

Lillian Hellman's plays present a close interaction between character and setting. Few characters, if any, find happiness at home. Although rooted some place, they dream of some place else - unreal worlds and far away lands - their own fanciful hopes.

Four out of her eight plays interpret the Southern way of life. The other four focus on the North. The action comprises a series of events showing the characters' psychological needs and their often unsuccessful attempts to escape their land and background. There are three main forms of escape. Two are unreal: 1) to run away from either place or time or both. 2) To attack through physical violence or emotional aggression. The third form is real. It is to return to the objective world left behind.

Besides the escape theme, but still in relation to it, Miss Hellman's plays treat the universal conflict between good and evil, the dangers of naiveté and inaction, the exploitation of man and land, the relationship between the negro servant and the white master, and the results of social injustice and religious fanaticism.

One conclusion emerges. The best resolution to these conflicts is to face reality and to act upon it.

3. Astrid Masetti Lobo Costa. *The Reflected Vision: A Study of the Role of Painting in the Development of Plot in Iris Murdoch's Novels.* Advisor: Ian Linklater. 19/12/78.

During the reading of Iris Murdoch's nineteen novels, references to paintings have been noticed in fourteen of them. Among those, three stand out as establishing a link between painting and character development through the plot: the pictures in question take part in the plot as an internal element

influencing the course of action. These books are "The Sandcastle," "The Time of the Angels" and "An Unofficial Rose," and they have been analysed in what concerns that relationship. The order of presentation of each novel has been determined by the author's degree of control of the paintings she has used. That degree ranges from the novelist's complete control in "The Sandcastle" to her almost total detachment in "An Unofficial Rose." A conclusion is drawn as to the validity of such device and the author's mastership in handling it.

4. Maria Irene Guimarães Heinrich. *The Tragic Atmosphere in Pinter's The Caretaker*. Advisor: Solange Ribeiro de Oliveira, Agosto/79.

This dissertation is addressed to the undergraduate student of English literature who is taking British contemporary drama.

This is a systematic examination of Harold Pinter's *The Caretaker* (1960) from the double focal point of Aristotle's issues of peripety and anagnorisis - the two most effective tools at the tragic writer's disposal. Since the characters' linguistic behaviour is the main instrument to bring about peripety and anagnorisis the play has been studied from this point of view as well.

The dissertation has led to some specific conclusions. The characters' continual interrelational failures seem to unconsciously establish a continuous oscillation between the factors which lead them to approach and those which lead them to retract from each other, resulting in peripeties. They are always exerting their exodus, or evading reality, in some way, as a means of defending themselves against anxiety. At heart, each feels unable to change the world around him. As they proceed in their