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COMPARING AND CONTRASTING JOHN HEBSTER'S "THE DUCHESS OF MALFI" AND ALPHA BEN'S "THE ROVERS", AS A JACOBIAN REVENGE TRAGEDY AND RESTORATION COMEDY, RESPECTIVELY.

The Duchess of Malfi is about a widowed noblewoman who defies the wishes of her elder brothers and secretly marries her non-aristocratic steward, Antonio, out of love, and then faces the terrible treatment from her brothers. But there's more to it than that. The Duchess of Malfi is probably most famous for its depiction of the Duchess herself. As the widow of the Duke of Malfi, the Duchess is in an almost unique position among Renaissance women because she not only has legit legal rights, but she also has considerable political power. In addition, our girl's got the personality to match all that power: she's independent, strong and doesn't see why she can't have it all—sovereignty, sexual freedom, and the hubby of her choice. Problem is, not only are her brothers maniacally fixated on controlling her, but she lives in a world that isn't ready for her. See, the Duchess faces the dual problem of (1) being an independent woman in a society that doesn't really know how to handle independent women and (2) trying to maintain a family on the down-low while hanging onto her power as a ruler. The text portrays all the qualities of Jacobean revenge tragedy that includes;

- I. Quest to revenge
- II. Reappearing of a dead character in form of ghost (Duchess herself)
- III. Element of torture
- IV. Obsession
- V. Multiple death towards the resolution
- VI. Element of secret murder

In contrasting THE DUCHESS OF MALFI from THE ROVERS as a tragic story one can use the above mentioned characteristics from the text to back up argument, for example in the text the quest for revenge that existed between the house of Duchess, her two brothers Cardinal and Ferdinand and one of their servant Bosola lead to the death of the two brothers, Antonio, because he sustained injury from Bosola attack on him and finally he dead on getting to know that his wife Duchess along with his other kids and Cariola are dead in the bloody hands of Bosola in accordance to Cardinal and Ferdinand instructions, and this killings though happened at the concluding stage of the text but it all started somewhere, it all started with pursing of different visions and motives interior and exterior which can also be refer to as forbidden desires. Though Duchess could not detect her own fate or fight for her revenge another character (Bosola) who has a hand in her death avenged her death for her and that of her entire family and sibilings out of fear and regret.

In other hand **THE ROVERS** is seen as a restoration comedy in the sense that it is created to satirize the increase in open sex hawking and also the huge gap between the aristocratic class and the poor in the neoclassical period also in the area of forcing someone to marry or do something that is against he/her wish. Though it share some element and characteristics with "**THE DUCHESS OF MALFI**" on the area of;

- I. **Betrayal of trust**
- II. **Satire**

When it comes to the similarities or in comparison of the two text as a Jacobean revenge tragedy and restoration comedy their share some similarities in the sense that both are satirizing the then society while **THE ROVERS** is satirizing the open sexual immorality and the way in which sex is sold in open exchange to money rather than love **DUCHESS OF MALFI** is satirizing the social and political class of the renaissance Italian setting. In the area of betrayal of trust it can also be seen in the characters **Bosola** in **DUCHESS OF MALFI** and **Willmore** in **THE ROVERS** both characters played countless number of betrayal to their suppose **Blunt** to **Angellica** and **Hellena** and **Bosola** to **Antonio**, **Cardinal** and also **Cardinal** to **Bosola** for refusing to honor their agreement instead he set **Bosola** up.