



كلية : الآداب

القسم او الفرع : اللغة الانكليزية

المرحلة: الثالثة

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اسم المادة باللغة العربية: مسرح

اسم المادة باللغة الإنكليزية: Drama

اسم المحاضرة السابعة باللغة العربية: الشخصيات في مسرحية فولبون

اسم المحاضرة السابعة باللغة الإنكليزية: Volpone Character analysis

### ... Volpone Character analysis

**Volpone** (the fox) is the central figure of the play. He begins the action by his plots and intrigues, and it is the audience's interest in the manner of his downfall that preserves the dramatic tension until the final curtain.

Volpone, as the name suggests, is a simple dramatic character. He is a trickster who delights in disguises and intrigues. His actions are complicated in plot but simple in the psychology of the character that executes them.

Volpone loves to trick people into giving him their most prized possessions. When he has secured these through cunning rather than ordinary means, the value is increased in the fox's eyes. In short, his character treasures the chagrin of those he has cozened more than the wealth received as a result of the cozening.

There is excellent comic sense in the simplicity and single-mindedness of Volpone's character. His insatiable desire to trick people is characteristic of the figure of the fool. Volpone is a nobleman, but he shares the same human nature as the lowly fools of his household. They are naturally deformed; Volpone is the cause of his own deformation. The plot shows his fall from the position of Venetian nobleman to the social position of a fool. Volpone's character flaw, the desire to trick people, has brought him to the final curtain. He starts out playing the fool and ends up by being one. He fulfills Mosca's prescription of people: "Almost all the wise world is little else, in nature, but parasites or sub-parasites."

**Mosca** (the gadfly) is a parasite; this bestiary name encompasses the simple character of Volpone's servant. Mosca is only one step higher in the social scale than the three deformed fools of Volpone's household: the dwarf, the hermaphrodite, and the eunuch. He is socially deformed, a fellow of no birth or blood.

Mosca lives by his wits; he has no possibility of advancement in the Venetian

world, and he is therefore free of the folly of greed. He takes his needs from the treasures of others, and he takes only his daily needs.

The parasite's freedom from the normal ambitions of human nature makes him a formidable judge of it. He uses this knowledge to mock the frailties of his fellow men, and his only pleasure is in his wise observance that, if he is not noble, they are parasites. It is only when Volpone's need for cozening puts the weapon of financial advancement into Mosca's hands that the gadfly tries to live by his own means. Mosca's sudden opportunity for gain makes him vulnerable to the folly of greed, which eventually pulls down the charming and inventive rogue. This comic character flaw is particularly ironic in Mosca; it is the very folly he has been so delightfully mocking for five acts. Did he for a moment forget that "almost all the wise world is little else, in nature, but parasites or sub-parasites"?

### **Voltore**

The vulture is one of the three birds of prey that circle around the fox, greedy and full of expectation. He is a lawyer and consequently has a weakness for wills. He uses his legal knowledge to advocate injustice in order to possess Volpone's fortune. Mosca wisely fools this gull by employing the advocate's own tactics; that is, he tells Voltore the biggest lie and documents it with elements of well-known facts.

Voltore is tricked by his own folly. He can, he believes, with quick agility, make the wide world believe that a lie is the truth. He fails to observe that he, as part of the wide world, might be cozened himself.

### **Corbaccio**

The carrion crow is old and decrepit, deaf, round of back, and very avaricious. Partially deformed by old age, this fool completes his transformation from nobleman to parasite by being tricked into disinheriting his son.

The irony of Corbaccio's spiritual condition is wrapped up in his physical condition: He really expects to outlive Volpone and inherit his wealth! This comic character flaw is not physical blindness but spiritual blindness.

## **Corvino**

The raven is the last of the greedy trio, a peacock proud of his beauty, Celia. This bird of prey is an exceedingly jealous husband who guards his wife with great care. Nonetheless, his greed persuades him to demand that Volpone cuckold him! When at last he discovers the error of his ways, he is too proud to reveal his foolish vanity. The paramount character quality of the three divergent birds of prey is their love and desire to possess money.

## **Celia and Bonario**

Celia is Corvino's wife; she is also an important plot device. It is Volpone's desire that delivers her to his doorstep. Her presence there gives Bonario a chance to save her.

Bonario is the good fellow of the play; he is also sentimentally romantic. Celia and Bonario are foolish as well as innocent. They look at life in Venice through the eyes of lovers of melodramatic, romantic fiction. Therefore, they are not human beings who suffer through uncontrollable circumstances. Rather, they seriously misjudge the people they should know best because of their naive ideas about human nature.

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