

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI

**OSCAR WILDE'S SOCIAL CRITICISM TOWARD
VICTORIAN SOCIETY AS SEEN IN HIS PLAY *SALOMÉ***

A THESIS

Presented as Partial Fulfillment of the Requirements
to Obtain *Sarjana Pendidikan* Degree
in English Language Education



By

Ron Reni Mayliana

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**ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHER TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
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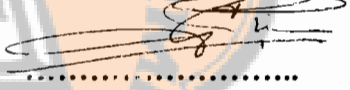
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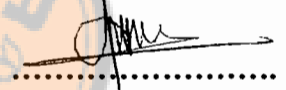
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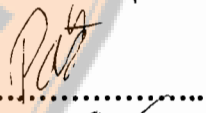
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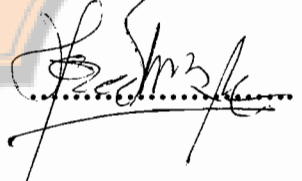
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STATEMENT OF WORK'S ORIGINALITY

I honestly declare that the thesis I wrote does not contain the works or part of the works of other people, except cited in the quotations and the bibliography, as a scientific paper should.

Yogyakarta, September 2002

The Writer,



Ron Reni Mayliana



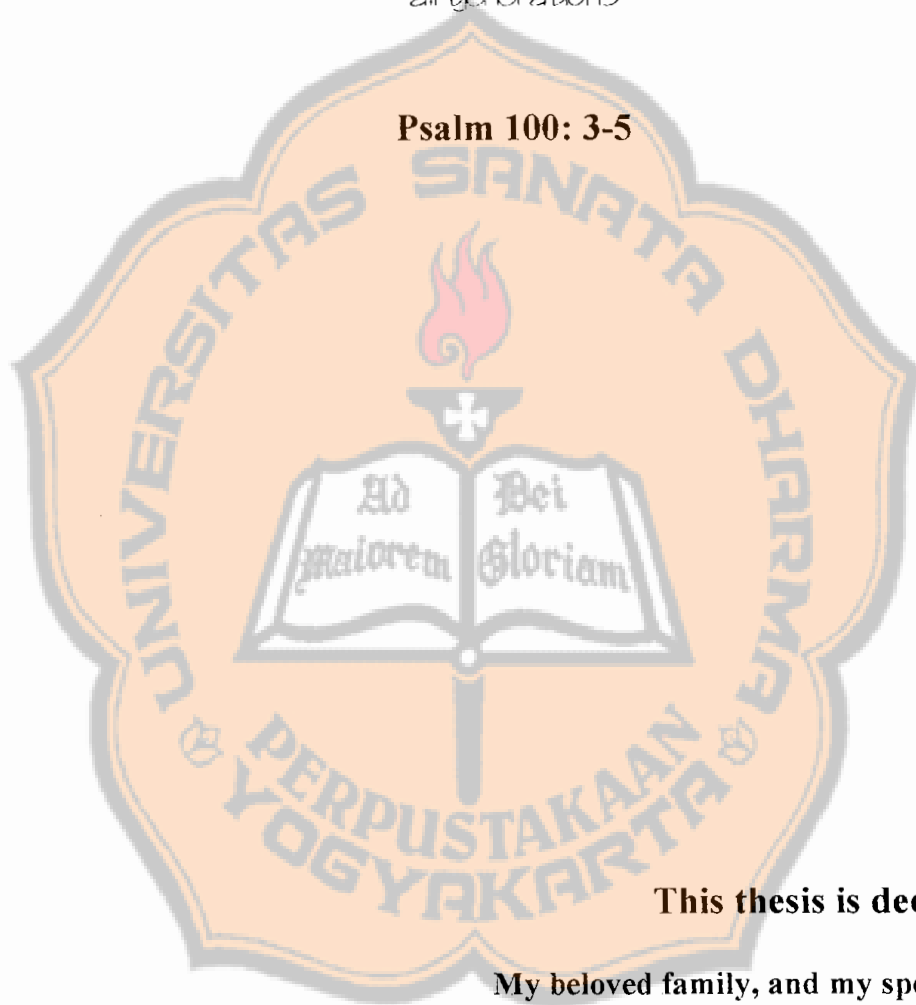
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Know ye that the Lord he is God: it is he that hath made us, and not we ourselves: we are his people, and the sheep of his pasture.

Enter into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and bless his name.

For the Lord is good: his mercy is everlasting, and his truth endureth to all generations

Psalm 100: 3-5



This thesis is dedicated to:

My beloved family, and my special friends

May God be with you always

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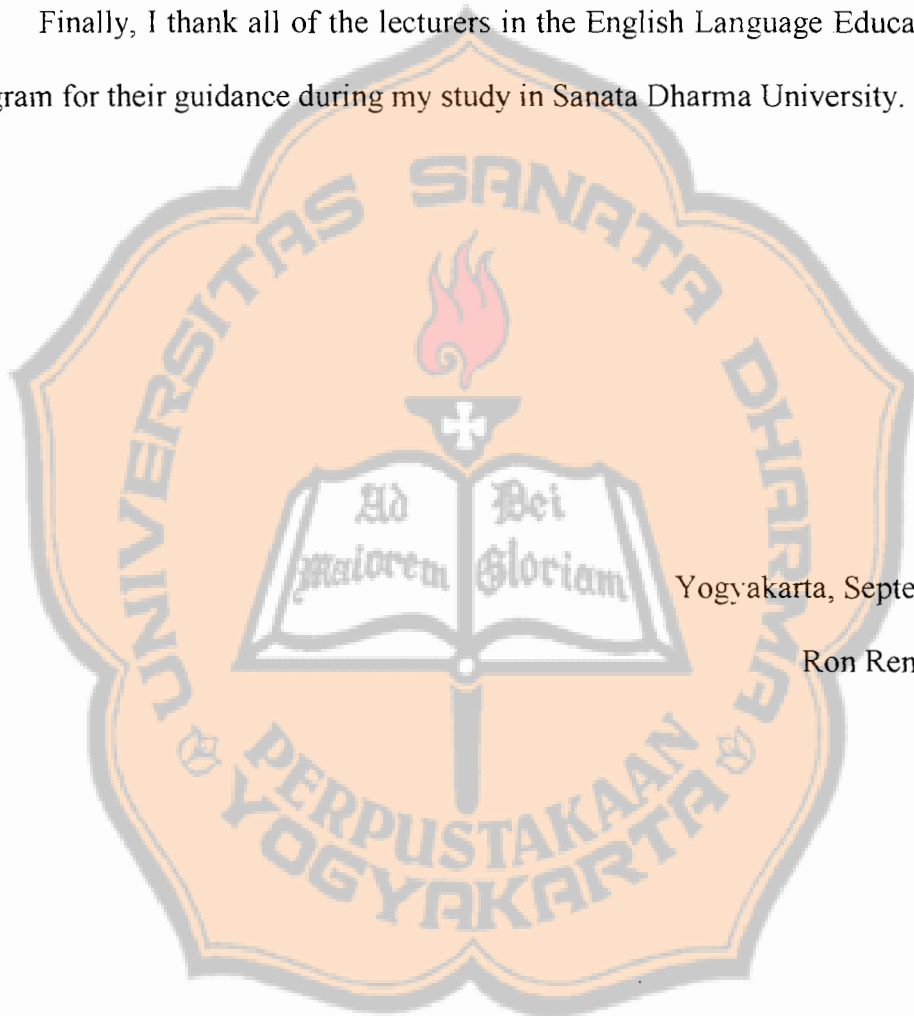
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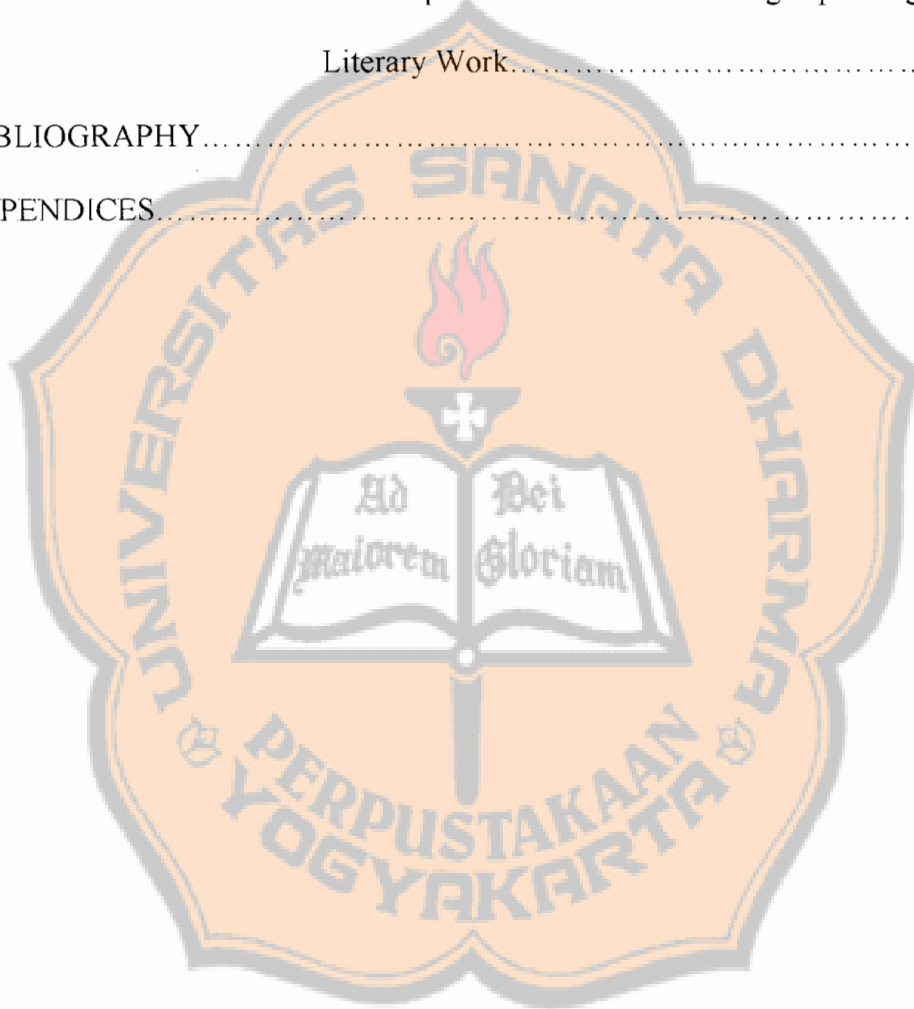
Ron Reni Mayliana

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ABSTRACT

Ron Reni Mayliana. 2002. **Oscar Wilde's Social Criticism Toward Victorian Society as Seen in His Play *Salomé***. Yogyakarta: Sanata Dharma University.

This thesis concerns the play *Salomé* by Oscar Wilde. This play takes characters from *The Bible* and the story is also based on *The Bible*. The play describes the situation that happens in the kingdom related to the incarceration of John the Baptist. The play is interesting because the social life style and the conflict in the play are really focused on the play through the characters.

This thesis has two problems that are going to be analyzed. The first problem is about how the Victorian society is described in play *Salomé*, and the second problem is how Oscar Wilde criticizes Victorian society through his play *Salomé*. Therefore, there are two objectives in this thesis. The first objective is to know the description of Victorian society that is reflected in play *Salomé* and the second objective is to know Oscar Wilde's way in criticizing Victorian society through play *Salomé*.

The methods employed in this thesis were library research and internet browsing. The sources that were needed to support this thesis were from the play itself, criticisms from experts toward Victorian, and information on society in Victorian Age.

The result of this thesis shows that Victorian society knows about social problems, such as social classes and the emergence of social values which are based on religion doctrine. In Victorian society, which has social class, there is two things that should be noticed by each individual, i.e attitudes, and behaviors. Those two things determine a person's group. Oscar Wilde criticizes Victorian society through the characters in the play. Oscar Wilde focuses on behaviors and attitudes to criticize society. This play is a rebellion form from inside him toward Victorian society that is expressed through *Salomé* character and other social criticisms are also expressed through the characters in play. Oscar Wilde also criticizes a person's decisive status factors in society. Decisive factors are wealth, education, title, occupation, habits, speech, manners and general ways of living and thinking. Middle and lower people should acquire three factors from decisive factors to be a member of upper people. Upper people who already have decisive factors should try to maintain those factors.

ABSTRAK

Ron Reni Mayliana. 2002. **Oscar Wilde's Social Criticism Toward Victorian Society as Seen in His Play *Salomé***. Yogyakarta: Universitas Sanata Dharma.

Skripsi ini membahas drama *Salomé* karya Oscar Wilde. Pada dasarnya drama ini menggunakan karakter dan cerita yang sama dari Kitab Suci akan tetapi pada akhir cerita berbeda dengan Kitab Suci. Drama ini menggambarkan tentang situasi yang terjadi di kerajaan sehubungan dengan pemenjaraan Johannes Pembaptis. Drama ini menarik karena gaya hidup sosial dan konflik dalam cerita benar-benar terjadi dalam kehidupan nyata dan hal ini tercermin dalam tokoh cerita.

Skripsi ini memiliki dua pokok permasalahan yang akan di analisa. Permasalahan yang pertama adalah tentang bagaimana masyarakat Victoria digambarkan dalam drama *Salomé* dan permasalahan yang kedua adalah bagaimana cara Oscar Wilde dalam mengkritik masyarakat Victoria melalui drama *Salomé*. Maka dari itu ada dua tujuan yang akan dicapai dalam skripsi ini. Tujuan yang pertama adalah mengetahui gambaran masyarakat Victoria yang tercermin dalam drama *Salomé* dan tujuan yang kedua adalah mengetahui cara Oscar Wilde dalam mengkritik masyarakat Victoria melalui drama *Salomé*.

Metode yang digunakan dalam skripsi ini adalah studi pustaka dan penjelajahan internet. Sumber-sumber yang diperlukan sebagai pendukung skripsi ini adalah drama itu sendiri, kritikan terhadap Victoria dari para ahli dan informasi tentang masyarakat pada jaman Victoria.

Hasil dari skripsi ini menunjukkan bahwa masyarakat Victoria telah memperhatikan masalah sosial seperti adanya kelas sosial dan munculnya nilai sosial yang didasarkan pada ajaran agama. Dalam masyarakat Victoria yang terdapat kelas sosial, ada dua hal yang harus diperhatikan oleh tiap-tiap orang, yaitu sikap, dan tingkah laku. Kedua hal inilah yang menentukan kelompok seseorang. Oscar Wilde mengkritik masyarakat Victoria melalui tokoh-tokoh dalam dramanya. Oscar Wilde lebih menitik beratkan pada tingkah laku dan sikap dalam mengkritik. Drama ini merupakan suatu bentuk pemberontakan dari dalam dirinya terhadap masyarakat Victoria yang tercermin dalam tokoh *Salomé*. Kritik sosial lainnya juga tercermin dari tokoh-tokoh di drama. Oscar Wilde juga mengkritik faktor penentu kedudukan seseorang dalam masyarakat. Faktor-faktor tersebut adalah kekayaan, jabatan, pendidikan, pekerjaan, kebiasaan, cara, berbicara, kelakuan dan cara hidup dan cara berpikir. Orang kelas menengah dan bawah harus memenuhi tiga faktor untuk menjadi anggota orang kelas atas. Orang kelas atas yang telah memenuhi faktor-faktor tersebut harus mempertahankannya.

CHAPTER I

INTRODUCTION

1.1 Background of the Study

Life is full of problems that only few people are brave enough to face it. In passing our daily lives we cannot avoid our happiness, sadness and problems that we cannot predict before. Literature is also the expression of happiness and sadness of human life. By reading a literary work, such as a novel, we can enrich our understanding about life in the world around us because some authors express their experiences of lives in their works.

Everyone can write a story, but only a few can create an impressive piece of writing. Not all kinds of writing can be judged as a work of art, and not all people who have written a story can be considered experts in this field. The writers of literature have a great freedom to express their feelings, ideas, thoughts, experience, and knowledge in the world of literature. It means that the writers of literature are not always influenced by the events that occur in the reality.

The writers of literature have more scope in expressing their feeling, their experience rather than anyone else. The writers of literature are considered as critical people. They are aware of the situation that happen surround and they want to observe the changes that influence the society. Whether the changes are appropriate with the condition or not, they try to express this changes into works of art.

To understand the kind of situation presented in a piece of writing first the readers should understand the writer's background and motivation for writing. Through writer's work, the reader can get many things that are useful for their lives.

It is because a literary work reveals more about true life than the reality that we see in our lives. The characters and the setting in the literary work represent or even are similar to the reality. Through the characters in play, we may learn how to solve the problems that happen in our society such as love, marriage, and relationship with other people, and education.

Literary work has a close relationship with the social condition at the time when the work is written. A literature and society have a cause and effect relationship; they can influence each other. Writing something, play or novel, is sometimes based on the society where the writer lives. Society always influences the work of the writer because the writer is not satisfied with the condition where he or she lives. That is why literature can be used as a tool to express agreement or disagreement on something that happened in society and also literature can be the medium to express the problems that happen in a certain time and place.

This thesis concerned criticism. The word criticism means something negative – the expression of dislike or condemnation. In society, sometimes there is criticism presented by educated people who are critical about situation surround. Critics are aware of the situation that exists surround them that is not appropriate with the real condition. Sometimes critics do not dare to show their criticism so that they display their criticism through caricature and literary works. In caricature form, critic can draw person or things in a different way to display his or her criticism. In literary works, criticism in society can be presented in the dialogue of the characters, the attitude of the characters, the manner of the characters.

The aim of criticism is to repair something that is not appropriate that happens in society so that the condition or the situation will be much better than the

previous condition. Criticism can bring good effects and bad effects for society, but it all depends on the perception of each individual. What I mean here is every individual is sometimes aware of the condition but others are not aware of the condition.

People who view criticism, as a good effect is aware of the condition surround them. They realize that something has happened in their society. The situation that happened is not the same with the previous condition or in other word there are changes in their society. Through the criticism, hopefully, people start to realize and start to fix the condition right now into the good condition. It can emerge the new society with new principal.

People who view criticism as a bad effect will consider this criticism as a threat to their position and their condition. People will not accept this criticism because they think nothing will happen in their society. This criticism can be dangerous for critic's life. People who cannot accept this criticism will bring a critic to the court, because he or she is considered mocking or insulting the life of the society.

In this thesis I choose Oscar Wilde's play as the object of analysis. I choose this author because he was unlike other boys at his age. He was born in well-finance family, but after his father's death, the condition of family's finance was not well. He moved from Ireland to England with his mother and his friends (<http://65.107.211.206/victorian/decadence/wilde/lasc.html> October 2001). As a matter a fact, Ireland and England were under the same government so that the condition in Ireland and England were almost the same. Either in Ireland or England there were stratification class; that is upper, middle, and lower class. From the

beginning of his life, he showed the differences between his friends and him. He was different from his friends in all tastes and habits. He began to be different from others from the childhood and he began to make rebellion when he grew up. He did not like everything which his friends liked, such as he did not like all forms of exercise and hated games. He separated himself from his friends or in the other words "he likes solitude, took little interest in the curriculum but read a great deal especially poetry and the Greek classic" (Guest, 1952: 5).

Through his work, Wilde as a member of society attempts to express his experiences, knowledge, thoughts, and ideas about the Victorian social condition through criticism where the high social conventions were highly held. His focus in criticizing Victorian society was aristocrat people. Nearly every great Victorian was influenced by high moral and religious motives.

In the late of the nineteenth century, people liked to compete to get the social respect. They were proud of being adored and respected. They tried to be the best among others and hide their wickedness. They did not care about the situation surround them. The high standards of morality in society did not guarantee that social morality would always be right things. It was possible they can break social norms. I know this because I have read many works from different authors from England before I chose one author as my subject of my study.

Victorian people's attitude was different from what they said. Whatever people said to other people was not the real truth; they just wanted to have what other people possess. People expressed or said good words to other people in order to obtain something from them, but the truth was that the thing that other people possess was not really good. Perhaps it was because they got it not with right way.

This attitude could be understood if Victorian Society was called as Hypocrite environment.

When Queen Victoria governed England in the Nineteenth century, Victorian Age reminds us as old-fashioned when referring to attitude that related to the morality and social codes. Also Victorian Age was known as Liberal Age where free trade and gold standard became the doctrine (Arnstein, 1988: 82). Because of free trade, there was a mass in working class people. There was competition between people to have better life condition because the standard of living was gold.

In appearance aspect, they tried to appear in an excellent attitude but it may be used to discover their real attitude, which was contradictory with the social values. Many twenty-century literatures in England seem to be a kind of reaction against the traditional life style of Victorian age. They tried to rebel against its rigid standards of morality and its high moral quality. Victorian values are considered as being old-fashioned. People begin to find a new view about life. The point in Victorian literature was that of struggle or conflict. Because of the corrupted situation in Victorian Age, many famous “writers of the time share a strong sense of social responsibility and morality” (Guth, 1981: 548-551).

An author’s background is important in writing a masterpiece, because it determines his ideas and opinions in facing and seeing things that happened in his life. From Oscar Wilde’s background and incident that existed in Victorian age, there were many evidences that support him in writing his work. Oscar Wilde, as a member of society, experienced incidents and events that happened in the society. By using his background, he tried to express all of his experiences to other people by writing his expression as literary work. Being a member of society, he always linked

the situation where and when he lived with his work. Oscar Wilde expressed everything that happened at that time through his work.

Some of his works always describe the life of upper class; in fact he does not know what they are like. Oscar Wilde comes from upper class in Ireland but not in England. So that he does not know the attitude of upper class people in England. Oscar Wilde in describing something in his play always uses any available images of society and then says something interesting about the upper class people, it can be their attitude, their behavior. Wilde's style was strongly influenced by contemporary French writing (Renier, 1933: 46).

In the whole his life, Oscar Wilde wrote one novel, *The Picture of Dorian Gray* (1962), some plays such as *A Woman of No Importance* (1892), *Lady Windermere's Fan* (1892), *An Ideal Husband* (1893), *The Importance of Being Ernest* (1893), *Salomé* (1894) and other plays, poems, the essay *The Decay of Lying* and short stories.

I choose one of his play's *Salomé* as the subject matter of my thesis. The play *Salome* was published in 1894. This play seems to be a portrait of life in the age of Victorian when the standard of moral values was so high. The reason why I chose this because Oscar Wilde, the author of *Salomé*, was a brave man. He was rejecting a set of inherited values, which were prevalent in Victorian Society. In creating a literary work, he rejects nature because he cannot accept what he saw in England and established the superiority of art. It seemed that Oscar Wilde was concerned with two major considerations, the first was the amorality of art and the second was its kinetic structure. He dared to fight against Victorian people because the principals of those people, according to him, were strict. It seemed that the situation that happened at

that time was counterfeit, especially in social and religion aspect. Everyone must act based on the principals that exist at that time, their action or their attitude did not come from their own heart.

He wrote *Salomé* when he was on England and performed this play in Paris. He criticized Victorian Age through play based on his experience when he lived in England society. That is why this play has many similarities with the real life in Victorian. *Salomé* was his criticism about social and religious condition against Victorian Society. This play was written in London and it did not get permission from the government of London to be performed. It could not be showed in London in 1893 because Lord Chamberlain refused to license it for production because of its use of biblical characters (Bowyer & Brooks, 1954: 19). In his letter to Bosie, Wilde said that this play must be performed in Paris because it is homage and a debt he owe to the great city of art (Colson, 1949: 51).

The setting of the story took place in the palace of Herod and the condition at that time was anti Christ. The main character of the play is Salome; she represents the upper class woman because she was born in Palace. The story is about John the Baptist against Herod the king of Judea, because John the Baptist condemns Herod's attitude by marrying his sister in law, Herodias. Because of this John the Baptist is imprisoned by Herod, Herod also forbids everyone to meet and release John the Baptist. Salomé hears the words of John the Baptist in her palace and she is attracted to those words and asks the guards to release him. However, the guards cannot do Salomé's order because of her father's command.

When Salomé hears the words spoken by John the Baptist, she wants to kiss John the Baptist but John does not give permission. Then, Salomé tries everything

she can to kiss John. In the story, Salomé is a treatment of cruelty and lust in the person of Herod's Wife's daughter (Bowyer&Brooks, 1954: 19). The story itself is different from *The Bible* although it has some similarities. Oscar Wilde used the same characters, the same situation, and the same topic but at the end of play he wrote differently. He did not use the same ending with *The Bible*. In this play, he reflected himself in Salomé character, it is stated in the play when Herod views the behavior of Salomé. Salomé's behavior is the same with Wilde's behavior.

In his play *Salomé* revealed himself more fully than in any of his other works. He reflected the situations that exist in the society by using familiar character. His play was satire and criticism to Victorian age because Wilde was not satisfied with the social condition in Victorian Age and then he expressed it through all the characters in the play and the circumstances in the play. *Salomé* shows Wilde was uncharacteristically obsessed with the condition of Victorian Age, through his play he focuses on the social condition and he expresses in the form of criticism.

This play is stated in *The Bible*, the book of Mark (6: 14–28) and the book of Matthew (14: 1-11). This story tells us about the religious condition of Victorian society and social living condition. At that time, in the nineteenth century was an age of firm religious belief and of strict religious observance, the religiousness of professing a religion was so high. At that time almost all of the people professed Christian as their religion.

My interest of the importance of understanding social condition that most happened in society guide me to write this thesis.

1.2 Problem Formulation

Considering the discussion above, I formulate two problems. They are:

1. How is the Victorian society described in the play *Salomé*?
2. How does Oscar Wilde criticize Victorian Society through his play *Salomé*?

1.3 Objectives of the Study

The goal of this study are to know the description of Victorian Age by Oscar Wilde in his play *Salomé* and also to know the way of Oscar Wilde in criticizing the Victorian Society through his play *Salomé*.

1.4 Benefit of Study

Study a literary work is not just a matter of reading. Some people still assume that the only thing they can obtain from reading play is just a pleasure and to avoid boredom. However, we can gain some advantages from reading play. Firstly, it is useful for me because I know much about Victorian Age condition that is quite interesting to be analyzed, the conflict situation and corrupted situation that existed at the age. Instead of knowing the society condition, I also know the criticism made by Oscar Wilde. Actually the situation that happened at that time is almost the same with the situation that happens in this time.

Secondly, it is useful for the readers. It gives knowledge about condition in Victorian Age. The reader can relate the condition in Victorian Age and the condition in this Age, especially the recent condition in this country.

Thirdly, when English Department students or researchers study a literary work, this study will help them to learn something valuable about life and find

something useful from this study for the other projects and the reflection of the readers' life through the society.

1.5 Definition of Terms

1. Analysis

Longman Dictionary of Contemporary defines analysis as “an examination of something together with the thoughts and judgements about it” (1978: 30).

Webster's Encyclopedic Unabridged Dictionary of the English Language (1989: 53) states that analysis is “the process as a method of studying the nature of something or of determining its essential features and their relations”. To analyze means to examine critically, so as to bring out the essential elements. I will focus on the criticism by Oscar Wilde that is represented in the form of characters in his play and also his background in writing his play.

2. Victorian Age

Victorian age refers to the reign of Queen Victoria of England (1837-1901). Literary activity in Victorian England was intense and prolific, with much of the writing concerned with social problems. “The term Victorian is used to evoke the attitudes of moral earnestness, complacency, respectability, prudery, and hypocrisy typical of the Victorian middle class” (Morner, 1991: 234).

3. Criticism

“Criticism is concerned with revealing the author's true intention, in terms of its relationship to some field, such as history, gender and social class” (Baldick, 1990: 48).

Social criticism in this study means the author's intention or author's aim toward the society as reflected in his writing. The author, in the relation with history of a group of people, may use play to defend or to criticize something.

4. Social condition

Social condition consists of two words, social and condition. "Social is having to do with human beings, living together as a group in a situation requiring that they have dealings with one another" (Jean L. Mc Kechnie, 1979: 1722).

"Condition is anything called for as a requirement before the performance, completion, or effectiveness of something else, anything essential to the existence or occurrence of something, external circumstances of factors" (Jean L. Mc Kechnie, 1979: 379).

Therefore, social condition can be interpreted as the circumstances of human beings that live together as a group in a situation that requires them to have to deal with one another.

5. Attitude

Attitudes are individual mental processes, which determine both the actual and potential responses of each person in the social world. Since an attitude is always directed toward some object, it may be defined as "a state of mind of the individual toward a value" (Jahoda & Warren, 1966: 19).

6. Behavior

Behavior is any observable action, which is influenced by motivation. "Much behavior occurs because of unconscious motivation or motivation that the person himself is not aware of" (Kalish, 1971: 50).

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, I want to discuss about the theories used as the basic foundation to analyze the problem formulation. There are two parts under the umbrella of this review of related literature. The first part is theoretical review, which includes Theory of Literature by Rene Wallek which consists of Theory of Drama, and Theoretical Approaches from Abrams' Critical Theory, Theory of Historical Background by Richard M Eastman and Theory of Characterization by Murphy. In the second part, I will cover criticism toward the author.

2.1 Theoretical Review

2.1.1 Theory of Literature

Literature is one of the elements of the culture. It contains value, thoughts, problems, and conflicts. Literature stands as a tool to pass the experience from one generation to the next generation of literature. Literature functions as a representation of the situation happening in a certain setting of time and place (Little, 1963: 1)

Wellek and Warren summarize “the definition of literature as a literature of art is not simple object but rather a highly complex organization of a stratified character with multiple meanings and relationship” (1963: 15).

Theory of Literature here describes about the relationship between literature itself with the society and the author with the society.

2.1.1.1 The Relationship Between Literature and Society

The concept of social relationship is based upon the fact that human behavior is oriented in so many things in the world. “The concept of social relationship is not only live together and share common opinions, values, beliefs and customs but also interact, responding to one another and expectation others” (Rose, 1977: 87-89).

Literature and society are two interesting topics that relate each other. Rene & Austen in *Theory of Literature* (1956: 95) state that

Literature is an expression of society. It assumes that literature, at any given time, mirrors the current social institution ‘correctly’. It is false; it is common place, trite and vague if it means only that literature depicts some aspects of social reality.

Literature is an expression of society and it cannot be denied because literature describes society as some social realities. An author expresses his experience and total conception of life but it does not mean that he expresses the whole life even the whole life of a certain time. It means that the author should express the life of his or her time completely. The authors should realize the condition that happens surrounds them, i.e. specific social, economic, political, religious condition. The author should be “representative” of his or her age and society, and it is the author’s duty to convey historical as well as social truth as a symbol of artistic values in literature. That is why literature can be viewed as a vehicle or the essence and summary of all history (Wellek & Warren, 1956: 95).

There are three actual relations between literature and society, the first is the sociology of the author and the profession and institutions of literature, the social provenance and status of the author. Second, there are the problems of the social content, the implications and social purpose of the works of literature themselves.

Third, there are problems of the audience and the actual social influence of literature or in other words, the influence of literature on society (Wellek & Warren, 1956 : 95-96)

Literature has connection to society. A part of literature here is about play. It is true that the play, which is created in the nineteenth century, will bring us to the picture at that time. George Sampson in *History of English Literature* states,

Nineteenth century drama, it may be said that though it is important in history of the theater, it scarcely concerns the history of literature. The plays of the nineteenth century are in general unimportant either as literature or as drama. Tragedy lost its greatness and multiplied its excesses. Comedy loosened into loud force and boisterous horseplay. What was new was a homely, crude melodrama, very moral, very sententious, and entirely unreal. Melodrama divided human nature into the entirely good and entirely bad. It was in its way a 'criticism of life'. To be rich and well born was to be wicked; to be poor and humble was a guarantee of virtue. To be baronet was to be doomed to a life of crime. The morals were unexceptionable. Virtue was sumptuously rewarded and vice punished with poverty or prison (1959: 751).

It does not only tell us about the picture at that time but also tell us about the social picture several ages before. There are a lot of plays that reflect the society at the time when the play is created. It is also true that the play depends on the author's idea on viewing the society. If the author thinks that it is necessary to write about the society of his time, the play will show us some parts of the society at that time. When he or she sees or feels something-different happening in his or her society, he or she expresses it in the form of literature as a media of his or her idea.

A work of art, in this study is about play, if it is told as a representation of the society problems, it cannot tell the whole story in complete. It only touches certain problems. It criticizes some problems, which grow in society. The life of rich people, the death of poor people, and the tragedy of kingdom, will be the mirror of the life of

the society. The imagination of the author takes an important place to bring the story different in appearance (Laurenson & Swingewood, 1972: 15).

Play as a work of literature has a strong relation to the social reality. It records problems and also criticizes the society of its time. It is also possible to see the play as a mirror of old society in criticizing the present society. Rene Wellek and Austin Warren in *Theory of Literature* state that “fictitious characters in the world of fiction such as heroes and heroine of fiction, villains, etc afford interesting indications of social attitudes which are similar to the characteristic of people in the authors age and society” (1956: 104).

2.1.1.2 The Relationship Between Author and Society

How the authors build the society can be seen in their works. Most of the times, the works are created as the hands of criticism. By doing so, the authors speak to the society. They do not speak loudly in front of the people but they do it by their works. The important function of their works for the society will be as criticism.

Reading the works of literature, the readers and also the critics must think in terms of what the writers are trying to do and to say. They have to be aware and to look carefully on the messages inside the works.

It cannot be denied that the writers and the society have strong relationships because the authors as the members of society, he or she can study his society as social being. The society brings its two functions, the first as the audiences and the second as the society itself or the universe. The author's background in the society will influence his works. Some critics say that the experience of the author in the society will make his work more powerful and have a different character from other author. If the author has many experiences living with the lower class, his work

retells about the lower class. The writing will be different from those who never touch the life of the lower class. The experiences influence the diction, the emotion, the plot and the atmosphere of the works. People who can feel those things are the audience (Spiller, 1957: 190-191).

An author catches many tendencies of social reality then he reflects them in his work as a new experience of social reality. A work of literature has its own way to reflect social reality. Author writes a work of literature to reach his social circumstances, it can criticize some social problems, which grow in the society. The authors criticize the society like the critics do the works of author (Abrams, 1953: 7).

2.1.1.3 Theory of Drama

If we read drama thoughtfully, we ought to be able to formulate its element in drama. Elements in drama are theme, setting, plot, symbols and character. To know the context of drama, readers should be able to know the theme of the drama. Theme is the underlying idea, the moral attitudes, the view of life and the wisdom of drama (Little, 1981: 8). Finding a theme of drama is not a simple work because we should examine and interpret the play deeply. Some critics, according to Barnet, use action in a sense equivalent to theme. In this sense, the action is the underlying happening-the inner happening. For instance, “the enlightenment of a character” or “the coming of unhappiness to a character” or “the finding of the self by self surrender” (Barnet, 1987: 744).

A play consists not only of words but also of gesture and movement. The gesture and silent action are as important as the words that proceed and follow them. Gesture can be interpreted even more broadly because the mere fact that a character enters, leaves or does not enter may be highly significant (Barnet, 1987: 745).

Through dialogue, we can knowledgeably recognize the characters from the way they speak about each other, how they speak about themselves and their central emotions, such as love and hate. By this means, the analysis on characters can be effectively achieved by recognizing how they act in the play and how they speak through dialogue (Reaske, 1966: 40).

2.1.1.4 Theoretical Approach

In this part, I use Abrams' approach from his book *The Mirror and The Lamp*. He suggests four approaches, i.e "Mimetic approach, Pragmatic approach, Expressive approach, and Objective approach" (1971: 7).

According to Abrams (1971: 8), in the Mimetic orientation, the explanation of art is essentially an imitation of aspects of the universe. Mimetic views the literary work as an imitation or reflection or representation of the world and human life. However, the philosopher in Platonic operates with three categories. The first category is "the external and the unchanging ideas"; the second is "the world of sense, natural or artificial"; and the third category, in turn reflecting the second, "comprises such things as shadows, images in water and mirrors, and the fine arts" (Abrams, 1971: 8).

Abrams (1971: 14) says that the concept of art is imitation, which played an important part in neo-classic aesthetics; but closer inspection shows that it did not, in most theories, play the dominant part. Art, it was commonly said, is an imitation that is only instrumental toward producing effects upon an audience.

The second approach is Pragmatic Approach. It looks at the work of art chiefly as a means to an end, an instrument for getting something done, and tends to judge its value according to its success in achieving that aim. The central tendency of

the Pragmatic is to conceive something a literary work as something made in order to effect requisite responses in its readers; to consider the author from the point of view of the powers and training that he must have in order to achieve this end (Abrams, 1971: 15).

The third approach is Expressive Approach. Abrams (1971: 22) says that a work of art is essentially the internal made external, resulting from a creative process operating under the impulse of feeling, and embodying the combined product of the author's perceptions, thoughts, and feeling. It means that the external and the internal factors of the author's background in writing the story influence the process of creating a literary work.

The last approach is Objective Approach. Objective Approach regards the work of art in isolation from all external points of reference, analyzes it as a self sufficient entity constituted by its part in their internal relations, and sets out to judge it solely by criteria intrinsic to its own made of being (Abrams, 1971: 26).

2.1.2 Theory of Historical Background

To analyze any part of work of art based on historical background, there are three important things that must be considered, i.e. "biography", "the author's time", and "the state of Literature" (Eastman, 1965: 71). Biography here is about the author itself. It can be the social life condition of the author or the life experience of the author. The author's time here means the situation that exists surround the author. For example, Oscar Wilde stays in England. During his stay in England he sees unfair condition. The social status in England society is so visible; there is a gap between the upper class and the middle or the lower class and also the attitude of the

upper class toward the middle or the lower class. Because of this, Oscar Wilde writes a play or novel to express his feeling toward Victorian society's attitude.

Setting in narrative or dramatic work, according to Abrams in his *Glossary of Literary Terms* is "the general locale and the historical time in which its action occurs" (1970: 157). In this thesis, the British sociocultural-historical background is the social economic condition, which occurred around the late nineteenth century.

2.1.3 Theory of Character

To understand Oscar Wilde's view to the leading characters of the play, it is important to pay attention on the definition as well as the theories about character. Abrams in his *A Glossary of Literary Terms* explains that "Characters are the persons, in a dramatic or narrative work, endowed with moral and disposition qualities that are expressed in what they say – the dialogue and what they do – the action" (1989: 20-21).

A character does something to fulfil some motive, but in doing so he or she starts doing a sequence of action which gives certain effects on the character. The character is not always the same at the beginning until the end. Every character in the story, at the end of a dramatic work, may be a very different person from the one at the beginning (Brooks, 1952: 11). There are two types of characters, i.e. "protagonist and antagonist". Abrams explains that "protagonist, which is also called hero, is the chief character of a work, on which our interest centers, while antagonist is the character who is pitted against an important opponent" (1989: 128).

Readers can judge a work of art of an author through the characters in the story. When the author can make the readers know or understand what sort of the

characters they are, it means that the author succeeds to arise the emotional or thought of the readers. There are ways, which an author attempts to make his or her characters understandable to, and come alive for, his readers. So that the readers can get involve in the story by understanding the characters. According to Murphy (1972: 161) in *Understanding Unseen*, there are “personal description”, “character as seen by another”, “speech”, “conversation of others”, “reactions”, “direct comment”, “thoughts”, and “mannerisms”.

2.2 Criticism

Criticism is used to reveal the author's motive to situation surround. Criticism can be presented in written form or oral form to show disappointed or unsatisfied with everything surround. Oscar Wilde along his life got many critics and got many praises. He got critics because of his life style and his works and he got praise because of his brave works in criticizing his society. I gained these critics about Oscar Wilde are from Internet (6/17/02 <http://www.oscarwilde.com/society.html>).

Oscar Wilde's career is as a social critic and as a dramatist. Because of his career, Ian Small, the writer of Oscar Wilde's bibliographical, said that “in all their dealings with Oscar Wilde, the English have been wrong practically everything”. It means that Oscar Wilde in criticizing something straight to the aim. He was so critical on something. His focus of criticizing society is on aristocrat people. In my opinion, he defended middle and lower people because he thought that middle and lower people did not have the power to get close with government to say their complaints. However, for aristocrat people, it was possible to get closer to the government because they had power and money. To maintain aristocrat existence,

aristocrat people used middle and lower people to support them in everything they did.

In his play *An Ideal Husband* he described the situation that happened in Britain. He took aristocrat people as his character because he wanted to show hypocrisy and sexuality, which mirrors the history of Britain in the last 15 years-a series of sexual and financial scandals involving politicians. In this play, he put humor to release the tension because the theme of this play is about politic.

Oscar Wilde got many praises for his works. In his works, his remarks are not just funny, they are deeply thought provoking. They are quite subversive of conventional ideas and conventional behavior.

Stephen Fry said that things he loves about Oscar because of his denial of convention, his sense of paradox, his hedonistic refusal to believe anything which was not tested by experience-taking nothing on trust.

Oscar Wilde was already a well known figure and was known as the pioneer and chief exponent of the 'Aesthetic movement', a rebellion against the tastes of the majority and the conventional art of the time (Renier, 1933: 4).

In his play *Salomé*, he got many critics because he used the character in *The Bible*. I think he was so brave by using *Biblical* character in criticizing England society. England people had strong belief in religious aspect. Because of this he got many criticisms in making this play, because this play was made after his release from jail because of his homosexuality crime. *Salomé* was his rebellion form toward religion. Homosexuality for England people was a taboo thing. According to them, this against *The Bible* because *The Bible* never taught to be homosexual. *The Bible*

said that human being was created as a couple, man and woman. they have to reproduce to fill the earth.

2.3 Data and Sources

Data and sources help me to know the condition in Victorian Age more in order to support my analysis. By having data about the condition of society, which are useful for my analysis, I can analyze the Victorian society. This data can be about social economy condition, sociocultural condition, and Victorian Literature.

2.3.1 Victorian Social Economy

The Victorian society was composed of a big social class structure. It stood the upper class, the middle, the lower or the working class. Each class was representative of the changes in economics and social condition in the early period of Victorian's reign. Social class is grouped into 3 classes, upper class, middle class, and lower class. The classification of those classes based on the political power, economical power, and status (Smith, 1955: 330).

Political power is based on who have the control position or how important the position is. To be in upper class, someone should have strong power to support his position (Smith, 1955: 270).

Economical power has relation with income. To have this power, someone should be in good life, should have good income and wealth.

2.3.1.1 The Upper Class

Smith in *A Guide to English Traditions and Public Life* (1955: 270) explains that the upper class was considered as the richest class that had power or influence on the economic, political, military and intellectual field. Upper class lived a life of

luxurious and idleness. This class had the best education, clothes, houses, and food that enable them to develop an exclusive style of life. They never took care of their property, such as house, and children. They could have many servants to take care of their properties.

2.3.1.2 Middle Class

Middle class with smaller families lived in healthier surroundings and had more money and leisure for enjoyment (Smith, 1955: 270). Education was another growing expense, as middle class parents tried to provide their children with more crucial advanced education. The traditional Christian morality was taught continuously by the middle class people.

2.3.1.3 The Lower Class or the Working Class

The lower class people were found as the largest families at that time. There is a distinction between the manual worker and clerk- the “white collar man” or “black coated worker” (Smith, 1955: 267). Their lives depended on physical labor. This class was lack of property and associated relatively with low levels of living and education. To maintain their existence, the working class adopted distinctive values and strait-laced. Families in this class saved money regularly, worried about their children education.

Most people brought the propriety in their daily lives particularly in front of the public or society where they lived in order that they were more respected by others. Otherwise, they would lose other’s respect.

2.3.2 Sociocultural Condition

In every society there is social status. This social status cannot be separated from the real life. For some society, the position of someone in this society is quite important. Between the highest and lowest classes, there are millions classifications attached to social rank (Smith, 1955: 267). A specific position, which a person holds in a social structure, might contribute in receiving the social status in the society. A group of people of certain social class is expected to behave as their social status. The upper class should have a high social status and they have to live in a certain style of life, which shows that they belong to an exclusive class. This is impossible for poor people to be in this position. Poor people, even though they work hard, are still suffered.

Status power based on the specific position, which they hold in a social structure, by the respect to the way they carry out their duties of the position and by the personal quality or reputation (Smith, 1955: 268).

2.3.2.1 The Attitude of Victorian Society.

Victorian society is well known as a hypocrite society. The hypocritical elements in the Victorian social codes created a big problem (Derry, 1963: 193). Even though the Victorians had a perfect rule to conduct the life of society, it can not guarantee that the society would be as perfect as its rules. People seemed to reject all the Victorian age tried to present. The Victorians are remembered for their solid and useful virtues. They were thrift, hard work, self-help, temperance, and respectability. However, it would be foolish to accept these at their face values. There were brutality and violence in the society, which could be ignored but not forgotten.

2.3.2.2 Victorian Literature

Knowing Victorian literature can help me to understand the background of the play. Every literary work that was produced during the reign of Queen Victorian (1837-1901) is classified as Victorian literature. During Victorian Age, many of the literary writings are in the form of prose and verse, whether imaginative or didactic. Victorian literature is known as the golden age of the novel or play. The situation and the condition of the government that exist and the condition of society can make many authors create a work concerning the condition. It is considered as a great achievement in literature, especially English literary history.

2.3.3 Source (s)

I use *Salomé*, that can be found in *Masterpiece Collection of Oscar Wilde*, as the primary data. For secondary data I use *Longman Dictionary of Contemporary States*, *Webster's Encyclopedic Unabridged Dictionary of the English Language* by Jean L. McKechnie, and *Oxford Advanced Learner's Dictionary of English Language* by A.S Hornby, *Oscar Wilde's stories* by John Guest, *The New Encyclopedia Britannica* by Roberts Huchins, *Britain Yesterday and Today 1830 to the Present* by Walter Arnstein, *A Short History of 19th Century England* by John W. Derry, *Oscar Wilde and the Black Douglas* by The Marquess of Queensberry, *The Literature of the Victorian Era* by Hugh Walker, LL.D, *A History of Religion in Britain* by Sheridan Gilley and W.J.Sheils. These books help me so much.

I also took the information from the Internet as my secondary data. This information supported me so much because those articles have relation with Oscar Wilde. I can use this information to support my analysis in Chapter IV.

CHAPTER III

METHODOLOGY

I divide this chapter into three main parts, namely subject matter, approaches, procedures. In subject matter, I discuss the object of my study, the summary of play and the focus of my study. In the approaches, I mention three kinds of approaches. Whereas in the procedures, I mentioned the steps that I used to do my analysis on my study.

3.1 Subject Matter

The object of the study is Oscar Wilde's play entitled *Salomé*. This play was first published in Great Britain in 1894. The play can be found in *Masterpiece Collection of Oscar Wilde*, whose first edition was published in Great Britain in 1991 by Chancellor press. The play was a part of his play collection that has 32 pages.

The setting of this play is in Palace of Judea. The main characters of the play are Salomé, the daughter of Herodias, Herod, the king of Judea and John the Baptist or Jokanaan. This play is about Herod as the king of Judea that has an enemy, John the Baptist. Herod hates John and then Herod sends John to jail because the saint had condemned the marriage of Herod Antipas and Herodias as Herodias was the divorced wife of Antipas's half brother Philip. Salomé is young and beautiful with the unlimited influence only the young have. She hears that in her palace, there is a holy man, John the Baptist, and she wants to meet him. But because of her stepfather's command, she cannot see him. The reason she wants to meet him because she is fascinated by his cryptic words. After she meets John, she falls

immediately in love by his intense pale beauty. That is why she wants Jokanaan or John to be released so that she can hear the words from John's mouth and because all the words that come out from Jokanaan's mouth are holy and cryptic so that she considers Jokanaan's mouth is precious then she wants to kiss him. Because she considers John's mouth is the holy thing then she asks her stepfather to have John's head. Her stepfather forbids her to have John's head. Then Salomé does something that can make her stepfather does her bidding, by dancing in front of him. Herod is so happy because he can see Salomé's dances and he finally does what she wants. When he realizes that he falls down to her trap, he is so angry and then he commands to cut Salome's head. The reason is not only because Salome tries something to seduce the king to get what she wants but also because John is the holy person, eventhough he had condemned his marriage.

3.2 The Approaches

In this study, I use three kinds of approaches, they are expressive approach, sociocultural-historical approach and biographical approach. I take the expressive approach from Abrams, because expressive approach can be used to analyze the reason of Oscar Wilde in writing this play. Both external and internal factors and environment of the author influence the making of this play.

The other approaches that I use are sociocultural-historical approach and biographical approach. Sociocultural- historical approach helps me to view a literary work from the sociocultural condition when the work was written and historical background when the work was created. It is necessary to investigate the social surroundings in which a work was created and which it necessary reflects.

Biographical approach helps me to understand the background of the author, started from his childhood until his death. This is necessary because by understanding the background of the author, I know the reason why the author criticizes the Victorian Age.

3.3 Procedures

The first step of writing this thesis was I read many works of Oscar Wilde before I decided to take one of his works.

The second step was I chose one of his play and I decided to use *Salome*. I read the play five times and I tried to understand what Oscar Wilde wanted to express in writing the play.

The third step was that I tried to understand the play and the message that existed in the play, and I focused my attention on the criticism represented in the play.

The fourth step was to find the information related to the problem formulation that will be analyzed later, by writing down all the information to support the study. I made some quotations with the pages from the supported books. I obtained the information from direct comment or description from the author.

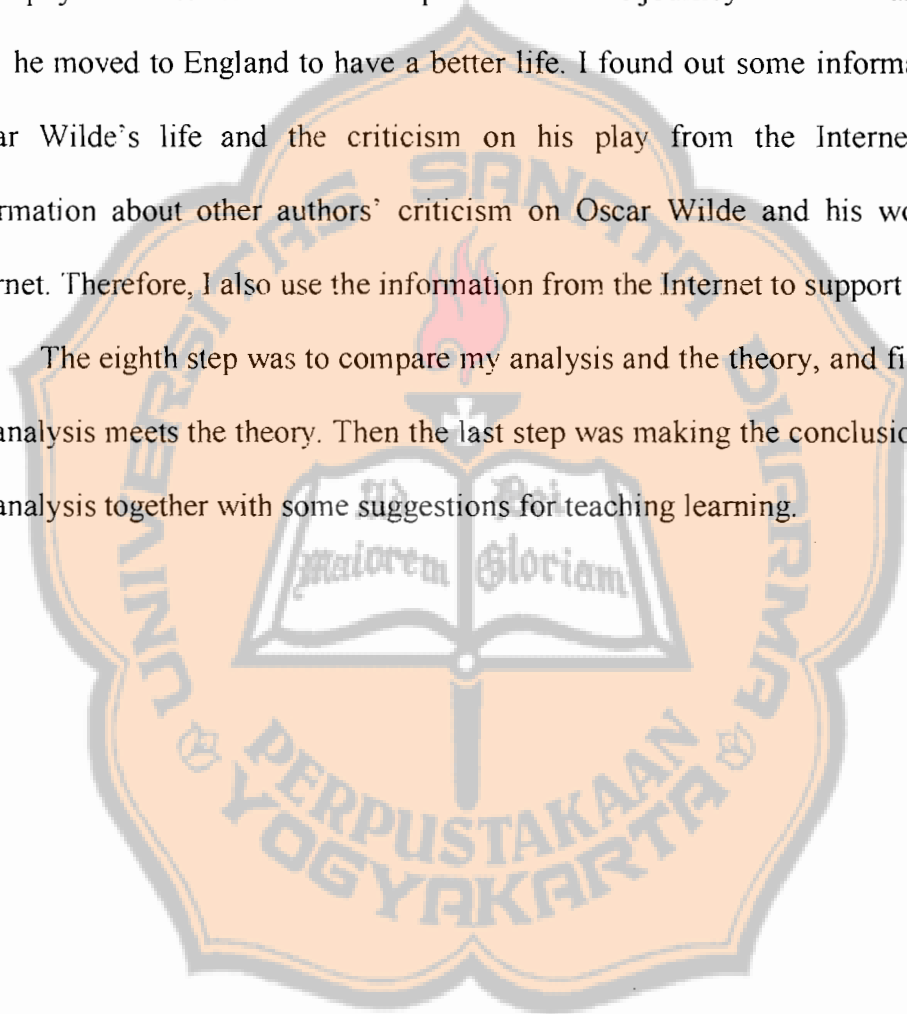
The fifth step was to look for the books on literature. I collected the books that could help me in analyzing the play. I started to read the book in order to give me more knowledge about literary works. The books on literature also supported me in writing the literary approach in Chapter Two.

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The sixth step was to analyze the play by focusing my attention on the social values using socio-cultural approach and social criticism. In focusing on the social values, I was able to understand the reason why Oscar Wilde wrote the play.

The seventh step was to look for and to read books on Oscar Wilde's biography. I tried to read his life's experience and his journey when he was in Ireland until he moved to England to have a better life. I found out some information about Oscar Wilde's life and the criticism on his play from the Internet. I found information about other authors' criticism on Oscar Wilde and his works in the Internet. Therefore, I also use the information from the Internet to support my study.

The eighth step was to compare my analysis and the theory, and find out how the analysis meets the theory. Then the last step was making the conclusion based on the analysis together with some suggestions for teaching learning.



CHAPTER IV

ANALYSIS

In this chapter, I analyze the play based on the problem formulations I stated in Chapter I. This analysis is also based on all the theories and approaches that I have already chosen. The first problem formulation is about the description of Victorian Age in his play. It is based on the attitudes, manners and behaviors of characters in the play. The second problem formulation is about the criticism on Victorian Age carried by Oscar Wilde in his play.

According to Murphy (1972), the character in the story of each individual can be seen through “personal description”, through “character as seen by another”, through “speech” of the character, “conversation by another” and also reaction “toward the various situations and events”. From those things, I analyze the first part that is about the description of society, which can be seen through the characters that is reflected in attitudes and behaviors.

4.1 The Description of Victorian Society in the Play *Salomé*

In England society, the social class is divided into three, i.e upper class or aristocrat, middle class and lower class or working class. Each social class has its distinction with its own attitudes and behaviors. People of each class have their own principal and between the highest and lowest classes there are millions whose classification may not be easy (Smith, 1955: 267).

Oscar Wilde, in his play *Salomé*, described the England society through the characters and implicitly through symbol. I also analyze symbol a little bit here to

explain the description of Victorian society. In society, there are many factors that determined class distinction, that is “wealth”, “education”, “occupation”, “habits”, “speech”, “manners”, and “general ways of living and thinking” that would have helped to get them accepted in society (Smith, 1955: 268). To know what kind of people they are, it can be seen from their point of view about symbol.

The setting of the play is in the Palace of Judea. Palace here represents the life condition of upper class people. In the Palace, there are many people involved. There are people from upper class, middle class, and lower class. People who come from different social status have their own perception on something. It can be seen from the first conversation talking about the moon and the symbol of moon, in this play, which refers to the Princess Salomé. The moon rises the emotional state of each character.

The Young Syrian : How beautiful is the Princess Salomé tonight!

The Page of Herodias : Look at the moon! How strange the moon seems! She is like a woman rising from a tomb. She is like a dead woman. You would fancy she was looking for dead things.

The Young Syrian : She has a strange look. She is like a little princess who wears a yellow veil, and whose feet are of silver. She is like a princess who has little white doves for feet. You would fancy she is dancing.

The Page of Herodias : She is like a woman who is dead. She moves very slowly. (p. 535)

Through the conversation above, it can be seen that those characters are included in third class that is lower class or working class and those characters are talking about the moon as a symbol of admiration. Each person views the moon using different perception eventhough they come from the same level. One describes the moon as a beautiful thing because the shine of the moon in the night is so bright and its light shines the world. This description of the moon represents the Princess.

The other describes the moon as a dead thing because the shine of the moon at that night is so pale and the moon at that night is considered as a powerful thing.

The Young Syrian sees the moon as a princess or as a beautiful thing. He describes the moon in a beautiful way, it means that he has a sense of art because as a lower class person it is impossible for him to obtain good education. By comparing the moon with Princess Salomé, he can say that everything he want is Princess Salomé because he admires and falls in love with Princess Salomé quite much but he does not realize that it is impossible for him to fall in love with Princess Salomé. From his words it seems that he will do what Princess told him to do. He comes from lower class and Princess Salomé is from upper class. Actually it is all right to admire someone, for Victorian people, as long as the person realizes his or her status life condition. The Young Syrian probably only respects the gift given by God in Salomé's appearance but the way he expresses the gift is quite profuse.

However, the Page of Herodias describes the moon as a dead thing because he sees the moon as the Princess. The princess as the member of Palace family has strong power to do anything and she must be respected by society. The moon is assumed as a powerful thing. The people believe that the moon will change the mood of human and will bring bad effect for human life. He replies his friend by describing the moon as a dead thing probably because he worried about his friend. His friend does not realize his status. Based on the Palace rules, it is forbidden for the lower people to fall in love with Princess because Princess is considered as upper class and has a strong power. He is afraid of something that might happen to his friend because the Young Syrian's behavior is considered impolite, i.e he falls in love with the

Princess. The Young Syrian should see the social status between Princess Salomé and him.

In Victorian society, to fall in love with someone else from upper class is impossible. That is why the behavior of upper class people toward classes under them is so irritating. However, to get close or to fall in love with upper class people, someone should try hard to get higher position.

The Young Syrian still shows his admiration to Princess Salomé, through his speech (p. 536).

The Young Syrian : How beautiful is the Princess Salomé tonight!
 The Page of Herodias : You are always looking at her. You look at her too much. It is dangerous to look at people in such fashion. Something terrible may happen.
 The Young Syrian : She is very beautiful tonight.

The Page of Herodias warns the Young Syrian to be careful with what he said. It is forbidden for lower class people to look at upper class people without batting an eye. When people stare at someone else without batting an eye, it is considered as an impolite attitude. By looking at Princess Salome all the time, it will bring danger to the Young Syrian's life. However, the Young Syrian does not care about this.

The next conversation about the moon refers to the death presented by the page of Herodias and for the Young Syrian, the moon is still like princess.

The Page of Herodias : Oh! How strange the moon looks. You would think it was the hand of a dead woman who is seeking to cover herself with a shroud.
 The Young Syrian : She has a strange look! She is like a little princess, whose eyes are eyes of amber. Through the clouds of muslin she is smiling like a little princess (p.542).

The Page of Herodias says “Oh! How strange the moon looks (p. 542)” because he knows something may happen. He describes the moon as “a dead woman who is seeking to cover herself with a shroud (p. 542)”. He says this because the Princess begins to against her stepfather by breaking the command. He knows that someone who dares to against the command of the king has to be ready to die or ready to accept any consequences. His words mean that Princess already prepares everything to against her stepfather. She commands her guards to release the prisoner of her stepfather and she already knows the consequence of breaking the command but she does not care about this. She uses her power to do anything.

For the Young Syrian, the Princess’s command is his wish. He still admires the Princess and he will do anything for her.

Another description of the moon is presented in the character of Salomé, Herod and Herodias. The description of the moon for upper class people is different from lower class people.

Salomé : How good to see the moon. She is like a little piece of money, you would think she was a little silver flower. The moon is cold and chaste. I am sure she is a virgin, she has a virgin’s beauty. Yes, she is a virgin. She has never defiled herself. She has never abandoned herself to men, like the other goddesses (p.540).

It is obvious that she is a good educated person. She is also good in expressing the moon by using appropriate words. From her expression of the moon it is obvious that she has a sense of beauty, she has a good manner. Salomé sees the moon as something that can relieve the tension. The moon for her is something that is cold and chaste. Cold here means something that is peace and serene. When princess sees the moon she feels happy and she can leave the entire problem behind.

Salomé also describes herself as the moon because she considers the moon as a beautiful and chaste thing and the moon makes everyone relax when people see it. When she says “she is like a little piece of money”, she compares it to her condition as a Princess. As a Princess, she has beauty, money, and power. With those things, she must consider who her friends are because with her position right now, many people will try to get close to her. Everyone will love Salomé when they first meet Salomé. That is why with her attitude; being arrogant to her worker, protective, selective and cold; she rejects every person who wants to be her friends. She also has a good manner in rejecting men without hurting them. This attitudes and behavior also occur in the daily life of upper class people. She expresses her condition in her words “She has never defiled herself. She has never abandoned herself to men. Like other Goddesses”. Other Goddesses here refer to other princesses or other people who are from upper class and have a beautiful face.

Herod, the king of Judea, presents the other description of the moon.

Herod : The moon has strange look tonight. Has she not a strange look?. She is like a mad woman, a mad woman who is seeking everywhere for lovers. She is naked too. She is quite naked. The clouds are seeking to clothe her nakedness, but she will not let them. She shows herself naked in the sky. She reels through the clouds like a drunken woman... I am sure she is looking for lovers. Does she not reel like a drunken woman? She is like a mad moon, is she not? (p. 547).

Herod also describes the moon as Princess Salomé in beautiful words. When he looks at Salomé, he finds her with her sad face, and then he says, “the moon has strange look tonight (p. 547)”. To describe her solitude, Herod says, “ She is like a mad woman, a mad woman who is seeking everywhere for lovers (p. 547)”. Because of her status, she limits herself in relationship with other people. It can be understood because she is a princess with different attitudes and manners and she has to maintain

relationship with others because she has to be careful in selecting her lovers. It can be understood with her condition as a princess, many men will try to get her as their wife but she is not interested in those people. Herod describes this condition in “the clouds are seeking to clothe her nakedness, but she will not let them (p. 547)”. Living as a princess, she is surrounded by many people who want to be her friend. However, she will not allow anyone to enter into her life because of her status.

The meaning of the moon for Herodias is just like the moon. She does not describe the moon as a princess. It is understandable because the moon is always described as a beautiful thing and a beautiful thing sometimes refers to a woman. In this case Herodias and Princess Salomé are both women and Herodias does not want to be defeated by Salomé.

Herodias : No, the moon is like the moon, that is all. Let us go within... You have nothing to do here (p.547).

From her speech it shows that the entire member of upper class does not want to be defeated by somebody else, in any aspect. Herodias is a reflection of some members of upper class. Upper class people only pay attention to their attitudes, their behaviors and their appearances in the public. Upper class people are known as people who have good manners, and good attitudes. “Members of the upper classes particularly showed an increased reserve of manner and speech” (Pooley, 1953: 332). Upper class people think that their appearance in public is the most important thing, especially women.

Their good manners appeared in their prose. “At its worst it was lucid and free from scholarly jargon” (Trevelyan, 1955: 249). They use nature to describe something and sometimes in describing something upper people either use their

knowledge of education or their sense of feeling. Smith (1955: 269) explains that education will play a considerable part in determining what position a man can take in the social order, though perhaps not in quite the same ways.

From all the characters and Herodias' character, there is a difference. All the characters have beautiful words to describe the moon but Herodias is not interested in the moon. It can be seen that she has the sense of art, but she does not show it because she thinks that upper people are already educated people. She only emphasizes on her beauty because for women, as the member of upper class, the appearance, the attitude and manners are the most important things. It means that not the entire member of upper class has a sense of art. Some of them still have the sense of art and those who have the sense of art are considered as intelligent people.

The way Herod describes the moon is the same with the way he flatters Salomé, both of them are using beautiful words.

Herod : Ah, you are going to dance with naked feet. 'Tis well! 'Tis well. Your little feet will be like white doves. They will be like little white flowers that dance upon the trees... No, no, she is going to dance on blood. There is blood spilt on the ground. She must not dance on blood. It were an evil omen (p.557).

Herod, in his words, compares Salomé's feet with white doves'. "Birds are constituted through a single flow with alternate, mortal, internal and external phases" (Wagner, 1978: 58).

Mostly the color of doves' feathers is white and white sometimes symbolizes pure thing and innocent. Probably what Herod wants to emphasize is about two matters; the size and purity. The size of doves' feet symbolizes the feet of Salome, they are small and fragility. Purity here means that Salomé has never been touched by sin.

In the conversation above, Herod says about blood. Blood, for Herod, symbolizes an evil. Evil spirit is always described with red color. That is why, he forbids Salomé to dance on blood because he is afraid if Salomé will be fouled by evil.

Beside the description above, the attitude and the behavior of people can be seen from the conversation between Herod, Herodias, Jokanaan and other characters. The conversation below is about the dispute between Jokanaan and Herodias.

Jokanaan : Lo! The time is come! That which I foretold has come to pass, saith the Lord God. Lo! The day of which I spoke.
 Herodias : Bid him be silent. I will not listen to his voice. This man is forever vomiting insults against me (p.550).

Jokanaan assumes himself as a representative of God, informs that the day has come for those who believe in Jesus. The words spoken by Jokanaan show that Jokanaan has seen God. It is impossible to know when the day has come without seeing or meeting the God.

Herodias who, at the beginning, seems to dislike Jokanaan cannot stand to hear Jokanaan's words. She thinks that Jokanaan wants to insult her by saying, "The time is come! (p. 550)" for what she had done, married her brother in law. Jokanaan wants Herodias to repent and ask God for forgiveness. However, for Herod, Jokanaan's words were just ordinary words (p.550).

Herod : He has said nothing against you. Besides, he is a very great prophet.
 Herodias : I do not believe in prophets. Can a man tell what will come to pass? No man knows it. Moreover, he is forever insulting me. But I think you are afraid of him.....I know well that you are afraid of him.
 Herod : I am not afraid of him. I am afraid of no man.
 Herodias : I tell you, you are afraid of him. If you are not afraid of him why do you not deliver him to the Jews, who for these six months past have been clamouring for him (p.550).

Herod assumes Jokanaan as a great prophet because people in his kingdom respect Jokanaan. However, for Herodias, prophets are nothing. She does not believe in prophets. Prophets are God's followers who bring good doctrine from God to be introduced to all people in the world. English society in the nineteenth century has strong beliefs in religion. Their beliefs were in religion reflected in their attitudes and manners. For many Victorians, *The Bible* from first page to the last page revealed words of God (Arnstein, 1988: 80).

This case shows that Herod represents a member of society who believes in *The Bible* and Herodias represents a member of society who does not believe in *The Bible*.

There is a dispute between Herod and Herodias. Herodias said that Herod is afraid of Jokanaan but Herod denies that. Actually he is really afraid of Jokanaan. In *The Bible*, The Book of Matthew, Herod wants to kill Jokanaan but he is afraid of Jokanaan's power toward people. Herod is worried about the rebellion done by his people because people consider Jokanaan as a prophet. He tells Herodias that he is not afraid of Jokanaan because he is a king. A king does not have someone or something to be afraid of because a king can use his power and his wealth to overcome all the problems.

- First Nazarene : This man worketh true miracles.....He changed water into wine. Certain persons who were present related it to me. also He healed two lepers that were seated before the Gate of Capernaum simply by touching them.
- Second Nazarene : Nay, it was blind men that He healed at Capernaum.
- First Nazarene : Nay, they were lepers. But He hath healed blind people also, and He was seen on a mountain talking with angels (p. 553).

The conversation between First Nazarene and Second Nazarene refers to Jesus. He does marvelous things that are out of human senses that make people amazed at. If we think with our knowledge, those miracles are impossible to occur in reality and also those are impossible to be done by lay people. To change water into wine, to heal leper men are impossible to do. Those who do not see those miracles with their own eyes will consider that Nazarene people are crazy people. Herod shows his disbelief about Nazarene people.

Herod : How these men weary me! they are ridiculous!..... (p.552).

The most impossible event done by Jesus is raising the dead body. When Nazarene says this to Herod, Herod is surprised.

Herod : What is the miracle of the daughter of Jairus?

First Nazarene : The daughter of Jairus was dead. He raised her from the dead.

Herod : He raises the dead?

Fist Nazarene : Yea, sire. He raiseth the dead.

Herod : I do not wish Him to do that. I forbid Him to do that. I allow no man to raise the dead. This Man must be found and told that I forbid Him to raise the dead. Where is this Man at present (p.553).

Herod cannot consider this event. Raising the dead body will become the most terrified situation in his kingdom. However, for the events like healing leper men, blind men, Herod considers them as good things and he really supports those events.

Herod :I will not allow Him to raise the dead the dead! To change water into wine, to heal the lepers and blind...he may do these things if He will. I say nothing against these things. In truth I hold it a good deed to heal a leper. But I allow no man to raise the dead. It would be terrible if the dead came back (p.552).

Miracles done by Jesus are just a matter of belief. Those who have faith in Jesus will believe in everything that Jesus has done. Those who do not have strong

faiths in Jesus will think everything that has been done by Jesus is just a crazy thing. If a person believes in God, he or she will get bless from God. However, if he or she does not believe, God will always still be with him or her.

The analysis above is about the description of England society. The description of Victorian Society is reflected in their attitudes, behaviors.

4.2. Wilde's Criticism Toward Victorian Society

Oscar Wilde focuses his play on aristocrat or upper class environment and the setting took place at the Palace. Each character in the play represents the social class in Victorian Age and Oscar Wilde uses the character to criticize Victorian Age. In analyzing this part, I will focus only on the main characters; i.e Herod, Herodias, Salomé and Jokanaan.

The situation in the upper class is not always like what people imagine. Living in upper class does not mean that it will bring happiness. The situation that happens with Salomé is a reflection of Oscar Wilde's character.

Oscar Wilde who did not like aristocrat people criticized the etiquette that was followed by aristocrat people. Based on the etiquette of England society, he took one of etiquettes, as a description of Salomé that was "a lady should not attend a public ball without an escort, nor should she promenade the ballroom alone; in fact, no lady should be left unattended" (3/21/2002, [www.http://65.107.211.206/victorian/decadence/wilde/lasc.html](http://65.107.211.206/victorian/decadence/wilde/lasc.html)). "A lady in Victorian England, by the code, is expected to be frail, fainting, proper creatures, the quintessence of uselessness and prudery" (Smith, 1955: 332). Based on that code it was important for women to have protection from men.

Oscar Wilde focuses on etiquette by describing etiquette in Salomé as the upper class member who breaks the code. Salomé begins to feel bored with the life situation in upper class environment. She describes the party in her Palace as something that she always does everytime and it locks her freedom because she has to flatter everyone that she does not like. She is bored dealing with the same problem and the same people everyday. Party is the event or the place where a person is able to show what he or she has to other people.

When the party goes on, she goes out from the party and said,

Salomé : how sweet the air here! I can breathe here! Within there are Jews from Jerusalem who are tearing each other in pieces over their foolish ceremonies, and barbarians who drink and drink, and spill their wine on the pavement, and Greeks from Smyrna with painted eyes and painted cheeks and frizzed hair curled in twisted coils, and silent, subtle Egyptians, with long nails of jade and russet cloaks and Romans brutal and coarse with their uncouth jargon (p.540).

From her words “how sweet the air here! I can breathe here (p. 540)”, she wants to be free from Palace rule. She does not like the code that enforces her to be frail, useless and prudent. By following the code, it means that she has to pretend becoming someone else.

There is a party in the Palace and it is a rare occasion for common people to be invited by the king. Oscar Wilde wants to show that pleasure or in this case is party can defeat the norms. It is not necessary for a woman to have bodyguard with her wherever she goes. Eventhough man respects this code and this is his duty to protect a woman, sometimes he will get bored with this activity which is done everyday.

There is a conflict among Jokanaan, Salomé and Herodias. Jokanaan is a prophet that is jailed by Herod because Jokanaan condemned the marriage between

Herod and Herodias. Based on *The Bible*, it is said that Herod killed his brother to marry Herodias.

Jokanaan : Where is he whose cup of abominations is now full? Where is he, who in robe of silver shall one day die in the face of all the people? Bid him come forth, that he may hear the voice of him who had cried in the waste places and in the houses of kings (p.542).

Jokanaan's words are directed to Herod, because Jokanaan says something about robe of silver. In the conversation, Jokanaan says "whose cup of abominations is now full (p. 542)" because Herod had killed his brother and had married his sister in law. Herod's action is a sin, for Jokanaan, that is why he condemns the action done by Herod. He imprisons his brother, Philip, because of Herodias' enticement and Herod sends Philip to the ring of death. Philip must fight with someone who is paid by Herod to kill Philip.

People of upper class said that they have good manners, good attitudes (Pooley, 1953: 332). The action that is done by Herod does not show good attitudes and manners, but in fact, it shows cowardice. Herod is not brave to face his brother in battle ring, in the contrary, he pays someone to kill his brother. It is possible because upper people have strong powers and have wealth to underestimate other people.

In England, Sundays were observed not only by church attendance, but also by almost puritanic prohibitions against amusement, against reading anything but *The Bible* (Smith, 1955: 332). Oscar Wilde saw *The Bible* as the basic principle for England society, so everything must be based on *The Bible*. There were no gambling, murder, swearing and getting drunk, because those activities were against *The Bible*. Wilde wanted to emphasize that British people are not perfect even if they believe in *The Bible*. Everybody can make mistakes even if he or she has their own principle.

Oscar Wilde tried to describe the hypocrisy of Herod as a king. He has his belief in the existence of God, it has been explained on previous analysis, but his attitude does not express his belief. He has done sins by murdering his brother and marrying his sister in law.

His next speech refers to Herodias, the wife of Herod. Jokanaan describes Herodias here as a beautiful woman who tempts men. She uses her physical appearance to attempt Herod to have a better life. Jokanaan condemns what she has done because she is considered as an unfaithful woman. She uses her beauty and she orders Herod to catch his husband, Philip and then kill Philip.

Jokanaan : Where is she who gave herself unto the Captains of Assyria, who have baldricks on their loins, and tiaras of divers colors on their heads? Where is she who hath given herself to the young men of Egypt, who are clothed in fine linen and purple, whose shields are of gold, whose helmets are of silver, whose bodies are mighty? Bid her rise up from the bed of her abominations, from the bed of her incestuousness, that she may hear the words of him who prepareth the way of the lord, that she may repent her of her iniquities. Though she will never repent, but will stick fast in her abominations; bid her come, for the fan of the Lord is in His Hand (p.542).

In *The Bible*, human being expected that no one can separate a couple. At that time in *The Bible*, religion plays an important role in society's life. Everything that has been done by society must be based on God's teaching. Everything that is beyond *The Bible* is considered as taboo or immoral thing, such as homosexual, and drunken people. Middle Victorian society was still held together by the cement of Christian moral teaching. It laid a particular stress on the virtues of monogamy and family life.

Everything that is described by Jokanaan is about the life of the upper class. Things that are owned by upper class are always consisting of gold, silver and other

precious things. Lower and middle class people like the things described by Jokanaan. Those people are trying to do anything to have those precious things because in their opinion by having those things their rank will increase and they will belong to upper class people. However for Jokanaan, who represents lower people, those precious things are not important for him. Jokanaan's attitude is the contrary of people from lower and middle class who want to have those things.

When Salomé, as the member of the upper class, hears the words from Jokanaan, she is so confused. Jokanaan's words are not clear enough, he does not explain the object of his words because he states it implicitly.

Jokanaan's words which are not clear enough makes Salomé curious about this and she thinks that Jokanaan is an educated person. The way he describes something is strange because he uses unusual expressions. She becomes interested in Jokanaan because the people surround her always speak in clear meaning and then she begins to use her charm to attract Jokanaan by flattering him.

Salomé : How wasted he is! He is like a thin ivory statue. He is like an image of silver. I am sure he is chaste as the moon is. He is like a moonbeam, like a shaft of silver. His flesh must be cool like ivory. I would look closer at him (p. 544).

From her words, she shows interest in Jokanaan. She starts to describe Jokanaan as a beautiful thing by using a precious thing that commonly finds in the Palace. Salomé begins to describe Jokanaan as "a thin ivory statue (p. 544)". Ivory statue is considered as an expensive thing that can be owned only by upper class people. Jokanaan for Salomé is a precious person because of his words. She also describes him as "an image of silver" and "chaste as the moon (p.544)". She compares Jokanaan with purity that is rare to be touched by common people.

This character is a reflection of the upper class society because upper class society is rich society. They can buy expensive things, they have beautiful things that everyone cannot buy. That is why in describing something they use things that they are already familiar with and the things that they think are beautiful. It also reflects that the upper class society is good at describing.

Salomé's attitude represents rebellion to Victorian people. There is a distance between upper and lower people and people should respect this distinction. Upper class cannot get close to lower people and if it happens, it is quite rare. Salomé does not care about this distinction because she wants something from Jokanaan and she does not want to use someone to have what she wants.

When Jokanaan knows that Salomé has interest in him, he does not want to see her.

Jokanaan : Who is this woman who is looking at me? I will not have her look at me. Wherefore doth she look at me with her golden eyes, under her gilded eyelids? I know not who she is. I do not wish to know who she is. Bid her begone. It is not to her that I would speak.

Jokanaan : Back! Daughter of Babylon! Come not near the chosen of The Lord. Thy mother hath filled the earth with the wine of her iniquities, and the cry of her sins hath come up to the ears of God (p. 544).

Jokanaan does not want to meet her, because he knows that Salomé is the daughter of Herodias. He knows that Salomé has powers, like her mother, to change everything with her appeal. Her mother uses her appeal to influence Herod to kill her husband, and it works. Jokanaan does not like that and now he cannot be defeated with her words or her temptation. Falling into the temptation can be dangerous for him. Jokanaan is the member of lower class and he still has dignity as a human.

Wilde criticizes people from the lower class through Jokanaan's character. In British society, lower class people are jealous when they see upper class people. When they have a chance to know the life of upper class people, they will not let it go. They cannot avoid the temptation of upper class people. When upper class people offer something to lower class people, they usually have other intention that can endanger the life of lower people. Lower people are not brave to against upper people because of the power and wealth that are owned by upper people. Jokanaan is brave enough to reject all the demands of Princess and he is not interested in wealth. He does not want to be influenced by upper people because he realizes that it can put his life in danger.

To get closer to Jokanaan, Salomé begins to flatter Jokanaan.

Salomé : Jokanaan, I am amorous of thy body! Thy body is white like the lilies of a field that the mower hath never mowed. Thy body is white like the snows that lie on the mountains like the snows that lie on the mountains of Judea, and come down into the valleys. The roses in the garden of the Queen of Arabia are not so white as thy body. Neither the roses in the garden of the Queen of Arabia, nor the feet of the dawn when they light on the leaves, nor the breast of the moon when she lies on the breast of the sea. There is nothing in the world so white as thy body. Let me touch thy body (p. 544).

In this speech, she talks about the body of Jokanaan and she describes his body with the nature because the products of nature are beautiful. The body of lower and middle people is not as good as upper people. Lower people and middle people are known as working people, they are usually working on the open field. It can make their skin black and there is no time to pay attention to skin-care. Nature and life situations build their body shape. On contrary, upper people really care about their own body, they are not working on the open field. When they go out, they always wear something that can protect their body from the sun.

Salomé always says something good about Jokanaan. This attitude is a criticism that Oscar Wilde wanted to show. It rarely happens when upper people flatter lower or middle people. Flattering people from lower and middle class means that upper people will give a chance for lower and middle people to increase their position class becoming the member of upper class. This occasion is one thing that upper people do not want to happen.

Lower or middle people if they are in Jokanaan's position will give what Salomé wants because they want to change their lives into the better one. Jokanaan, who is from lower class, does not care about her praises. He is so angry because she dares to describe him to nature, which is God's creation.

Jokanaan : Back! Daughter of Babylon! By woman came evil into the world. Speak not to me, I will not listen to thee. I listen but to the voice of the Lord of God (p. 544).

From his speech, it is clear that he assumes Salomé as an evil that always tempts human to do sin. A devil is always talking sweetly but full of ill will. It is because devil wants something. After the devil gains what the devil wants, the devil will be quite happy. However, if the devil does not gain what the devil wants, they will say something bad in order to weaken people and then later on, people will do what the devil wants. It is because people want to hear something good about them. People like to be praised by someone else, but they do not know the intention behind the praise. It happens in England society. Lower people like to be praised by people from other classes or from the same class without knowing the intention of people. It is different from upper people because they like to praise other people from different classes in order to gain what they want without caring people's feeling. The point is

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that the society in England likes to praise other people and to be praised by other people.

Jokanaan here shows that eventhough he is from lower class, he cannot be influenced by Salomé's power when she is seducing him. On the contrary, people from middle and lower class will do anything when they obtain good offers or when they gain praises from upper people. They think this is a chance to move to the higher position.

Salomé : Thy body is hideous. It is like the body of leper. It is like a plastered wall where vipers have crawled; like a plastered wall where the scorpions have made their nest. It is like a whitened sepulchre full of loathsome things. It is horrible, thy body is horrible....(p.544).

Salomé's character is different from the reality. Women from upper class should watch their attitudes and manners in speech. Women in Victorian society are considered as frail, prudent and beautiful creatures. Salomé's words are considered as rude words and it sounds as an uneducated person. Besides she is a princess and it is taboo to say the rude words to anybody else. As a princess, she should observe her speech and manners. Everytime Jokanaan rejects her, she always says vice versa and her words are not appropriate for her status as a princess.

Salomé's words do not influence Jokanaan because he believes in God's word. He does not care of anything. However, if it happens to lower and middle class people, they will get hurt. *The Bible* teaches that human being is equal and the perception of upper class toward lower and middle class and vice versa should not happen. If it is happening, it means that upper class does not really believe in *The Bible*.

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Salomé is a tough person in the play; she never gives up to achieve something. That is why, she always tries many ways to seduce Jokanaan to give his body or part of his body to her.

Salomé :....It is of thy hair that I am enamoured, Jokanaan. Thy hair is like clusters of grapes, like the clusters of black grapes that hang from the vine-trees of Edom in the land of the Edomites. Thy hair is like the cedars of Lebanon, like the great cedars of Lebanon that give their shade to the lions and to the robbers who would hide themselves by day. The long black nights, when the moon hides her face, when the stars are afraid, are not so black. The silence that dwells in the forest is not so black. There is nothing in the world so black as thy hair.....let me touch thy hair (p.546).

She compares Jokanaan's hair with the nature. She takes grapes as comparison with Jokanaan's hair. A grape is fresh fruit and tempts us to eat it or to have it. Salomé compares part of Jokanaan's body with something plague.

She also compares Jokanaan's hair with the darkness of the night, when the world without the moon and the stars. However, in *The Bible*, Jokanaan is described as a poor person and of course a poor person does not pay attention to their appearance. The truth is the appearance of Jokanaan is so modest. It is impossible that someone says that Jokanaan has nice hair and that someone compares his part of his body with something beautiful.

When Jokanaan hears Salomé's words, he curses those words. He assumes that the words of Salomé are evil's seduction. In the story that is based on *The Bible*, Wilde tries to represent Salomé as an evil and Jokanaan as God's follower. In *The Bible*, devil is the enemy of Jesus and human being. In *The Bible*, devil tries everything to defeat Jesus in the procession to become God. Devil said beautiful words to Jesus when Jesus was in the desert. Jesus did not pay attention to evil's

seduction. Jokanaan who has a strong belief in Jesus does not pay attention to Salomé's words.

Jokanaan : Back, daughter of Sodom! Touch me not. Profane not the temple of the Lord God.(p. 546).

As usual when her wishes are not fulfilled, she says the real fact or bad words. In the previous conversation, she said about Jokanaan's hair that is like clusters of grapes but now she says vice versa or she starts to say the real fact.

Salomé : Thy hair is horrible. It is covered with mire and dust. It is like a crown of thorns which they have placed on thy forehead. It is like hair....(p. 546).

Her attempt to have Jokanaan's hair is fail, but she never gives up to try another one. Her attempt now is to praise Jokanaan's mouth and she prefers this because Jokanaan, among the people in the country, is considered as a holy man. She even wants to kiss Jokanaan's mouth because he is assumed as the representative of God and of course everything he says is God's word.

Again she compares Jokanaan's body with the nature. Salomé looks for good comparison. She thinks that Jokanaan's mouth is redder than anything in the world is. She compares it with a rose because a rose is a beautiful flower in the world and the color of the roses is so red. She compares it not only with the rose but also with the pomegranate, wine and dove.

Salomé :it is mouth that I desire, Jokanaan. Thy mouth is like a band of scarlet on a tower of ivory. It is like a pomegranate cut with a knife of ivory. The pomegranate- flowers that blossom in the garden of Tyre, and are redder than roses, are not so red. The red blasts of trumpets, that herald the approach of kings, and make afraid the enemy, are not so red. Thy mouth is redder than the feet of those who tread the wine in the wine-press. Thy mouth is redder than the feet of the doves who haunt the temples and are fed by the priests. It is redder than the feet of him who cometh

from a forest where he hath slain a lion, and seen gilded tigers. Thy mouth is like a branch of coral that fishers have found in the twilight of the sea, the coral that they keep for the kings....!(p. 546).

She also compares Jokanaan's mouth with coral. Coral is considered as a precious thing because people give Coral to their king as a gift. In this way, Salomé wants to assume that Jokanaan's mouth is precious as a gift for the king and she does not want anybody else to have it.

Jokanaan : Never, daughter of Babylon! Daughter of Sodom! Never.
 Salomé : I will kiss thy mouth, Jokanaan. I will kiss thy mouth.
 The Young Syrian : ...Do not speak such words to him. I cannot suffer them....Princess, princess, do not speak these things.(p. 546).

In this conversation, there is a battle among Jokanaan, Salomé and the Young Syrian. Salomé still insists to kiss Jokanaan's mouth but Jokanaan refuses Salomé's demand. He calls Salomé 'Daughter of Sodom' because he regards Salomé as the daughter of Herodias who has married her brother in law. The purpose of saying this word is to stop Salomé's enticement. Although Jokanaan's words hurt Salomé, Salomé does not want to change her desire with anything else.

Salomé's effort to have Jokanaan's body and her denial everytime Jokanaan refuses her shows the hypocrisy of Victorian society. People do not be consistent with what they said, they always change their mind. They say words in order to have something but when they do not obtain it. They finally will say the truth.

On other side, the Young Syrian cannot hear Salomé's praises any longer because everything that Princess said was a lie. As a matter of fact, physical appearance of Jokanaan is the opposite of Salomé's conversation. The Young Syrian is also surprised to see Salomé's attitude. She is a Princess but for the sake of having

Jokanaan's part of his body, she humiliates herself. She says something nice about the body of Jokanaan who is not part of Palace's family and it is rare to occur. In fact, Jokanaan is only a poor person but he gains big honor from Princess by receiving her prayers of adoration. Everytime he hears the refusal of Jokanaan, he is amazed at Salomé's attitude because she never gives up to obtain what she wants. Her attitude toward Jokanaan will not be the same with her attitude toward anyone else. Her attitude toward anyone else does not make her humiliating herself. When she does not gain what she wants, as a princess, she has power to send a person to jail and she does not need other words and time to persuade a person. This attitude does not reflect status of Princess. Princess or upper people will not humiliate him or herself to get what they want. They will use their power to get anything they want.

As a Princess, Salomé has strong powers that can make every person to do or to give what she wants. However, there is an exceptional for Jokanaan, probably it is because of Jokanaan's attitude toward Princess. He is not like other person who will do what she wants. He regards himself as a representative of God and he also has right to refuse the princess's demand. Probably because of this, Salomé is angry at Jokanaan. It is the first time for her to receive someone's refusal and she cannot accept this condition. This character almost happens in society. Upper class people think that power and wealth can control everything. That is why they cannot accept refusal from anybody else. Upper people should realize that as human being, there are always rejection and acceptance.

In this conversation between Salomé and Jokanaan below, it seems that Jokanaan tries to direct Salomé to know God and ask for His forgiveness. The reason

Jokanaan does this because she already makes temptation toward him to obtain what she wants and this is a sin according to him.

Salomé : let me kiss thy mouth.

Jokanaan : Daughter of adultery, there is but one who can save thee, it is He of whom I spake. Go seek Him. He is in a boat on the sea of Galilee, and He talketh with His Disciples. Kneel down on the shore of the sea, and call unto Him by His name. When He cometh to thee bow thyself at His feet and ask of Him the remission of thy sins (p. 547).

Salomé : Let me kiss thy mouth.

Jokanaan : Cursed be thou! Daughter of an incestuous mother, be thou accursed! (p. 547).

In that conversation, it seems that Jokanaan's effort does not succeed. Salomé still acts that way. She wants to kiss Jokanaan's mouth. It seems that Salomé is possessed by evil and she still insists him to give what she wants. Because his effort does not succeed, he is angry at Salomé and then he curses Salomé because she does not want to hear his suggestion to go to God to be His follower.

Oscar Wilde in this conversation tried to criticize Victorian society in which there were many rebellions against the rule, especially concerned with religious. Because of the tightness of rule, people begin to rebel by activating activities that had been prohibited before. There were homosexuality, gambling, and drunkenness. Those activities occur again in society and to reduce those activities people should realize those by returning to God's path.

Salomé shows her interest to Jokanaan but Herodias shows her dislike toward Jokanaan. Herodias is the enemy of symbolic spiritualism, placed in direct opposition to Herod and Salomé, who both recognize the power from metaphorical representation.

Both Jokanaan and Herodias consider Salomé an evil. In the conversation between Herod and Herodias, she said.

Herod : Where is Salomé? Where is the Princess?
 Herodias : You must not look at her! You are always looking at her! (p. 547)

Salomé, in the story, is known as a beautiful princess and a good dancer. Those make Herod love and take care of her so much. Herodias, the queen, does not want to be defeated by her daughter. She considers herself as a powerful person in the kingdom. She does not want her husband, Herod, to look at Salomé because she knows that Herod loves Salomé so much and it can be dangerous for her position in the kingdom. She also knows that Salomé will bring a danger to her palace. Herod, as a king, does not want to hear Herodias's words and he still insists to be accompanied by Salomé.

Herodias : I have told you not to look at her.
 Herod : Pour me forth wine. Salomé, come drink a little wine with me.....Dip into it thy little red lips, that I may drain the cup.
 Salomé : I am not thirsty, Tetrach.
 Herod : You hear how she answers me, this daughter of yours? (p. 550)

Once again, Herodias warns Herod to be careful when he deals with Salomé because Herodias assumes Salomé as a big temptation for men. However, Herod does not listen to her and then Herod offers to have a drink to Salomé but Salomé refuses his offer. Another reason of refusing Herod's will is that she does not like Herod quite much. Because of her refusal, Herod is so angry and he blames Herodias because Salomé is her daughter. It happens many time. Everytime Herod offers something to Salomé, she always refuses his demand with many excuses. It is showed in every conversation between Salomé and Herod.

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Herod : Bring me ripe fruits. Salomé, come and eat fruit with me. I love to see in a fruit the mark of thy little teeth. Bite but a little of this fruit and then I will eat what is left.

Salomé : I am not hungry, Tetrach.

Herod : You see how you have brought up this daughter of yours.(p. 550)

From the conversation above, it is clear that Herod admires Salomé a lot. Salomé realizes that her stepfather shows interest in her. Everytime Herod hears the refusal of Salomé, he always blames Herodias. Herod blames the way Herodias brought Salomé up because Salomé does not respect the king. She always refuses King's demand.

Herod : Salomé, come and sit next to me. I will give thee the throne of thy mother.

Salomé : I am not tired, Tetrach. (p. 550)

What has been offered by Herod to Salomé means a lot for Herodias. Because many ways cannot change Salomé's mind, Herod offers her the throne of Herodias. Offering the throne of Herodias can have two meanings. The first is inviting Salomé to sit next to him and the second is giving the position to Salomé, which means that Salomé can be a queen to replace Herodias. Fortunately, Salomé refuses it and it makes Herodias happy because it shows that eventhough Herod is a king, his demand cannot always be fulfilled. Because of this, Herod finally gives up, he does not know what to do. However, in the end, Salomé is extremely aware and far more powerful than her mother.

Salomé's refusal shows that she prefers Jokanaan rather than the wealth. It is a criticism to upper people because upper people will not do this because wanting lower people means that they humiliate themselves. They prefer having beautiful

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things, having powers, having higher position in society to asking something cheaper.

Salomé is depicted as a seductress of her stepfather and a murderer of a saint. She becomes a symbol of the erotic and dangerous woman. It is showed in the action and conversation between Herod and Salomé. Salomé has a good talent as a dancer and her dance is popular at Herod's kingdom. Herod is crazy about Salomé's dance and he loves to see her dancing. Because Herod insists her to dance for him, she uses this opportunity to ask Jokanaan's head to Herod.

Herod : Salomé, Salomé, dance for me. I pray thee dance for me...If you dance for me you may ask of me what you will, and I will give it to you, even unto the half of my kingdom.
 Salomé : Will you indeed give me whatsoever I shall ask. Tetrach? (p. 556).

From the conversation above, it seems that Salomé begins to use this opportunity to gain what she wants. Because Herod wants Salomé to dance for him, he promises everything that he has without rethinking again.

Herod : Everything even the half of my kingdom.
 Salomé : You swear it, Tetrach?
 Herod : I swear it, Salomé.
 Salomé : By what will you swear, Tetrach?
 Herod : By my life, by my crown, by my gods. Whatsoever you desire I will give it to you, even to the half of my kingdom, if you will but dance for me. O, Salomé, Salomé, dance for me!
 Salomé : You have sworn, Tetrach.
 Herod : I have sworn, Salomé.
 Salomé : All this I ask, even the half of your kingdom (p. 556).

Finally, Salomé will dance for him. However, before that she challenges Herod what he will give to her. He will give his entire kingdom to Salomé. If necessary, he will give his position as a king. It is clear that for his desire to see Salomé's dance, he can do everything. It seems that in the conversation between

Salomé and Herod, Salomé already has a plan because she asks confirmation of Herod's promises. She asks this because she is afraid of Herod's rejection in fulfilling his promises. She knows that the king can do everything, if possible Herod will refuse Salomé's will.

Herod : Even to the half of my kingdom. Thou wilt be passing fair as a queen, Salomé, if it is please thee to ask for the half of my kingdom. Will she not be fair as a queen?.....(p. 556).

Herod is happy when he hears the agreement from Salomé. It seems that Herod really wants to give his kingdom to Salomé and then he will make Salomé as a queen of his kingdom, probably to replace Herodias.

Herod : And I have never broken my word. I am not of those who break their oaths. I know not how to lie. I am the slave of my word, and my word is the word of a king. The king of Cappadocia always lies, but he is no true king. He is a coward.....(p. 557).

In this statement, Herod compares himself with the king from Cappadocia. He considers himself the best king in the world who is always keeping his promise. As a king, he assumes that it is not good to break the promises because he is the leader of his people and he has to give a good example to his people.

Oscar Wilde focuses on the situation of upper class society. Though upper class people have powerful positions, they have to think about the consequences before they promise or do something. Upper people should think what would happen next. The criticism was that the upper people did not consider the consequences as long as they got what they wished. They dared to bet everything they had because they thought they would get what they wanted.

Salomé dances for Herod and then Herod asks Salomé to say what she wants.

Salomé cannot let this opportunity, then she asks the head of Jokanaan in a silver charger in return. Herod who hears Salomé's wish is shocked. However, Herodias is so happy because for a long time she hates Jokanaan and she wants to kill him but she does not have a chance to do that. Then when Salomé asks this to Herod, Herodias supports her quite much. She thinks that although she cannot kill Jokanaan by herself, Jokanaan finally will die in Salomé's hand. It means that Herodias will live peacefully.

Salomé : I would that they presently bring me in a silver charger....

Salomé : The head of Jokanaan.

Herodias : Ah! That is well said, my daughter.

Herod : No, no

Herodias : That is well said, my daughter (p.559).

Herod : No, no, Salomé. You do not ask me that. Do not listen to your mother's voice. She is ever giving you evil counsel. Do not heed her.

Salomé : I do not heed my mother. It is for mine own pleasure that I ask the head of Jokanaan in a silver charger. You have sworn, Herod. Forget not that you have sworn an oath (p.559).

Herod thinks that Salomé's wish is the influence of her mother because Herod knows that Herodias hates Jokanaan quite much. Everytime Herodias asks Herod to give Jokanaan to her, Herod refuses Herodias's will. Then Herod thinks that probably Herodias ordered Salomé to get Jokanaan's head. This event is different from *The Bible* version. In *The Bible* version, Salomé is influenced or ordered by her mother to seduce Herod to get Jokanaan's head. However, in this story, it is based on her own will.

Herod in this event starts to deny his promise to Salomé. He tries everything to change Salomé's mind to have Jokanaan's head by offering many precious things to her. He offers Salomé a great round emerald. He also advises Salomé to change

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her mind because it is impossible to have the head of Jokanaan. It is an unusual habit to have the head as a collection.

Herod :Come Salomé, be reasonable.....it may be that I have loved you too much. Therefore ask not this thing of me. this is a terrible thing, an awful thing to ask of me.....The head of a man that is cut from his body is ill to look upon, is it not?.....I have an emerald, a great round emerald ... (p. 559).

Herod : ...I have jewels hidden in this place; jewels that are marvellous. I have a collar of pearls, set in four rows...I have amethysts of two kinds...I have topazes...I have onyxes like the eyeballs of a dead woman. I have moonstones...I have sapphires big like eggs...I have chrysolites and beryls and chrysoprases and rubies. I have sardonyx and hyacinth stones...I have two cups of amber...I have mantles... (p. 562).

It seems that Herod never gives up to offer everything that he has to Salomé. Perhaps by offering beautiful things to Salomé, she can change her mind to have Jokanaan's head. Herod does not want anyone to kill Jokanaan. For his people, Jokanaan is a respected person and he does not want to pawn his position as a king. He realizes if he gave the head of Jokanaan, he would be dead because his people will revolt against him.

Herod's character is the criticisms to the character of upper people especially the member of Kingdom's family. A king should keep his promise because this is the consequence that he has to face. He does not think anything when he gives his promise to Salomé.

Salomé does not want to give up before she gains the head of Jokanaan. She refuses all things offered by Herod. She still insists to gain Jokanaan's head. She forces for Herod's promise.

Salomé : I ask of you the head of Jokanaan.

Salomé : You have sworn, Herod

Salomé : I demand the head of Jokanaan.

Salomé : The head of Jokanaan.
 Salomé : Give me the head of Jokanaan (pp. 560-561).

Because Salomé always insists him to give the head of Jokanaan, finally Herod gives up and he is ready to accept any terrible things that may happen in this event.

Herod : Let her be given what she asks! Of a truth she is her mother's child!...Ah! Wherefore did I give my oath? Kings ought never to pledge their word. If they keep it not, it is terrible, and if they keep it, it is terrible also.

Herod : I am sure that some misfortune will happen (p. 564).

Herod realizes that eventhough he is a king, he should be careful with his words, either pledge or order. His words are command and worth and he should keep his words no matter what the risks are.

Because Herod already says yes, Salomé asks Herod to command his guard to cut Jokanaan's head. She can hardly wait for Jokanaan's head. Finally, Herod will fulfill what she wants.

Salomé : ...Tetrach, Tetrach, command your soldiers that they bring me the head of Jokanaan (p. 564).

Salomé : Ah! Thou wouldst not suffer me to kiss thy mouth, Jokanaan. Well! I will kiss it now. I will bite it with my teeth as one bites a ripe fruit...Ah, Jokanaan, Jokanaan, thou wert the only man that I have loved. All other men are hateful to me...Thy body was a column of ivory set on a silver socket....I am a thirst for thy beauty; I am hungry for thy body (p. 564).

Salomé, who is at the beginning interested in Jokanaan, is so happy when she has Jokanaan's head. The happiest person is Herodias because her big enemy is already dead.

Herodias : My daughter has done well to ask the head of Jokanaan. He has covered me with insults. He has said monstrous things

against me. One can see that she loves her mother well.....(p. 559).
 Herodias : My daughter has done well (p. 564).

Salomé : ...and thy tongue, that was like a red snake darting poison, it moves no more, it says nothing now, Jokanaan ... Tho didst reject me. thou didst speak evil words against me. thou didst treat me as a harlot, as a wanton, me, Salomé, daughter of Herodias, Princess of Judea!... (p.564)

Salomé expresses her hatred to Jokanaan because Jokanaan always compared Salomé with devil. He assumes Salomé as a dangerous temptation and Salomé cannot accept this because she is a princess. No one can reject Princess' will, except Jokanaan. This occasion is rarely happening in real society. No one from lower or middle class dares to reject or to humiliate person from upper class especially the kingdom's family. When people from lower or middle class do that, upper people will kill them because those people do not respect upper people who have stronger power than them.

Herod, who is disappointed with his decision, is angry at Herodias and it seems that Herod condemns Salomé for what she already wants.

Herod : She is monstrous, thy daughter, she is altogether monstrous. In truth, what she has done is a great crime. I am sure that it was a crime against an unknown God (p. 566).

At this time Herod is afraid of the consequences that will happen from that event. Jokanaan is already considered as the representative of God. By killing Jokanaan, Herod is afraid if his people make rebellion against him. He is also afraid if God takes revenge to him because he had killed Jokanaan.

Herod (rising) : Come, I tell thee. Surely some terrible thing will be fall... put out the torches. I will not look at things, I will not suffer things

to look at me. put out the torches! Hide the moon! Hide the stars! Let us hide ourselves in our place, Herodias. I begin to be afraid (p. 566).

It seems that Herod does not want to be responsible for Salomé. He asks his guard to put out the torches, it means that probably he does not want the whole world know what has happened in his kingdom. Another reasons maybe because he does not want to defile the beauty of nature.

Eventhough Herod has tried to cover this event so that no one will know or he tries to pretend that this event never happens, it seems that it is impossible because Salomé still shows her happiness by saying words loudly. Herod is afraid if this event spreads out to outside kingdom. His position will be in danger, then he orders his guard to kill Salomé to save his position as a king.

The voice of Salomé : Ah! I have kissed thy mouth, Jokanaan. I have kissed thy mouth. There was a bitter taste on thy lips. Was it the taste of blood...? But perchance it is the taste of love...they say that love hath a bitter taste...But what of that? I have kissed thy mouth, Jokanaan.
Herod : Kill that woman! (p. 566).

This attitude is the expression of upper people. Upper people try to hide their wickedness and show to the public their goodness. Therefore, people from another class will think that live as upper class member is so nice, full of happiness and live happy, but the truth it is a falsehood.

CHAPTER V

CONCLUSION AND SUGGESTIONS

The last chapter presents conclusion concerning the answer of the problem formulations and also suggestion concerning the play and implementation of literary work in language teaching.

5.1 Conclusion

After analyzing the play, I come to the conclusion that social condition and social values are important for Victorian society because it is used to keep the society to live happily but the application in society is too strict. If the social values are too strict, it may gain many rebellions from the people. The social values in Victorian Age were strict and made the people difficult to move freely. That was why many people tried to rebel against the system. People express it through writing, they wrote with a sense of form, and drama.

Victorian Age already knew social strata in its community. The characters in this play are the representations of the society. There are many characters in this play that have its own position in society; upper class, middle class, and lower class. The description of Victorian society is clearly seen in each character with his or her own attitude, manner and behavior toward the rules or social values. The member of society has his or her own attitude, manner and behavior. It is impossible for lower people to have education as good as upper class people.

Because upper people have strong power than any other classes, they think they will gain everything they want. The way upper people gain what they want from

someone else is by flattering that person using beautiful words. Eventhough upper people know that, in fact, it is far from the reality. Usually people who obtain praise from upper people are so happy. It is rare for middle or lower people to have praise from upper people. Eventhough middle or lower people know the intention of that praise, they do not care about this, and this is an honor for them.

This situation does not only happen between upper people and middle or lower people, but it also happens among middle people and also among lower people. It is understandable because of the demand of their lives, the situation and the condition of their economy lives. This situation can be seen from the socio-cultural history.

The upper people must have a good behavior because people will judge them from their behavior. If upper people do not have a good behavior, people will judge them as immoral people. That is why people show their behavior through manner of speaking, when they speak with other people who have the same positions; manner of walking.

Victorian Age is strict about morality aspect that is based on religion. Everything that people do must be based on the religion, if not it is a sin. In nineteenth century or in Victorian Age, it seemed that the whole period was marked by interest in religious activity and was deeply influenced by self-discipline.

Oscar Wilde in his play focused on behavior and attitude based on the religion and social economy condition of society, which commonly happened at that time. Oscar Wilde tried to describe himself through the character of Salomé. Wilde's appearance was different from others. He did not want his freedom to be limited by the rule stated by Victoria. He dared to rebel against the system in Victorian Age,

especially about the social values. Upper people, especially aristocrats in Victorian Age, are the main focus of Oscar Wilde and Victorian Society gains many criticisms that are expressed through Oscar Wilde's masterpiece. The character of Salomé, Herod and Herodias represent aristocrats. Salomé is the representation of Wilde in criticizing Victorian Society. The conversations among three characters are criticisms toward Victorian Society.

5.2 Suggestions

In this section, I suggest the implementation of the work of literature in teaching reading and speaking using the play *Salomé* by Oscar Wilde.

5.2.1 The Implementation of Teaching Reading Using Literary Work

Reading is one of language skills that must be mastered by the learner of a language. A learner should try to read different kinds of language style and many English vocabularies; the easiest vocabulary up to difficult vocabulary so that he or she can gain knowledge from his or her experience.

Reading at this section is reading a play, and the characters in the play are fiction. Although the characters are only fictions, the readers still can enjoy the story and gain some information from the play.

In this section, reading the play is for reading comprehension. Bloomfield (1962: 14) says that "comprehensive reading is intended for students in order to be able to employ their competence to understand the contents of the reading text in translating, and interpreting".

This activity is referred to advance students, who already have satisfactory vocabularies and have sufficient knowledge about the style of English. This play can be used to teach reading for the fourth semester students of English Education Study Program.

The procedures of language art teaching for reading are as follows:

- a. The teacher selects one part from the play *Salomé*.
- b. The teacher explains briefly about the background of the play; the author, the setting of the play and the time when it is written.
- c. The teacher distributes the reading material to the students.
- d. The teacher gives pre-reading questions to the students.
- e. The teacher asks the students to read the material.
- f. The teacher asks the students to answer comprehensive questions.
- g. The teacher and the students discuss the answer together.

Those are the teaching learning activities in teaching reading in the class by using the play *Salomé*. The example of the comprehensive question can be found in the Appendix I.

5.2.2 The Implementation of Teaching Speaking Using Literary Work

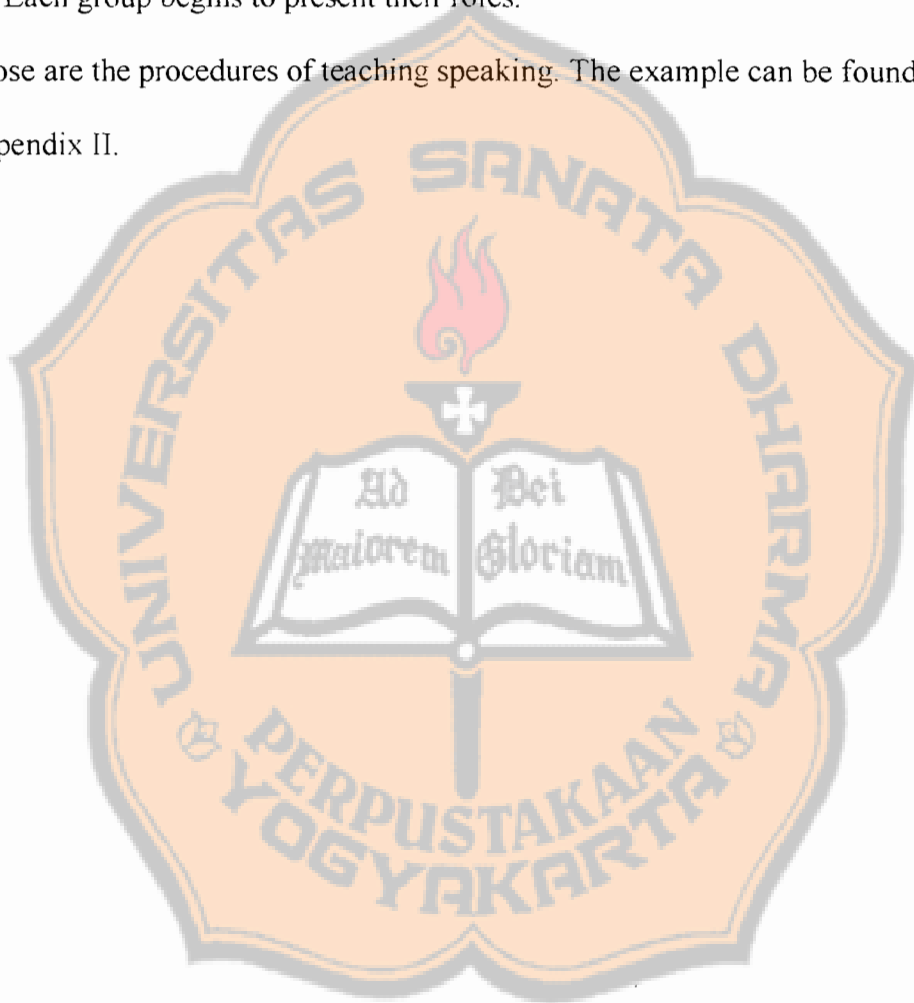
The most important things in speaking are fluency and accuracy. It can be trained by communicating with other people using English. In this section, I suggest the implementation of the work of literature to teach speaking using role-play for the sixth semester students of English Education Study Program.

The procedures are as follows:

- a. The students are given the first part page 535 – 542.

- b. The students are divided into several groups, each group consists of 6 people that will act as Salomé, Jokanaan, the Young Syrian, The First Soldier, The Second Soldier and The Page of Herodias.
- c. Each group prepares themselves based on their roles.
- d. Each group begins to present their roles.

Those are the procedures of teaching speaking. The example can be found in Appendix II.



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APPENDICES

APPENDIX I

THE IMPLEMENTATION OF TEACHING READING

Material : Play *Salomé*

Pre-reading Question :

1. Have you ever heard about the characters of this play? Mention one by one!
2. Have you ever heard about John the Baptist? Give explanation as far as you know!
3. What is your opinion about social life in our nation?

Comprehensive Question :

1. What is the setting of the story?
2. Which character you are interested in? Why?
3. In your opinion, what is the moon? Give brief description!
4. Give your opinion about *Salomé*!
5. What do you think about the story of the play?
6. Does the story of play also happen in your nation?

LADY BRACKNELL: The General was essentially a man of peace, except in his domestic life. But I have no doubt his name would appear in any military directory.

JACK: The Army Lists of the last forty years are here. These delightful records should have been my constant study. (*Rushes to bookcase and tears the books out.*) M. Generals . . . Mallam, Maxbohm, Magley, what ghastly names they have – Markby, Migsby, Mobbs, Moncrieff! Lieutenant 1840, Captain, Lieutenant-Colonel, Colonel, General 1869, Christian names, Ernest John. (*Puts book very quietly down and speaks quite calmly.*) I always told you, Gwendolen, my name was Ernest, didn't I? Well, it is Ernest after all. I mean it naturally is Ernest.

LADY BRACKNELL: Yes, I remember now that the General was call Ernest. I knew I had some particular reason for disliking the name.

GWENDOLEN: Ernest! My own Ernest! I felt from the first that you could have no other name!

JACK: Gwendolen, it is a terrible thing for a man to find out suddenly that all his life he has been speaking nothing but the truth. Can you forgive me?

GWENDOLEN: I can. For I feel that you are sure to change.

JACK: My own one!

CHASUBLE (*to Miss Prism*): Laetitia! (*Embraces her.*)

MISS PRISM (*enthusiastically*): Frederick! At last!

ALGERNON: Cecily! (*Embraces her.*) At last!

JACK: Gwendolen! (*Embraces her.*) At last!

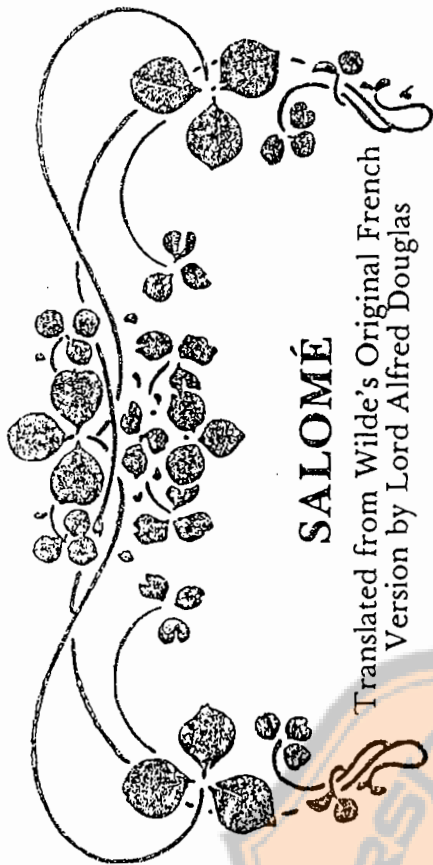
LADY BRACKNELL: My nephew, you seem to be displaying signs of triviality.

JACK: On the contrary, Aunt Augusta, I've now realised for the first time in my life the vital importance of Being Earnest.

Tableau

Curtain

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI



SALOMÉ

Translated from Wilde's Original French
Version by Lord Alfred Douglas

The persons of the play

HEROD ANTIPAS, TETRARCH
OF JUDEA

JOKANAAN, THE PROPHET
THE YOUNG SYRIAN, CAPTAIN
OF THE GUARD

TIGELLINUS, A YOUNG ROMAN
A CAPPADOCIAN
A NUBIAN
FIRST SOLDIER

SECOND SOLDIER

THE PAGE OF HERODIAS
JEWS, NAZARENES, ETC.
A SLAVE

A NAAMAN, THE EXECUTIONER
HERODIAS, WIFE OF THE TETRARCH
SALOMÉ, DAUGHTER OF HERODIAS
THE SLAVES OF SALOMÉ

Scene: A great terrace in the Palace of Herod, set above the banqueting-hall. Some soldiers are leaning over the balcony. To the right there is a gigantic staircase; to the left, at the back, an old cistern surrounded by a wall of green bronze. Moonlight.

THE YOUNG SYRIAN: How beautiful is the Princess Salomé to-night!

THE PAGE OF HERODIAS: Look at the moon! How strange the moon seems! She is like a woman rising from a tomb. She is like a dead woman. You would fancy she was looking for dead things.

THE YOUNG SYRIAN: She has a strange look. She is like a little princess who wears a yellow veil, and whose feet are of silver. She is like a princess who has little white doves for feet. You would fancy she is dancing.

THE PAGE OF HERODIAS: She is like a woman who is dead. She moves very slowly.

Noise in the banqueting-hall.

FIRST SOLDIER: What an uproar! Who are those wild beasts howling!

SECOND SOLDIER: The Jews. They are always like that. They are disputing about their religion.

FIRST SOLDIER: Why do they dispute about their religion?

SECOND SOLDIER: I cannot tell. They are always doing it. The Pharisees, for instance, say that there are angels, and the Sadducees declare that angels do not exist.

FIRST SOLDIER: I think it is ridiculous to dispute about such things.

THE YOUNG SYRIAN: How beautiful is the Princess Salomé to-night!

THE PAGE OF HERODIAS: You are always looking at her. You look at her too much. It is dangerous to look at people in such fashion. Something terrible may happen.

THE YOUNG SYRIAN: She is very beautiful to-night.

FIRST SOLDIER: The Tetrarch has a sombre look.

SECOND SOLDIER: Yes, he has a sombre look.

FIRST SOLDIER: He is looking at something.

SECOND SOLDIER: He is looking at someone.

FIRST SOLDIER: At whom is he looking?

SECOND SOLDIER: I cannot tell.

THE YOUNG SYRIAN: How pale the Princess is! Never have I seen her so pale. She is like the shadow of a white rose in a mirror of silver.

THE PAGE OF HERODIAS: You must not look at her. You look too much at her.

FIRST SOLDIER: Herodias has filled the cup of the Tetrarch.

THE CAPPADOCIAN: Is that the Queen Herodias, she who wears a black mitre sewn with pearls, and whose hair is powdered with blue dust?

FIRST SOLDIER: Yes, that is Herodias, the Tetrarch's wife.

SECOND SOLDIER: The Tetrarch is very fond of wine. He has wine of three sorts. One which is brought from the Island of Samothrace, and is purple like the cloak of Cæsar.

THE CAPPADOCIAN: I have never seen Cæsar.

SECOND SOLDIER: Another that comes from a town called Cyprus, and is yellow like gold.

THE CAPPADOCIAN: I love gold.

SECOND SOLDIER: And the third is a wine of Sicily. That wine is red like blood.

THE NUBIAN: The gods of my country are very fond of blood. Twice in the year we sacrifice to them young men and maidens, fifty young men and a hundred maidens. But it seems we never give them quite enough, for they are very harsh to us.

THE CAPPADOCIAN: In my country there are no gods left. The Romans have driven them out. There are some who say that they have hidden themselves in the mountains, but I do not believe it. Three nights I have been on the mountains seeking them everywhere. I did not find them. And at last I called them by their names, and they did not come. I think they are dead.

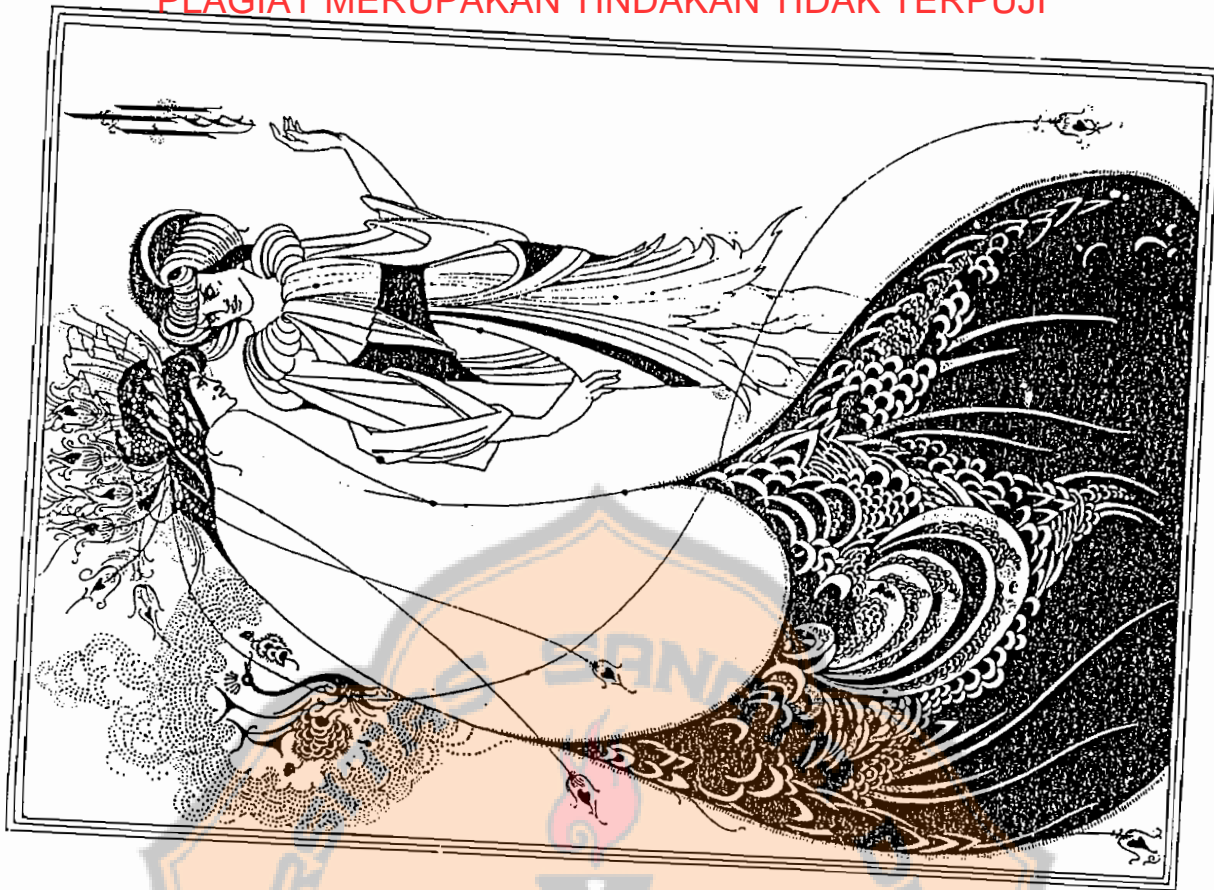
FIRST SOLDIER: The Jews worship a God that you cannot see.

THE CAPPADOCIAN: I cannot understand that.

FIRST SOLDIER: In fact, they only believe in things that you cannot see.

THE CAPPADOCIAN: That seems to me altogether ridiculous.

THE VOICE OF JOKANAAN: After me shall come another mightier than I. I am not worthy so much as to unloose the latchet of his shoes. When



he cometh, the solitary places shall be glad. They shall blossom like the lily. The eyes of the blind shall see the day, and the ears of the deaf shall be opened. The new-born child shall put his hand upon the dragon's lair, he shall lead the lions by their manes.

SECOND SOLDIER: Make him be silent. He is always saying ridiculous things.

FIRST SOLDIER: No, no. He is a holy man. He is very gentle, too. Every day, when I give him to eat he thanks me.

THE CAPPADOCIAN: Who is he?

FIRST SOLDIER: A prophet.

THE CAPPADOCIAN: What is his name?

FIRST SOLDIER: Jokanaan.

THE CAPPADOCIAN: Whence comes he?

FIRST SOLDIER: From the desert, where he fed on locusts and wild honey. He was clothed in camel's hair, and round his loins he had a leathern belt. He was very terrible to look upon. A great multitude used to follow him. He even had disciples.

THE CAPPADOCIAN: What is he talking of?

FIRST SOLDIER: We can never tell. Sometimes he says terrible things; but it is impossible to understand what he says.

THE CAPPADOCIAN: May one see him?

FIRST SOLDIER: No. The Tetrarch has forbidden it.

THE YOUNG SYRIAN: The Princess has hidden her face behind her fan! Her little white hands are fluttering like doves that fly to their dove-cots. They are like white butterflies. They are just like white butterflies.

THE PAGE OF HERODIAS: What is that to you? Why do you look at her? You must not look at her. . . . Something terrible may happen.

THE CAPPADOCIAN (*pointing to the cistern*): What a strange prison!

SECOND SOLDIER: It is an old cistern.

THE CAPPADOCIAN: An old cistern! It must be very unhealthy.

SECOND SOLDIER: Oh, no! For instance, the Tetrarch's brother, his elder brother, the first husband of Herodias the Queen, was imprisoned there for twelve years. It did not kill him. At the end of the twelve years he had to be strangled.

THE CAPPADOCIAN: Strangled? Who dared to do that?

SECOND SOLDIER (*pointing to the Executioner, a huge Negro*): That man yonder, Naaman.

THE CAPPADOCIAN: He was not afraid?

SECOND SOLDIER: Oh, no! The Tetrarch sent him the ring.

THE CAPPADOCIAN: What ring?

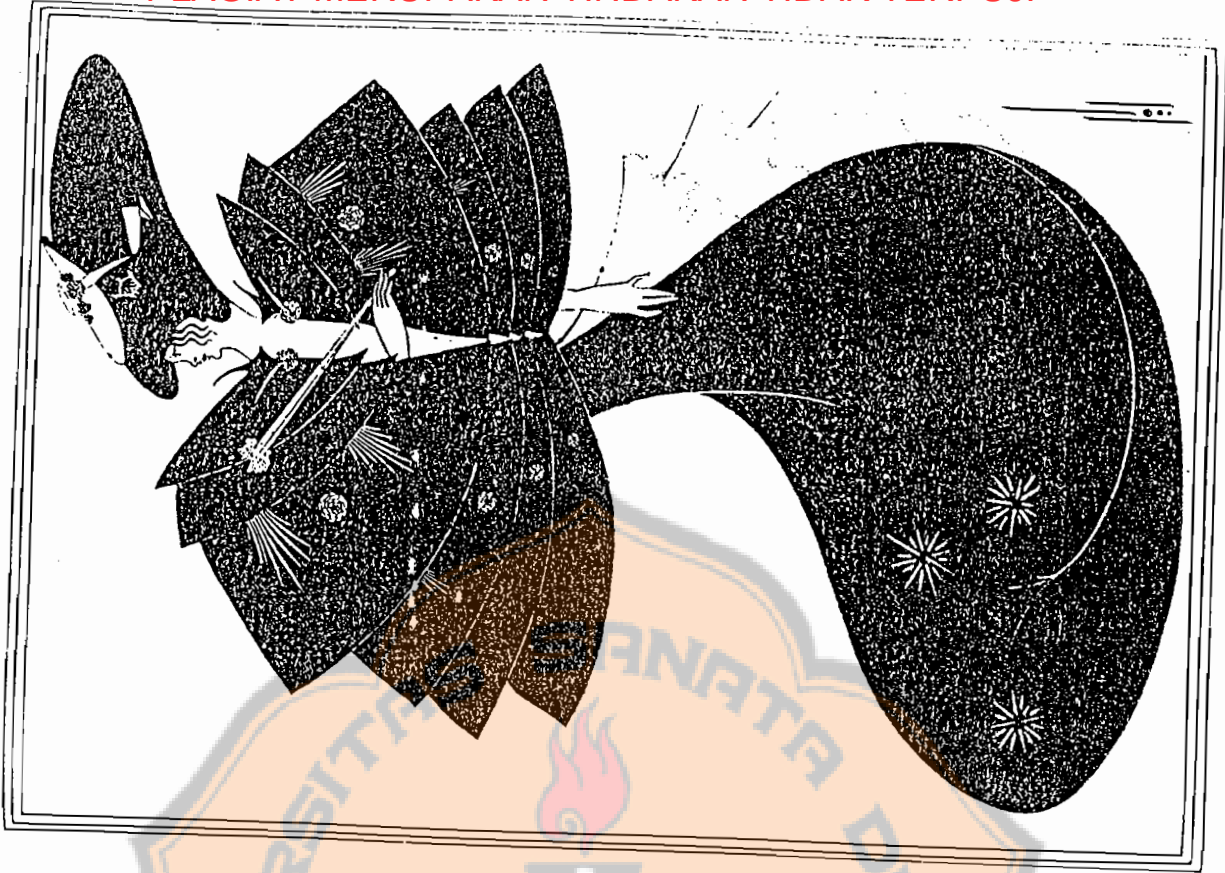
SECOND SOLDIER: The death-ring. So he was not afraid.

THE CAPPADOCIAN: Yet it is a terrible thing to strangle a king.

FIRST SOLDIER: Why? Kings have but one neck, like other folk.

THE CAPPADOCIAN: I think it terrible.

THE YOUNG SYRIAN: The Princess rises! She is leaving the table! She looks very troubled. Ah, she is coming this way. Yes, she is coming towards us. How pale she is! Never have I seen her so pale.



SALOMÉ: This prophet . . . is he an old man?
 FIRST SOLDIER: No, Princess, he is quite a young man.
 SECOND SOLDIER: You cannot be sure. There are those who say he is Elias.
 SALOMÉ: Who is Elias?
 SECOND SOLDIER: A very ancient prophet of this country, Princess.
 THE SLAVE: What answer may I give the Tetrarch from the Princess?
 THE VOICE OF JOKANAAN: Rejoice not thou, land of Palestine, because the rod of him who smote thee is broken. For from the seed of the serpent shall come forth a basilisk, and that which is born of it shall devour the birds.
 SALOMÉ: What a strange voice! I would speak with him.
 FIRST SOLDIER: I fear it is impossible, Princess. The Tetrarch does not wish any one to speak with him. He has even forbidden the high priest to speak with him.
 SALOMÉ: I desire to speak with him.
 FIRST SOLDIER: It is impossible, Princess.
 SALOMÉ: I will speak with him.
 THE YOUNG SYRIAN: Would it not be better to return to the banquet? Exit the Slave.
 FIRST SOLDIER: We dare not, Princess.
 SALOMÉ (*approaching the cistern and looking down into it*): How black it is down there! It must be terrible to be in so black a pit! It is like a tomb. . . (*To the Soldiers*): Did you not hear me? Bring out the prophet. I wish to see him.
 SECOND SOLDIER: Princess, I beg you do not require this of us.
 SALOMÉ: You keep me waiting!
 FIRST SOLDIER: Princess, our lives belong to you, but we cannot do what you have asked of us. And indeed, it is not of us that you should ask this thing.
 SALOMÉ (*looking at the Young Syrian*): Ah! THE PAGE OF HERODIAS: Oh! what is going to happen? I am sure that some misfortune will happen.
 SALOMÉ (*going up to the Young Syrian*): You will do this thing for me, will you not, Narraboth? You will do this thing for me. I have always been kind to you. You will do it for me. I would but look at this strange prophet. Men have talked so much of him. Often have I heard the Tetrarch talk of him. I think the Tetrarch is afraid of him. Are you, even you, also afraid of him, Narraboth?
 THE YOUNG SYRIAN: I fear him not, Princess; there is no man I fear. But the Tetrarch has formally forbidden that any man should raise the cover of this well.
 SALOMÉ: You will do this thing for me, Narraboth, and to-morrow when I pass in my litter beneath the gateway of the idol-sellers I will let fall for you a little flower, a little green flower.
 THE YOUNG SYRIAN: Princess, I cannot, I cannot.
 SALOMÉ (*smiling*): You will do this thing for me. Narraboth. You know that you will do this thing for me. And to-morrow when I pass in my

THE PAGE OF HERODIAS: Do not look at her. I pray you not to look at her.
 THE YOUNG SYRIAN: She is like a dove that has strayed. . . . She is like a narcissus trembling in the wind. . . . She is like a silver flower.
Enter Salomé.
 SALOMÉ: I will not stay I cannot stay. Why does the Tetrarch look at me all the while with his mole's eyes under his shaking eyelids? It is strange that the husband of my mother looks at me like that. I know not what it means. In truth, yes I know it.
 THE YOUNG SYRIAN: You have just left the feast, Princess?
 SALOMÉ: How sweet the air is here! I can breathe here! Within there are Jews from Jerusalem who are tearing each other in pieces over their foolish ceremonies, and barbarians who drink and drink, and spill their wine on the pavement, and Greeks from Smyrna with painted eyes and painted cheeks, and frizzed hair curled in twisted coils, and silent, subtle Egyptians, with long nails of jade and russet cloaks, and Romans brutal and coarse, with their uncouth jargon. Ah! how I loathe the Romans! They are rough and common, and they give themselves the airs of noble lords.
 THE YOUNG SYRIAN: Will you be seated, Princess?
 THE PAGE OF HERODIAS: Why do you speak to her? Why do you look at her? Oh! something terrible will happen.
 SALOMÉ: How good to see the moon. She is like a little piece of money, you would think she was a little silver flower. The moon is cold and chaste. I am sure she is a virgin, she has a virgin's beauty. Yes, she is a virgin. She has never defiled herself. She has never abandoned herself to men, like the other goddesses.
 THE VOICE OF JOKANAAN: The Lord hath come. The son of man hath come. The centaurs have hidden themselves in the rivers, and the sirens have left the rivers, and are lying beneath the leaves of the forest.
 SALOMÉ: Who was that who cried out?
 SECOND SOLDIER: The prophet, Princess.
 SALOMÉ: Ah, the prophet! He of whom the Tetrarch is afraid?
 SECOND SOLDIER: We know nothing of that, Princess. It was the prophet Jokanaan who cried out.
 THE YOUNG SYRIAN: Is it your pleasure that I bid them bring your litter, Princess? The night is fair in the garden.
 SALOMÉ: He says terrible things about my mother, does he not?
 SECOND SOLDIER: We never understand what he says, Princess.
 SALOMÉ: Yes; he says terrible things about her.
Enter a Slave.
 THE SLAVE: Princess, the Tetrarch prays you to return to the feast.
 SALOMÉ: I will not go back.
 THE YOUNG SYRIAN: Pardon me, Princess, but if you do not return some misfortune may happen.
 SALOMÉ: Is he an old man, this prophet?
 THE YOUNG SYRIAN: Princess, it were better to return. Suffer me to lead you in.

litter by the bridge of the idol-buyers, I will look at you through the muslim veils, I will look at you, Narraboth, it may be I will smile at you. Look at me, Narraboth, look at me. Ah! you know that you will do what I ask of you. You know it well. . . I know that you will do this thing.

THE YOUNG SYRIAN (*signing to the Third Soldier*): Let the prophet come forth. . . The Princess Salomé desires to see him.

SALOMÉ: Ah!

THE PAGE OF HERODIAS: Oh! How strange the moon looks. You would think it was the hand of a dead woman who is seeking to cover herself with a shroud.

THE YOUNG SYRIAN: She has a strange look! She is like a little princess, whose eyes are eyes of amber. Through the clouds of muslim she is smiling like a little princess.

The prophet comes out of the cistern. Salomé looks at him and steps slowly back.

JOKANAAN: Where is he whose cup of abominations is now full? Where is he, who in a robe of silver shall one day die in the face of all the people? Bid him come forth, that he may hear the voice of him who had cried in the waste places and in the houses of kings.

SALOMÉ: Of whom is he speaking?

THE YOUNG SYRIAN: You never can tell, Princess.

JOKANAAN: Where is she who, having seen the images of men painted on the walls, the images of the Chaldeans limned in colours, gave herself up unto the lust of her eyes, and sent ambassadors into Chaldea?

SALOMÉ: It is of my mother that he speaks.

THE YOUNG SYRIAN: Oh, no, Princess.

SALOMÉ: Yes, it is of my mother that he speaks.

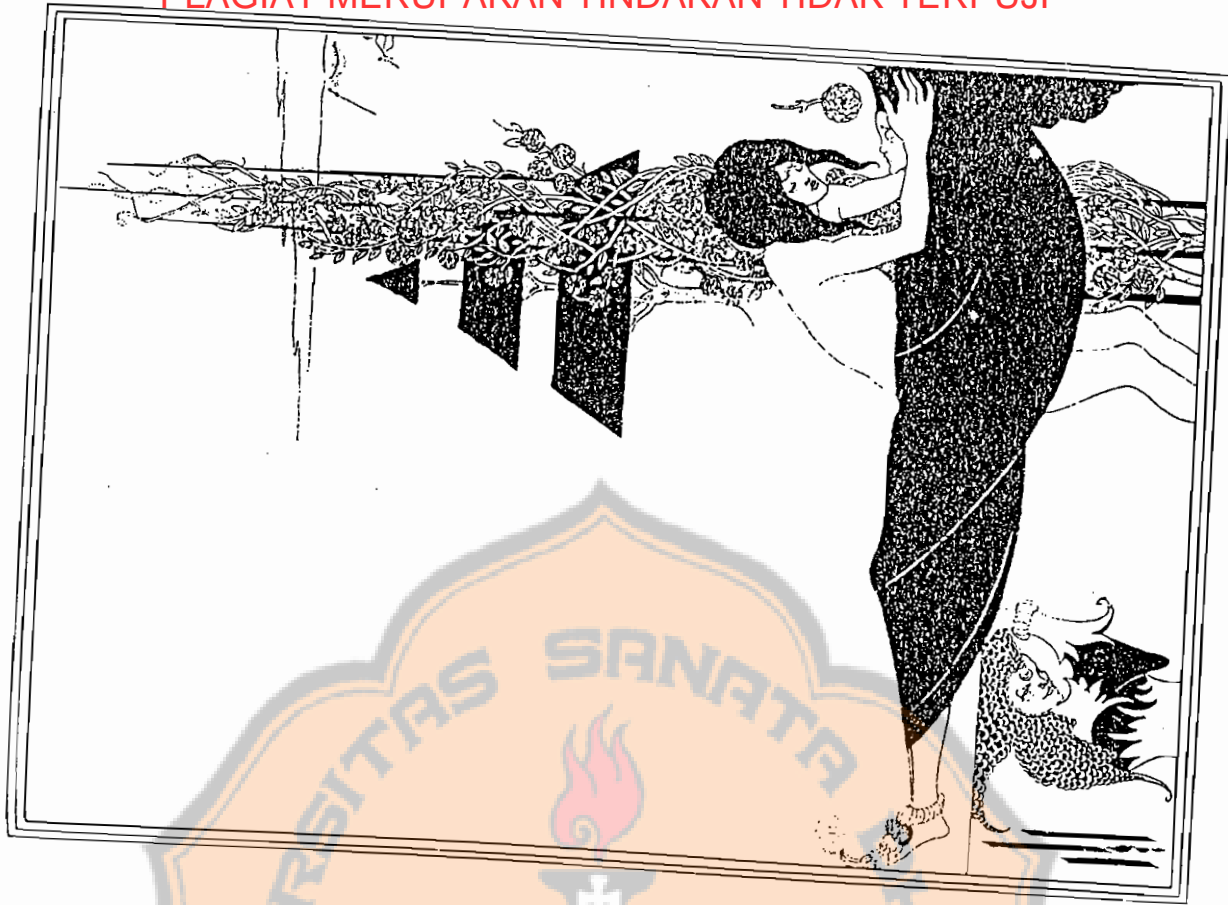
JOKANAAN: Where is she who gave herself unto the Captains of Assyria, who have baldricks on their loins, and tiaras of divers colours on their heads? Where is she who hath given herself to the young men of Egypt, who are clothed in fine linen and purple, whose shields are of gold, whose helmets are of silver, whose bodies are mighty? Bid her rise up from the bed of her abominations, from the bed of her incestuousness, that she may hear the words of him who prepareth the way of the Lord, that she may repent her of her iniquities. Though she will never repent, but will stick fast in her abominations; bid her come, for the fan of the Lord is in His hand.

SALOMÉ: But he is terrible, he is terrible!

THE YOUNG SYRIAN: Do not stay here, Princess, I beseech you.

SALOMÉ: It is his eyes above all that are terrible. They are like black holes burned by torches in a Tyrian tapestry. They are like black caverns where dragons dwell. They are like the black caverns of Egypt in which the dragons make their lairs. They are like black lakes troubled by fantastic moons. . . Do you think he will speak again?

THE YOUNG SYRIAN: Do not stay here, Princess. I pray you do not stay here.



SALOMÉ: How wasted he is! He is like a thin ivory statue. He is like an image of silver. I am sure he is chaste as the moon is. He is like a moonbeam, like a shaft of silver. His flesh must be cool like ivory. I would look closer at him.

THE YOUNG SYRIAN: No, no, Princess.

SALOMÉ: I must look at him closer.

THE YOUNG SYRIAN: Princess! Princess!

JOKANAAN: Who is this woman who is looking at me? I will not have her look at me. Wherefore doth she look at me with her golden eyes, under her gilded eyelids? I know not who she is. I do not wish to know who she is. Bid her begone. It is not to her that I would speak.

SALOMÉ: I am Salomé, daughter of Herodias, Princess of Judæa.

JOKANAAN: Back! Daughter of Babylon! Come not near the chosen of the Lord. Thy mother hath filled the earth with the wine of her iniquities, and the cry of her sins hath come up to the ears of God.

SALOMÉ: Speak again, Jokanaan. Thy voice is wine to me.

THE YOUNG SYRIAN: Princess! Princess! Princess!

SALOMÉ: Speak again! Speak again, Jokanaan, and tell me what I must do.

JOKANAAN: Daughter of Sodom, come not near me! But cover thy face with a veil, and scatter ashes upon thin head, and get thee to the desert and seek out the Son of Man.

SALOMÉ: Who is he, the Son of Man! Is he as beautiful as thou art, Jokanaan?

JOKANAAN: Get thee behind me! I hear in the palace the beating of wings of the angel of death.

THE YOUNG SYRIAN: Princess, I beseech thee to go within.

JOKANAAN: Angel of the Lord God, what dost thou here with thy sword? Whom seekest thou in this foul palace? The day of him who shall die in a robe of silver has not yet come.

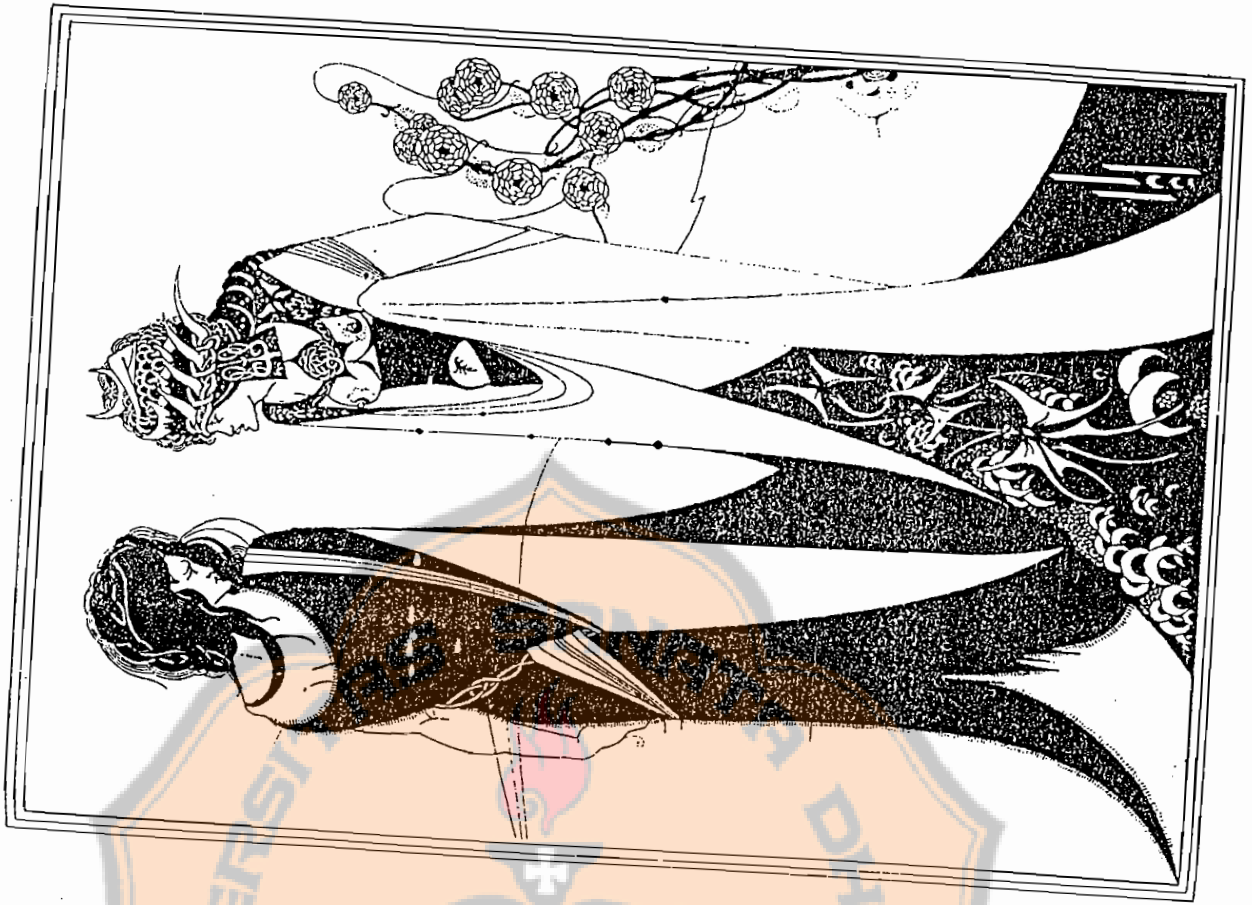
SALOMÉ: Jokanaan!

JOKANAAN: Who speaketh?

SALOMÉ: Jokanaan, I am amorous of thy body! Thy body is white like the lilies of a field that the mower hath never mowed. Thy body is white like the snows that lie on the mountains, like the snows that lie on the mountains of Judæa, and come down into the valleys. The roses in the garden of the Queen of Arabia are not so white as thy body. Neither the roses in the garden of the Queen of Arabia, nor the feet of the dawn when they light on the breast of the sea. There is nothing in the world so white as thy body. Let me touch thy body.

JOKANAAN: Back! Daughter of Babylon! By woman came evil into the world. Speak not to me. I will not listen to thee. I listen but to the voice of the Lord God.

SALOMÉ: Thy body is hideous. It is like the body of a leper. It is like a plastered wall where vipers have crawled; like a plastered wall where the scorpions have made their nest. It is like a whitened sepulchre full of loathsome things. It is horrible, thy body is horrible. It is of



SALOMÉ: Let me kiss thy mouth, Jokanaan.
 JOKANAAN: Art thou not afraid, daughter of Herodias? Did I not tell thee that I had heard in the palace the beatings of the wings of the angel of death, and hath he not come, the angel of death?
 SALOMÉ: Let me kiss thy mouth.
 JOKANAAN: Daughter of adultery, there is but one who can save thee, it is He of whom I spake. Go seek Him. He is in a boat on the sea of Galilee, and He talketh with His disciples. Kneel down on the shore of the sea, and call unto Him by His name. When He cometh to thee (*and to all who call on Him He cometh*) bow thyself at His feet and ask of Him the remission of thy sins.

SALOMÉ: Let me kiss thy mouth.
 JOKANAAN: Cursed be thou! Daughter of an incestuous mother, be thou accursed!

SALOMÉ: I will kiss thy mouth, Jokanaan.
 JOKANAAN: I do not wish to look at thee. I will not look at thee, thou art accursed, Salomé, thou art accursed.
He goes down into the cistern.

SALOMÉ: I will kiss thy mouth, Jokanaan. I will kiss thy mouth.
 FIRST SOLDIER: We must bear away the body to another place. The Tetrarch does not care to see dead bodies, save the bodies of those whom he himself has slain.

THE PAGE OF HERODIAS: He was my brother, and nearer to me than a brother. I gave him a little box of perfumes, and a ring of agate that he wore always on his hand. In the evening we used to walk by the river, among the almond trees, and he would tell me of the things of his country. He spake ever very low. The sound of his voice was like the sound of the flute, of a flute player. Also he much loved to gaze at himself in the river. I used to reproach him for that.

SECOND SOLDIER: You are right; we must hide the body. The Tetrarch must not see it.

FIRST SOLDIER: The Tetrarch will not come to this place. He never comes on the terrace. He is too much afraid of the prophet.

Enter Herod, Herodias, and all the Court.

HEROD: Where is Salomé? Where is the Princess? Why did she not return to the banquet as I commanded her? Ah! There she is!

HERODIAS: You must not look at her! You are always looking at her!

HEROD: The moon has a strange look to-night. Has she not a strange look? She is like a mad woman, a mad woman who is seeking everywhere for lovers. She is naked, too. She is quite naked. The clouds are seeking to clothe her nakedness, but she will not let them. She shows herself naked in the sky. She reels through the clouds like a drunken woman. . . . I am sure she is looking for lovers. Does she not reel like a drunken woman? She is like a mad woman, is she not?

HERODIAS: No; the moon is like the moon, that is all. Let us go within. . . . You have nothing to do here.

HEROD: I will stay here! Manesseh, lay carpets there. Light torches, bring forth the ivory tables, and the tables of jasper. The air here is

thy hair that I am enamoured, Jokanaan. Thy hair is like clusters of grapes, like the clusters of black grapes that hang from the vine-trees of Edom in the land of the Edomites. Thy hair is like the cedars of Lebanon, like the great cedars of Lebanon that give their shade to the lions and to the robbers who would hide themselves by day. The long black nights, when the moon hides her face, when the stars are afraid, are not so black. The silence that dwells in the forest is not so black. There is nothing in the world so black as thy hair. . . . Let me touch thy hair.

JOKANAAN: Back, daughter of Sodom! Touch me not. Profane not the temple of the Lord God.

SALOMÉ: Thy hair is horrible. It is covered with mire and dust. It is like a crown of thorns which they have placed on thy forehead. It is like a knot of black serpents writhing round thy neck. I love not thy hair. . . . It is thy mouth that I desire, Jokanaan. Thy mouth is like a band of scarlet on a tower of ivory. It is like a pomegranate cut with a knife of ivory. The pomegranate-flowers that blossom in the garden of Tyre, and are redder than roses, are not so red. The red blasts of trumpets, that herald the approach of kings, and make afraid of those enemy, are not so red. Thy mouth is redder than the feet of those who tread the wine in the wine-press. Thy mouth is redder than the feet of the doves who haunt the temples and are fed by the priests. It is redder than the feet of him who cometh from a forest where he hath slain a lion, and seen gilded tigers. Thy mouth is like a branch of coral that fishers have found in the twilight of the sea, the coral that they keep for the kings. . . . It is like the vermilion that the Moabites find in the mines of Moab, the vermilion that the Persians, that is from them. It is like the bow of the King of the Persians, that is painted with vermilion, and is tipped with coral. There is nothing in the world so red as thy mouth. . . . Let me kiss thy mouth.

JOKANAAN: Never, daughter of Babylon! Daughter of Sodom! Never.

SALOMÉ: I will kiss thy mouth, Jokanaan. I will kiss thy mouth.

THE YOUNG SYRIAN: Princess, Princess, thou who art like a garden of myrrh, thou who art the dove of all doves, look not at this man, look not at him! Do not speak such words to him. I cannot suffer them. . . . Princess, Princess, do not speak these things.

SALOMÉ: I will kiss thy mouth, Jokanaan.

THE YOUNG SYRIAN: Ah!

He kills himself and falls between Salomé and Jokanaan.

THE PAGE OF HERODIAS: The young Syrian has slain himself! The young captain has slain himself! He has slain himself who was my friend! I gave him a little box of perfumes and ear-rings wrought in silver, and now he has killed himself! Ah, did he not foretell that some misfortune would happen? I, too, foretold it, and it has happened. Well, I knew that the moon was seeking a dead thing, but I knew not that it was he whom she sought. Ah! why did I not hide him from the moon? If I had hidden him in a cavern she would not have seen him.

FIRST SOLDIER: Princess, the young captain has just killed himself.

delicious. I will drink more wine with my guests. We must show all honours to the ambassadors of Cæsar.

HERODIAS: It is not because of them that you remain.

HEROD: Yes, the air is delicious. Come, Herodias, our guests await us. Ah! I have slipped! I have slipped in blood! It is an ill omen. It is a very evil omen. Wherefore is there blood here ...? And this body, what does this body here? Think you that I am like the King of Egypt, who gives no feast to his guests but that he shows them a corpse? Whose is it? I will not look on it.

FIRST SOLDIER: It is our captain, sire. He is the young Syrian whom you made captain only three days ago.

HEROD: I gave no order that he should be slain.

SECOND SOLDIER: He killed himself, sire.

HEROD: For what reason? I had made him captain.

SECOND SOLDIER: We do not know, sire. But he killed himself.

HEROD: That seems strange to me. I thought it was only the Roman philosophers who killed themselves. Is it not true, Tigellinus, that the philosophers at Rome kill themselves?

TIGELLINUS: There are some who kill themselves, sire. They are the Stoics. The Stoics are coarse people. They are ridiculous people. I myself regard them as being perfectly ridiculous.

HEROD: I also. It is ridiculous to kill oneself.

TIGELLINUS: Everybody at Rome laughs at them. The Emperor has written a satire against them. It is recited everywhere.

HEROD: Ah! he has written a satire against them? Cæsar is wonderful. He can do everything. . . It is strange that the young Syrian has killed himself. I am sorry he has killed himself. I am very sorry, for he was fair to look upon. He was even very fair. He had very languorous eyes. I remember that I saw that he looked languorously at Salomé. Truly, I thought he looked too much at her.

HERODIAS: There are others who look at her too much.

HEROD: His father was a king. I drove him from his kingdom. And you made a slave of his mother, who was a queen, Herodias. So he was here as my guest, as it were, and for that reason I made him my captain. I am sorry he is dead. Ho! Why have you left the body here? I will not look at it — away with it. (*They take away the body.*) It is cold here. There is a wind blowing. Is there not a wind blowing?

HERODIAS: No, there is no wind.

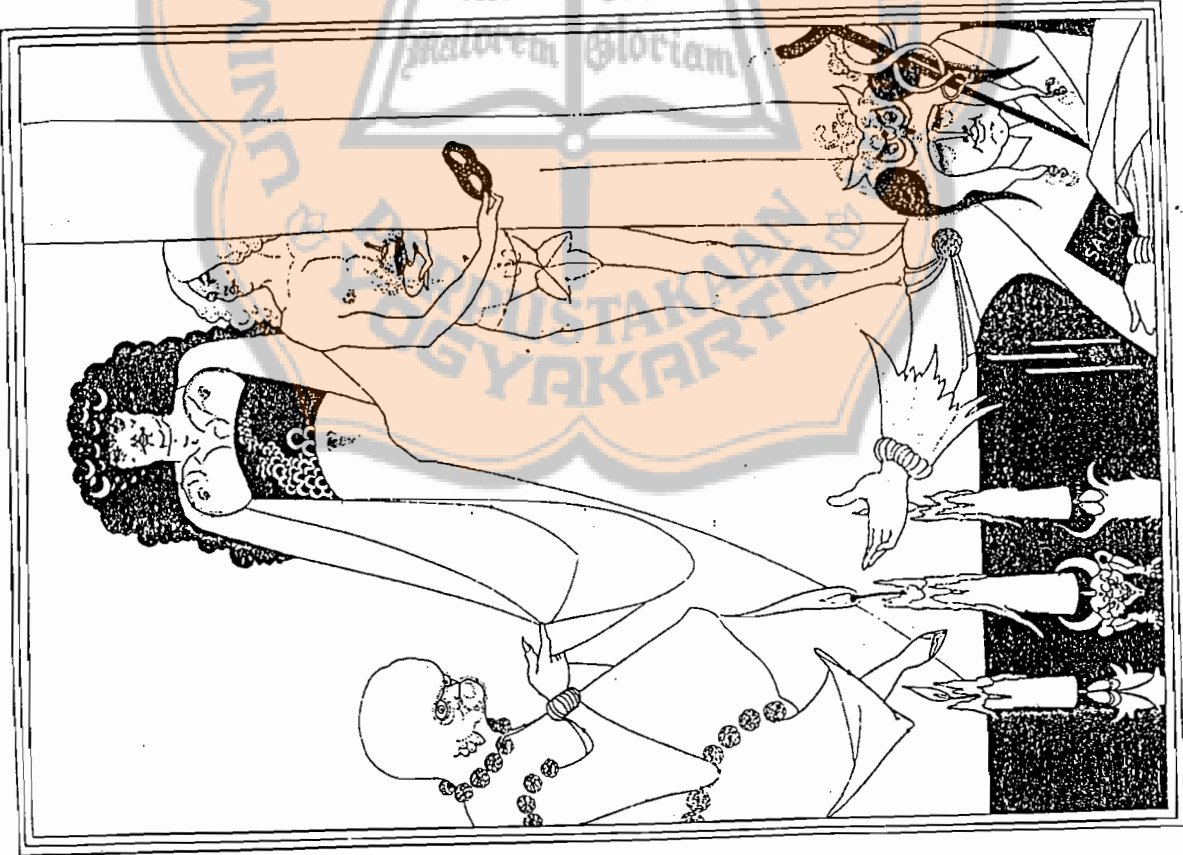
HEROD: I tell you there is a wind that blows. . . And I hear in the air something that is like the beating of wings, like the beating of vast wings. Do you not hear it?

HERODIAS: I hear nothing.

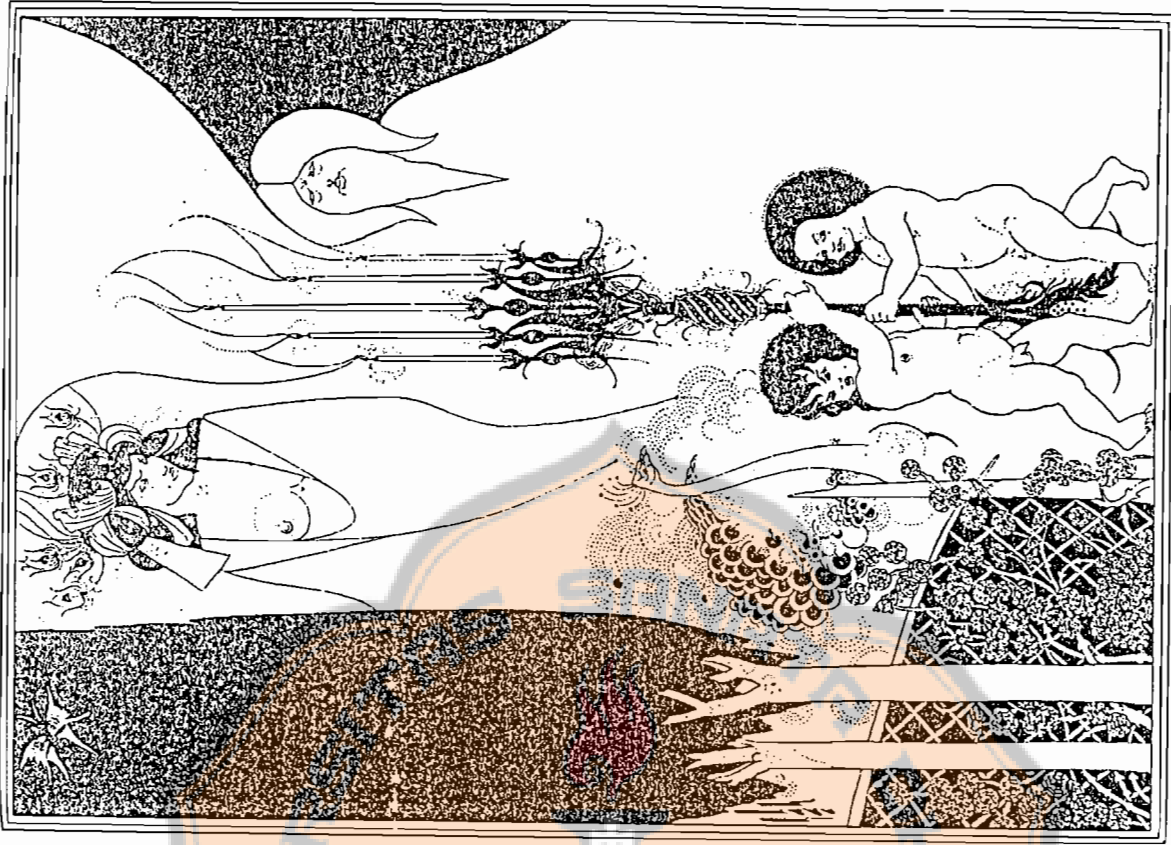
HEROD: I hear it no longer. But I heard it. It was the blowing of the wind, no doubt. It has passed away. But no, I hear it again. Do you not hear it? It is just like the beating of wings.

HERODIAS: I tell you there is nothing. You are ill. Let us go within.

HEROD: I am not ill. It is your daughter who is sick. She has the mien of a sick person. Never have I seen her so pale.



HERODIAS: I have told you not to look at her.
 HEROD: Pour me forth wine. (*Wine is brought.*) Salomé, come drink a little wine with me. I have here a wine that is exquisite. Cæsar himself sent it me. Dip into it thy little red lips, that I may drain the cup.
 SALOMÉ: I am not thirsty, Tetrarch.
 HEROD: You hear how she answers me, this daughter of yours?
 HERODIAS: She does right. Why are you always gazing at her?
 HEROD: Bring me ripe fruits. (*Fruits are brought.*) Salomé, come and eat fruit with me. I love to see in a fruit the mark of thy little teeth. Bite but a little of this fruit and then I will eat what is left.
 SALOMÉ: I am not hungry, Tetrarch.
 HEROD (*to Herodias*): You see how you have brought up this daughter of yours.
 HERODIAS: My daughter and I come of a royal race. As for thee, thy father was a camel driver! He was also a robber!
 HEROD: Thou liest!
 HERODIAS: Thou knowest well that it is true.
 HEROD: Salomé, come and sit next to me. I will give thee the throne of thy mother.
 SALOMÉ: I am not tired, Tetrarch.
 HERODIAS: You see what she thinks of you.
 HEROD: Bring me – what is it that I desire? I forget. Ah! ah! I remember:
 THE VOICE OF JOKANAAN: Lo! the time is come! That which I foretold has come to pass, saith the Lord God. Lo! the day of which I spoke.
 HERODIAS: Bid him be silent. I will not listen to his voice. This man is for ever vomiting insults against me.
 HEROD: He has said nothing against you. Besides, he is a very great prophet.
 HERODIAS: I do not believe in prophets. Can a man tell what will come to pass? No man knows it. Moreover, he is for ever insulting me. But I think you are afraid of him. . . . I know well that you are afraid of him.
 HEROD: I am not afraid of him. I am afraid of no man.
 HERODIAS: I tell you, you are afraid of him. If you are not afraid of him why do you not deliver him to the Jews, who for these six months past have been clamouring for him?
 A JEW: Truly, my lord, it were better to deliver him into our hands.
 HEROD: Enough on this subject. I have already given you my answer. I will not deliver him into your hands. He is a holy man. He is a man who has seen God.
 A JEW: That cannot be. There is no man who hath seen God since the prophet Elias. He is the last man who saw God. In these days God doth not show Himself. He hideth Himself. Therefore great evils have come upon the land.
 ANOTHER JEW: Verily, no man knoweth if Elias the prophet did indeed see God. Peradventure it was but the shadow of God that he saw.
 A THIRD JEW: God is at no time hidden. He showeth Himself at all times and in everything. God is in what is evil, even as He is in what is good.



related it to me. Also He healed two lepers that were seated before the Gate of Capernaum simply by touching them.

SECOND NAZARENE: Nay, it was blind men that he healed at Capernaum.
FIRST NAZARENE: Nay, they were lepers. But He hath healed blind people also, and He was seen on a mountain talking with angels.

A SADDUCEE: Angels do not exist.
A PHARISEE: Angels exist, but I do not believe that this Man has talked with them.

FIRST NAZARENE: He was seen by a great multitude of people talking with angels.

A SADDUCEE: Not with angels.

HERODIAS: How these men weary me! They are ridiculous! (*To the Page*): Well, my fan! (*The Page gives her the fan.*) You have a dreamer's look; you must not dream. It is only sick people who dream. (*She strikes the Page with her fan.*)

SECOND NAZARENE: There is also the miracle of the daughter of Jairus.
FIRST NAZARENE: Yes, that is sure. No man can gainsay it.

HERODIAS: These men are mad. They have looked too long on the moon. Command them to be silent.

HEROD: What is this miracle of the daughter of Jairus?

FIRST NAZARENE: The daughter of Jairus was dead. He raised her from the dead.

HEROD: He raises the dead?

FIRST NAZARENE: Yea, sire, He raiseth the dead.

HEROD: I do not wish Him to do that. I forbid Him to do that. I allow no man to raise the dead. This Man must be found and told that I forbid Him to raise the dead. Where is this Man at present?

SECOND NAZARENE: He is in every place, my lord, but it is hard to find Him.

FIRST NAZARENE: It is said that He is now in Samaria.

A JEW: It is easy to see that this is not Messias, if He is in Samaria. It is not to the Samaritans that Messias shall come. The Samaritans are accursed. They bring no offerings to the Temple.

SECOND NAZARENE: He left Samaria a few days since. I think that at the present moment He is in the neighbourhood of Jerusalem.

FIRST NAZARENE: No, he is not there. I have just come from Jerusalem. For two months they have had no tidings of Him.

HEROD: No matter! But let them find Him, and tell Him from me, I will not allow him to raise the dead! To change water into wine, to heal the lepers and the blind. . . . He may do these things if He will. I say nothing against these things. In truth I hold it a good deed to heal a leper. But I allow no man to raise the dead. It would be terrible if the dead came back.

THE VOICE OF JOKANAAN: Ah, the wanton! The harlot! Ah! the daughter of Babylon with her golden eyes and her gilded eyelids! Thus saith the Lord God, Let there come against her a multitude of men. Let the people take stones and stone her. . . .
HERODIAS: Command him to be silent.

A FOURTH JEW: That must not be said. It is a very dangerous doctrine. It is a doctrine that cometh from the schools at Alexandria, where men teach the philosophy of the Greeks. And the Greeks are Gentiles. They are not even circumcised.

A FIFTH JEW: No one can tell how God worketh. His ways are very mysterious. It may be that the things which we call evil are good, and that the things which we call good are evil. There is no knowledge of anything. We must needs submit to everything; for God is very strong. He breaketh in pieces the strong together with the weak, for He regardeth not any man.

FIRST JEW: Thou speaketh truly. God is terrible. He breaketh the strong and the weak as a man brays corn in a mortar. But this man hath never seen God. No man hath seen God since the prophet Elias.

HERODIAS: Make them be silent. They weary me.

HEROD: But I have heard it said that Jokanaan himself is your prophet Elias. That cannot be. It is more than three hundred years since the days of the prophet Elias.

HEROD: There be some who say that this man is the prophet Elias.

A NAZARENE: I am sure that he is the prophet Elias.

THE JEW: Nay, but he is not the prophet Elias.
THE VOICE OF JOKANAAN: So the day is come, the day of the Lord, and I hear upon the mountains the feet of Him who shall be the Saviour of the world.
HEROD: What does that mean? The Saviour of the world.

TIGELLINUS: It is a title that Cæsar takes.

HEROD: But Cæsar is not coming into Judæa. Only yesterday I received letters from Rome. They contained nothing concerning this matter. And you, Tigellinus, who were at Rome during the winter, you heard nothing concerning this matter, did you?

TIGELLINUS: Sire, I heard nothing concerning the matter. I was explaining the title. It is one of Cæsar's titles.

HEROD: But Cæsar cannot come. He is too gouty. They say that his feet are like the feet of an elephant. Also there are reasons of State. He who leaves Rome loses Rome. He will not come. Howbeit Cæsar is lord, he will come if he wishes. Nevertheless, I do not think he will come.

FIRST NAZARENE: It was not concerning Cæsar that the prophet spake these words, sire.

HEROD: Not of Cæsar?

FIRST NAZARENE: No, sire.

HEROD: Concerning whom, then, did he speak?

FIRST NAZARENE: He hath come, and everywhere He worketh miracles.
HERODIAS: Ho! ho! miracles! I do not believe in miracles. I have seen too many. (*To the Page*): My fan!

FIRST NAZARENE: This man worketh true miracles. Thus, at a marriage which took place in a little town of Galilee, a town of some importance, He changed water into wine. Certain persons who were present

THE VOICE OF JOKANAAN: Let the war captains pierce her with their swords, let them crush her beneath their shields.

HERODIAS: You hear what he says against me? You allow him to revile your wife?

HEROD: He did not speak your name.

HERODIAS: What does that matter? You know well that it is I whom he seeks to revile. And I am your wife, am I not?

HEROD: Of a truth, dear and noble Herodias, you are my wife, and before that you were the wife of my brother.

HERODIAS: It was you who tore me from his arms.

HEROD: Of a truth I was stronger . . . But let us not talk of that matter. I do not desire to talk of it. It is the cause of the terrible words that the prophet has spoken. Peradventure on account of it a misfortune will come. Let us not speak of this matter. Noble Herodias, we are not mindful of our guests. Fill thou my cup, my well-beloved. Fill with wine the great goblets of silver, and the great goblets of glass. I will drink to Cæsar. There are Romans here; we must drink to Cæsar.

ALL: Cæsar! Cæsar!

HEROD: Do you not see your daughter, how pale she is?

HERODIAS: What is it to you if she be pale or not?

HEROD: Never have I seen her so pale.

HERODIAS: You must not look at her.

THE VOICE OF JOKANAAN: In that day the sun shall become black like the sackcloth of hair, and the moon shall become like blood, and the stars of the heavens shall fall upon the earth like ripe figs that fall from the fig-tree, and the kings of the earth shall be afraid.

HERODIAS: Ah! Ah! I should like to see that day of which he speaks, when the moon shall become like blood, and when the stars shall fall upon the earth like ripe figs. This prophet talks like a drunken man . . . but I cannot suffer the sound of his voice. I hate his voice. Command him to be silent.

HEROD: I will not. I cannot understand what it is that he saith, but it may be an omen.

HERODIAS: I do not believe in omens. He speaks like a drunken man.

HEROD: It may be he is drunk with the wine of God.

HERODIAS: What wine is that, the wine of God? From what vineyards is it gathered? In what winepress may one find it?

HEROD (*from this point he looks all the while at Salomé*): Tigellinus, when you were at Rome of late, did the Emperor speak with you on the subject of . . . ?

TIGELLINUS: On what subject, sire?

HEROD: On what subject? Ah! I asked you a question, did I not? I have forgotten what I would have asked you.

HERODIAS: You are looking again at my daughter. You must not look at her. I have already said so.

HEROD: You say nothing else.

HERODIAS: I say it again.

HEROD: And that restoration of the Temple about which they have

talked so much, will anything be done? They say the veil of the Sanctuary has disappeared, do they not?

HERODIAS: It was thyself didst steal it. Thou speakest at random. I will not stay here. Let us go within.

HEROD: Dance for me, Salomé.

HERODIAS: I will not have her dance.

SALOMÉ: I have no desire to dance, Tetrarch.

HEROD: Salomé, daughter of Herodias, dance for me.

HERODIAS: Let her alone.

HEROD: I command thee to dance, Salomé.

SALOMÉ: I will not dance, Tetrarch.

HERODIAS (*laughing*): You see how she obeys you.

HEROD: What is it to me whether she dance or not? It is naught to me. To-night I am happy, I am exceeding happy. Never have I been so happy.

FIRST SOLDIER: The Tetrarch has a sombre look. Has he not a sombre look?

SECOND SOLDIER: Yes, he has a sombre look.

HEROD: Wherefore should I not be happy? Cæsar, who is lord of the world, who is lord of all things, loves me well. He has just sent me most precious gifts. Also he has promised me to summon to Rome the King of Cappadocia, who is my enemy. It may be that at Rome he will crucify him, for he is able to do all things that he wishes. Verily, Cæsar is lord. Thus you see I have a right to be happy. Indeed, I am happy. I have never been so happy. There is nothing in the world that can mar my happiness.

THE VOICE OF JOKANAAN: He shall be seated on this throne. He shall be clothed in scarlet and purple. In his hand he shall bear a golden cup full of his blasphemies. And the angel of the Lord shall smite him. He shall be eaten of worms.

HERODIAS: You hear what he says about you. He says that you will be eaten of worms.

HEROD: It is not of me that he speaks. He speaks never against me. It is of the King of Cappadocia that he speaks: the King of Cappadocia, who is mine enemy. It is he who shall be eaten of worms. It is not I. Never has he spoken word against me, this prophet, save that I sinned in taking to wife the wife of my brother. It may be he is right. For, of a truth, you are sterile.

HERODIAS: I am sterile, I? You say that, you that are ever looking at my daughter, you that would have her dance for your pleasure? It is absurd to say that. I have borne a child. You have gotten no child, no, not even from one of your slaves. It is you who are sterile, not I.

HEROD: Peace, woman! I say that you are sterile. You have borne me no child, and the prophet says that our marriage is not a true marriage. He says that it is an incestuous marriage, a marriage that will bring evils. . . . I fear he is right; I am sure that he is right. But it is not the moment to speak of such things. I would be happy at this moment. Of a truth, I am happy. There is nothing I lack.

HERODIAS: I am glad you are of so fair a humour to-night. It is not your custom. But it is late. Let us go within. Do not forget that we hunt at sunrise. All honours must be shown to Cæsar's ambassadors, must they not?

SECOND SOLDIER: What a sombre look the Tetrarch wears.

FIRST SOLDIER: Yes, he wears a sombre look.

HEROD: Salomé, Salomé, dance for me. I pray thee dance for me. I am sad to-night. Yes, I am passing sad to-night. When I came hither I slipped in blood, which is an evil omen; and I heard, I am sure I heard in the air a beating of wings, a beating of giant wings. I cannot tell what they mean. . . . If you dance for me you may ask of me what you will, and I will give it you, even unto the half of my kingdom.

SALOMÉ (*rising*): Will you indeed give me whatsoever I shall ask, Tetrarch?

HERODIAS: Do not dance, my daughter.

HEROD: Everything, even the half of my kingdom.

SALOMÉ: You swear it, Tetrarch?

HEROD: I swear it, Salomé.

HERODIAS: Do not dance, my daughter.

SALOMÉ: By what will you swear, Tetrarch?

HEROD: By my life, by my crown, by my gods. Whatsoever you desire I will give it you, even to the half of my kingdom, if you will but dance for me. O, Salomé, Salomé, dance for me!

SALOMÉ: You have sworn, Tetrarch.

HEROD: I have sworn, Salomé.

SALOMÉ: All this I ask, even the half of your kingdom.

HERODIAS: My daughter, do not dance.

HEROD: Even to the half of my kingdom. Thou wilt be passing fair as a queen, Salomé, if it please thee to ask for the half of my kingdom. Will she not be fair as a queen? Ah! it is cold here! There is an icy wind, and I hear . . . wherefore do I hear in the air this beating of wings? Ah! one might fancy a bird, a huge black bird that hovers over the terrace. Why can I not see it, this bird? The beat of its wings is terrible. The breath of the wind of its wings is terrible. It is a chill wind. Nay, but it is not cold, it is hot. I am choking. Pour water on my hands. Give me snow to eat. Loosen my mantle. Quick, quick! Loosen my mantle. Nay, but leave it. It is my garland that hurts me. My garland of roses. The flowers are like fire. They have burned my forehead. (*He tears the wreath from his head and throws it on the table.*) Ah! I can breathe now. How red those petals are! They are like stains of blood on the cloth. That does not matter. You must not find symbols in everything you see. It makes life impossible. It were better to say that stains of blood are as lovely as rose petals. It were better far to say that. . . . But we will not speak of this. Now I am happy, I am passing happy. Have I not the right to be happy? Your daughter is going to dance for me. Will you not dance for me, Salomé? You have promised to dance for me.

HERODIAS: I will not have her dance.

SALOMÉ: I will dance for you, Tetrarch.

HEROD: You hear what your daughter says. She is going to dance for me. You do well to dance for me, Salomé. And when you have danced for me, forget not to ask of me whatsoever you wish. Whatsoever you wish I will give it you, even to the half of my kingdom. I have sworn it, have I not?

SALOMÉ: You have sworn it, Tetrarch.

HEROD: And I have never broken my word. I am not of those who break their oaths. I know not how to lie. I am the slave of my word, and my word is the word of a king. The King of Cappadocia always lies, but he is no true king. He is a coward. Also he owes me money that he will not repay. He has even insulted my ambassadors. He has spoken words that were wounding. But Cæsar will crucify him when he comes to Rome. I am sure that Cæsar will crucify him. And if not, yet will he die, being eaten of worms. The prophet has prophesied it. Well! wherefore dost thou tarry, Salomé?

SALOMÉ: I am waiting until my slaves bring perfumes to me and the seven veils, and take off my sandals. (*Slaves bring perfumes and the seven veils, and take off the sandals of Salomé.*)

HEROD: Ah, you are going to dance with naked feet. 'Tis well! 'Tis well. Your little feet will be like white doves. They will be like little white flowers that dance upon the trees. . . . No, no, she is going to dance on blood. There is blood spilt on the ground. She must not dance on blood. It were an evil omen.

HERODIAS: What is it to you if she dance on blood? Thou has waded deep enough therein. . . .

HEROD: What is it to me? Ah! Look at the moon! She has become red. She has become red as blood. Ah! the prophet prophesies truly. He prophesied that the moon would become red as blood. Did he not prophesy it? All of you heard him. And now the moon has become red as blood. Do ye not see it?

HERODIAS: Oh, ye, I see it well, and the stars are falling like ripe figs, are they not? And the sun is becoming black like sackcloth of hair, and the kings of the earth are afraid. That at least one can see. The prophet, for once in his life, was right: the kings of the earth are afraid. . . . Let us go within. You are sick. They will say at Rome that you are mad. Let us go within, I tell you.

THE VOICE OF JOKANAAN: Who is this who cometh from Edom, who is this who cometh from Bozra, whose raiment is dyed with purple, who shineth in the beauty of his garments, who walketh mighty in his greatness? Wherefore is thy raiment stained with scarlet?

HERODIAS: Let us go within. The voice of that man maddens me. I will not have my daughter dance while he is continually crying out. I will not have her dance while you look at her in this fashion. In a word I will not have her dance.

HEROD: Do not rise, my wife, my queen, it will avail thee nothing. I will not go within till she hath danced. Dance. Salomé, dance for me.

HERODIAS: Do not dance, my daughter.

SALOMÉ.

SALOMÉ: I am ready, Tetrarch.

(*Salomé dances the dance of the seven veils.*)

HEROD: Ah! Wonderful! Wonderful! You see that she has danced for me, your daughter. Come near, Salomé, come near, that I may give you your reward. Ah! I pay the dancers well. I will pay thee royally. I will give thee whatsoever thy soul desireth. What wouldst thou have? Speak.

SALOMÉ (*kneeling*): I would that they presently bring me in a silver charger . . .

HEROD (*laughing*): In a silver charger? Surely yes, in a silver charger. She is charming, is she not? What is it you would have in a silver charger, O sweet and fair Salomé, you who are fairer than all the daughters of Judæa? What would you have them bring thee in a silver charger? Tell me. Whatsoever it may be, they shall give it to you. My treasures belong to thee. What is it, Salomé?

SALOMÉ (*rising*): The head of Jokanaan.

HERODIAS: Ah! that is well said, my daughter.

HEROD: No, no!

HERODIAS: That is well said, my daughter.

HEROD: No, no, Salomé. You do not ask me that. Do not listen to your mother's voice. She is ever giving you evil counsel. Do not heed her.

SALOMÉ: I do not heed my mother. It is for mine own pleasure that I ask the head of Jokanaan in a silver charger. You have sworn, Herod. Forget not that you have sworn an oath.

HEROD: I know it. I have sworn by my gods. I know it well. But I pray you, Salomé, ask of me something else. Ask of me the half of my kingdom, and I will give it you. But ask not of me what you have asked.

SALOMÉ: I ask of you the head of Jokanaan.

HEROD: No, no, I do not wish it.

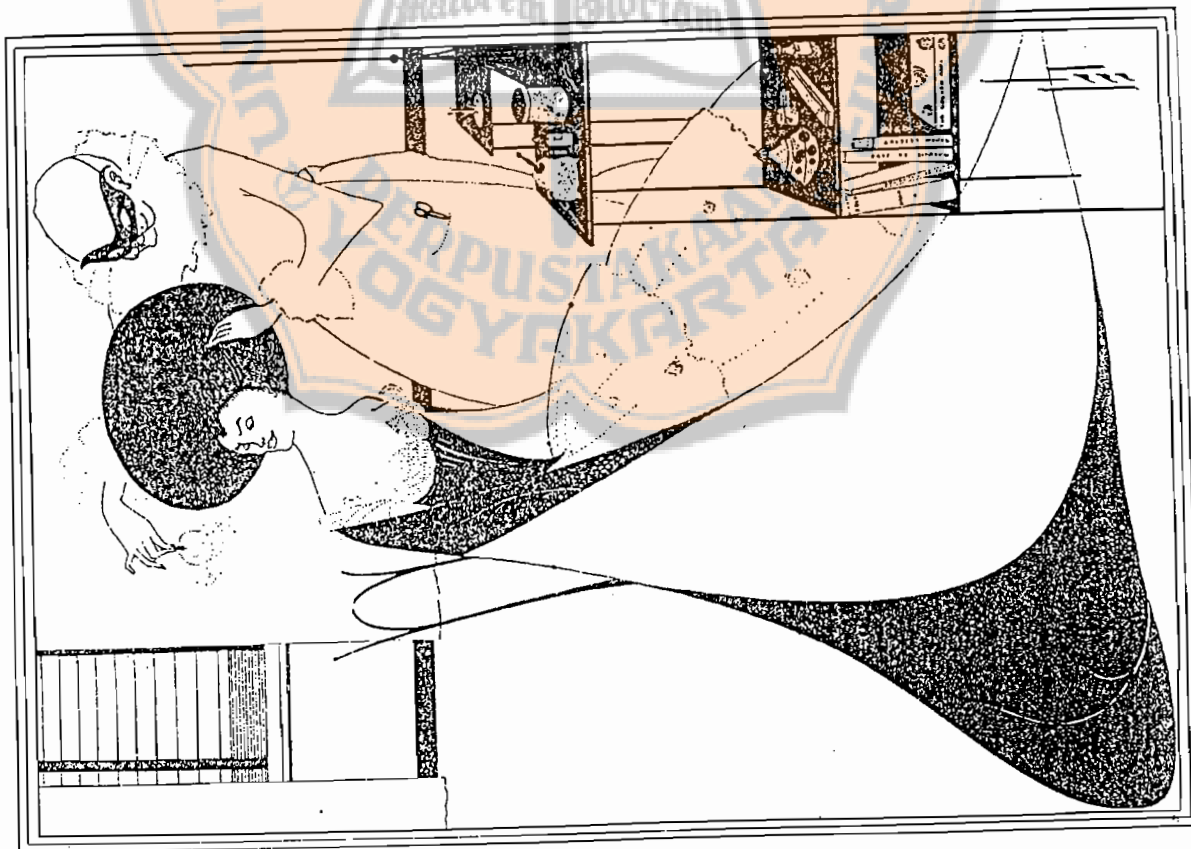
SALOMÉ: You have sworn, Herod.

HERODIAS: Yes, you have sworn. Everybody heard you. You swore it before everybody.

HEROD: Be silent! It is not to you I speak.

HERODIAS: My daughter has done well to ask the head of Jokanaan. He has covered me with insults. He has said monstrous things against me. One can see that she loves her mother well. Do not yield, my daughter. He has sworn, he has sworn.

HEROD: Be silent, speak not to me . . .! Come, Salomé, be reasonable, I have never been hard to you. I have ever loved you . . . It may be that I have loved you too much. Therefore ask not this thing of me. This is a terrible thing, an awful thing to ask of me. Surely, I think you are jesting. The head of a man that is cut from his body is ill to look upon, is it not? It is not meet that the eyes of a virgin should look upon such a thing. What pleasure could you have in it? None. No, no, it is not what you desire. Hearken to me. I have an emerald, a great round emerald, which Cæsar's minion sent me. If you look through this emerald you can see things which happen at a great



SALOMÉ

distance. Cæsar himself carries such an emerald when he goes to the circus. But my emerald is larger. I know well that it is larger. It is the largest emerald in the whole world. You would like that, would you not? Ask it of me and I will give it you.

SALOMÉ: I demand the head of Jokanaan.

HEROD: You are not listening. You are not listening. Suffer me to speak, Salomé.

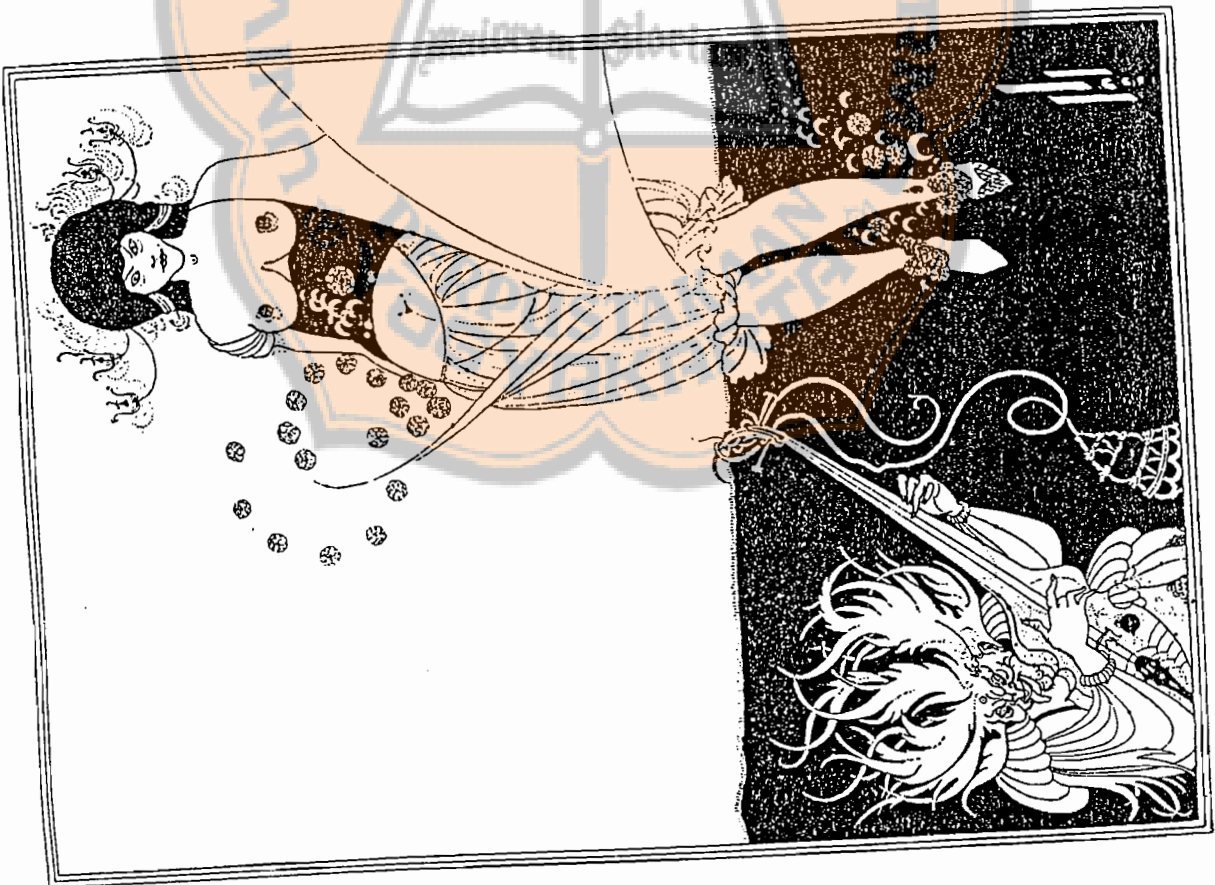
SALOMÉ: The head of Jokanaan.

HEROD: No, no, you would not have that. You say that to trouble me, because I have looked at you all this evening. It is true, I have looked at you all evening. Your beauty troubled me. Your beauty has grievously troubled me, and I have looked at you too much. But I will look at you no more. Neither at things, nor at people should one look. Only in mirrors should one look, for mirrors do but show us masks. Oh! oh! bring wine! I thirst. . . . Salomé, Salomé, let us be friends. Come now. . . ! Ah! what would I say! What was't? Ah! I remember. . . ! Salomé – nay, but come nearer to me; I fear you will not hear me – Salomé, you know my white peacocks, my beautiful white peacocks, that walk in the garden between the myrtles and the tall cypress trees. Their beaks are gilded with gold, and the grains that they eat are gilded with gold also, and their feet are stained with purple. When they cry out the rain comes, and the moon shows herself in the heavens when they spread their tails. Two by two they walk between the cypress trees and the black myrtles, and each have a slave to tend it. Sometimes they fly across the trees and anon they crouch in the grass, and round the lake. There are not in all the world birds so wonderful. There is no king in all the world who possesses such wonderful birds. I am sure that Cæsar himself has no birds so fine as my birds. I will give you fifty of my peacocks. They will follow you whithersoever you go, and in the midst of them you will be like the moon in the midst of a great white cloud. . . . I will give them all to you. I have but a hundred, and in the whole world there is no king who has peacocks like unto my peacocks. But I will give them all to you. Only you must loose me from my oath, and must not ask of me that which you have asked of me.
He empties the cup of wine.

SALOMÉ: Give me the head of Jokanaan.

HERODIAS: Well said, my daughter! As for you, you are ridiculous with your peacocks.

HEROD: Be silent! You cry out always; you cry out like a beast of prey. You must not. Your voice wearies me. Be silent, I say. . . . Salomé, think of what you are doing. This man comes perchance from God. He is a holy man. The finger of God has touched him. God has put into his mouth terrible words. In the palace as in the desert God is always with him. . . . At least it is possible. One does not know. It is possible that God is for him and with him. Furthermore, if he died some misfortune might happen to me. In any case, he said that the day he dies a misfortune will happen to some one. That could only



be to me. Remember, I slipped in blood when I entered. Also, I heard a beating of wings in the air, a beating of mighty wings. These are very evil omens, and there were others. I am sure there were others, though I did not see them. Well Salomé, you do not wish a misfortune to happen to me? you do not wish that. Listen to me, then.

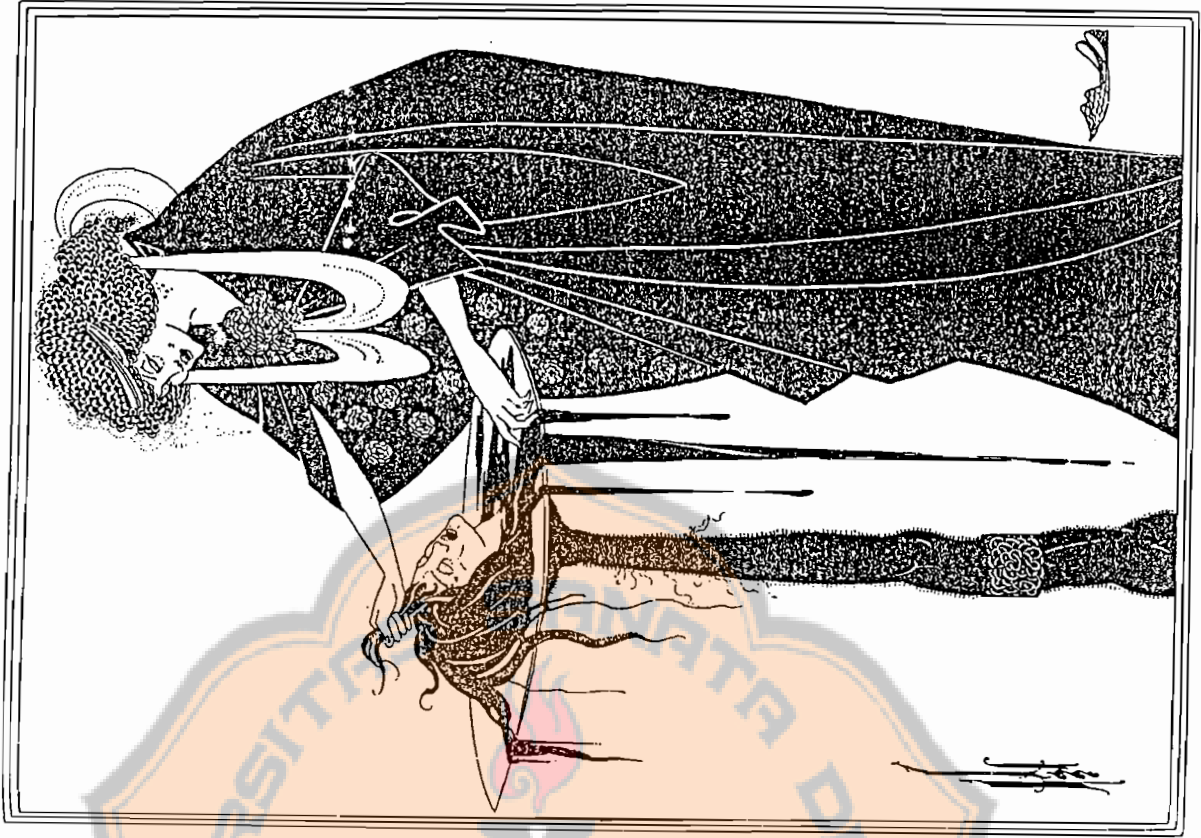
SALOMÉ: Give me the head of Jokanaan.

HEROD: Ah! you are not listening to me. Be calm. I – I am calm. I am quite calm. Listen. I have jewels hidden in this place – jewels that your mother even has never seen; jewels that are marvellous. I have a collar of pearls, set in four rows. They are like unto moons chained with rays of silver. They are like fifty moons caught in a golden net. On the ivory of her breast a queen has worn it. Thou shalt be as fair as a queen when thou wearest it. I have amethysts of two kinds, one that is black like wine, and one that is red like wine which has been coloured with water. I have topazes, yellow as are the eyes of tigers, and topazes that are pink as the eyes of a woodpigeon, and green topazes that are as the eyes of cats. I have opals that burn always with an ice-like flame, opals that make sad men's minds, and are fearful of the shadows. I have onyxes like the eyeballs of a dead woman. I have moonstones that change when the moon changes, and are wan when they see the sun. I have sapphires big like eggs, and as blue as blue flowers. The sea wanders within them and the moon comes never to trouble the blue of their waves. I have chrysolites and beryls and chrysoptases and rubies. I have sardonyx and hyacinth stones, and stones of chalcedony, and I will give them all to you, all, and things will I add to them. The King of the Indies has but even now sent me four fans fashioned from the feathers of parrots, and the King of Numidia a garment of ostrich feathers. I have a crystal, into which it is not lawful for a woman to look, nor may young men behold it until they have been beaten with rods. In a coffer of nacre I have three wonderful turquoises. He who wears them on his forehead can imagine things which are not, and he who carried them in his hand can make women sterile. These are great treasures above all price. They are treasures without price. But this is not all. In an ebony coffer I have two cups of amber, that are like apples of gold. If an enemy pour poison into these cups, they become like an apple of silver. In a coffer incrustated with amber I have sandals incrustated with glass. I have mantles that have been brought from the land of the Seres, and bracelets decked about with carbuncles and with jade that come from the city of Euphrates . . . What desirest thou more than this, Salomé? Tell me the thing that thou desirest, and I will give it thee. All that thou askest I will give thee save one thing. I will give thee all that is mine, save one life. I will give thee the mantle of the high priest. I will give thee the veil of the sanctuary.

THE JEWS: Oh! Oh!

SALOMÉ: Give me the head of Jokanaan.

HEROD (*sinking back in his seat*): Let her be given what she asks! Of a truth she is her mother's child! (*The First Soldier approaches. Herodias draws*



from the hand of the Tetrarch the ring of death and gives it to the Soldier, who straightway bears it to the Executioner. The Executioner looks scared. Who has taken my ring? There was a ring on my right hand. Who has drunk my wine? There was wine in my cup. It was full of wine. Some one has drunk it? Oh! surely some evil will befall some one. (The Executioner goes down into the cistern.) Ah! Wherefore did I give my oath? Kings ought never to pledge their word. If they keep it not, it is terrible, and if they keep it, it is terrible also.

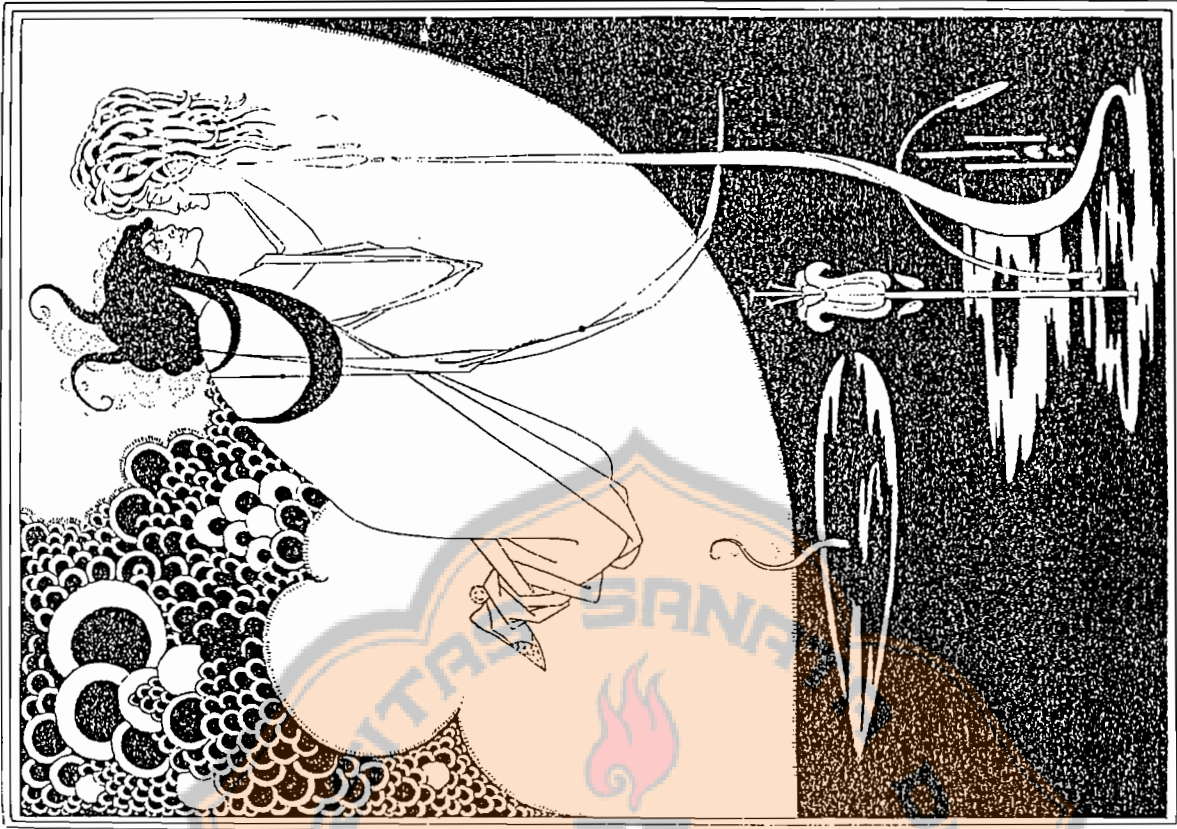
HERODIAS: My daughter has done well.

HEROD: I am sure that some misfortune will happen.

SALOMÉ (she leans over the cistern and listens): There is no sound. I hear nothing. Why does he not cry out, this man? Ah! if any man sought to kill me, I would cry out, I would struggle, I would not suffer. . . . Strike, strike, Naaman, strike, I tell you. . . . No, I hear nothing. There is a silence, a terrible silence. Ah! something has fallen upon the ground. I heard something fall. It is the sword of the headsman. He is afraid, this slave. He has let his sword fall. He dare not kill him. He is a coward, this slave! Let soldiers be sent. (She sees the Page of Herodias and addresses him.) Come hither, thou wert the friend of him who is dead, is it not so? Well, I tell thee, there are not dead men enough. Go to the soldiers and bid them go down and bring me the thing I ask, the thing the Tetrarch has promised me, the thing that is mine. (The Page recoils. She turns to the Soldiers.) Hither, ye soldiers. Get ye down into this cistern and bring me the head of this man. (The Soldiers recoil.) Tetrarch, Tetrarch, command your soldiers that they bring me the head of Jokanaan.

A huge black arm, the arm of the Executioner, comes forth from the cistern, bearing on a silver shield the head of Jokanaan. Salomé seizes it. Herod hides his face with his cloak. Herodias smiles and fans herself. The Nazarenes fall on their knees and begin to pray.

SALOMÉ: Ah! thou wouldst not suffer me to kiss thy mouth, Jokanaan. Well! I will kiss it now. I will bite it with my teeth as one bites a ripe fruit. Yes, I will kiss thy mouth, Jokanaan. I said it. Did I not say it? I said it. Ah! I will kiss it now. . . . But wherefore dost thou not look at me Jokanaan? Thine eyes that were so terrible, so full of rage and scorn, are shut now. Wherefore are they shut? Open thine eyes! Lift up thine eyelids, Jokanaan! Wherefore dost thou not look at me? Art thou afraid of me, Jokanaan, that thou wilt not look at me. . . ? And thy tongue, that was like a red snake darting poison, it moves no more, it says nothing now, Jokanaan, that scarlet viper that spat its venom upon me. It is strange, is it not? How is it that the red viper stirs no longer. . . ? Thou wouldst have none of me, Jokanaan. Thou didst reject me. Thou didst speak evil words against me. Thou didst treat me as a harlot, as a wanton, me, Salomé, daughter of Herodias, Princess of Judæa! Well, Jokanaan, I still live, but thou, thou art dead, and thy head belongs to me. I can do with it what I will. I can throw it to the dogs and to the birds of the air. That which the dogs leave, the birds of the air shall devour. . . . Ah, Jokanaan, Jokanaan, thou



wert the only man that I have loved. All other men are hateful to me. But thou, thou wert beautiful! Thy body was a column of ivory set on a silver socket. It was a garden full of doves and of silver lilies. It was a tower of silver decked with shields of ivory. There was nothing in the world so white as thy body. There was nothing in the world so black as thy hair. In the whole world there was nothing so red as thy mouth. Thy voice was a censer that scattered strange perfumes, and when I looked on thee I heard a strange music. Ah! wherefore didst thou not look at me, Jokanaan? Behind thine hands and thy curses thou didst hide thy face. Thou didst put upon thine eyes the covering of him who would see his God. Well, thou hast seen thy God, Jokanaan, but me, me, thou didst never see. If thou hadst seen me thou wouldst have loved me. I, I saw thee, Jokanaan, and I loved thee. Oh, how I loved thee! I loved thee yet, Jokanaan, I love thee only. . . . I am athirst for thy beauty; I am hungry for thy body; and neither wine nor fruits can appease my desire. What shall I do now, Jokanaan? Neither the floods nor the great waters can quench my passion. I was a princess, and thou didst scorn me. I was a virgin, and thou didst take my virginity from me. I was chaste, and thou didst fill my veins with fire. . . . Ah! ah! wherefore didst thou not look at me, Jokanaan? If thou hadst looked at me thou hadst loved me. Well I know that thou wouldst have loved me, and the mystery of love is greater than the mystery of death. Love only should one consider.

HEROD: She is monstrous, thy daughter, she is altogether monstrous. In truth, what she has done is a great crime. I am sure that it was a crime against an unknown God.

HERODIAS: I approve of what my daughter has done. And I will stay here now.

HEROD (*rising*): Ah! There speaks the incestuous wife! Come! I will not stay here. Come, I tell thee. Surely some terrible thing will befall. Manesseh, Issachar, Ozias, put out the torches. I will not look at things, I will not suffer things to look at me. Put out the torches! Hide the moon! Hide the stars! Let us hide ourselves in our palace, Herodias. I begin to be afraid.

The slaves put out the torches. The stars disappear. The great black cloud crosses the moon and conceals it completely. The stage becomes very dark. The Tetrarch begins to climb the staircase.

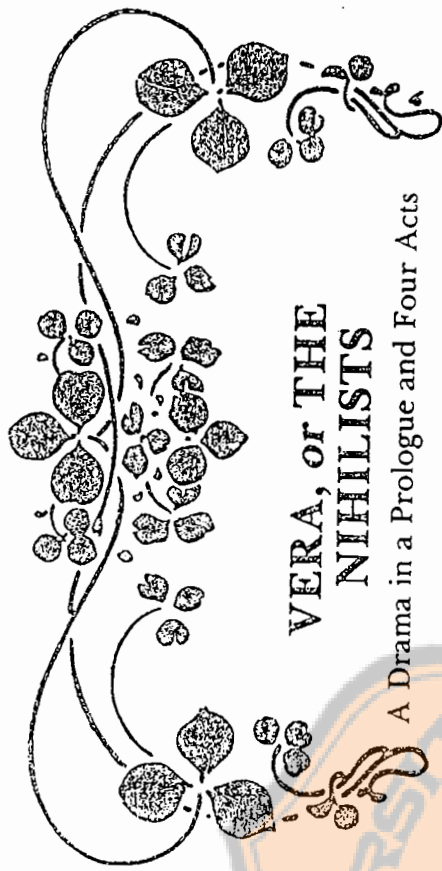
THE VOICE OF SALOMÉ: Ah! I have kissed thy mouth, Jokanaan. I have kissed thy mouth. There was a bitter taste on thy lips. Was it the taste of blood. . . ? But perchance it is the taste of love. . . . They say that love hath a bitter taste. . . . But what of that? What of that? I have kissed thy mouth, Jokanaan.

A moonbeam falls on Salomé, covering her with light.

HEROD (*turning round and seeing Salomé*): Kill that woman!

The soldiers rush forward and crush beneath their shields Salomé, daughter of Herodias, Princess of Judæa.

Curtain



VERA, OF THE NIHILISTS

A Drama in a Prologue and Four Acts

Persons in the Prologue

PETER SABOUROFF, an Innkeeper
VERA SABOUROFF, his daughter
MICHAEL, a Peasant

DMITRI SABOUROFF
NICOLAS
COLONEL KOTEMKIN

Persons in the play

IVAN THE CZAR
PRINCE PAUL MARALOFFSKI, Prime
Minister of Russia
PRINCE PETROVITCH
COUNT ROUVALOFF

MARQUIS DE POIVRARD
BARON RAFF
GENERAL KOTEMKIN
A PAGE
COLONEL OF THE GUARD

Nihilists

PETER TCHERNAVITCH, President
of the Nihilists
MICHAEL
ALEXIS IVANAGIEVITCH, known as
a Student of Medicine

PROFESSOR MARFA
VERA SABOUROFF
SOLDIERS, CONSPIRATORS,
ETC.

PROLOGUE

*Scene: A Russian inn. Large door opening on snowy landscape at back of stage.
Peter Sabouroff and Michael.*

PETER (*warming his hands at a stove*): Has Vera not come back yet, Michael?
MICHAEL: No, Father Peter, not yet; 'tis a good three miles to the post office, and she has to milk the cows besides, and that dun one is a rare plaguey creature for a wench to handle.

APPENDIX II

THE IMPLEMENTATION OF TEACHING SPEAKING

ROLE PLAY

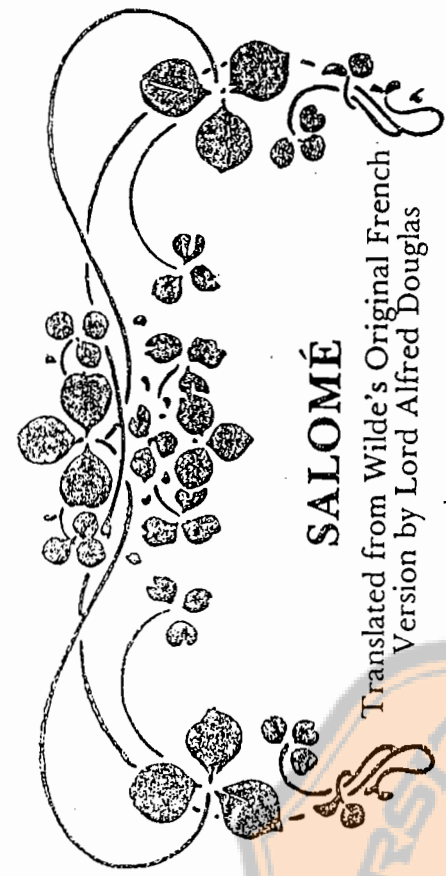
Material : Page 535- 542.

Each group consists of 6 people. Each person will play :

- The Young Syrian and the Cappadocian
- The Page of Herodias and the Nubian
- The First Soldier
- The Second Soldier
- Salomé
- Jokanaan

Instruction:

1. Each group will be given time to prepare themselves by reading the dialogue for 5 minutes.
2. Each group starts practicing the play based on the character they choose for 35 minutes.
3. Each group performs the play for about 15 minutes.



SALOMÉ

Translated from Wilde's Original French
Version by Lord Alfred Douglas

The persons of the play

- HEROD ANTIPAS, TETRARCH OF JUDEA
- JOKANAAN, THE PROPHET
- THE YOUNG SYRIAN, CAPTAIN OF THE GUARD
- TIGELLINUS, A YOUNG ROMAN
- A CAPTADOCIAN
- A NUBIAN
- FIRST SOLDIER
- SECOND SOLDIER
- THE PAGE OF HERODIAS
- JEW, NAZARENES, ETC.
- A SLAVE
- A NAAAMAN, THE EXECUTIONER
- HERODIAS, WIFE OF THE TETRARCH
- SALOMÉ, DAUGHTER OF HERODIAS
- THE SLAVES OF SALOMÉ

Scene: A great terrace in the Palace of Herod, set above the banquetting-hall. Some soldiers are leaning over the balcony. To the right there is a gigantic staircase; to the left, at the back, an old cistern surrounded by a wall of green bronze. Moonlight.

THE YOUNG SYRIAN: How beautiful is the Princess Salomé to-night!

THE PAGE OF HERODIAS: Look at the moon! How strange the moon seems! She is like a woman rising from a tomb. She is like a dead woman. You would fancy she was looking for dead things.

THE YOUNG SYRIAN: She has a strange look. She is like a little princess who wears a yellow veil, and whose feet are of silver. She is like a princess who has little white doves for feet. You would fancy she is dancing.

THE PAGE OF HERODIAS: She is like a woman who is dead. She moves very slowly.

Noise in the banquetting-hall.

FIRST SOLDIER: What an uproar! Who are those wild beasts howling!

SECOND SOLDIER: The Jews. They are always like that. They are disputing about their religion.

FIRST SOLDIER: Why do they dispute about their religion?

LADY BRACKNELL: The General was essentially a man of peace, except in his domestic life. But I have no doubt his name would appear in any military directory.

JACK: The Army Lists of the last forty years are here. These delightful records should have been my constant study. (*Rushes to bookcase and tears the books out.*) M. Generals . . . Mallam, Maxbohm, Magley, what ghastly names they have – Markby, Migsby, Mobbs, Moncrieff! Lieutenant 1840, Captain, Lieutenant-Colonel, Colonel, General 1869, Christian names, Ernest John. (*Puts book very quietly down and speaks quite calmly.*) I always told you, Gwendolen, my name was Ernest, didn't I? Well, it is Ernest after all. I mean it naturally is Ernest.

LADY BRACKNELL: Yes, I remember now that the General was call Ernest. I knew I had some particular reason for disliking the name.

GWENDOLEN: Ernest! My own Ernest! I felt from the first that you could have no other name!

JACK: Gwendolen, it is a terrible thing for a man to find out suddenly that all his life he has been speaking nothing but the truth. Can you forgive me?

GWENDOLEN: I can. For I feel that you are sure to change.

JACK: My own one!

CHASUBLE (*to Miss Prism*): Laetitia! (*Embraces her.*)

MISS PRISM (*enthusiastically*): Frederick! At last!

ALGERNON: Cecily! (*Embraces her.*) At last!

JACK: Gwendolen! (*Embraces her.*) At last!

LADY BRACKNELL: My nephew, you seem to be displaying signs of triviality.

JACK: On the contrary, Aunt Augusta, I've now realised for the first time in my life the vital Importance of Being Earnest.

Tableau

Curtain

SECOND SOLDIER: I cannot tell. They are always doing it. The Pharisees, for instance, say that there are angels, and the Sadducees declare that angels do not exist.

FIRST SOLDIER: I think it is ridiculous to dispute about such things.

THE YOUNG SYRIAN: How beautiful is the Princess Salomé to-night!

THE PAGE OF HERODIAS: You are always looking at her. You look at her too much. It is dangerous to look at people in such fashion. Something terrible may happen.

THE YOUNG SYRIAN: She is very beautiful to-night.

FIRST SOLDIER: The Tetrarch has a sombre look.

SECOND SOLDIER: Yes, he has a sombre look.

FIRST SOLDIER: He is looking at something.

SECOND SOLDIER: He is looking at someone.

FIRST SOLDIER: At whom is he looking?

SECOND SOLDIER: I cannot tell.

THE YOUNG SYRIAN: How pale the Princess is! Never have I seen her so pale. She is like the shadow of a white rose in a mirror of silver.

THE PAGE OF HERODIAS: You must not look at her. You look too much at her.

FIRST SOLDIER: Herodias has filled the cup of the Tetrarch.

THE CAPPADOCIAN: Is that the Queen Herodias, she who wears a black mitre sewn with pearls, and whose hair is powdered with blue dust?

FIRST SOLDIER: Yes, that is Herodias, the Tetrarch's wife.

SECOND SOLDIER: The Tetrarch is very fond of wine. He has wine of three sorts. One which is brought from the Island of Samothrace, and is purple like the cloak of Cæsar.

THE CAPPADOCIAN: I have never seen Cæsar.

SECOND SOLDIER: Another that comes from a town called Cyprus, and is yellow like gold.

THE CAPPADOCIAN: I love gold.

SECOND SOLDIER: And the third is a wine of Sicily. That wine is red like blood.

THE NUBIAN: The gods of my country are very fond of blood. Twice in the year we sacrifice to them young men and maidens, fifty young men and a hundred maidens. But it seems we never give them quite enough, for they are very harsh to us.

THE CAPPADOCIAN: In my country there are no gods left. The Romans have driven them out. There are some who say that they have hidden themselves in the mountains, but I do not believe it. Three nights I have been on the mountains seeking them everywhere. I did not find them. And at last I called them by their names, and they did not come. I think they are dead.

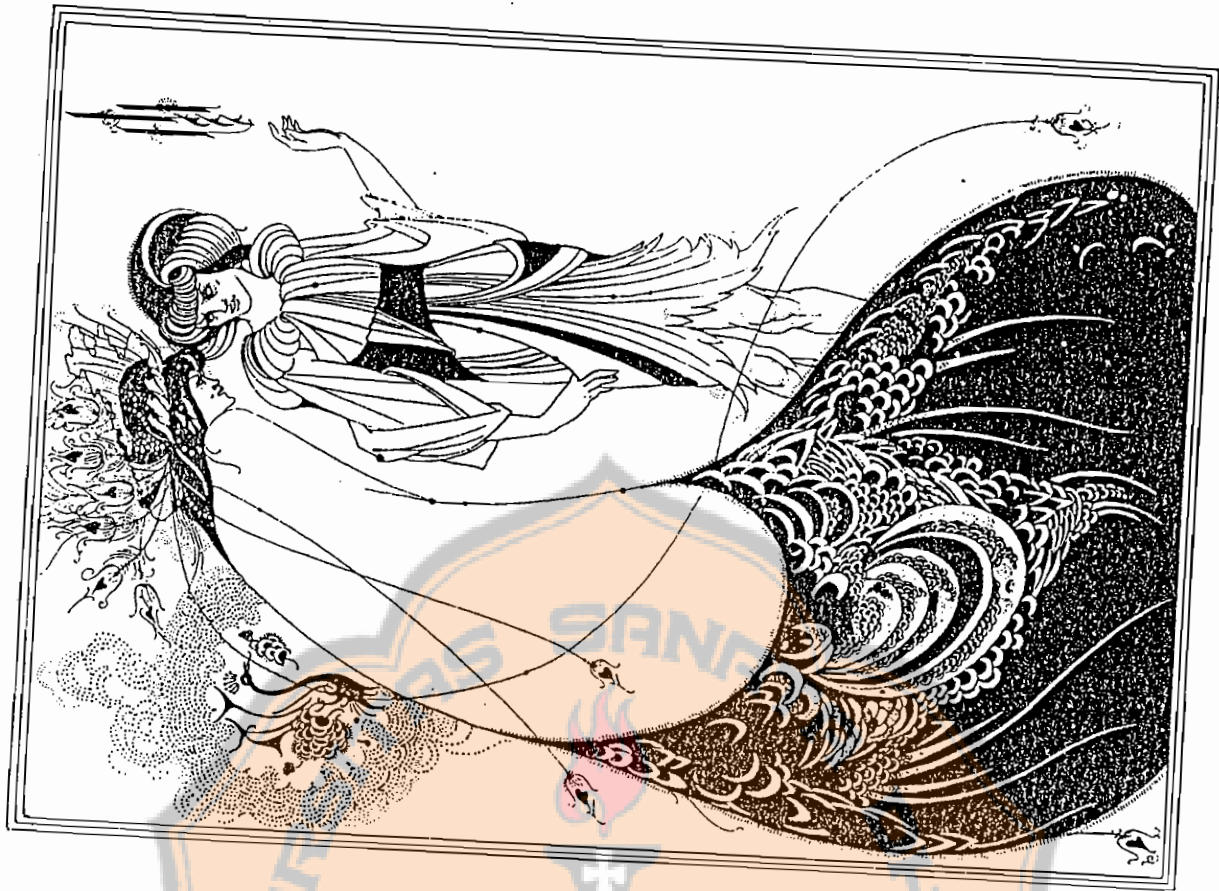
FIRST SOLDIER: The Jews worship a God that you cannot see.

THE CAPPADOCIAN: I cannot understand that.

FIRST SOLDIER: In fact, they only believe in things that you cannot see.

THE CAPPADOCIAN: That seems to me altogether ridiculous.

THE VOICE OF JOKANAAN: After me shall come another mightier than I. I am not worthy so much as to unloose the latchet of his shoes. When



he cometh, the solitary places shall be glad. They shall blossom like the lily. The eyes of the blind shall see the day, and the ears of the deaf shall be opened. The new-born child shall put his hand upon the dragon's lair, he shall lead the lions by their manes.

SECOND SOLDIER: Make him be silent. He is always saying ridiculous things.

FIRST SOLDIER: No, no. He is a holy man. He is very gentle, too. Every day, when I give him to eat he thanks me.

THE CAPPADOCIAN: Who is he?

FIRST SOLDIER: A prophet.

THE CAPPADOCIAN: What is his name?

FIRST SOLDIER: Jokanaan.

THE CAPPADOCIAN: Whence comes he?

FIRST SOLDIER: From the desert, where he fed on locusts and wild honey. He was clothed in camel's hair, and round his loins he had a leathern belt. He was very terrible to look upon. A great multitude used to follow him. He even had disciples.

THE CAPPADOCIAN: What is he talking of?

FIRST SOLDIER: We can never tell. Sometimes he says terrible things; but it is impossible to understand what he says.

THE CAPPADOCIAN: May one see him?

FIRST SOLDIER: No. The Tetrarch has forbidden it.

THE YOUNG SYRIAN: The Princess has hidden her face behind her fan! Her little white hands are fluttering like doves that fly to their dove-cots. They are like white butterflies. They are just like white butterflies.

THE PAGE OF HERODIAS: What is that to you? Why do you look at her? You must not look at her. . . . Something terrible may happen.

THE CAPPADOCIAN (*pointing to the cistern*): What a strange prison!

SECOND SOLDIER: It is an old cistern.

THE CAPPADOCIAN: An old cistern! It must be very unhealthy.

SECOND SOLDIER: Oh, no! For instance, the Tetrarch's brother, his elder brother, the first husband of Herodias the Queen, was imprisoned there for twelve years. It did not kill him. At the end of the twelve years he had to be strangled.

THE CAPPADOCIAN: Strangled? Who dared to do that?

SECOND SOLDIER (*pointing to the Executioner, a huge Negro*): That man yonder, Naaman.

THE CAPPADOCIAN: He was not afraid?

SECOND SOLDIER: Oh, no! The Tetrarch sent him the ring.

THE CAPPADOCIAN: What ring?

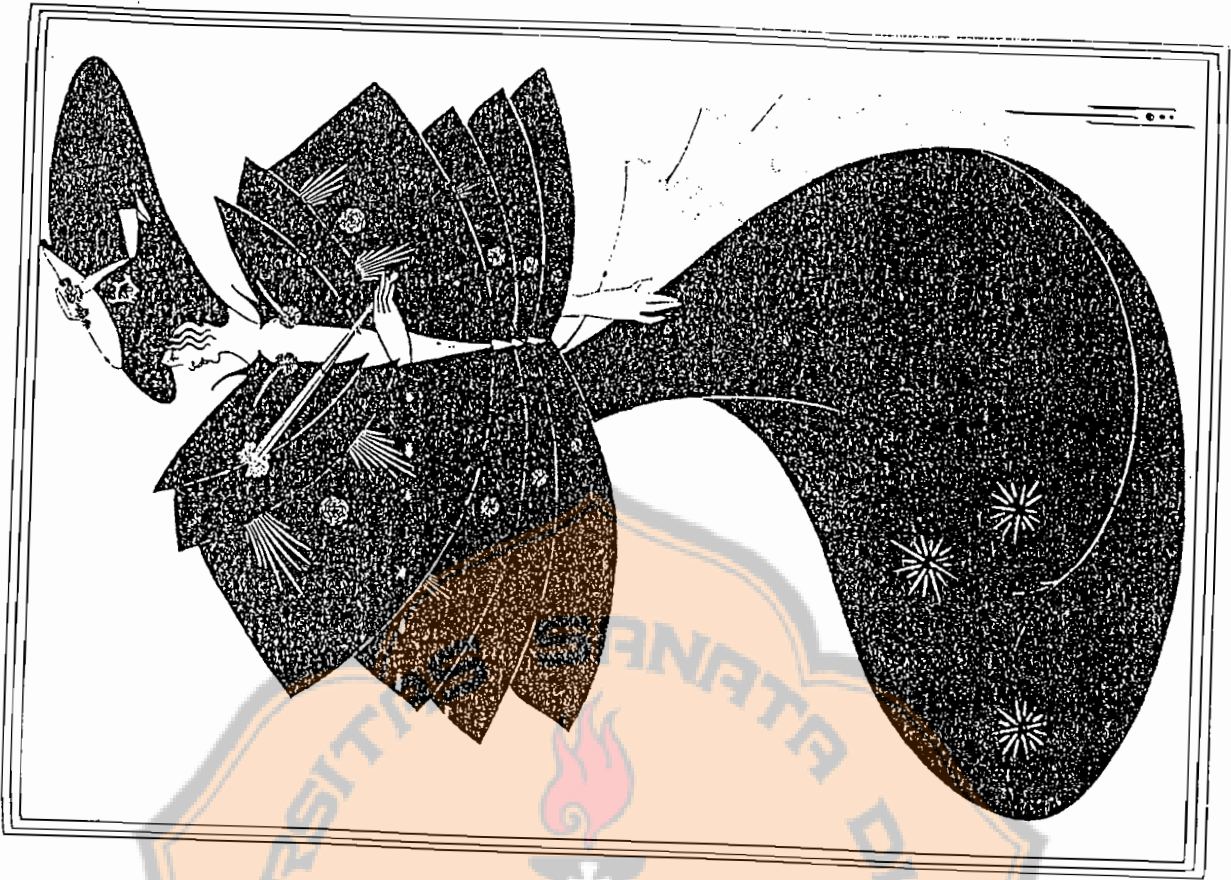
SECOND SOLDIER: The death-ring. So he was not afraid.

THE CAPPADOCIAN: Yet it is a terrible thing to strangle a king.

FIRST SOLDIER: Why? Kings have but one neck, like other folk.

THE CAPPADOCIAN: I think it terrible.

THE YOUNG SYRIAN: The Princess rises! She is leaving the table! She looks very troubled. Ah, she is coming this way. Yes, she is coming towards us. How pale she is! Never have I seen her so pale.



SALOMÉ: This prophet . . . is he an old man?
 FIRST SOLDIER: No, Princess, he is quite a young man.
 SECOND SOLDIER: You cannot be sure. There are those who say he is Elias.
 SALOMÉ: Who is Elias?
 SECOND SOLDIER: A very ancient prophet of this country, Princess.
 THE SLAVE: What answer may I give the Tetrarch from the Princess?
 THE VOICE OF JOKANAAN: Rejoice not thou, land of Palestine, because the rod of him who smote thee is broken. For from the seed of the serpent shall come forth a basilisk, and that which is born of it shall devour the birds.
 SALOMÉ: What a strange voice! I would speak with him.
 FIRST SOLDIER: I fear it is impossible, Princess. The Tetrarch does not wish any one to speak with him. He has even forbidden the high priest to speak with him.
 SALOMÉ: I desire to speak with him.
 FIRST SOLDIER: It is impossible, Princess.
 SALOMÉ: I will speak with him.
 THE YOUNG SYRIAN: Would it not be better to return to the banquet?
 SALOMÉ: Bring forth this prophet.
Exit the Slave.
 FIRST SOLDIER: We dare not, Princess.
 SALOMÉ (*approaching the cistern and looking down into it*): How black it is down there! It must be terrible to be in so black a pit! It is like a tomb. . . . (*To the Soldiers*): Did you not hear me? Bring out the prophet. I wish to see him.
 SECOND SOLDIER: Princess, I beg you do not require this of us.
 SALOMÉ: You keep me waiting!
 FIRST SOLDIER: Princess, our lives belong to you, but we cannot do what you have asked of us. And indeed, it is not of us that you should ask this thing.
 SALOMÉ (*looking at the Young Syrian*): Ah!
 THE PAGE OF HERODIAS: Oh! what is going to happen? I am sure that some misfortune will happen.
 SALOMÉ (*going up to the Young Syrian*): You will do this thing for me, will you not, Narraboth? You will do this thing for me. I have always been kind to you. You will do it for me. I would but look at this strange prophet. Men have talked so much of him. Often have I heard the Tetrarch talk of him. I think the Tetrarch is afraid of him. Are you, even you, also afraid of him, Narraboth?
 THE YOUNG SYRIAN: I fear him not, Princess; there is no man I fear. But the Tetrarch has formally forbidden that any man should raise the cover of this well.
 SALOMÉ: You will do this thing for me, Narraboth, and to-morrow when I pass in my litter beneath the gateway of the idol-sellers I will let fall for you a little flower, a little green flower.
 THE YOUNG SYRIAN: Princess, I cannot, I cannot.
 SALOMÉ (*smiling*): You will do this thing for me, Narraboth. You know that you will do this thing for me. And to-morrow when I pass in my

THE PAGE OF HERODIAS: Do not look at her. I pray you not to look at her.
 THE YOUNG SYRIAN: She is like a dove that has strayed. . . . She is like a narcissus trembling in the wind. . . . She is like a silver flower.
Enter Salomé.
 SALOMÉ: I will not stay I cannot stay. Why does the Tetrarch look at me all the while with his mole's eyes under his shaking eyelids? It is strange that the husband of my mother looks at me like that. I know not what it means. In truth, yes I know it.
 THE YOUNG SYRIAN: You have just left the feast, Princess?
 SALOMÉ: How sweet the air is here! I can breathe here! Within there are Jews from Jerusalem who are tearing each other in pieces over their foolish ceremonies, and barbarians who drink and drink, and spill their wine on the pavement, and Greeks from Smyrna with painted eyes and painted cheeks, and frizzed hair curled in twisted coils, and silent, subtle Egyptians, with long nails of jade and russet cloaks, and Romans brutal and coarse, with their uncouth jargon. Ah! how I loathe the Romans! They are rough and common, and they give themselves the airs of noble lords.
 THE YOUNG SYRIAN: Will you be seated, Princess?
 THE PAGE OF HERODIAS: Why do you speak to her? Why do you look at her? Oh! something terrible will happen.
 SALOMÉ: How good to see the moon. She is like a little piece of money, you would think she was a little silver flower. The moon is cold and chaste. I am sure she is a virgin, she has a virgin's beauty. Yes, she is a virgin. She has never defiled herself. She has never abandoned herself to men, like the other goddesses.
 THE VOICE OF JOKANAAN: The Lord hath come. The son of man hath come. The centaurs have hidden themselves in the rivers, and the sirens have left the rivers, and are lying beneath the leaves of the forest.
 SALOMÉ: Who was that who cried out?
 SECOND SOLDIER: The prophet, Princess.
 SALOMÉ: Ah, the prophet! He of whom the Tetrarch is afraid?
 SECOND SOLDIER: We know nothing of that, Princess. It was the prophet Jokanaan who cried out.
 THE YOUNG SYRIAN: Is it your pleasure that I bid them bring your litter, Princess? The night is fair in the garden.
 SALOMÉ: He says terrible things about my mother, does he not?
 SECOND SOLDIER: We never understand what he says, Princess.
 SALOMÉ: Yes; he says terrible things about her.
Enter a Slave.
 THE SLAVE: Princess, the Tetrarch prays you to return to the feast.
 SALOMÉ: I will not go back.
 THE YOUNG SYRIAN: Pardon me, Princess, but if you do not return some misfortune may happen.
 SALOMÉ: Is he an old man, this prophet?
 THE YOUNG SYRIAN: Princess, it were better to return. Suffer me to lead you in.

litter by the bridge of the idol-buyers, I will look at you through the muslim veils, I will look at you, Narraboth, it may be I will smile at you. Look at me. Narraboth, look at me. Ah! you know that you will do what I ask of you. You know it well. . . . I know that you will do this thing.

THE YOUNG SYRIAN (*signing to the Third Soldier*): Let the prophet come forth. . . . The Princess Salomé desires to see him.

SALOMÉ: Ah!

THE PAGE OF HERODIAS: Oh! How strange the moon looks. You would think it was the hand of a dead woman who is seeking to cover herself with a shroud.

THE YOUNG SYRIAN: She has a strange look! She is like a little princess, whose eyes are eyes of amber. Through the clouds of muslim she is smiling like a little princess.

The prophet comes out of the cistern. Salomé looks at him and steps slowly back.

JOKANAAN: Where is he whose cup of abominations is now full? Where is he, who in a robe of silver shall one day die in the face of all the people? Bid him come forth, that he may hear the voice of him who had cried in the waste places and in the houses of kings.

SALOMÉ: Of whom is he speaking?

THE YOUNG SYRIAN: You never can tell, Princess.

JOKANAAN: Where is she who, having seen the images of men painted on the walls, the images of the Chaldeans limned in colours, gave herself up unto the lust of her eyes, and sent ambassadors into Chaldea?

SALOMÉ: It is of my mother that he speaks.

THE YOUNG SYRIAN: Oh, no, Princess.

SALOMÉ: Yes, it is of my mother that he speaks.

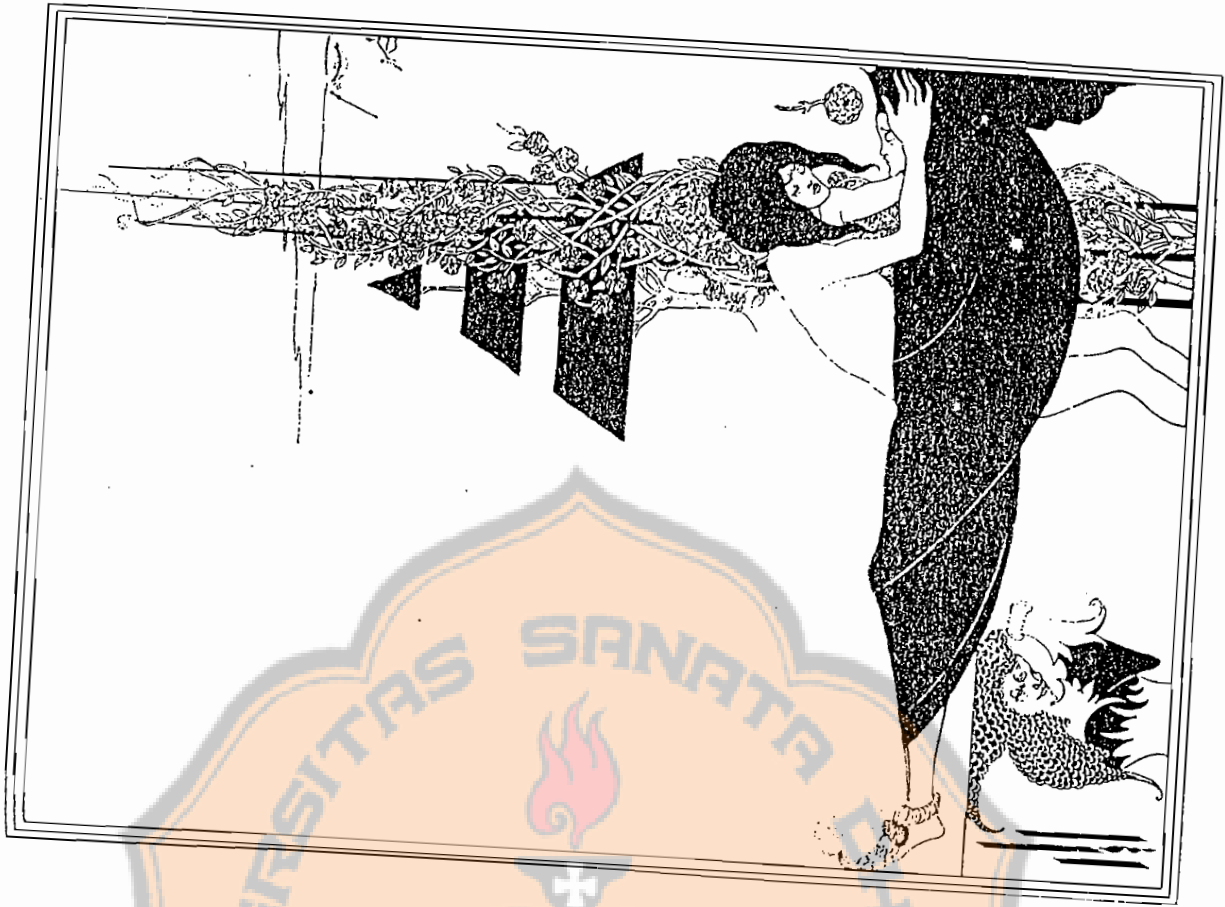
JOKANAAN: Where is she who gave herself unto the Captains of Assyria, who have baldricks on their loins, and tiaras of divers colours on their heads? Where is she who hath given herself to the young men of Egypt, who are clothed in fine linen and purple, whose shields are of gold, whose helmets are of silver, whose bodies are mighty? Bid her rise up from the bed of her abominations, from the bed of her incestuousness, that she may hear the words of him who prepareth the way of the Lord, that she may repent her of her iniquities. Though she will never repent, but will stick fast in her abominations; bid her come, for the fan of the Lord is in His hand.

SALOMÉ: But he is terrible, he is terrible!

THE YOUNG SYRIAN: Do not stay here, Princess, I beseech you.

SALOMÉ: It is his eyes above all that are terrible. They are like black holes burned by torches in a Tyrian tapestry. They are like black caverns where dragons dwell. They are like the black caverns of Egypt in which the dragons make their lairs. They are like black lakes troubled by fantastic moons. . . . Do you think he will speak again?

THE YOUNG SYRIAN: Do not stay here, Princess. I pray you do not stay here.



APPENDIX III

SUMMARY OF *SALOMÉ*

The story took place in the Palace of Judea governed by Herod as the king. The story was about the arrest of Jokanaan by Herod. Herod imprisoned Jokanaan because Jokanaan had condemned the marriage of Herodias and Herod Antipas, as Herodias was the divorced wife of Antipas's half brother Philip. Herodias and Philip have a daughter named Salomé. Salomé was a beautiful woman that made every man bended on his knees, even her stepfather. One day, Salomé heard the sound from the cistern when she escaped from the party to get sweeter air of the balcony and the sound that she heard was the sound of Jokanaan. She heard impolite words about her mother from Jokanaan's mouth, but she felt that Jokanaan's voice is like wine for her.

The way Jokanaan spoke was cryptic and fascinated by his cryptic words, his intense pale beauty, she fell immediately in love. But Jokanaan was the one person who found the strength to deny her wish, the kiss that she demands. Because of Jokanaan's rejection, Salomé discovered for the first time what she could make others do, and what she wanted them to do for her, in the most gruesome ways.

She wanted the head of Jokanaan and to get his head she had to face her stepfather. Because of the power of her stepfather was stronger than her power and he did not allow Salomé to have Jokanaan's head, she tried to seduce her stepfather with a dance because she knew that her stepfather was falling in love with her. Herodias as a wife of Herod hated Jokanaan very much, but she could not do anything to kill Jokanaan. Then when Salomé wanted Jokanaan's head, she

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supported Salomé by forcing her husband to give Jokanaan to Salomé. Her stepfather fell into her trap. He promised to give whatever she wanted. She wanted Jokanaan's head and Herod did her bidding. Then Herod realized that Salomé abused him and he was angry. Then he commanded his guard to cut the head of Sa'omé. Her head was as replacement of Jokanaan's head.

Source : <http://65.107.211.206/victorian/gender/salome.html>

Accessed on 20/10/2001



APPENDIX IV

THE BIOGRAPHY OF OSCAR WILDE

Oscar Wilde or Oscar Fingal O'Flahertie Willson was born on October 16th, 1854 in Ireland, Dublin. He was the second child of William Wilde and Jane Francesca Elgee. Oscar was profoundly affected and kept a lock of his hair sealed in a decorated envelope until the end of his life. This happened when his sister died at 10 years old and his mother wanted to have a daughter.

Willie, Oscar's brother, and Oscar attended the Protora Royal School at Enniskillen and Oscar Excelled at classics taking top prize his last two years and second prize drawing. In 1871, Oscar was awarded a Royal School Scholarship to Trinity College in Dublin. He did particularly well in classics and earning first in his examinations in 1872. In 1874, Oscar crowned his successes at Trinity with two final achievements. He won the College's Berkeley Gold Medal for Greek and was awarded a Demyship (scholarship) to Magdalen College, Oxford.

In December 1881, Oscar sailed for New York to travel across the United States and deliver a series of lectures on "the aesthetics". He also arranged for his play *Vera* to be staged in New York the following year.

On May 29, 1884, Oscar married Constance Lloyd. Oscar accepted a position in 1887 to revitalize a magazine called *The Woman's World*. Oscar left the publication in October 1889 and over the next two years, wrote about the folklore and superstition of Ireland and published *The Happy Prince and Other Tales* in 1888 and *The House of Pomegranates* in 1892. Oscar' first play *Dorian Gray* open in 1890 and was later expanded and published as a book. In February 1892, Oscar opened

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Lady Windermere's Fan. His plays *A Woman of No Importance* in 1892, *An Ideal Husband* in 1893, and *The Importance of Being Earnest* in 1893 were all successes and firmly established Oscar a playwright.

In the summer of 1891, Oscar met Lord Alfred 'Bosie' Douglas. Bosie was well acquainted with Oscar's novel, *Dorian Gray*. They soon became lovers and were inseparable until Wilde's arrest three years later. In April 1895, Oscar sued Bosie's father for libel on the charge of homosexuality. Oscar withdrew his case but was himself arrested and convicted of gross indecency and sentenced to two years of hard labor. Upon his release from prison, Oscar wrote *The Ballad of Reading Goal*, his cry of prison agony and it was published shortly before Constance's death in 1898. In 1900, a recurrent ear infection became serious, meningitis set in and Oscar died on November 30th.

Summarized from : <http://65.107.211.206/books/mcdonnell/life.html>

Accessed on 20/10/ 2001

