't ever tell anybody what she thinks." She is not "Tight lipped as an oyster." Nor is she "As silent as an old Sahaira Spink (sic)."

When Julie interrupts and points out that Spink is actually Spinx (sic), Carrie is quick to add, “That’s only when there is more than one,” creating humor within and kinship with the audience. Carrie incorporates regionalisms such as “Y’gaze, Y’can’t tell,” and “Actin’,” that serve to reinforce the American setting of this play. She also provides expository information about both the dreamy state Julie has been in as of late and the nature of their work at the mill.

When we work at the mill, weavin’ at the loom,
Y’gaze absent-minded at the roof,
And half the time your shuttle gets twisted in the threads
Till y’ can’t tell the warp from the woof!

Julie denies the accusations, “‘T ain’t so!” But Carrie is not deterred. She continues repeating the chorus.

You’re a queer one, Julie Jordan.
You won’t ever tell a body what you think
You’re as tight lipped as an oyster
And as silent as an old Sahaira Spink!

The entire time that Carrie is singing and Julie is occasionally adding comments or rebuffing Carrie’s comments, the music is reflecting the sounds that would be heard from the machinery at the mill (Swain 116). Both women are then placed in the work force with many of the women in the audience who joined the work force during the war to fill in positions for men while they served. This musical accompaniment thus aids in

the connection that both Carrie and Julie are building with the audience. It is far from standard musical theatre accompaniment in both sound and role, and as it continues to accompany the next song, “Mr. Snow” that is a more standard song pattern (unlike the sing song words of “You’re a Queer One”), the music remains atypical. However, there is a consistency in it that persists throughout the entire extended scene. This consistency is Rodgers’ repeating waltz harmonies that are included in all of the songs in this extended scene and all of the music that underscores the dialogue. Although “The Carousel Waltz” is not used in a reprise, the waltz harmonies are repeated in accompaniment after accompaniment tying the extended scenes together in a way that continues to engage the audience’s emotions. It is in this very first extended musical scene that the complexity of Rodgers’ rhetorical usage is experienced. With the repetition of the waltz harmonies throughout the scene, Rodgers reinforces the pathos that permits the audience to accept that although Julie is a “queer one” she is also a strong one. And that although she knows that Billy will “never amount to much” she still wants him. The audience also accepts that even though “she has never had a feller,” and she may be very easily manipulated by this “powerful man who has had many women”(Engel 46) Julie is going to love and support Billy willingly no matter what is yet to come. Her intention continues to be foreshadowed by the conflicting, multilevel harmonies that prevail. This multilevel harmony is what Swain claims “not only provides this song with the waltz’s sophisticated yet folk like harmonic coloring, but allows Rodgers to construct the song on a very static alternation of high-level tonic and dominant harmony”(116). This in turn raises the level

of sophistication of the “girlfriend character” making her more than simply comic relief, but still reinforces the idea that she is a person who naturally belongs in the rural setting of this seaboard town. Carrie is very complex, yet extremely likable. The audience desires to be both introduced to “Mr. Snow” and to like him even if “He can’t seem to lose the smell of fish” because they do realize that he is still “As refined as a girl could wish.”

Unlike Ado Annie’s willingness to marry whichever man will have her, Carrie is seriously in love with Enoch Snow and describes within her song a love that is deeply dedicated to a specific man. However, that dedication continues to include at least some of the humorous aspects that the audience requires to stay engaged with the subplot.

A His name is Mister Snow,
And an up-stander man is he.
He comes home every night in his round-bottomed boat,
With a net full of herring from the sea.

A An almost perfect beau,
As refined as a girl could wish.
But he spends so much time in his round-bottomed boat
That he can't seem to lose the smell of fish.

B The first time he kissed me the whiff from his clothes
Knocked me flat on the floor of the room.
But now that I love him, my heart's in my nose

And fish is my fav'rite perfume!
Last night he spoke quite low,
And a fair-spoken man is he.
And he said "Miss Pipperidge, I'd like it fine
If I could be wed with a wife
And indeed, Miss Pipperidge, if you'll be mine,
I'll be yours for the rest of my life.

This depth of love is uncharacteristic of the secondary female character, but this song reveals Carrie's internal thoughts that make future comments both more understandable and more acceptable. The lyrics and thus her thoughts are easily believed because of Rodger's accompanying music.

Hammerstein has contributed to the ethos of Carrie by matching the unpredictability of the lyrics with the unpredictability of the music. Rodgers ignored the standard AABA melodic pattern. He begins with two As, but then repeats Bs all with varying lengths. Hammerstein's reflection of that randomness shows both sides of Carrie; she is random and strong. His lyrics follow the double As, and as he continues a B section he has Carrie tell the audience that she is revealing what she is thinking. The move is very logical: Carrie informs the audience that she will verbalize thoughts. Carrie verbalizes thoughts. The unspoken premise is that she is thinking even if the thoughts are in a maze; they end up at a traditionally accepted end point.

B Next moment we were promised,
And now my mind's in a maze.
For all it can do is look forward to
That wonderful day of days!

Now as the music makes a sudden turn, so do the lyrics. It almost appears to be another song. From this point on it is an idyllic marriage that Carrie describes. Her words portray a life in a community that is perfect and does not appear to have any room for imperfections because for Carrie everything is perfect because she loves Mr. Snow.

When I marry Mister Snow
The flowers'll be buzzin' with the hum of bees
The birds'll make racket in the church yard trees

This is Hammerstein's allusion to nature that worked so very well for him in "Oh, What a Beautiful Mornin'." He does use nature for an upcoming song as well.

When I marry Mister Snow
Then it's off to home we'll go.
And both of us'll look a little dreamy-eyed
A driving to a cottage by the Oceanside
Where the salty breezes blow.
He'll carry me 'cross the threshold,
And I'll be as meek as a lamb.
Then he'll set me on my feet,

And I'll say kinda sweet,
“Well, Mister Snow, here I am.”
Then I'll kiss him so he'll know
That evry'thin'll be as right as right can be
A living in a cottage by the sea with me
For I love that Mister Snow.

Then Rodgers uses “his favorite device, the extension” (Swain 118). And what was expected to be 8 measures by standard musical theatre design continues until this last of a 28 measure song.

That young sea-faring,
Bold and daring,
Big bewhiskered, overbearing
Darling Mister Snow.

The high expectation of Carrie's marriage is revealed in both the music and the lyrics. The audience, much like audiences Aristotle wrote of, feels confident because “no one has been wronged (Carrie waited until Julie had a beau before she shared her love) and “there is no reason for this relationships to fail” (1383b). Now that it has been established that Carrie and Mr. Snow are the perfect lovebirds of a perfect community, Carrie leaves Julie alone with Billy.

Billy and Julie have a brief exchange with one another and then another exchange with Mr. Bascombe, the factory owner and Julie's employer. As Billy lost his job earlier

in a conflict with Mrs. Mullins, Julie loses her job. Unlike Billy she loses her position because she will not return to the factory women's dormitory.

BILLY: What did you stay for anyway?

JULIE: So you wouldn't be left alone.

Julie's motives are revealed in this single statement. She will not leave Billy alone. Even when she has the opportunity to save her job and her reputation, she will not go. Mr. Bascombe's marginalizing comment foreshadows that Julie's loyalty to Billy will make no difference in his life, "There are some of them you just can't help."

The next part of the scene begins with Billy singing Carrie's song "You're a Queer One, Julie Jordan." In *Oklahoma!* when characters sang the same song it was a link between the two characters. In this case Billy and Carrie are linked due to their mutual feelings for Julie, not their feelings for one another. The link created by Carrie and Billy's singing the same song is more importantly a link between two portions of the same extended scene. When Julie and Carrie are singing this duet and talking to one another over music, the music is as representational of how they feel as what they say; Carrie begins singing in even eighth note rhythms expressing her solid even existence in the community because of her love for a solid man, whereas Julie sings dotted eighth and sixteenth notes representing her lack of conformity in the community and her influence over Carrie since eventually Carrie changes her rhythm to match Julie's. This link between music-represented characterization or musical dramatization was a new concept

for the audience. McMillin states, “The musical gives its characters a dimension that lies beyond realism and increases the range of presentation” (21). This range of presentation helps to warm the audience to the ethos shared in this unique method of revelation, and a strong pathetic bond is formed. By linking the two parts of the same scene together that bond is reinforced and then relied upon to remain strong while deeper more disconcerting thoughts are divulged that might not have otherwise been accepted. The connection that began between the audience and the characters is now supporting the relationship as the music more than the words helps to build the ethos of Julie and particularly Billy.

Billy’s version of “You’re a Queer One” exemplifies this relationship. The words Billy sings differ from Carrie’s words. They reveal Julie’s characters by questions that he asks her, not by statements that he makes about her: “Ain’t you sorry that you didn’t run away?,” but his version is the same as Carrie’s musically. This is the first musical boost that Billy receives to his ethos. Carrie is an established community member, and Carrie has proven her regard for Julie. By singing the same music Billy is introducing himself to the community as a person who wants to be able to care for Julie too. As the music continues to begin “If I loved You,” another of Hammerstein’s almost love songs whose title was taken directly from the source material (*Musical Stages* 239), part of the lyrics depict Billy’s negative one-dimensional view of the world as he states, “There’s a helluva lot o’ stars in the sky, and the sky’s so big the sea looks so small, and two little people- you and I- we don’t count at all.” Hammerstein is providing Billy with lines that do indeed permit one to see his internal thoughts and the depth and complexity of them.

Rodgers' notes match this depth and complexity, once again providing characterization through the use of music. McMillin describes the complexity of the music in this scene beginning from the point where Carrie exited the stage.

There are seven key changes in the ninety-two measures of musical exchanges between Billy and Julie. That the segments lead to a destination makes them seem progressive... These are formal repetitions of music and lyrics, and yet one gets the impression that a lot is happening. Billy is finding Julie a deeper person than he is used to in a woman. But he does not say this-he is singing her melody. (McMillin 137, 138)

The pathos is ignited each time the key changes, startling the audience into recognizing that something important is happening and that "attention must be paid." The voice and mood change quickly as Billy then Julie permit one another and the audience to observe their inner most feelings, "Time and again I would try to say all I'd want you to know" or "Longing to tell you, but afraid and shy." Swain points out that the "subtlety of melodic phrasing [within this scene] shows yet another advance from *Oklahoma!*, whose tunes are built on clear four-bar phrases through and through"(123). Rodgers' desire to create a "new and brilliant use of modern orchestration and instrumentation," created the pathos he and Hammerstein needed in order to have the audience accept their unique protagonist. It also created the pathos between Billy and Julie. Unlike *Oklahoma's!*,

“People Will Say We Are In Love,” it is not just the audience who knows the couple is in love when they finish singing. Since they reveal their internal thoughts, the audience knows that the characters also know that they are in love. The love that Billy has for the heroine causes his ethos to rise; however, Billy’s appeal to the audience takes on an even closer connection in WWII times, as Billy, the audience also sometimes wonders “What life is all about.” Therefore a pathetic connection to this man develops because the audience has made a deeper connection to him through Rodgers’ extended score, and an ethical connection has also developed because they sometimes have felt the same feelings of loss. The loss is amplified by the fact that Billy and Julie cannot express their love. The audience is sharing “pleasure and pain with the couple.” And as the show’s most poignant love song ends without the two lovers ever sharing a verse, the music rises ecstatically (as stated in the stage directions), and the audience shifts from any sorrowful moments to feelings of love and enthusiasm for Billy and Julie. The triplets that they both sing individually are reminiscent of those same notes heard in “The Carousel Waltz,” and the three arpeggiated 8th notes followed by an 8th rest foreshadow what must follow. Even the individuality of the notes gives one the feeling of something left unspoken. Green confirms that this song “involves the audience in the couple’s emotions. There is no doubt of the depth of their feelings” (121). The audience wants the couple to experience the idealized love that Carrie described in the middle of this extended scene. However, because of the dissonance of the music and the doubts expressed in the lyrics the audience is now aware of the fact that this may never happen. Julie’s hero is really no

hero at all. What one expects to happen to a true hero such as true love and a happily ever after ending cannot be what one expects to happen to Billy. As the play progresses Billy's actions confirm the audiences' suspicions. Billy is no traditional hero; in fact, Billy is an antihero.

In 1973 *Merriam-Webster's Collegiate Dictionary* first defined an antihero as "a protagonist who is lacking in heroic qualities" (50). But long before that and long before *Carousel*, Fyodor Dostoevsky had his character in *Notes from Underground*, reveal "What a novel needs is a hero, whereas here I have collected, as if deliberately; all the features of an anti-hero" (194). The underground man's features, much like the features of other well-known antiheroes such as Dostoevsky's Raskolnikov, Hugo's Valjean, Swift's Gulliver, or Shakespeare's Falstaff, combine both good and evil characteristics. Granted all to varying degrees, yet like Billy, none of them live up to Aristotle's description of a hero as a person "better than ordinary men" (*Poetics* 1461b). However, it is because these antiheroes are no "better than ordinary men" and in fact, much like them that audiences can and do identify with them.

Dostoevsky, Hugo, Swift, and certainly Shakespeare all used the appeal of an antihero to contribute to the success of their respective works, but antiheroes in musical theatre were essentially an unheard of concept before Rodgers and Hammerstein's introduction of Billy. Therefore building pathos between Billy and the audience was crucial for the acceptance of this work. By taking advantage of the nationalism of the time as partially represented by the prevailing sense of uncertainty due to the impending

end to the war and by linking Billy's ethos to Julie's ethos Rodgers and Hammerstein drew enough empathy from the audience to allow Billy time to eventually gain redemption for his negative characteristic as displayed in their following extended scenes.

Scene three then opens with music that excites the audience in the same way that the music did at the opening of scene two. It moves from the key of E major to E minor as the men and women of the chorus are separated by traditional gender roles creating sub communities within this coastal New England town. The full orchestra plays a pivotal role in the rhetoric of this scene.

Billy and Julie are conspicuously missing from the groups; but as Carrie leads the women in a battle against hungry men, one feels their presence remembering the bond she has with both, as established in the shared tune of "You're a Queer One, Julie Jordan."

But it is Nettie who dominates the scene, as she becomes a favorite by handing out donuts and coffee to the men. Carrie calls her a "soft-hearted ninny," but easily melds back into the united community as Nettie begins "June Is Busting Out All Over." Here the multitude of instruments in the orchestra aid the audience in perceiving the New England values Hammerstein depicts with subtle allusions to what happens when "Ma is gettin'[s] kittenish with Pa." The song begins with dissonance that reflects the "lion" as an extra note is added to the A major chord; and Mrs. Mullins, however subtly, comes to mind. But like the multiple other examples of dissonance in this show, it works to unite

rather than to upset the community on stage and in the audience. Nettie begins in a pattern that makes it difficult to recognize the traditional AABA melodic pattern.

March went out like a lion
A-whippin' up the water in the bay;
Then April cried
And stepped aside,
And along come pretty little May!
May was full of promises
But she didn't keep 'em quickly enough fer some
And the crowd of doubtin' Thomases
Was predictin' that the summer'd never come

Then the men and women alternate singing as words that define the senses are highlighted by the use of the string basses, trombones, and trumpets. Creating an awakening in these senses much like, but to a far greater extent than “Oh What A Beautiful Morning” did in Oklahoma!, particularly since it began a cappella.

MEN: But it's comin' by gum!,
Y'ken feel it come,
Y'ken feel it in your heart
Y'ken see it in the ground
GIRLS: Y'ken can see it in the trees
Y'ken can smell it in the breeze

ALL: Look around! Look around! Look around!

As everyone looks around this song has multiple reprises beginning with an orchestral reprise. Once again the combination of the music and the lyrics create pathos, but now the audience is beginning to recognize the community that Rodgers and Hammerstein wanted to incorporate by using this particular setting with its variety of local community members. As they all exclaim, “On accounta it's June! June, June, June. Just because it's June, June, June!” the stage clears except for a Nettie, Carrie, and a few other girls. Julie enters to a musical reprise of “You’re a Queer One, Julie Jordan,” just in case audience members needed reminding of the relationship among the three characters that have already participated in this number.

In this short, spoken scene that is a part of the bigger second extended musical scene, the audience is rushed past several important facts. First Jigger is Billy’s new friend. They have just met; Billy does not know much about him. There is absolutely no ethos built or presumed about Jigger; he is just wedged quietly into this scene. The audience also learns that Billy is not working, but they care about him so they are sharing his pain, not judging him. Nettie is the major ethos example of the scene because she permits the young couple to live with her while they are down on their luck. Her hospitality is also wedged into the scene, but is more obvious because housing is a need for the couple that the audience cares about. In a half of a page of dialogue one also learns that “Mr. Snow says a man that can’t find work these days is jest bone lazy.” This comment is the first indication that the heretofore “Upstanding man,” Mr. Snow, may not

be as accepting of Billy as Hammerstein believes he and the community should be. However, the most pivotal piece of information divulged in this short scene is that Billy is hitting or has hit Julie. Before the audience can think about discounting his ethos, Carrie asks “Did you hit him back?” and “Whyn’t leave him?” Julie responds with the answer anyone who remembers the first scene would expect, “I don’t want to.” But then she continues with something no one would expect; “It did not hurt.” Before anyone has time to think about what this does to the ethos of either Billy or Julie, Carrie rushes in with the “good news” that she and “Mr. Snow are going to be “cried in church nex’ Sunday.”

The scene then is propelled into pathos-building material as “Mr. Snow” is reprised. Carrie and the other women sing about the joys of a wedding, while Mr. Snow enters and is finally able to begin building his own ethos. Eventually Mr. Snow inquires about Billy. He wonders if he too “likes t’ plant flowers and take keer o’ them.” The differences between the two men is very obvious at this point, but grows greater when Billy enters with his new friend Jigger and announces that he is not going to the clambake. However, it is easily recognized that Billy is ashamed because he never went home the previous night and now Mr. Snow knows it.

Shame is an important aspect of Aristotle’s teachings. “People feel shame” according to Aristotle when “they cause shame for people they care for”(1383b). Billy’s attitude may not reflect shame, but the audience easily perceives it particularly since

Mr. Snow is quick to condemn his actions, “Well, Carrie it alw’ys seemed to me a man had enough to worry about getting’ a good sleep o’ nights so’s to get in a good day’s work the next day, without going and lookin’ foer any special trouble.”

But just when the audience would disregard Mr. Snow because he did not support Billy, the music changes; and Mr. Snow and Carrie sing, “When the Children are Asleep.” It is a number that builds Mr. Snow’s ethos. It refers to all of the characteristics accepted in the New England society and in the New York audience that make marriage special and desirable. It portrays Enoch Snow as not only tender and loving, but as a man willing to work hard for the dreams and hopes he has to provide for his wife and potential children. The nationalistic culture of the times would promote acceptance of just such a man, willing to work hard to accomplish the goal of making “enough money out of one little boat” to buy “another little boat.” While he sings his words are supported with music that simulates waves upon a shore. The audience hears the harps, the violins, and the flutes emphasizing the atmosphere of the seaside town where the carousel resides. Once again collective memory effects ethos.

Carrie and Enoch have the pleasure of concluding their love song together. Unlike Billy and Julie’s love song that ends as the music rises ecstatically, Rodgers once again used “his favorite device, the extension”(Swain 118) as he did at the end of “Mr. Snow.” This extension is accompanied by Hammerstein’s lyrics, “When today is a long time ago, you’ll still hear me say that the best dream I know is- you.” At 1381a in his work *On Rhetoric*, Aristotle explains a concept of friendship that provides an answer to

why the audience does not turn on Enoch even though his comments towards Billy are negative. Aristotle notes that, “Friends are people who work towards accomplishing things that we perceive to be good.” In *Carousel*, anytime anyone reveals a characteristic to make one unfavorable an extended scene along with the extended score minimizes the damage that could have reflected badly on the ethos of the character in question.

The next action in this scene further exemplifies this point as the male voices of the whalers of the community are heard from off stage before they enter. Unlike Curly’s voice heard during “Oh, What a Beautiful Mornin’” before he entered, there is musical accompaniment with the voices of the whalers. When they enter, they continue singing very quietly as Jigger has the opportunity to build his ethos. He does not know the word quiet, but he keeps his voice down as he tries to entice Billy with the promise of a job that will produce “More money than [Billy] ever saw in [his] life.” Then he booms out the next verse of the song.

The people who live on land
Are hard to understand
When you’re lookin for fun, they clap you into jail
So I’m shipping off to sea
Where life is gay and free
And a feller can flip a hook in the hip of a whale.

Although hardly a charm song, the singer Jigger appears to be carefree and easy. He is restless to get back to his boat. The men join him for the refrain; and we see a

different type of community, one in which Jigger is very much a part. Billy jumps in then and sings the next verse showing that he can become a part of this gusty sea life too. Lyrically, “the verse contains the details of the song: the story, the events, images and emotions that the writer wishes to express” (Davidson 6). Here Hammerstein permits both Jigger and Billy to express their desire to be a part of a community. Then as the audience begins to understand these men, Jigger sings the last verse:

A-rockin’ upon the sea
Your boat will seem to be
Like a dear little baby in her basinet
For she hasn’t learned to walk
And she hasn’t learned to talk
And her little behind
Is kind of inclined to be wet.

Once more the audience is drawn in by the revelation of the internal thoughts of Jigger. They have questions about his nature and wonder if he may not long to be living a different life. At the very least he is aware that another life exists. The music is lively and merry sounding like a nautical jig. Engels describes it as an “English sea shanty ...revealing another side of Jigger”(Engel 130).

Following the whalers’ repeated choruses while they dance the jig, Jigger reveals a plan to Billy to rob and kill Mr. Bascombe. Heads whip as Jigger once again is revealing a rougher side, but Billy wants nothing to do with it, “It’s dirty” he exclaims as

Mrs. Mullins returns to the stage with additional information about Jigger. She reveals that perhaps he is not Billy's new friend as Julie said and that everyone who gets involved with him "finishes in the jailhouse or in the grave." Jigger pays her little mind, but Billy defends himself when she says that she heard he was "beating his wife." Her goal is to get him to return to the carousel where she feels she is losing customers without him. Billy defends his actions, "No, I don't beat her...I hit her once." He believes that he does not beat her, but is tempted to leave Julie to return to the carousel after Mrs. Mullins claims, "You're an artist's type. You belong with artists." This is the first indication that Billy is not from the community where he and Julie live. As earlier noted, community is Rodgers and Hammerstein's favorite theme. Who is a part of the community and who is an outsider is not only a motif, it is an example for the audience of just how important being a part of a community is to everyone. In *Oklahoma!* the theme of community was both central and obvious. In *Carousel* it is equally important, but less obvious. McMillin notes that Rodgers and Hammerstein's "theme of community emerges as part of the drama itself" (83). In *Carousel* where the conflict is primarily internal, that is particularly true. Billy is a good barker, but he cannot work at the carousel and be married to Julie at the same time. The two communities are too different. Now the audience realizes that the artist in Billy is what is keeping him from fitting into the fisherman's community. Billy loves Julie, but he cannot tell her; and he is an artist and cannot find a place to fit in. Billy's friends in the audience are still on his side. They feel his pain as the war is coming to an end, and many men of his age are wondering where they fit in.

Julie helps Billy with that problem when she informs him that, “[She’s] going to have a baby.” Excited by the news Billy shouts it to Jigger who responds “My mother had a baby once.” So not only does the news bring good tidings for Billy and Julie, it provides a way for Jigger to make the audience laugh. No one in this show is without redeeming qualities. There is no purely evil character just for the sake of evil; every time any character does something that would be perceived as negative, the audience is shown another side of that character. The extended scenes and score create the perfect format for being able to reprieve a negative characteristic.

Billy has the best opportunity in perhaps all of Broadway’s musicals to redeem his negative characteristics. Hammerstein took his quote about soliloquys to heart in Billy’s song titled “Soliloquy.” In it Billy has ample opportunity to share internal thoughts with the audience that both strengthen his ethos and build pathos within the audience. It was the first number that was written for *Carousel*. Once Rodgers and Hammerstein had a sense of their antihero, they were able to proceed with the project. The song is 253 measures long and perhaps set the example for the extended scenes that permitted them to overcome their doubts about the show.

Swain believes:

“Soliloquy” has long been renowned for its elaborate form, changing textures, and its ability to reflect a number of emotional changes. Actually, this is true of any of the extended scenes in *Carousel*. “Soliloquy”

is exceptional only in that it is for a single character.

It is constructed on just two passages that could be detached as separate songs, surrounded by a variety of connective pseudo recitative. It is the juxtaposition of the two songs that illustrates the conflict most clearly. (131)

The first song about the possibility of having a son is a paradox to the entire show. Rodgers informs his audience that having a son would make Billy realize just who he is and who his son would be by transforming everything we know about the music thus far in *Carousel*. The community memory that has been consistently invoked through the use of augmented triads that sent audience members back to the opening scene complete with the carousel that created such positive images is now gone. Having “had its greatest impact” (Swain 130) during “If I Loved You” the song about the inability to express love, the musical idiom of the waltz is not an option for the song that expresses love of both self and a son.

In “Soliloquy” Billy finally has the opportunity to talk about something that he is proud of, thus giving him an opportunity to be proud of himself. As he begins, “My boy Bill...” and continues, “[He] will see that he is named after [him].” The audience is struck by the confidence that he expresses. Aristotle taught that confidence was felt by those who believed that “they could not fail” (1383b). The audience has not observed this characteristic in Billy prior to this moment. They are persuaded by his confidence to

believe that he might overcome his erroneous ways and find redemption. They are enamored by the power of this father-to-be, so much so that his lack of control with his wife is underscored.

The “the harmonic rhythm is fast and takes place on a single structural level” (Swain 132). Hammerstein’s lyrics match the fast motion of self-discovery as the audience pictures the child and the man.

Like a tree he’ll [they will] grow
With his head held high
And his feet planted firm on the ground
And you won’t see nobody dare to try
To boss him or toss him around!
No pot-bellied, baggy eyed bully’ll boss him around.

Hammerstein’s lyrics played a vital role in the rhetorical effect of Rodger’s music throughout this show, but particularly so in “Soliloquy” as these words exemplify.

This song moves so very quickly through many emotions, keys, meters, and styles that it musically parallels Billy’s life. When he arrives at part two where he asks “Wait a minute, could it be? What if he is a girl?,” the whole structure of the song changes, as Billy’s structure changed when he learned of Julie’s pregnancy. Not only do the augmented triads return, but so does the structure that Julie used in her first number. The dotted eighth notes that Carrie adopted from Julie earlier are now being incorporated into Billy’s song. Julie’s presence is everywhere. The audience is reminded of her

strength even as Billy sings. The couple has a magnetic pull on the audience; and as Billy sings first with doubt, then with security, then with determination about his little girl the audience accepts his ill-fated attempted robbery before they even know that it is going to occur. Up to this point every time something negative happened, something positive reversed the effects of the negative action or characteristic; but in Billy's soliloquy he reverses the negative effects of his actions before they even happen. When he sings:

I got to be ready before she comes
I got to make certain that she
Won't be dragged up in slums
With a lot o' bums like me!
She got to be sheltered and fed and dressed
In the best that money can buy!
I never knew how to get money, but I'll try-
By God I'll try!

Rodgers' music climbs higher and higher; the audience's desire for Billy to acquire redemption is great. They, like Billy, wanted to shelter, feed, and dress their children. They, like this antihero, have made mistakes. As Secrest notes, "Rodgers and Hammerstein used *Carousel* to deal with the fragility of life itself, the courage of ordinary people in extraordinary situations" (*Biography* 287). The ordinary people in the audience are captivated by Billy's extraordinary situation.

“Soliloquy” ironically tells Billy’s story in much the same way Jud, the outsider from *Oklahoma!*, told his own story with very similar pathetic results. Möschler notes with great detail the similarities between sections of the two character’s songs. Both songs are the only songs in their respective shows that begin in minor keys, and both the base line and the harmonic progression of the songs are very similar (35-36).

The image shows a musical score for Billy's song "Soliloquy" from the musical *Carousel*, measures 228-30. The score is written for voice and piano. The key signature is B-flat major (two flats). The time signature is 4/4. The vocal line begins with the lyrics "I got-ta get read-y be - fore she comes! I got to make cer-tain that she Won't be". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Fig. 3.2. Rodgers’ “Soliloquy” from *Carousel*, mm. 228–30.

The image shows a musical score for Jud's song "Lonely Room" from the musical *Oklahoma!*, measures 44-47. The score is written for voice and piano. The key signature is D major (two sharps). The time signature is 4/4. The tempo marking is "Allegro". The vocal line begins with the lyrics "I ain't gon-na dream 'bout her arms no more! I ain't gon-na leave her a - lone!". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Fig. 3.3. Rodgers’ “Lonely Room” from *Oklahoma!*, mm. 44–47.

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The outsiders both express a longing for someone: Jud a woman and Billy a child. Neither is able to express that desire in socially accepted ways, but through the use of

song their internal wishes become known to the audience and create a pathetic connection between the respective men and their respective audiences.

Also like Jud, Billy uses a community event as cover for his real motives. In the next scene, Nettie enters and reminds everyone that there is going to be a clambake. Billy then finds Jigger to confirm his participation in the robbery and make plans to use the clambake as a diversion. Before the audience can express regret regarding this lost opportunity for redemption, one of the few reprises of the show begins, and “June is Busting Out All Over.”

This is another example of a paradox within the show. The action is of Billy and Jigger’s preparing for and taking a knife from Nettie’s kitchen while the music is keeping the audience’s mood light and airy as they listen to the words and music of a number that creates pathos. The trepidation is overpowered by the chorus’ refrain.

Act Two, unlike Act One, begins with a medley of numbers from the show. These songs: “When the Children Are Asleep,” “If I Loved You,” “Mr. Snow,” “Soliloquy,” and ending with “June is Busting Out All Over” act as a way to summarize what has happened thus far, and of course, put the audience in an open frame of mind in order to be willing to accept what is yet to pass.

“It’s a Real Nice Clambake,” is the waltz that begins the second act. Gerald Mast states, “The waltz is the medium of love” (190). Block notes that Rodgers knew that “waltzes...had been associated with love ever since Viennese imports had dominated Broadway.” He further states that in *Carousel* they are used “as the mimed prelude or in

the chorus of community solidarity that characterizes the main tune of “A Real Nice Clambake” (206). This statement, along with Swain’s observation that “‘A Real Nice Clambake’ ...is really a celebration of community ritual,” (126) highlights the importance of both the community memory evoked by the waltzes and the importance of community to this production.

Billy, the outsider, only sings waltz-like notes for a very brief time during “Soliloquy,” when he sings, “No potbellied, baggy eyed bully.” This gives him just a glimpse of what it is like to express love to Julie, whose presence is felt throughout the song. It also permits him a glimpse of what it would feel like to be a member of a community; whereas during “A Real Nice Clambake” he is in the mists of the community, (*seen lying stretched at full length, his head on Julie’s lap.*) but is never a part of it. Bill is there simply because he promised Julie he would attend, but as noted, his attendance is truly only his cover for the upcoming robbery and not an initiation into the community itself as observed by his almost hiding from the community from his position on Julie’s lap. E-mail correspondence with Ted Chapin, President and Executive Director of Rodgers and Hammerstein: an Imagem Company, confirms that Billy was never intended to sing during the number, “In the original script, ‘Clambake’ is listed as being sung by Carrie, Tom (who later became Jigger) and four others [who] start to sing softly what seems to be the traditional clambake song.”

Mr. Snow reinforces his community membership by singing a featured section, “Remember when we raked them red hot lobsters out of the driftwood fire?” Reminding

everyone that he knows how they did it; he was there, always has been. He is a member of the community that Billy is excluded from; and in case anyone missed it, Nettie asks Mr. Snow to “Go hide the treasure.” When Jigger questions, “Why should he get out of the work?” Carrie proudly answers “Cause he found the treasure last year... That’s the way we do.” Both Jigger and Billy are informed in no short order that they are not a part of the “we” of Julie’s community.

This exclusion leads to the first extended musical sequence of Act Two. It begins with another paradoxical scene where Jigger, the man who has postponed or perhaps terminated Billy’s chances for redemption, endears himself to the audience as he throws his arms around Carrie and exclaims “You’re sweeter than sugar and I’m crazy fer you. Never had this feelin’ befer fer anyone.” Mr. Snow walks in and promptly cancels the wedding. The two men then sing character-exposing words that are accompanied by musically paradoxical notes and melodies that are interrupted by the music replicating wails of Carrie.

Mr. Snow laments that:

Geraniums in the winder
Hydrangeas on the lawn
And breakfast in the kitchen
In the timid pink of dawn
And you to blow me kisses
When I'm headin' for the sea

We might have been a happy pair

Of lovers, mightn't have we?

Carrie wails. The vocal score notes her tone-pitch...is strangely similar to the one of the orchestra.

And comin' home at twilight

It might have been so sweet

To take my catch of herring

And lay 'em at your feet

I might have had a baby-

At that point Jigger comically interjects “What?” And the audience laughs as Snow proceeds, preventing any compassion for Snow’s situation.

To dangle on my knee

But all these things

That might have been

Are never, never to be.

Carrie just lets loose and cries, and buries her head in Jigger’s shoulder. The music changes dramatically going from Snow’s over exaggerated melancholy lament to Jigger’s moderately fast, light, and airy tune, “Stonecutter’s Stone.” It maintains the rhyme pattern of Snow’s song, but cheerfully informs the audience that “I never seen it to fail. A girl who’s in love with a virtuous man is doomed to weep and wail.” His character is rising as Snow’s character is plummeting. Although both songs are comical, Snow’s

song breaks Carrie's heart thus exemplifying Aristotle's teachings that "we grow angry with those who are indifferent to the pain they cause" (1379b). This is particularly true when someone who is our friend feels pain. The audience likes Carrie. Jigger is gaining ethos by being kind to her while Snow is doing the opposite. Jigger's ethos will become very important as he talks to Billy during the robbery.

When both men leave the stage, the women return to sing one of the few reprises of this show; however, the women sing "I never see it fail, A girl who's in love with ANY (this author's stress) man is doomed to weep and wail." Since Jigger just left with Billy to commit a robbery and Mr. Snow left having broken Carrie's heart, the almost haunting way the women sing the reprise could potentially hurt the ethos of all of the men; but in this extended scene Julie has a chance to continue to build Billy's ethos with her song, "What's The Use Of Wond'rin'" before he takes steps to cause it to plummet.

McMillin notes that the work of the songs and the music in this particular musical "gives a character a dimension that lies beyond realism and increases the range of their presentation. The numbers interrupt our normal sense...and what we are left with is not the "one" but the 'multiple'" (21). That is especially so in this song with Julie's character. She is, as was established earlier, very much in love with Billy. She is a friend to the audience. Her ethos is very strong by the time we get to this point. The audience admires her spunk and likes what they have learned about her from Carrie and from her actions, but her ethos will grow much stronger in this number. One of the "multiples" of Julie is the girl, like so many of those in the audience, who just does not know what is

ahead with their fellows. Julie's fellow is not a member of the community that he now resides in because he is an outsider, an artist in a fisherman's town. The women in the audience are waiting for soldiers to return to a town of artists and entrepreneurs. What will the world be like when the war is over and what will the men, sometimes boys, be like, who return after the war is over? Julie reinforces that it will not matter "He's your feller and you love him-that's all there is to that." In fact "You're his girl and he's your feller-and all the rest is talk."

On another level, Julie is looking backward. In her initial conversation with Billy she told him that she did not go home "so you [he] would not be left alone." The audience now knows she meant it and no matter what he does or what happens next they know she will not leave him alone, "If he is good or if he is bad. He's your [her] feller and you [she] loves him-that's all there is to that."

And on still another level this song foreshadows Julie's reaction at Billy's death-bed and in fact that "the ending will be sad." But no matter, even though the audience can see Billy and Jigger crouching behind the sand dunes, they are on Julie's side and thus they seem to be on Billy's side. She has simultaneously built up the ethos of both of them within this audience of women waiting for returning men, affirming Aristotle's observation that "audiences are friendly towards those whom the same things are good and evil"(1381a). It was Julie who taught everyone what it was to be good and evil in this extended scene, but it is the antihero's ethos that benefits from her words. That is perhaps why Mordden labels this song, "the shows motto song" (*Beautiful Mornin'* 88).

Hammerstein claims that by ending Julie's song with the word "talk," that ends in "k" a difficult letter for a singer to end on, he ruined the chances for the song to be a popular hit (25). He did it though because "within the framework of the play it performed a dramatic service. It was exactly what I [he] wanted the character to say" (25). It also worked perfectly within an extended scene. If Julie had sung a note that she would have been able to sing with an open vowel ending instead of a hard consonant, the scene would have appeared ended, concluded; and Billy and Julie's next scene would have been distanced from Julie's ethos-building scene. Instead when Julie and Billy struggle over the knife that Billy has taken from Nettie's kitchen and he walks off of the stage with Jigger, the audience is still hoping that he will not participate in the robbery. This is particularly so when the conclusion of this extended scene is all of the women comforting Julie with her own words:

Common sense may tell you that the
Endin will be sad,
And now's the time to break and run away,
But what's the use of wond'rin' if the
Endin' will be sad?
He's your feller and you love him
There's nothin' more to say!

Ethos reinforced, pathos elevated, and the extended scene ends with a climatic long vowel sound.

Billy and Jigger make their way to the waterfront with no musical background and talk about what will happen if they end up killing their robbery victim.

BILLY: Have you ever killed a man before?

JIGGER: If I did, I wouldn't be likely to say so would I?

BILLY: No, Guess you wouldn't. If you did-if tonight we-

I mean- suppose someday we die we'll have to come
up before- before-

JIGGER: Before who?

BILLY: Well- before God.

JIGGER: You and me. Not a chance.

BILLY: Why not?

JIGGER: What's the highest court they ever dragged you
into?

BILLY: Just perlice (sic) magistrate, I guess.

JIGGER: Sure, never been before a supreme court judge,
have you?

BILLY: No.

JIGGER: Same thing in the next world. For rich folks, the
heavenly court and the high judge. For you and
me, perlice(sic) magistrates. Fer the rich, fine
music and chubby little angels...

BILLY: Won't we get any music?

JIGGER: Not a note. All we'll get is justice! There'll be

Plenty of that fer you and me Yes sir, nuthin but
justice!

This conversation serves many purposes rhetorically. First there is no music while they are talking about getting no music. It also set up the idea of an afterlife. This was one of the problems or fears that Rodgers and Hammerstein had with the source book. By introducing the existence of heaven through a conversation with Billy and Jigger, the fact that Billy ends up in heaven before the scene ends is much more acceptable to the audience. Jigger's comment pertaining to how different heaven will be for them also avoids Rodgers and Hammerstein's depiction of heaven being one that the audience needs to either agree with or disagree with on a perception or faith-instilled level. Instead the focus can be on Julie's reaction to Billy's death, which follows shortly after this introduction to the extended scene. These scene depicts what Mordden notes in *Beautiful Mornin'* "how some men commit crime out of necessity" (89) not evil, adding more credibility to the antihero.

After the botched robbery attempt, Billy raises the knife high in the air bringing it down stabbing himself in the stomach. Then Jigger escapes, and a crowd forms; Julie

arrives and pushes herself through the crowd to Billy. She arrives before he dies; and they have the following conversation, again with no musical background:

JULIE: Billy-

BILLY: Little Julie-somthin' I want to tell you- pause

I couldn't see anythin' ahead, and Jigger told me
how we could get hold of a lot of money-and maybe
sail to San Francisco. See?

JULIE: Yes

BILLY: Tell the baby-if you want, say I had this idea about
San Francisco. His voice is growing weaker. Julie-

JULIE: Yes

BILLY: Hold my hand tight.

JULIE: I'm holdin' it tight-all the time.

BILLY: Tighter-still tighter. Pause Julie!

JULIE: Good-by.

On his deathbed the outsider talks about leaving this place where he did not belong and going with his new little family to a place where they could start over, together. Billy wanted his family to have what he did not have. This man whose head lay on his wife's lap in the community for such a very short time, now lies down to die in her lap as the community watches. Billy's audience friends feel so much of what Aristotle described as the "emotion of friendliness" as depicted by "those who are quick to praise

the good qualities we possess” and “those who do not reproach us for what we have done amiss or nurse grudges or store up grievances”(1381a). With no music to accompany this part of this extended scene, Hammerstein’s words move the audience into a state of pathos. Billy’s ethos is strengthened by the never-ending love of Julie. The missing premise of the logical argument is rhetorically sound: if Julie could forgive him, perhaps everyone should be able to forgive him.

Then the destruction of the Snow family begins as Carrie states, “Julie, don’t be mad at me for sayin’ it-but you’re better off this way.” What has happened to that strong, spirited girl? A contemporary Julie might respond “Too soon.” But Hammerstein’s Julie comforts Carrie asking her “Not to cry.” And as Mr. Snow takes Carrie off stage, Mrs. Mullins appears, this time with no cacophonous notes, just a look of permission to Julie who permits her to say goodbye to Billy; however, when she leaves the scene Julie defiantly rearranges the lock of hair that Mrs. Mullins moved. Julie’s strength is present as she tells Billy good-bye.

Sleep Billy-sleep. Sleep peaceful, like a good boy. I knew
Why you hit me. You were quick tempered and unhappy. I
Always knew everythin’ you were thinkin’. But you didn’t
always know what I was thinkin’. One thing I never told
you skeered you’d laugh at me. I’ll tell you now-
I love you. I love you. I love-you. I was always ashamed
to say it out loud. But now I said it. Didn’t I?

Nettie enters then and Julie runs to her as she starts to cry. Julie asks
Nettie “What am I going to do?”

Nettie assures Julie that she can stay with her, and encourages Julie to sing words
from the sampler she bought her. Julie begins, but cannot finish. Nettie’s strong voice is
joined by the orchestra as she sings for Julie:

When you walk through a storm
Keep your chin up high
And don't be afraid of the dark.
At the end of the storm
Is a golden sky
And the sweet silver song of a lark.
Walk on through the wind,
Walk on through the rain,
Tho' your dreams be tossed and blown.
Walk on, walk on
With hope in your heart
And you'll never walk alone,
You'll never walk alone.

Whittaker calls Nettie’s song “the show’s hymn” and states that it is an
endorsement of community and hope” (49). Julie who has been a member of the
community, is now being reminded that the community that failed her husband will

however, still be there for her. As Whittaker says, the song has a hymn-like quality. This is supported by the fact that the brass chords are organ-like. Gerald Weales says the song is a “paean of affirmation” (135). McMillin shares that “audiences find the lyrics ...profound and moving.” He continues, “The performance catches the feeling of community and gives it substance” (86). Irving Berlin believed that this is the greatest song that Hammerstein ever wrote because “when he heard it at a funeral he realized that it had as much impact on him as the Twenty-third Psalm” (Fordin 227).

At a point in the show when the audience is already fully supporting both Billy and Julie, Rodgers and Hammerstein insert this powerful song; they have it sung by the community leader who also sang the majority of “A Real Nice Clambake,” and the pathos of the times is at a point where the audience, although never willing to accept spousal abuse or criminal activity can identify with the needs of Billy as they relate to the experiences of some returning vets. “Posttraumatic stress disorder affected many returning soldiers; with less awareness of, and less help available for, this illness than today, alcohol abuse soared, as did divorce rates and spousal abuse”(as qtd. in Whittaker 41). The audience understood the need for a level of understanding and forgiveness that Julie displayed for Billy. By befriending a less than perfect man struggling to fit into society, audiences are able to correlate the need for community support and acceptance that Rodgers and Hammerstein exemplified in the music and the lyric of “You’ll Never Walk Alone.” Ethan Mordden says “in short, this show had a grip on what people were feeling at the time” (*Rodgers and Hammerstein* 29-30).

The audience also readily accepts the fact that Billy is led off of the stage by (Two Heavenly Friends.) But before he leaves, while Nettie and Julie are still there but unaware of his actions or words, he states “I tell you if they kick me around up there like they did on earth, I’m goin’ to do somethin’ about it.” He then sings his last song, “The Highest Judge of All.”

Take me beyond the pearly gates,
Through a beautiful marble hall,
Take me before the highest throne
And let me be judged by the highest Judge of all!
Let the Lord shout and yell,
Let His eyes flash flame,
I promise not to quiver when He calls my name;
Let Him send me to hell,
But before I go,
I feel that I'm entitled to a hell of a show!
Want pink-faced angels on a purple cloud,
Twangin' on their harps till their fingers get red,
Want organ music, let it roll out loud,
Rollin' like a wave, washin' over my head.
Want ev'ry star in heaven
Hangin' in the room,

Shinin' in my eyes
When I hear my doom!
Reckon my sins are good big sins,
And the punishment won't be small;
So take me before the highest throne
And let me be judged by the highest Judge of all.

Billy created ethos with the audience during his “Soliloquy” that he reinforces during this song. However now that he has tried to do what he believed to be the right thing as he described in “Soliloquy,” he is more confident of his right to be treated like anyone else. Going to heaven Billy has a feeling that now he is headed to a community where he will belong.

The song, also hymn-like, has a very traditional structure with one of the most common Broadway forms, AABA. Each line of the song goes higher and higher as one imagines Billy climbing toward heaven, but each line falls when it reaches its end until he does in fact reach his final destination and realizes that just as Jigger told him, “No supreme court for little people-just perlice (sic) magistrates!” The audience begins to wonder if Billy or any struggling “soul” ever gets a second chance when Billy does.

The Starkeeper, the “person” the Heavenly Friends take Billy to not only gives him a second chance to return to earth to help his now 15 year-old daughter, Louise, to fit into the community that excluded him, but also overlooks the fact that when Billy leaves to return to earth, he stealthily takes a star from the Starkeeper’s basket.

As in *Oklahoma!*, de Mille choreographs a ballet that propels the action of the play forward. However, there are some words interspersed within the dance, preceding it and directly following it that explain not only how alienated Louise is from the community, but how the deterioration of the relationship between Julie and Carrie, due to her husband's social aspirations, contributes to that alienation. In his text *Beautiful Mornin': The Broadway Musical in the 1940s*, Ethan Mordden shares a belief that "*Carousel* tells of . . .the ruin of a friendship between two proletarian women because of the social ambitions of the husband [of Carrie] (89).

Whittaker states:

Musicals repeatedly put forward lower economic class characters as their heroes, with the upper classes regularly appearing as pretentious snobs with little sense of their own humanity (or that of others). These musicals reveal the lower-class Other as having a soul, as well as often having more humanity than the upper classes..."(18).

Carousel, as Whittaker notes, is certainly an example of this theory. Mr. Snow and his family are the community members who best exemplify the cause of Louise's alienation. "Snow actually loses his humanity as he rises in society" (Whittaker 40). Mordden calls him "a little tycoon-on-the-rise" (*Rodgers and Hammerstein* 79). The ethos that he achieved earlier in the show dwindles quickly as his actions from this point

on reveal a man whose words dictate his children and wife's actions in a way that Billy's physical actions could never dictate Julie's thoughts or actions. Pathos is actually built between Billy and the audience as his actions, although wrong, are not intended to control his wife in the way Mr. Snow controls his wife and family.

When Snow enters, six robotic-like children follow him. They are dressed to the nines, and it is obvious that pleasing their father is their greatest desire. When Louise asks them to play a game with her, they look at their father for permission. His facial expression makes it clear that they are not permitted to play with Louise.

The youngest child taunts Louise, "My father bought me my pretty dress."

Louise replies, "My father would have bought me a pretty dress, too. He was a carnival barker."

The Snow child replies, "Your father was a thief."

Billy watches from "up there." These observations motivate him to return to earth to help his daughter.

The Snows' oldest son expresses a desire to marry Louise, but says "The hardest thing'll (sic) be to persuade Papa to let me marry beneath my station." Louise does not accept his condescension and sends him away with a swift kick, but sits sobbing until Billy approaches. Billy having chosen to have her see him as a beggar, approaches Louise and claims he knew her father. They have a conversation that began well, but ended with Billy frustrated and hitting Louise because his offer of the star made

her “immediately suspicious.” She runs into the house. Billy places the star in a chair outside of their home.

The Heavenly Friend, in not so friendly terms, calls Billy a “Failure!” He accuses him of once again “strike[ing] out blindly. Telling him that all he “ever [does] to get out of difficulty [is to] hit someone [he] love[s].”

At that second, Julie runs out of the house obviously looking for the person that Louise told her was outside. Once again, before the audience can react to what Billy has done, Julie runs into the picture diverting the attention to her. Now she is a mother; she maintains her ethos by rushing into the unknown for her daughter.

Billy tells the Heavenly Friend that he does not want Julie to see him, but Billy and the audience are certain that she caught a glimpse of him before he made the request. When Louise follows her mother out of the house, she is unable to see him anymore either, but assures her mother that someone was there. She tells Julie, “Honest there was a stranger man here and he hit me-hard-I heard the sound of it-but it didn’t hurt, Mother! It didn’t hurt at all-it was just as if he –kissed my hand!” She continues asking, “But is it possible, Mother, fer someone to hit you-hit you hard-and not hurt at all?”

Julie replies, “It’s possible, dear-fer someone to hit you-hit you hard-and not hurt at all.” While academics continue to argue over this statement, Aristotle’s teachings lead to an explanation of it in the argument “We feel the emotion of friendliness toward those who we think wish to treat us well”(1381a). Julie believes that Billy wanted to treat her well. She knows that she did not express her love for him to him until after he died. She

knows what they both experienced as they shared their song, “ If I Loved You.” She knows that Billy told her then, “Words wouldn’t come in an easy way,” that he would be “longing to tell her; but afraid and shy.” She knows that he loved her, but could not tell her, and that love made his unjustifiable actions at least understood.

Julie never feared Billy’s actions because she knew that he did not have the power of destroying her. Aristotle correlated fear with destruction in 1382b. His teachings could be interpreted as an argument that it is Carrie who was destroyed, not Julie. Carrie, who stood up against everyone when the show began, permitted her husband and even her children to be unkind to Louise. Carrie had baby after baby that her husband modeled after himself with no thoughts or concerns for Carrie. Julie’s husband was no longer with her, but she was not destroyed. And finally from beyond the grave, she was privy to her husband’s thoughts as he sang once again words of both love and regret that the audience also hears as this powerful refrain advances the last extended scene:

Longing to tell you, but afraid and shy,
I let my golden chances pass me by
Now I’ve lost you;
Soon I will go in the mist of day
And you’ll never know
How I loved you
How I loved you.

And although the audience feels the pathos of the minute, Billy moves on in excitement as Julie picks up the star that he left on the chair. He knows that she heard him; his only remaining regret is that he has not helped his daughter. Again the audience feels that sense of knowledge, as many parents do who want a second chance with their children. The audience can easily identify with this antihero; he will not have a hard time convincing an audience that he does some good for Louise, but he has still not achieved redemption.

As final scene opens, Billy is there. Louise is at her graduation with the other community members including the Snows and her mother. Alone, although surrounded by classmates, Louise is unmoved by the words of the speaker:

I can't tell you any sure way to happiness.

All I know is that you got to go out and find it fer yourself.

You can't lean on the success of your parents.

That's their success.

And don't be held back by their failure! Makes no difference

What they did or didn't do.

You just stand on your own two feet.

Billy speaks out loud to Louise "Listen to him. Believe him." And she suddenly looks up almost as if he has willed her to do so. The speaker continues for a few lines, and then has the students join him in the refrain of "You'll Never Walk Alone." As they

sing the song, Billy tells Julie once again that he loves her and yet again reminds his daughter to “Believe him [the speaker]”.

Julie and Louise appear to respond to Billy’s words as they join the crowd and continue singing:

Walk on, Walk on,
With hope in your heart
And you’ll never walk alone,
You’ll never walk alone.

Through a second chance accomplished by the use of the “fantasy” that Rodgers and Hammerstein feared, Billy was able finally to provide his daughter with the hope that she needed to become a member of a community that her father was never able to enter. The curtain falls; the audience is thinking about hope, not redemption.

However, through the use of pathos that permitted the logos and the ethos of his character to be perceived in a positive light even as he continued to fail, Billy finally did achieve redemption. Rodgers and Hammerstein’s creative use of evoking community memory by repeating waltz harmonies throughout their music and in their extended scenes and score created the pathos. Their harmonies were accentuated by the use of the full orchestra.

Billy made mistakes, and Julie forgave him. The audience was open to her forgiveness and supported it because they were part of the community created by Rodgers and Hammerstein.

As Edwin Wilson, theatre critic of the time from the *Wall Street Journal* said, “In the end it is not Julie who can redeem Billy, but the musical alchemy of Richard Rodgers’s score.” This author would add, and the words of Oscar Hammerstein, both men incorporating the ancient principles of rhetoric.

CHAPTER IV

A RHETORICAL ANALYSIS OF *SOUTH PACIFIC*

“Even writers with no racist bias can inadvertently give support to prejudices and do more harm than hatemongers when they use the device of stereotype as a lazy way of getting laughs and making quick characterizations.”

Oscar Hammerstein II, *Getting to Know Him* 235

James A. Michener’s *Tales of the South Pacific*, Rodgers and Hammerstein’s source material for *South Pacific* was originally brought to their attention by Josh Logan, a longtime friend and director who became the co-book writer of the show. Michener, a retired schoolteacher with no previously published works, created his text to convey his Naval experiences during WWII. The work consisted of 19 short stories with “no single protagonist and dozens of characters who appear[ed] and frequently reappear[ed]” (Fordin 261). Michener’s work earned him the Pulitzer Prize in fiction, an honor which made it all the more attractive to Rodgers and Hammerstein. They liked the theme and motifs from the onset, but they knew that intertwining any number of the short stories would present “tough structural problems for adaptation” (Fordin 261).

The team spent months working through a variety of story combinations until they were eventually able to create a story line through which men from two different sketches united on a joint mission behind Japanese lines. The men from the stories

“Our Heroine” and “Fo’ Dolla,” along with their female counterparts, depicted two different yet equally controversial love stories that were lightened by the humor of the inclusion of a third story “A Boar’s Tooth” and its comedic character, Luther Billis. The mission itself was from a fourth story, “Alligator.”

Michener was pleased with the eventual adaptation, and expressed that the “creators of *South Pacific* remained faithful to each of his principal romantic characters... but the manner in which the loves of this strange quartet cross and become involved and lead to tragedy and triumph is the exclusive work of Hammerstein and Logan”(Richard Rodgers 127). Hammerstein and Logan’s exclusive work as observed by Mordden “is a lesson in racism. [He didn’t] mean “Carefully Taught” (one of the show’s songs). That’s but a moment of *South Pacific*.” Instead, he continued, “The *entire show* is about racism- an arresting realization” (*Beautiful Mornin’* 262).

James Lovensheimer, author of *South Pacific: Paradise Rewritten* and other such works analyzing *South Pacific*, including his dissertation, “The Musico-Dramatic Evolution of Rodgers and Hammerstein’s *South Pacific*,” does not find this realization as surprising. He notes in his book that the source material, Michener’s work, “was concerned with the Americans’ racial intolerance of the islanders”(85) and the “most intimate examinations of racial intolerance in *Tales of the South Pacific* are in ‘Our Heroine’ and ‘Fo’ Dolla’”(43). In his dissertation Lovensheimer confirms, “ The thematic concern and primary social criticism with which the creators of *South Pacific* labored was racial intolerance”(7).

Lovensheimer's work is an investigation of sketches and drafts that "provide an insight into how [*South Pacific*] reached the initial form." Additionally he analyzed subsequent rewrites and discovered, among other findings, that, "Rodgers and especially Hammerstein continually refined and softened the polemics of their musical until its confrontational thematic content was thought acceptable for mainstream Broadway audiences" (7).

It was 1949; Plessy versus Ferguson was still in effect. The collaborators were very much aware of the fact that the racism that Americans fought against on foreign soil continued to prevail on native shores. It is that "racism that haunts *South Pacific*" (*Beautiful Mornin'* 87). However, as Fordin notes, "Oscar Hammerstein II on an organization's letterhead (or script) meant that the group was helping to promote understanding between people of different races and nationalities" (283). *South Pacific* was no exception; it depicted causes and effects of community alienation and what could be gained by understanding through the use of a musical play.

Block confirms this goal when he argues that their work:

Did not shy away from such daring themes as miscegenation, racial prejudice, war, and death. However they knew that a musical war needed to be less bloody than either a real war or a war described on the printed page. In most cases a musical play requires a more streamline plot and fewer characters than would be customarily welcome in a novel. It also helps if the characters on the stage are more likable than their novel

counterparts. Despite its boldness, the *South Pacific* adaptation observed these general rules. (*Richard Rodgers* 126)

Maintaining their basic principles and beliefs yet following these “general rules” paid off. *South Pacific* ran a total of 1,925 successive shows. It was the second longest running show of the 40s; it was second only to *Oklahoma!*.

Like *Oklahoma!*, “*South Pacific* immediately joined that rare company of musicals which were not only successful stage productions but major social, theatrical, historical, cultural and musical events” (*Musical Stages* 263). And like both *Oklahoma!* and *Carousel*, *South Pacific* explored communities, and as is noted, the prejudices within those communities. Set on an exotic island in a contemporary time period, *South Pacific* actually explores three different communities on two different islands and the characters that move among them. But as Swain points out, “the dramatic issue...does not depend on the exotic at all, but derive[s] from the commonest of experiences” (21). Gerald Mast voices those common experiences when he states “*South Pacific* warned of present and future dangers if social inequality could not itself be overcome” (210).

Characterization helps to portray what is needed to overcome social inequalities. Characterization is much more dimensional in *South Pacific* than it was in either *Oklahoma!* or *Carousel*. More characters evolve, and their transitions are more easily observed and more easily understood by the audience. Perhaps, as Gerald Weales points out, that is because, “*South Pacific* provides the pleasure of the musical comedy with the

suggestion that the [audience] is involved in some more serious pursuit, the examination of racial relations”(133).

An Aristotelian examination of *South Pacific* reveals the use of logos, pathos, and ethos to establish that sense of pleasure experienced by the audience. As the characters evolved their epiphanies were more easily accepted by the audience because of the ethos that they established before they began their journeys. The pathos created by the rhetorical elements of the musical play made it easier for the audience to hear and perhaps accept some very unpopular ideas about race relations, and the logos of the message advocated tolerance through awareness.

Rhetorical devices are used primarily in the song lyrics and in the spoken words of *South Pacific*. As Fordin points out:

More than any previous musical, [*South Pacific*] was strong enough to stand on its own feet dramatically, even without the incredible score, and that it would make it difficult for dramatically implausible musical plays to be accepted in the future. (281)

Oklahoma! and *Carousel* in particular emphasized that a unique show must begin uniquely”(*Beautiful Mornin'* 116). *South Pacific* extended that tradition. Like *Oklahoma!* it began with an overture played by a 30-piece orchestra. Then unlike both of the previously analyzed shows, the curtain rose to find two children singing in French:

Dites-moi	Tell me
Pourquoi	Why

La vie est belle,	Life is Beautiful
Dites-moi	Tell me
Pourquoi	Why
La vie est gai,	Life is Gay
Dites-moi	Tell me
Pourquoi,	Why
Chere Mad'moiselle,	Dear Miss
Est-ce que	Is it
Parce que	Because
Vous m'aimez?	You love me

Also unlike the characters in both *Oklahoma!* and *Carousel*, these children are Eurasian. When they sing, they sing in French. When they speak, they speak French, as when they respond to their servant while running off of the stage, “Non, Henri...non...non.” Thus from the very onset of the production, the audience knows that this show will include a blending of various cultures in environments unlike either of the previously regional settings of the Oklahoma territory or the New England seaport.

Mast points out “Rodgers and Hammerstein shows demonstrate their music-drama idea most convincingly in individual scenes in the first act.” He continues, “The most important and carefully constructed of these scenes is the initial one between two lovers” (205). Emile and Nellie enter. He is much older than Nellie, and his accent immediately identifies him as French. Secrest points out that, “The pattern for an older

man marrying the younger woman was already a truism of American culture,”
(*Somewhere* 295) but the May-December relationship was not necessarily expected
between two people of such different backgrounds as their conversation denotes.

NELLIE: All right, I’m a hick. You know so many American words,
do you know what a hick is?

EMILE: A hick is one who lives in a stick.

NELLIE: Sticks. Plural. The sticks.

EMILE: Pardon. The sticks. I remember now.

NELLIE: How long did it take you build up a plantation like this?

EMILE: I came to the Pacific when I was a young man.

NELLIE: Emile, is it true that all the planters on these islands-are
they all running away from something?

EMILE: Who is not running away from something? There are
fugitives everywhere-Paris, New York, even Small Rock...
Where you come from?

NELLIE: Oh, Little Rock.

In this very short passage many facts are revealed. First, Emile arrived at the
French Plantation community when he was young. Aristotle taught his students that there
are three age groups: youth, prime of life, and old age. Men respond to circumstances
differently in each of these different stages. Of young men the audience should expect
and accept behavior that is “motivated by passion. Young men love honor, and are

indignant if they imagine themselves unfairly treated; young men are hot-tempered, and quick-tempered, and are apt to give way to their anger”(1389b). The audience expects to learn about behavior that reflects these ancient observations but also behaviors that reflect a young man whose ambition is such that he can build his own impressive plantation among the other community members.

Aristotle also addressed ambition with his students when he presented arguments concerning envy at 1388a in *On Rhetoric*. Here he teaches, “Ambitious men are more envious than those who are not.” Men who desire what others have are ambitious and wise and may attain material goods, as exemplified in Emile’s acquisition of his plantation. Therefore through an Aristotelian lens, the audience also learns that Emile is ambitious and perhaps wise.

It is also confirmed that Emile was not a native English speaker. And that although as Nellie states, “[He] know[s] so many American words;” his small mistakes may provide humor to the audience that will help to establish his relationship with it.

However, one of the most important facts revealed in this “important and carefully constructed scene” is that Nellie is from Little Rock, a town from a southern state that recognized and enforced “Separate but Equal” facilities as indicated in historical facts such as this statement: “Dozens of black stores, offices, theaters, restaurants, fraternal organizations and other enterprises once lined a five-block stretch of

9th Street, from Broadway west to Chester Street” found in a document entitled “Historically Black Properties in Little Rock’s Dunbar School Neighborhood” by Cheryl Nichols.

There is a great deal of emotional content that is being shared with the audience that can create either a positive or a negative connection. But, as Secrest notes, “Musicals have been about heroines almost since the dawn of time” (293). And Weales adds that “The chief characteristic of a Hammerstein book is wholesomeness. That is first of all in his heroines”(134). Nellie’s wholesomeness is quickly identified in her first solo, the charm song, “A Cockeyed Optimist.” It provides evidence that Rodgers and Hammerstein were moving away from the Tin Pan Alley days of the AABA structures. The song is forty-bars and contains no verses. Hammerstein begins with a metaphor that establishes both the tone of the song and the character of Nellie insuring a positive connotation of the previous scene.

When the sky is a bright canary yellow
I forget ev'ry cloud I've ever seen,
So they called me a cockeyed optimist
Immature and incurably green.
I have heard people rant and rave and bellow
That we're done and we might as well be dead,
But I'm only a cockeyed optimist
And I can't get it into my head

I hear the human race
Is fallin' on its face
And hasn't very far to go,
But ev'ry whippoorwill
Is sellin' me a bill,
And tellin' me it just ain't so.
I could say life is just a bowl of Jello
And appear more intelligent and smart,
But I'm stuck like a dope
With a thing called hope,
And I can't get it out of my heart!
Not this heart...

As previously noted a charm song puts the audience in a positive state of mind. Like Curly winning over the audience with “Oh, What a Beautiful Mornin,’” Nellie wins it over with the positive use of repetition, symbolism, rhymes, and assonance, all devices customarily employed to create ethos. The Broadway audience of New York likes this young woman and is temporarily distracted from the assumptions that can be made about her due to her youthful days being spent in Arkansas.

Nellie; however, is not sure how she will feel if she commits to this man and remains in this French plantation community beyond the war:

Wonder how I'd feel,
Living on a hillside
Looking at an ocean,
Beautiful and still.

As she begins her initial words to the “Duel Soliloquy,” she is worried about changing everything she knows to marry a man she hardly knows. This is a feeling that many of the audience members can identify with. Countless young brides wonder about what changes married life will bring to their lives, and women entering marriages with men newly returned from the war are especially curious, because in many cases the man they fell in love with is very different from the one who returned from the service.

Emile then sings also soliloquizing as the two characters stand on stage together yet sing individually. Unlike Billy’s “Soliloquy,” this one has eight bar sections that are a variation of an identical musical motif. As in Billy’s, Hammerstein uses this, his favorite form of externally expressing a character’s internal thought, to create a sense of vulnerability about the characters. The young woman and the older man, unlike his youthful self, both have doubts about the possibility of marrying one another. This causes the audience to have pity on them both. Aristotle argued that pity was a strong persuasive ally that was created when the audience recognized that “it [the audience] could be in the same position as the characters”(1385b). The final words to each of the separate verses

had rhyming words creating a subtle bond between the Emile and Nellie even though they were “unaware” of the fact that the other one was also singing.

The integration of the songs into the spoken words is a characteristic of Rodgers and Hammerstein’s work that has been previously explored; however, the integration of the next song, “Some Enchanted Evening,” into the couple’s conversation is one of the best examples of the collaborators’ efforts. Deems Taylor notes “There is a conversational quality about it that makes it easy to sing” (133) and Brooks Atkinson calls “‘Some Enchanted Evening’ a ‘masterly love song’ that ‘ought to become reasonably immortal’”(qtd. in *Richard Rodgers*, 122).

EMILE: And that is the way things happen sometimes...Isn’t it Nellie?

NELLIE: Yes, it is ...Emile.

EMILE: Some enchanted evening

You may see a stranger

You may see a stranger

Across a crowded room

And somehow you know

You know even then

That someday you'll see her

Again and again

Some enchanted evening

Someone may be laughing

You may hear her laughing
Across a crowded room
And night after night
As strange as it seems
The sound of her laughter
Will sing in your dreams
Who can explain it
Who can tell you why
Fools give reasons
Wise men never try
Some enchanted evening
When you find your true love
When you feel her call you
Across a crowded room
Then fly to her side
And make her your own
Or all through your life
You may dream all alone
Once you have found her
Never let her go

Once you have found her

Never let her go

Mast notes that, “Rodgers is no longer writing verses and refrains but complex musical structures-arias and recitatives”(206). He continues noting that “it [“Some Enchanted Evening”] is a precise sixty-bar structure of A (16 bars)-A (16)-B (a very odd release of 6 bars)-A (16)-B’(in which the release becomes a 6 bar coda)”(206). Not a charm song by structure or definition, but it charmed the audience into a pathetic relationship with Emile. Aristotle’s arguments on friendship remind one that the audience is friends with someone who is kind to their friend and “that friends are our most favorable judges” (1381b). It is the man Aristotle described as “Prime of life” (1389b) who the audience is forming a relation with, perhaps because he has “neither that excess of confidence which amounts to rashness, nor too much timidity, but the right amount of each”(1390b). He is the friend of their friend, the “Cockeyed Optimist.” The repetition of the final two lines of this “Prime of Life” man, also undeniably builds his ethos and his pathos as the music soars higher with each note until the vocality of the character demonstrates the skill of Rodger’s art.

The audience is prepared for the next announcement: as a young man, Emile killed a “Wicked bully.” He claims that it was “not to his discredit.” And he is not discredited in Nellie’s eyes, nor is he discredited in the eyes of the audience. Aristotle’s arguments about a young man including that he “is indignant if he imagines himself unfairly treated; ...hot-tempered, and quick-tempered, and apt to give way to anger”

(1389b) give the audience reason to forgive the youthful actions of a “Prime of Life” man with whom they are bonding.

Nellie then leaves this community to return to the military base on the same Pacific island, the second community that is investigated. As she does the children from the beginning return singing a reprise to “Dites-moi,” creating a frame that produces comfort caused by familiarity in the audience. Then the children address Emile as Papa, and the audience is aware of an important aspect of Emile’s life that Nellie is yet to discover.

The second community is in direct contrast to the previously envisioned love scene in the French plantation. One wonders how Nellie can move so easily from one community to the other as the Seabees, sailors, and Marines sing out with gusto the words to “Bloody Mary.”

“Bloody Mary is the girl I love,” describes a Tonkinese woman who earns her epithet because of the streams of betel juice that run down the creases at the corners of her mouth. This entire scene is used to build a relationship between Mary and the audience. The Marines happily teach Mary American words, particularly inappropriate words and find great pleasure when she repeats them. “Come back! Chip skate! Crummy G.I.! Sadsack! Droopy-drawers” are among the words she yells as the community members walk by her without buying any of her local goods.

The next scene is an expansion of the community as more military personnel enter,

and more of Mary's merchandise is displayed. She works hard selling her grass skirts, shrunken heads, and native hats, establishing that she is a highly successful entrepreneur, using a dialect that further separates her from the community. She, however, refuses to admit that she does not belong and eventually offers "a boar's tooth bracelet" for sale that serves to introduce the third community, Bali Ha'i, and Rodgers and Hammerstein's comic relief character, Billis.

Billis pays a hundred dollars for the bracelet demonstrating the value of Bali Ha'i's community to the plot of the musical. He explains the ceremony to acquire the tooth, then questions, "Why does it [Bali Ha'i] have to be off limits?" He inform the other community members, "You can get everything over there." And although only officers can sign out boats for the trip, he pledges that he will "Get a boat all right."

A sailor then appearing to "catch Billis" claims that he knows why Billis wants to go to Bali Ha'i. And the audience learns that the French plantation owners who share the island with the American military "put all their young women over there when they heard the G.I.s were coming." The community introduced in the first scene appeared greatly contrasted to the military community that Nellie returned to, but concerns about stereotypical behaviors of G.I.s has the French community isolating their young women from visiting the base, just as the base prevents its solders from visiting Bali Ha'i. There exists a common theme of distrust between the communities. The audience beginnings to observe some of the prejudices of *South Pacific*.

Weales claims that “there is an inescapable air of innocence about the sailors in *South Pacific*, as in the frustration made funny,”(135) like in the next song “There is Nothin’ Like a Dame.”

SEABEE: We've got sunlight on the sand.

We've got moonlight on the sea.

SAILOR: We've got mangos and bananas

You can pick right off the tree,

MARINE: We got volleyball and ping-pong

And a lot of dandy games-

BILLIS: What ain't we got?

ALL: We ain't got dames!

MARINE: We get packages from home.

SAILOR: We get movies. We get shows.

STEW POT: We get speeches from our skipper

SOLDIER: And advice from Tokyo Rose.

SEABEE: We get letters doused wit' poifume.

Sailor: We get dizzy from the smell-

BILLIS: What don't we get?

ALL: You know damn well!

This is part of a 129-measure song. It has a structure of ABCD. The last section is a forty-bar coda that “lists the ‘dames’ attractions” as Mast points out before he continues noting, “There is no way to alter this structure, to add to it or to subtract from it. The male chorus sings the entire number in precisely this form, no more and no less”(206).

However, an Aristotelian analysis of this song would give it greater value than a simple male chorus song that makes “frustration funny.” Instead it is important to focus on Weales’ first claim, that “there is an inescapable air of innocence about the sailors.” The sailors are “young men.” The characteristics of young men that Aristotle argued would apply to these men. This is made even more evident by the fact that this is not really an ensemble song. The lines are intentionally divided up into parts so that the audience may view each young man individually. This is a group of individuals each capable of his own actions and reactions to the events within the play. Their song, although it does resume in the manner in which it started, is interrupted by the platoon of nurses jogging by to a military count. Nellie is one of the nurses. The military count joins the men and the women of this community to one another, individual men and individual women. It is very clear that Nellie, as Emile earlier alluded to, could have a younger man if she wanted one. At the very least there were younger men available. Nellie is a member of this community, but she has chosen the older man from a different community. The women move on, and the men continue singing.

As they end their song two important events occur in the community; Bloody Mary returns, and Lieutenant Joseph Cable enters for the first time. The music for the

song that bears the name of the third community begins playing under the action, “Bali Ha’i.” The Lieutenant, Bloody Mary, and the men are joined as with an adhesive by the notes that circle their very existence.

Billis especially becomes enmeshed in the lives of both the Lieutenant and Bloody Mary as he answers questions about Emile for Cable and explains Mary’s connection to the French planters (she worked for them before she became an entrepreneur.) The audience is already expecting Cable to become Billis’ ticket to “Bali Ha’i.” The enthymeme so important to logos makes that assumption inevitable.

Billis needs an officer to take a boat to Bali Ha’i.

Cable is an officer.

Also noticed by the audience is the fact that Mary is taking a particular interest in Cable. She offers him free merchandise. When he asks her “Where she got it?” She replies “Bali Ha’i.” She then, as noted in the stage directions *sings to Cable as he gazes at the mysterious island.*

Most people live on a lonely island,
Lost in the middle of a foggy sea.
Mos’ people long for another island,
One where dey know dey will lak to be...
Bali Ha’i may call you,
Any night, any day,

In your heart, you'll hear it call you:
Come away...Come away.
Bali Ha'i will whisper On the wind of de sea:
“Here am I, your special island!
Come to me, come to me!”
Your own special hopes,
Your own special dreams,
Bloom on the hillside
And shine in de streams.
If you try, you'll find me
Where de sky meets the sea.
“Here am I your special island
Come to me, Come to me!”
Bali Ha'i,
Bali Ha'i,
Bali Ha'i!

When Cable arrives at the base he is already a part of the community because he is a military officer. He is a young officer, having just graduated from college. *South Pacific* continues to exemplify Aristotle's arguments about the stages of life. There is a direct correlation between belonging to a community, accepting a community, and being

accepted by a community that is related to age and characterization. This becomes an even more important factor as racial issues become more prevalent as the show continues.

Bloody Mary becomes an important part of Cable's life from the minute he arrives. First, she demonstrates that she intertwines herself into the community where he belongs. Much like Ali in *Oklahoma!*, Bloody Mary offers a service that the community that she does not belong to needs; therefore, the community permits her to participate in community activities. She now not only invites Cable to her native community, but also entices him to come with the poetic words of Hammerstein and the alluring music of Rodgers. One wonders what service she feels he can offer her community in order to become a part of it. Again the logos of the situation is apparent.

There is much scholarship on the amount of time that it took Rodgers to compose the music for "Bali Ha'i." Nolan, among others, reports that, "There's a legend to the effect he wrote that ["Bali Ha'i"] in about ten minutes flat, reputedly over coffee at Joshua Logan's apartment"(185). Rodgers claims that, "Unfortunately, it is another example of the wrong emphasis being placed on my so called speed" (*Musical Stages* 262). And although he admits the "The whole thing could not have taken more than five minutes," he emphasizes that "It is also true that for months Oscar and I had been talking about a song for Bloody Mary which would evoke the exotic, mystical powers of the South Sea Island"(*Musical Stages* 262). It is Rodgers and Hammerstein's thoughts that contribute to the pathos that "Bali Ha'i" creates. The audience is as intrigued by the island as Billis is; and even though the only song he sings is his share of

“Nothin’ Like a Dame” the audience wants Billis to succeed because they too are being called to “that special island.”

When Cable finally meets the Commanding Officers and shares that he is on the island to ask Emile to join him in a mission that Commanding Officer Harbison believes would permit them to survive “about a week,” they invite Nellie into their offices where she meets Cable; they encourage her to spy on Emile to discover if he is the appropriate person for Cable’s mission, although Nellie does not know why she has been asked to do this. As she leaves their offices she realizes that she really does not “Know very much about him [Emile].” But the plans have been laid. All three communities have been introduced; Nellie and Mary are the only two people thus far who can move freely between two of the three communities. Nellie can do so because she loves and is loved by a native of the community that is not her own, and Mary can because she provides a valuable service to the community that is not her own.

Having met in the commander’s office, Nellie and Cable share an enlightening conversation after Nellie receives a letter from her mother.

NELLIE: Do you get letters from your mother telling you that everything
you do is wrong?

CABLE: No. My mother thinks everything I do is right...Of course, I
don’t tell her everything I do.

NELLIE: My mother’s so prejudiced.

CABLE: Against Frenchmen?

NELLIE: Against anyone outside of Little Rock. She makes a big thing out of two people having different backgrounds.

CABLE: Ages?

NELLIE: Oh, no, mother says older men are better for girls than younger men.

CABLE: This has been a discouraging day for me.

NELLIE: Do you agree with mother about people having things in common? For instance, if the man likes symphony music and the girl likes Dinah Shore- and he reads Marcel Proust and she doesn't read anything... Well, what do *you* think? Do you think Mother's right?

CABLE: Well, she might be.

NELLIE: Well I don't think she is.

CABLE: Well, maybe she is not.

NELLIE: Well, goodbye, Lieutenant. You've helped a lot.

CABLE: Listen, you don't know much about that guy. You better read that letter over two or three times.

NELLIE: I'll show you what I think of the idea.

(She crumbles the letter and throws it on the ground.)

CABLE: Well, don't say I didn't warn you.

The most telling of the statements made in the previous conversation is that Nellie recognizes that her mother is prejudiced about anyone who is not from Little Rock, yet the characteristics that she mentions are all characteristic that could be represented in Little Rock's population. To Nellie at this point being prejudiced against a different race is not even a consideration; it is a fact. And Cable is concerned over being a young man in a world where he has recently learned that some women and their mothers think that older men are more desirable. He could become a victim of prejudices based on his age, and he does not like it, but he does not relate how he is feeling about that realization to what he is saying to Nellie. In fact, he warns Nellie to be more discriminating. However, based on Aristotle's teachings these young characters are still able to build pathos even if their ethos is in question. Since their actions are deserving of the audience's pity based on the fact that they "are in the condition" that an audience could remember or imagine being in (1386a). Many of the 1949 audience were related to military personal with whom they exchanged letters. That communication often times suffered due to distance or the extreme differences in reality between being at home and on foreign soil. Audience member could not help identifying with two young people who suffered while trying to apply old standards to new situations.

However, being her optimistic self, Nellie did not suffer for long. Nellie once again benefitting from Billis's money-making venture, takes a hot shower and "Washes That Man Right Outa My [Her] Hair." In this song, she once again creates pathos as she decides to move on from the Frenchman, heeding her mother's advice. However, Mast

states, “This is the only song of its kind that Rodgers and Hammerstein ever wrote. Nellie is making up a simple song as she goes about her everyday business-washing her hair-the equivalent of singing in the shower” (208). The entire feeling of an upbeat emotion revealing song is positive; the audience is attracted to this young women, it does not even recognize the racism that Mast states exists in the song. Claiming that:

“I’m Gonna Wash that Man Right Outa My Hair” is a white pastiche of the blues...Like the blues, its lyric and notes repeat identically three times before moving to a musical and verbal variation on the fourth statement...What makes her comic lament a white blues is that it lacks any surprising syncopation or mournfully flatted blue notes. A bouncy tune in strict “cut” time, with no unexpected departures from either rhythmic or harmonic regularity, this blues isn't blue. It reflects the way a cockeyed optimist from Little Rock would sing the blues: revealing her own pervasive racial ignorance by unconsciously turning black blues into white bread. (208).

Nellie is incredibly naive not only about racial issues, but about life. So far her character is static as she paradoxically moves very quickly from “Washing That Man Outa Her Hair,” to singing that she is that she is in love with “A Wonderful Guy.” It has been noted that Rodgers loved to write waltzes and that he knew the structure well. “A Wonderful Guy” is another example of that, as in Laurie’s song “Many a New Day,”

Hammerstein uses the beats of Rodger's waltz to reveal another side of Nellie's character. She does not care what her friends think of her; she is ready for them to "make fun of my[her] proud protestations." Both of the ps in "proud and in protestations" hit on the downbeats as do the other alliterative letters such as the bs in "babe and believe" and the ps in "person and pants" as well as the alliterative sounds in "corny and Kansas." This arrangement, combined with the internal rhyming and the assonance, evokes ethos. Nellie is finally beginning to take a few steps in her journey.

I expect every one of my crowd to make fun
Of my proud protestations of faith in romance,
And they'll say I'm naive as a babe to believe
Every fable I hear from a person in pants.
Fearlessly I'll face them and argue their doubts away,
Loudly I'll sing about flowers in spring,
Flatly I'll stand on my little flat feet and say
Love is a grand and a beautiful thing!
I'm not ashamed to reveal
The world famous feelin' I feel.
I'm as corny as Kansas in August,
I'm as normal as blueberry pie.
No more a smart little girl with no heart,
I have found me a wonderful guy!

Representational of the entire song, the lyrics noted above demonstrate that although still optimistic “World famous feelin’,” Nellie is perceiving some changes in her character, “No more a smart little girl.” The audience is making this journey with Nellie; she has gained them as friends. The audience is receptive to her changes. It is interesting to note that the song, as originally written, did not build Nellie’s ethos in quite the same way. Fordin claims the song was written with *you’s* instead of *they’s*, “And you’ll say I’m naïve,” however, the audience did not respond. “One day Josh said to Oscar, ‘Too bad it isn’t a soliloquy.’ Oscar changed it before the next performance”(280), thus proving that Hammerstein’s soliloquies with their internal revelations did indeed have a rhetorical effect on the audience. The effect is also obvious in the score. At this point the stage directions read, *symphonic arrangement of the same metrical line, ‘I’m in love,’ with key changes and heartbreaking persistence in its repetition as Nellie walks on.*

After she states “I know what counts now.” The orchestra begins to play “Some Enchanted Evening” as Nellie sings the reprise. Harold Barnes of the *New York Herald Tribune* notes that, “Numbers are beautifully integrated and the lyrics are a part and parcel of a captivating musical unity”(qtd. in *Richard Rodgers*, 122). The integration of this musical creates a unity that ideally creates ethos and pathos and that indeed puts the audience “in a friendly mood,” so that “the person about whom it is going to judge seems not to do wrong or only in a small way” (1378a). Both Nellie and Emile, who joins her in the reprise, move the audience.

In the next scene, however, Emile refuses to help Cable in his mission stating that:

My answer must be no. When a man faces death, he must weigh values very carefully. He must weigh the sweetness of his life against the thing he is asked to die for. The probability of death is very great-for both of us. I know the island well, Lieutenant Cable. I am not certain that I believe that what you are asking me to do is...is...

After more debate it is clear that this “Prime of Life” man no longer will act like the young man who murdered “the bully.” Now his life is more important to him because he is in love with Nellie, has children, and a plantation to run. Cable is devastated. Still a young man with a girl of his own back home, he still “loves honor, and is indignant if he imagines himself unfairly treated; young men are hot-tempered, and quick-tempered, and are apt to give way to their anger”(1389b). This disappointment and anger create the motive he needs to seek out Billis to acquire the boat necessary to visit Bali Ha’i.

Excerpts from Oscar Hammerstein II’s script for Random House publication follow, note the scratching out of the first paragraph indicating that “Bali Ha’i” continues to play under the new scene (see fig. 4.1).

meanwhile the lights come up

1-10-62

1/10 CENT 1

ACT ONE
SCENE 10

SOUND SHIPS BELL
ON MIKE

"Bali Ha'i" continues to play under this new scene, only there is a change in its treatment; after the lights come up, it becomes more subtle and seductive.

There is a bell ringing offstage. A group of French and native girls stand near the left side of the stage, looking off in the direction of the bell, which is left. The bell continues to ring.

A native kid shouts excitedly, "Boat! Boat! Boat!" He runs off left. The girls giggle and back away a few steps as BILLIS, CABLE and BLOODY MARY walk on. This whole scene is played in front of the green drop and behind the tapscloth.

Cable
(As he enters)
Look Billis, I didn't come over here to Bali Ha'i to see anybody cut any bear's teeth out.

Billis
It ain't the cutting of the bear's tooth exactly. It's what comes afterwards.

(During these lines, MARY has whispered into a small boy's ear and sent him running off. CABLE has crossed the girls and looks back over his shoulder at them) as he says this

Mary
(Smiling, understanding perfectly)
I take you with me. Come, Lootellan. You have good time. (calling to Marcel) Come here! Billis, Marcel take you to bear ceremony. (As she speaks, they have crossed the stage, passing two attractive-looking French girls)

Lootellan come later.

(Two French girls have caught Cable's eye, and he has about made up his mind to approach them. He takes a couple of steps toward them, then but now TWO NUNS enter and engage them in conversation. This ends this chapter, and CABLE becomes more receptive to Mary, who now says:)
Lootellan, come with me. You have good time. Come!

(She leads him off as the lights fade.

The music swells, a conversation of lights

Fig. 4.1. Excerpt from Oscar Hammerstein II's Script for Random House

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Following is a handwritten note of Hammerstein's indicating that it should be inserted at 1-10-62: Act 1, scene 10, page 62, which is at the top of the script on the previous page. The final script, or what Lovensheimer refers to as the initial script (due to unprecedented changes in the script during a highly successful run) contains this change. This change has major rhetorical implications in this investigation.

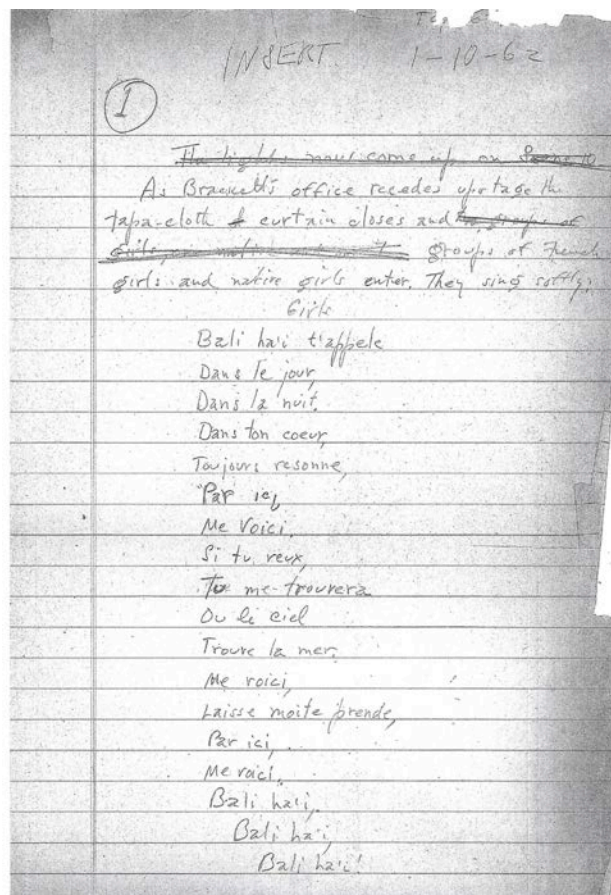


Fig. 4.2. Handwritten Note of Oscar Hammerstein II.

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As Cable and Billis are arriving on Bali Ha'i, the third community, both the French girls and the native girls are singing in French as the Eurasian children sang in the first community, the French plantation. At this moment in the musical all of the communities are symbolically joined. The "Your own special island, your own special hopes, your own special dreams" are for everyone. Billis goes in one direction for his dreams, and Mary takes Cable to a *Native Hut*, where he meets Liat.

The Cable-Liat love story becomes the secondary plot. Based on *Oklahoma!* and *Carousel* one might expect this story line to be comical. It was not. In *Musical Stages* Rodgers wrote "All this was against the accepted rules of musical-play construction. If the main love story is serious, the secondary romance is usually employed to provide comic relief...so we went to a third story for an affable wheeler-dealer" (259).

So as the "affable wheeler-dealer," Luther Billis, wheeled and "dealed" on Bali Ha'i, Cable and Liat made love. The young man from Main Line, Philadelphia with a "Girl Back Home, (cut in the initial script probably due to time, is added back in for many contemporary productions)" not only made love to Liat, he fell head over heels in love with her. She fell in love with him too; and, although she speaks very little English, her feeling are known. He expresses his feelings in a song.

Lovensheimer explores that transformation of Cable's character prior to beginning the song:

Until this encounter, Cable has come off as a young, rigid, somewhat self-deprecating, and by the book military man. But when the lights come up

after sex with Liat, he is changed. When he hears the bell on his boat signaling the return trip, he comments, “Aw, let them wait,” and begins the song “Younger Than Springtime.” Any song in this position would have to convey his passion and his innocence, his amazement and his concern for the young woman to whom he has just made love. Cable’s musical voice at this moment must demonstrate more than just the voice of a young romantic lead; it needs to soar with his realization that he is capable of this kind of passion, an insight that is new to him. In short, finding the right musical voice for the character at this moment presented the creators with a challenge. (155)

There were two attempts made to meet this challenge before “Younger Than Springtime” was eventually decided upon. The first was “My Friend.” Block claims that “No one seems to know what ‘My Friend’ sounded like, and if a manuscript ever existed, it is now unknown”(145). Lovensheimer discovered the interlude and “some fundamentally Roman numeral chords” (156) in his extensive examination of both of the Rodgers and Hammerstein’s collections. However, in 2008 *The Complete Lyrics of Oscar Hammerstein II*, was published with an introduction by Mr. Ted Chapin. It contains all of Hammerstein’s lyrics including “My Friend.” My Chapin has graciously permitted the inclusion of the previously unreleased scene six with the lyrics to “My Friend” for the purpose of this study. The scene in its entirety follows (see figs. 3-9).

SCENE 6.

SCENE: Inside a hut on the island of Vanicoro.

The walls are wattled. There is little furniture. A door on the left is open and admits sunlight.

AT RISE: The stage is empty for a second. Then a shadow blocks the light in the doorway and Bloody Mary enters.

Bloody Mary

(Over her shoulder)

You come in please.

(Cable enters and looks around curiously)

Cable

Why did you bring me here?

Bloody Mary

You wait.

Cable

I can't wait long. I have to go to the French Hospital for lunch.

Bloody Mary

You hungry?

Cable

No, but I said I would go. I was invited by Sister Marie -

Bloody Mary

(Breaking in disdainfully)

You know who be dere? French girls and dere mudders - all dress up for you.

Cable

Is that bad?

Bloody Mary

Every time boat come wid American, French mudders run to Sister Marie say "please you ask him to hospital fo' lunch!" Den all de daughter get ready! All wan' get married!

Cable

Well, I guess I'm in for it. What time do they --

(He doesn't finish because a small

Fig. 4.3. Scene 6 Page 1 of Unpublished *South Pacific*.

Cable (Cont'd)

figure has appeared in the doorway, a girl, perhaps seventeen. Her black hair is drawn smooth about her head. Like Bloody Mary, she wears a white blouse and black trousers. She stands, barefooted, in the doorway, silent and shy. Bloody Mary greets her in Tonkinese. The girl comes in. She and the older woman do not kiss or shake hands. They grab each other's shoulders in what is apparently the accepted greeting of their country. The girl then backs away a few steps and stands still, against the wattled wall, her hands against her sides, looking at Cable with the honest curiosity and admiration of a child)

Bloody Mary
(To Cable, with a sly smile)

You like?

Cable
(Never taking his eyes from the girl)

Who is she?

Bloody Mary

Liat.

Liat
(Nodding her head and repeating in a small voice)

Bloody Mary

Liat.

Bloody Mary

Is French name?

Cable
(Still stunned, still gazing at the girl)

Liat.

Bloody Mary

But she no French girl. She Tonkinese like me. We are ver' pretty people - no? One time I was more pretty as she. But Liat is sweeter as me. I was a devil!

(She laughs with a hissing sound)

Oh, I was bad. But Liat a sweet girl.

(Going closer to Cable and looking up at him)

You like?

(No answer. She turns to Liat and then back to him)

You look! You mus' like!

Fig. 4.4. Scene 6 Page 2 of Unpublished *South Pacific*.

Bloody Mary (Cont'd)
 (The two young people continue to regard each other with silent interest - a longing interest)
 You go have lunch at French hospital now?

Cable
 (Over Mary's head, to Liat)
 Do you speak English?

Bloody Mary
 No. Only a few word. She talk French.
 (To Liat)

Talk!
 Liat

(Smiling shyly)
 Je parle Francais - un peu.
 (SHE holds her forefinger and thumb close together to show how very little French she speaks)

Cable
 (Grinning, nearly as shy as she)
 Moi, aussi - un peu.
 (HE holds up his forefinger and thumb just as she did. They both laugh and in some strange way Bloody Mary seems to have been forgotten by both of them. She looks from one to the other)

Bloody Mary
 You like I go way?
 (No answer)
 You like me stay?
 (No answer)
 Okay I go.
 (She waddles to the door and as she goes out she closes it silently and slowly, gradually reducing the light inside the hut. There is a long moment of silence. Music starts softly)

Cable
 Are you afraid of me?
 (Liat looks puzzled. He remembers she knows only a few English words)
 Oh...er...Avez-vous peur?

Liat
 (Her young face serious)
 Non.
 (He takes a step towards her. She backs closer to the wall)

Fig. 4.5. Scene 6 Page 3 of Unpublished *South Pacific*.

Liat (Cont'd)

Oui!

(He stops and looks at her, worried and hurt. Her expression changes, first to pity, then to frank adoration.)

...Non.

(Now it is she who walks slowly towards him. The music builds in a rapturous upsurge. Cable gathers Liat in his arms. She reaches her small arms up to his neck. He lifts her off her feet. The lights fade slowly as his hand slides her blouse up her back towards her shoulders. The lights dim to a blackout)

INTERMEZZO: Music is played in the darkness for about the length of a refrain.

(The lights come up slowly. The orange glow of sunset now comes through the open doorway, where Cable stands, buttoning the collar of his shirt. Liat sits on the floor gazing up at him silently, her hair hanging loose down her back. Cable smiles down at her, then looks through the doorway again as he starts singing)

(There is the sun Cable a bush ball)

The sun is falling low
And fading in the sky.
Before the rush of night
The sun and I must fly.
Unhappy is the sun
To leave his lovely sky -
Unhappier am I
To bid my girl good-bye....

(Music continues under dialogue.)

Cable looks over at Liat, attempting to be light-hearted)

See what I mean?

Liat

(In a voice just audible)

Je t'aime.

Cable

No, I guess you don't.

(Putting on his tie, later his coat)

Liat....Bloody Mary....er....

(Holding his hand low)

La petite femme....Vetre amie?

Liat

Ma mere.

Fig. 4.6. Scene 6 Page 4 of Unpublished *South Pacific*.

Cable

Your mother?

(He looks out through the door, frowning. Then he turns back to her)

Did she tell you -? When she first came in and you talked Tonkinese, what did she - ?

(Starting to translate laboriously)

Qu'est-ce qu'elle a dit - a toi, quand -

Liat

(Nodding her head)

Je comprends. She say....

(This is laborious too)

...she like you...and you good man. I mrs' be....your friend!

(Cable continues to frown. Liat is delighted with herself)

Is good Engleesh?

Cable

My friend!Did she say for you to...kiss me?

Liat

Non.

(She lowers her head)

I want.

(Her voice growing smaller)

Je t'aime.

(There is the sound of a boat bell far off. She leaps to her feet, as if wounded)

Le bateau! C'est le bateau!

Cable

(With a deep sigh)

Yes, my friend. Le bateau. Guess they're loaded and they're ringing for me to come down and get aboard.

(Liat is sad as a child is sad when she must leave a party. Cable looks out through the door again and sings, as if to himself)

Unhappy is the sun
To leave his lovely sky,
Unhappier am I
To bid my girl good-bye....

(HE turns and looks towards her smiling, trying first to be resigned and philosophically consoling for them both, but unable to keep from becoming intense as the refrain progresses:)

Well, my friend,
Our day is at an end,
Our next kiss will have to be our last.

Fig. 4.7. Scene 6 Page 5 of Unpublished *South Pacific*.

Cable (Cont'd)

Soon, my friend,
 I'll be around the bend,
 Alone with a dream, already past.
 Up to now
 I've made no solemn vow,
 Forever and ever to be true,
 But tell me how,
 Oh, darling, tell me how
 I'd want any other girl but you,
 My friend,
 What else will I ever want but you?
 (SHE looks up at him, not moving,
 not answering. He takes her shoulders
 in his hands)
 Funny little thing,
 You stand there, silently blinking;
 Funny little girl,
 I'd like to know what you're thinking -

Liat

Je t'aime.

Cable

You don't understand
 A single word I've been saying;
 You have no idea
 How much I wish I were staying -

Liat

Je t'aime.

Cable

Je t'aime
 I love you!

Liat

I love you!
 (They embrace. The music mounts as
 it goes into a second refrain. Cable
 releases her but keeps his hands on
 her shoulders as he picks up the refrain
 about half way through)
 Up to now
 I've made no solemn vow
 Forever and ever to be true,
 But tell me how,
 Oh, darling, tell me how
 I'd want any other girl but you,
 My friend,
 What else will I ever want but you?

Fig. 4.8. Scene 6 Page 6 of Unpublished *South Pacific*.

(HE pulls her close to him again. The bells from the boat are more insistent than before. They slowly slide out of each other's arms. He backs away, stops at the door, blows a kiss, and is gone. She stands still a moment, biting her lip to keep back her tears. Then she runs to the door, stands on tiptoe and waves, achieving a kind of smile on her face for his benefit. Soon her hands drop to her sides, and the smile leaves her face. He has gone around the bend. She turns back into the room and goes to the spot where he has just kissed her, as if she could dream him back there. She runs to the door again to see if he may be coming back. No....She turns slowly, puts her arm up against the wall, presses her head against it and sobs softly. The lights fade)

(End of Scene 6)

Fig. 4.9. Scene 6 Page 7 of Unpublished *South Pacific*.

(Excerpts from previously unpublished material from *South Pacific* used by permission of The Rodgers and Hammerstein Organization, an Imagem, Company ©1945 by Richard Rodgers & Oscar Hammerstein II. Copyright Renewed. International Copyright Secured. "My Friend" © 2008, Imagem, C.V.. All Rights Reserved.)

Although Nolan states that, “the deathless lines ‘My Friend...’ were consigned to the limbo that they sound as though they deserve,” (189) the entire scene gives a clearer picture of why Rodgers and Hammerstein first considered “My Friend” for this role in Cable’s characterization. Notice on page 6-5 Liat tells Cable that her mother told her that she must be his friend. Cable is concerned about what else Mary may have told Liat she must do, but as they continue to communicate he realizes, as does the audience, that the activities that followed their meeting were her choice. Cable is no less enamored with her, but this song informs the audience that he is resigned to never seeing her again. However, it makes no mention of this choice being made because of their racial differences. Instead, Cable even justifies his choice by claiming that, “Up to now I’ve made no solemn vow.” His guilt appears to be more from cheating than from whom he has cheated with.

The lyrics from “My Friend” integrated well into the conversation that was taking place between Liat and Cable. When Logan requested a tune for a “hot lusty boy to sing right after making love to a girl who will change his life,” (233) the scene was also change to reflect that tone of his request. Integration of the lyrics and the spoken word, as earlier noted, were an important aspect of Rodgers and Hammerstein’s work. The pathos established by the scene depended upon the integration of the scene. “My Friend,” worked in its surroundings, but it did not project the mood that the director wanted to establish with the scene.

Rodgers and Hammerstein's attempt to create that mood was the second song that they wrote for Cable to sing in this scene entitled, "Sudden Lucky." Lovensheimer reports that there are pages that refer to the title as either "Sudden Lucky" or "Suddenly Lovely." He also states that, "the literature is confused about the fact"(156). However, reliable sources agree that this song was not what Logan wanted either, but that the "melody...as is widely known, gained prominence two years later in *The King and I*, where it had new lyrics that began, "Getting to know you..."(156).

The value the lyrics and music hold in defining ethos is especially apparent in the investigation of the multiple attempts to discover Cable's character in this moment. He and Liat are the secondary couple of this plot. Those roles usually provide the comic relief for the show. The wrong tone in this song could have turned Cable's actions into comedy much as Ado Annie's actions conveyed comedy.

Rodgers and Hammerstein did not want this additional romantic couple to play a lesser role than the couple of Emile and Nellie. The way Cable reacts and communicates his feelings through song portray his ethos at this moment and define his and Liat's role in both the play overall and the ever important racial dynamic within the play. "Younger than Springtime" reflects the importance of their relationship to one another and their roles in the show.

The stories vary greatly on how the melody of "Younger than Springtime" was revisited from an earlier time in Rodger's life. They range from Rodger's daughters

recommending it (*Musical Stages* 261), to Oscar recommending it (Fordin279), to Rodgers himself recalling it in a final moment of exasperation with Logan (Nolan 190). However, the element that matters is that once Hammerstein wrote the words to that melody, the combination was the perfect song to portray Cable's transition. Lovensheimer wrote, "Its thirty three bars are virtually a well-made drama unto themselves" (157).

Like Billy's "Soliloquy" Cable begins by talking about what this other person does (or is going to do) for him.

I touch your hands
And my arms grow strong,
Like a pair of birds
That burst with song.
My eyes look down
At your lovely face,
And I hold a world
In my embrace.

A man who values the act that was just shared creates the imagery projected in these words. Liat has made Cable feel like the man he always knew he was inside. He feels important and valued in a way that he never has before; the "Girl Back Home" was not and is not his world.

Younger than springtime, are you
Softer than starlight, are you,
Warmer than winds of June,
Are the gentle lips you gave me.
Gayer than laughter, are you,
Sweeter than music, are you,
Angel and lover, heaven and earth,
Are you to me.

He proceeds by telling her what it is about her that makes him feel like he holds the world when he holds her, but he ends this section singing about how they transcend earth when they are together. Earthly limitations or restrictions do not matter when they are together. Unlike in “My Friend” when Cable tried to justify why he broke the rules, in “Younger than Springtime” he and Liat transcend rules.

The audience has witnessed the growth of this character. It traveled with him from the disappointment over Emile’s rejection of his plan to his impulsive choice to take a boat with Billis to Bali Ha’i. And now it has seen him experience a love at first sight that will change him forever. The first important pebble of his life has been dropped into a pool, now the audience waits as he discovers the effects of each of the ripples it will make. There is no “unlove song” in *South Pacific*. These characters begin the play as young as the lovers in *Oklahoma!* and *Carousel*, but this is a war zone and each person must grow up faster than would otherwise be expected. The audience understands that, it

has and is living it. Then as if to unify all of the communities including the audience, both the French women and the native women sing “Bali Ha’i” in English as Billis and Cable leave the island.

The final scene of the first act takes place in the community where it began, the French plantation of Emile. Nellie is there enjoying a party with Emile. He has planned this party to introduce her to his friends. The final guests are heard from off stage as they are exiting while the music from “A Wonderful Guy” begins. Nellie sings the last line as they share Champagne. There is a brief reprise of the “Duel Soliloquys.” Then for the first time, they sing together as the stage directions state, *Harmonizing- “Sweet Adeline” fashion*. The audience is drawn into the pathos of their evening. It appears as if nothing could go wrong. Then Emile shares, “Nellie, I have a surprise for you.” His children join them on stage. Nellie states, “You’re the cutest things I ever saw in my whole life.” She has absolutely no problem adoring the children. Their race is not a barrier for her to appreciate the beauty of the youths. However, her attitude changes when she discovers that they are Emile’s children. She arrives at the realization that he was married to a Polynesian woman. Emile does not apologize for this: “I have no apologies. I came here as a young man. I lived as I could.”

Once again Aristotle’s arguments concerning youth are brought to mind, but now after experiencing the passion shared between Cable and Liat, youth no longer reminds the audience of the innocence of Laurey and Curly. Now it is the youth of the war that comes to mind and the war that is still waging in Little Rock and in a multitude of cities

all over the United States. Liat and Cable temporarily, at least, overlooked their difference and joined in a union in which each character became more dimensional. Nellie, even in her euphoric post party state was unable to make that journey.

She rushes out of Emile's arms, and his house as she assures him that she loves him, "Honestly I do" she calls back over her shoulder. He is left standing alone to once again sing alone as he repeats the last verse of "Some Enchanted Evening." The curtain closes on Act I as communities are torn apart.

Act II takes place a week later. *South Pacific* resumes during "The Thanksgiving Follies," a program that the nurses and soldiers jointly produced in recognition of the holidays. Mast states, "No second act of a Rodgers and Hammerstein show is as interesting or as entertaining as its first. At best, it economically resolves an interesting story and keeps two terrific musical surprises in reserve: like 'Happy Talk' and 'Honey Buns' of *South Pacific*" (205).

"Honey Buns" is the song that Nellie and Billis perform as a parody during the holiday show. Nellie sings as Billis prances around stage dressed in a grass skirt, a mop wig, and two large coconuts. This humorous behavior is what one would expect from Nellie, the optimist, but not what one would expect from a girl with a broken heart stemming from prejudices. Mordden, however, views Nellie as a "fundamentally comic character who is put through a serious test"(116). Her test, like Cable's, is quickly coming to a head. As the holiday program ends, Emile runs into Billis and Cable behind the set. Cable is recovering from malaria and is not supposed to be out of the hospital yet.

He wants Billis to acquire a boat for him to return to Bali Ha'i. It is evident that he has been back several times in the week between the two acts. When Emile is concerned for his health he becomes sarcastic, "You're worried about me! That's funny. The fellow who says he doesn't worry about anyone." Obviously Cable is still upset because Emile would not join him on the mission.

Emile leaves, but not before he learns from Billis that Nellie has applied for a transfer. This is how she plans to deal with her "test." She is going to run away from it. The youthful ignorance that she began the story with is evident in this gesture, and the small strides she made towards self-realization are forgotten.

However, much to Cable's surprise Bloody Mary and Liat arrive on the military base. Liat is for the first time in the community that her mother has assimilated into and that where her lover belongs. Mary reminds the audience of her assimilation as she tries to convince Cable to marry Liat because she can afford them financial security. She then sings the second song that Mordden referred to, "Happy Talk." While she sings this alluring song filled with imagery to convince Cable how wonderful his life would be on Bali Ha'i as her daughter's husband, Liat, as stated in the stage directions, *performs what seems to be traditional gestures*. There is a substantial amount of negative scholarship pertaining to the fact that Liat never speaks; including Andrea Most's claim that "Bloody Mary offers [Cable] the opportunity for endless 'happy talk' with a girl who cannot speak" (315). But Cable and Liat have no trouble communicating. Her hand gestures, during this song, communicate in the way that ancient Polynesians began communicating

and contemporary Polynesians continue to communicate. With gestures that are a part of her tradition, Liat brings her culture to Cable's community. She is not an entrepreneur of goods like her mother, but she is the kahuna of her culture. If Liat spoke perfect English or if Cable spoke French, their differences would not be as great and the issue of their differences would be lessened, thus reducing the choice Cable has to make concern only skin color. Nellie's choice is only about skin color. She finds the children "adorable." They could learn English quickly. They are being raised in a home where education is a part of their daily lives; Nellie's "test" is the skin color of a deceased woman, plain and simple. Cable's test includes cultural concerns as well as skin hues. When Rodgers and Hammerstein went "against the accepted rules of musical-play construction,"(259) it was for ratiocination not redundancy. They included two serious couples to exemplify two serious issues; however closely related they were, they were not the same.

When the song is over, Cable gives Liat a watch that had been his father's "lucky piece." However, when Mary forces him into an answer about marrying Liat, he refuses. Mary destroys the watch, then pulls Liat back to the boat to return to their community and another man who wants to marry Liat. As they leave, Cable sings a refrain to "Younger than Springtime," but the tense is changed. He now sings:

Younger than Springtime were you
Softer than starlight, were you
Angel and lover, heaven and earth
Were you to me...

Aristotle argued that we are friendly towards those “to whom the same things are good and evil”(1381a). Cable cannot be solely judged based on that ancient argument because he does not know if his actions are good or evil. The journey that he began when he met Liat, has come to an abrupt stop, much like the watch he now picks up from the ground.

The holiday show is now over, Nellie receives flowers that she erroneously believes are from Billis. When she reads the card, she realizes that they are from Emile. Cable is still sitting there and notices her.

CABLE: What’s the matter, Nellie the nurse? Having diplomatic difficulties with France?

NELLIE: Joe! You’re trying to get over to Bali Ha’i. That little girl you told me about.

CABLE: Liat. I’ve seen her for the last time, I guess. I love her and yet I just heard myself saying I can’t marry her. What’s the matter with me Nellie? What kind of a guy am I anyway?

NELLIE: You’re all right. You’re just far away from home. We’re both so far away.

At this point the audience can identify with both of them. Being far away from home is important factor in the lives of people who have just ended a war.

Emile arrives and before long Nellie is telling him that “I[he] just can’t marry him.” The fact that Cable was so distraught because he just told Liat that he could not

marry her has no effect on Nellie. The difference is that Nellie has to tell Emile why she will not marry him.

EMILE: Nellie-because of the children?

NELLIE: Not because of your children. They're sweet.

EMILE: Is it their Polynesian mother then-their mother and I?

NELLIE: ...Yes. I can't help it. It isn't as if I could give you a good reason. There is no reason. This is emotional. This is something that is born in me.

"There is no reason. This is emotional." In seven words Hammerstein has summed up a racial conflict that has lasted for hundreds of years. The audience is pathetically attached to Nellie. They hurt because she does. Does her ethos suffer because, "There is no reason. This is emotional?" It suffers with Emile as he replies, "It is not. I do not believe this is born in you."

Nellie asks, "Then why do I feel the way I do? All I know is that I can't help it. I can't explain it. Explain how we feel, Joe (referring to Cable)" The Frenchman from the French plantation is not a part of the military community. He is not a part of the "we" that Nellie is referring to. Once again she runs out, but this time she leaves Emile with Cable and he does not support her.

Cable responds to this situation with a song, "You've Got to be Carefully Taught." Lovensheimer claims that it is, "perhaps the most confrontational moment in

any of the Rodgers and Hammerstein's work"(2). The stage directions state, *Cable sings as if figuring this whole question out for the first time.*

You've got to be taught to hate and fear,
You've got to be taught from year to year,
It's got to be drummed in your dear little ear-
You've got to be carefully taught!
You've got to be taught to be afraid
Of people whose eyes are oddly made,
And people whose skin is a different shade—
You've got to be carefully taught!
You've got to be taught before it's too late,
Before you are six or seven or eight,
To hate all the people your relatives hate—
You've got to be carefully taught!
You've got to be carefully taught!

Cable has built his ethos; he has established pathos, and now his argument is an example of logos. If “you have to be taught to hate and fear, It's got to be drummed in your dear little ear,” the missing premise is that if you are not taught, you will not hate and fear. This logic is the logic of Hammerstein. He spent his life working for better racial relations, and he always believed that one day relations would be better, taught hatred

would be eliminated. His logic has confirmed the audience's support of Cable, if not the support of his beliefs.

The lyrics of this song were not accepted in every community. The show was banned in some towns, and two Georgia legislators expressed their distaste for the song publicly. However, Hammerstein refused to back down and stated "quite frankly the lyrics were a protest against racial prejudice as well as a statement of Cable's conflict between his prejudices and his love for Liat" (Laufe 127).

Michener, however, believed that the song, "captured the plea for brotherhood inherent in the story" (qtd. in *Richard Rodgers*, 127). Ironically, at this point in the musical, the brotherhood of the Frenchman and the Lieutenant begins its bond. Emile, having lost Nellie, agrees to accompany Cable on the dangerous mission. And Cable tells Emile, "You've got the right idea. If I get out of this thing alive, I'm coming back here.. [to Liat] All I care about is here. To hell with the rest."

Before they leave Emile expresses his thoughts and feelings about losing Nellie as he sings "This Nearly Was Mine." Among the lyrics are:

Close to my heart she came
Only to fly away,
Only to fly as day
Flies from moonlight.
Now...now I'm alone
Still dreaming of Paradise,

Still saying that Paradise

Once nearly was mine.

Both Emile and Cable have clinched a pathetic bond with the audience. Both characters have taken journeys and exposed multiple sides. Once young men (even though Emile begins the play as a Prime of Life man, the audience learns of his youthful activities), now older, wiser, putting themselves in harm's way for the United States.

The next scene includes Billis' supplying the comic relief in a story that informs the audience of how Emile and Cable made it to the island. The men report via radio what they are observing. Their observations are dramatically helping the war effort. Nellie arrives at the Commander's office in time to hear Emile report that Cable has been killed.

EMILE: Hello. Hello, my friends and allies. My message today must be
brief ...and sad . Lieutenant Cable, my friend, Joe, died last
night...I wish he could have told you the good news...

Mast argues that "the lieutenant of *South Pacific* is a nice guy, a smart and a sensitive Joe; it is homeland that is wrong and must be taught otherwise. He becomes Hammerstein's sacrificial lamb on the altar of racial equality"(211). The audience has pity for someone in the same position as it could find itself (1385b). The soldiers and their families in the audience know the pain of losing someone to war. Rodgers and Hammerstein created a situation in which the audience bonded with a character and then saw him die. He died before he could correct a wrong. He died with regrets.

Cable's regrets were created because he did not recognize the importance and value of all human beings.

Nellie finally learns the truth.

Come back so I can tell you something. (*She speaks to the sea*)

I know what counts now. You. All those things... The woman you had before –her color... What piffle! What a pinhead I was! Come back so I can tell you. Oh, God don't die until I can tell you.

She then sings a reprise of "Some Enchanted Evening." She ends it with one more plea-
"Don't die Emile."

Nellie has finally traversed the path to a multidimensional character. The pathos that she has created with the audience helps to build her ethos. It can believe that what she says is right.

As she turns to leave the shoreline, she hears Mary and Liat. Mary explains, "She won't marry noone but Lootellan Cable." Both Mary and Liat have journeyed as well. Liat stood up against her mother, and Mary has permitted her to do so.

Billis too progresses as a character. He offers to take two men to the island on a mission to try to save Emile. His offer is not without comic relief so desperately needed as the audience wonders if Emile has survived. The military units evacuate the island and one of the communities disappears with Bali Ha'i looming in the background symbolizing both what was lost and what was gained.

The action returns like it did at the end of the first act to the Frenchman's plantation. Unlike the previous return, Nellie is there and remains there. She is tending to Emile's children; she tells them that they will "have to learn to mind [her] because she loves them very much." The audience still wonders about Emile, until he walks onto the stage dressed in combat gear to a welcoming Nellie. The four of them begin to sing in French, "Dites-moi, Pourquoi..." as the curtain closes.

Lovensheimer's diligent work proved that the countless rewrites "resulted in a work less explicit in its assault on American racism than originally intended"(107). However, the message that racial prejudices are taught and that brotherhood among all men can and should be accomplished prevailed. The logos, pathos and ethos of the production helped the audience to identify with the content in a way that would have otherwise been impossible. And like its source material, *South Pacific* also won a Pulitzer Prize. It is as Block states, "A classic American musical and a vibrant reflection of American culture from its time to ours" (xvi).

CHAPTER V

CONCLUSION

“The point, of course, is that he [Hammerstein] was a giant. He changed the texture of American musical theatre forever.” Stephen Sondheim, *Getting to Know Him* xii

“I can spot one of Dick Rodger’s tunes anywhere.

There’s a sort of holiness about them.” Cole Porter, *American Drama Since WWII* 134.

“Say what’s on your mind as carefully, as clearly, and as beautifully as you can,” advised Hammerstein in his text *Lyrics* (34). Oscar Hammerstein II along with his collaborator, Richard Rodgers, did just that. The musical plays analyzed in this investigation reflect what was on their minds. They reflect what was on their minds “carefully, clearly, and beautifully,” as well as what was on the minds of their audience.

This investigation is a part of a growing number of serious academic works analyzing the American tradition of Broadway musicals. As Lovensheimer notes (*Musico* 245), Graham Wood perhaps stated the need for this trend better than most:

A traditional view of musicals is that they are works of pure fantasy: colorful entertainments that allow us an escape, however brief, from the cares of the real world by transporting us to distant lands and distant times.

I would contend, however, that the musical theater repertoire consists of

important cultural artifacts and can provide valuable insights into how Americans have viewed their own history and have sought to represent themselves culturally. (244)

Oklahoma!, *Carousel*, and *South Pacific*, all consist of “important cultural artifacts and provide valuable insights into how Americans have viewed their own history” and how two Americans, Richard Rodgers and Oscar Hammerstein II, “have sought to represent themselves (and others) culturally.” In *Lyrics* Hammerstein also states that:

When I was very much younger, I thought that if ever I made all the money I needed out of writing musical comedy, I would then sit back and turn to straight dramatic plays in which I could say whatever I wanted to *say* and *state* my reactions to the world I live in. Later on, however, I became convinced that whatever I wanted to say could be said in songs, that I was not confined necessarily to trite or light subjects, and that since my talent and training in writing of lyrics is far beyond my attainments in other fields of writing, I had better use this medium. (20)

The way that Rodgers and Hammerstein used this medium in these three works reflect the central argument of this paper. Rodgers and Hammerstein integrated Aristotelian persuasive devices into *Oklahoma!*, *Carousel*, and *South Pacific* to “say” and to “state.”

During an interview with Ted Chapin, this author was asked, “How does your research differ from what has already be done?” The response was that “Much of the research concerning musical theatre analyzes how Rodgers and Hammerstein reached their final texts; this research will analyze why the final texts became successful shows.” Mr. Chapin’s quick no nonsense reply was “It’s because they are good.” This rhetorical analysis identifies an aspect of why they were good. Rodgers and Hammerstein were superior communicators; they incorporated techniques drawn from the ages to validate their works.

Aristotle’s work *On Rhetoric* is a time honored theory of communication. It places the emphasis on what is said, the content. *On Rhetoric* gives detailed descriptions of the nature of man particularly having to do with man’s desires, his thoughts, and his emotions. *On Rhetoric* confirms that content was of upmost importance to Aristotle. What Rodgers and Hammerstein said to influence the reception of what was on their minds is recognized through the analysis of their content to identify how they established ethos, built pathos, and demonstrated logos. Laurie, Curly, Julie, and Nellie’s ethos was primarily established through the use of charm songs, whereas Jud, Jigger, Billy, and even Cable had their ethos established by exposing internal needs and desires in soliloquies or similar formats. Hammerstein’s words that these characters communicated were accompanied by Rodgers’ music and included Aristotle’s rhetorical devices that reinforced the characters’ will, exposed their intellect, and in some cases composed their logical argument. Rodgers and Hammerstein incorporated many traits that were the

subjects of Aristotle's arguments including friendship, fear, pity, and shame into their communication.

What was on Rodgers and Hammerstein's minds stemmed from the amount of time that both Rodgers and Hammerstein spent as professionals and as volunteers working to insure that people of all races were accepted and respected within the variety of communities that exist within the United States. Their work in this vein was as Weales pointed out, "radiating from the central story in every play... an atmosphere that colors everything else" (135). Among other activities, Hammerstein was a member of the NAACP and active on its board. Rodgers was not as visible in his support of the stances their work took; however, it is well noted that the collaborators supported one another in each decision they made especially regarding content.

While it was determined that all three texts explored communities and the relationships between people in the communities, each show depicts unique communities and outsiders. *Oklahoma!* explored acceptance or rejection into a community based on fear or the lack of fear of the outsider; *Carousel* considered the place of an outsider in a community when his actions were illegal; and *South Pacific* examined community values based on racial and cultural differences. The outsiders in each case struggled to build ethos, but they discovered that their ethos was related to what community members projected about them. Pathos was established between the audience and the respective outsiders in each case, and logical arguments confirmed the theme of each show. The content of the three shows included arguments first established by Aristotle in ancient

time, but the arguments were no less effective as communication tools in Rodgers and Hammerstein's time. The continued success of these shows indicates that the skills are still valuable in contemporary times.

“What Rodgers and Hammerstein have managed to do in their musicals is to make quite clear what has been implicit about Broadway, at least since George M. Cohan took the spotlight, that the street is as sentimental as it is tough,”(Weales 136). That sentimentality resulted from the content that reflected Aristotle's rhetorical devices of ethos, pathos, and logos. It is perhaps the reason, as Lovensheimer confirms, that “[Rodgers and Hammerstein] remain an indelible part of the musical theatre landscape” (*South Pacific* 189).

This investigation has value in the study of communication in all fields. It demonstrates that Aristotle's arguments concerning persuasion can become effective each time one recognizes the traits of his or her audience. Aristotle referred to the audience as the judge in many cases. Audiences are judges, not only of one's content, but also of how effective one's content is in regard to persuasion. Since Aristotle's time countless rhetoricians have provided theories of communication that are aimed at effectiveness; however, many of those theories are concerned with technique and not content. Applying Aristotle's arguments concerning content to the content of a musical play demonstrates the use for examining content when evaluating rhetoric. It also demonstrates that content can originate from multiple sources such as the spoken word, the song lyrics, and the score.

Within the field of musical theatre the value is more directly applicable. Writers may examine the result of the application of Aristotelian rhetorical elements to one's own works. Based on this analysis, it would be beneficial to incorporate rhetorical devices into the content of one's text to increase the understanding of the audience, thus increasing the possibility of acceptance.

Rhetoricians recognize that application of their field is important in all areas. Although musical theatre has been previously perceived as an area neglected of academic consideration, this investigation of the application of rhetorical devices within this field reveals the inclusion of many Aristotelian principles.

There are many areas within musical theatre remaining to be investigated. Future studies might include a comparing and contrasting of rhetorical elements between musical plays that were box office hits and those that were unsuccessful. Additionally, there are other elements of rhetoric that could be analyzed. Recognizing that all theatre, and especially musical theatre, is a collaborative art, visual rhetoric could also be incorporated into the study of musical plays. Rhetoricians might also compare revivals with first runs determining how the societal changes between the runs impacted the content changes or if the shows ran with no changes why they continue to work, worked for the first time, or only worked on the first runs.

The possibilities of future studies are virtually limitless. The field of rhetoric is a traditional field from ancient times to contemporary, with ever changing paths to explore. Musical theatre is finally becoming recognized by society reflecting the art that it is. Scholars have open for them a unique coupling of an ancient art with a newly evolving art.

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APPENDIX A

1943 *Oklahoma!* Sheet Music

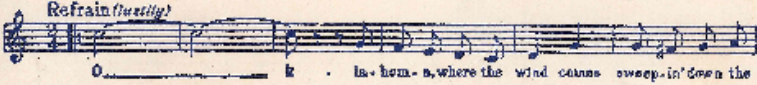
EXCERPTS FROM THE NEW MUSICAL COMEDY

"OKLAHOMA"

LYRICS BY
OSCAR HAMMERSTEIN 2d
MUSIC BY
RICHARD RODGERS

Oklahoma


Refrain (Rustling)



O - k - la - hom - a, where the wind comes sweep - in' down the

The Surrey With The Fringe On Top

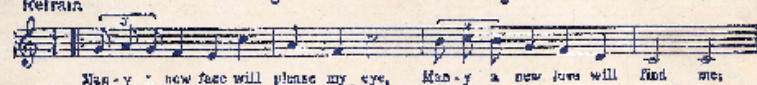
Refrain



Chicks and ducks and geese bet - ter sur - ry When I take you
all the world - ly fly in a flur - ry When I take you

Many A New Day

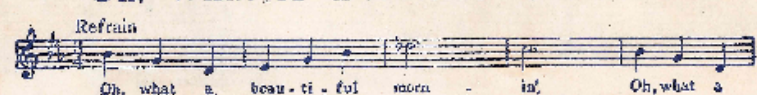
Refrain



Man - y a new face will please my eye, Man - y a new love will find me;

Oh, What A Beautiful Mornin'


Refrain



Oh, what a beau - ti - ful morn - in', Oh, what a

People Will Say We're In Love

Refrain



Don't a - throw - how - quets at me - Don't please -

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