

ALCOHOLISM AND TEMPERANCE IN WILLIAM HENRY SMITH'S *THE DRUNKARD OR THE FALLEN SAVED*

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Abstract: In the 1840s in the U.S., excessive consumption of alcohol became a rampant practice and a social norm which had severe effects on the individuals, family units, and the well-being of the society. Physicians, clergymen, literary scholars, many of whom, joined the Temperance Movement initiated to end this dreadful practice. The American playwright William H. Smith, author of *The Drunkard*, also spelled to partake in the fight. In contrast to the antagonists' vindictive behaviors, many affected characters, undertook lovely strategies to save the fallen Edward. This article aims to analyze the impact of alcoholism on the morals in the American society by highpointing the disaster alcoholism on the lives of people and the influence of the temperance culture in the process of fighting alcoholism.

Keywords: alcoholism, disaster, temperance, love, resilience

ALCOOLISME ET TEMPÉRANCE DANS *THE DRUNKARD OR THE FALLEN SAVED* DE WILLIAM HENRY SMITH

Résumé : Dans les années 1840, aux États-Unis, la consommation excessive d'alcool était devenue une pratique courante et une norme sociale qui a eu de graves effets sur les individus, les unités familiales et le bien-être de la société. Médecins, membres du clergé, érudits littéraires, dont beaucoup, se sont joints au mouvement de la tempérance initié pour mettre fin à cette pratique nuisible. Le dramaturge américain William H. Smith, auteur de *The Drunkard*, s'est engagé aussi de participer au combat. Contrairement aux comportements vindicatifs des antagonistes, de nombreux personnages impactés ont entrepris des stratégies salvatrices à l'endroit d'Edward tombé dans ce vice. Cet article vise à analyser l'impact de l'alcoolisme sur les mœurs de la société américaine en mettant en lumière le désastre de l'alcoolisme sur la population et l'influence de la culture de la tempérance dans le processus de la lutte contre l'alcoolisme.

Mots-clés : alcoolisme, désastre, tempérance, amour, résilience.

Introduction

Alcoholism is a vice that is provoked by heavy drinking of alcohol. The abundance and proliferation of drinking bars and drink producers and suppliers makes it rampant in many societies. In this regard, in a society where many people fall under excessive drinking, the evolution becomes stunted, and many people relegate into the addictive and unproductive idle classes of the society. To belong to such low groups of the society often reveals the irresponsible

and careless character of the alcoholic whose only solution to the challenging phenomenon of alcoholism remains with the members of the society. This happening is no doubt what William Henry Smith deals with in his play entitled *The Drunkard or The Fallen Saved* which will appear as (*The Drunkard*) in this article. *The Drunkard* produced and first performed in the winter 1844 at the Boston Museum is a Domestic Drama or a Melodrama which depicts three different aspects of the life of Edward Middleton, the protagonist. Throughout his craftsmanship, William H. Smith has conceived him to play the most important role in his play to reveal his contribution to the fight against alcoholism in the American society (Dali, 2019: 75). Concerning the three aspects of Edward Middleton's life, the play exposes his state of enlightened person, that of his drunkenness and its aftermath, and finally his deliverance or restoration from alcoholism. What is the temperance culture and how has it influenced the ending of the dreadful phenomenon of alcoholism in the US? An insightful scrutiny of the occurrences in the play enlightens the fact that Edward's deliverance has probably been possible only through the determination of his very close family members – Mary (his wife) and Julia (their daughter) – to support him, and the playwright's ability to reveal through him the philosophy of the temperance movement.

My approach in this work is to engage two theories including chaos theory and behaviorism. Initially, chaos theory developed in mathematics and physics to explain physical systems, but it also creates resonances in certain concepts dealt with in the humanities. Chaos theory is sustained by “the human need for stability” (Slethaug, 2000: xii) and it is defined by Polvinen as a “focus on the relationship between the individual mind and what surrounds it” (2008: 2). This study deploys chaos theory to access the lost mind of Edward despite the deeds of the anti-hero, Lawyer Cribbs, who embodies the “point of obstacle” (Slethaug, 2000: xxi) to the life of Edward and around whom ruin and disaster propagate. Behaviorism, as defined by Wade is “an approach to psychology that emphasizes the study of objectively observable behavior and the role of the environment as a determinant of human and animal behavior” (1993: 13). This theory was founded by John B. Watson on the ground that if psychology were to be objective, psychologists should give up mentalism for behaviorism. It seeks to explain human behaviors as resulting from environmental influences or conditioning. In this perspective, it is a tool that enables the interpretation of the abnormal behaviors of Smith's fictional characters peculiarly Edward and Lawyer Cribbs regarding the environment in which they evolve. This work is structured around three parts that include: the Social Background to Alcoholism in the United States of America, Alcoholism as a Vice in *The Drunkard*, and Edward's Restoration through the Influence of Love and the Temperance Ideas.

1. Social Background to Alcoholism in the United States of America

At a certain epoch in the U.S., lots of people engaged in alcohol immoderately. Among the plethora of reasons why drinking alcohol had become the social norm, two facts can be mentioned. The first reason, for Bordron et al., has to do with the American Revolutionary Wars (1775-83) (2004: cover page), an event marked by soldiers' addiction to liquor as Joyce Appleby's believes “the Revolutionary War [had been] the notorious hard drinking [era] of

soldiers” (1997: 142). The second fact is related to the public brainwash action Harrison Hall has taken leading people to admit that liquor is good to the human body and personality. In this respect, he published a manual titled: *The Distiller* (1818). Appleby quotes him in these terms: “The general public thought of drinking as healthy, and considering the state of the drinking water, perhaps it was” (1997: 142). Harrison Hall, the author of this popular manual *The Distiller*, artlessly referred to “ardent spirits” as being “so useful in the arts ... so important an object of commerce ... so influential on the health, habits, and happiness of the human race” (Hall, 1997: 141). Actually, this mental intoxication occurred despite the warning of some health specialists including Benjamin Rush – one great physician and revolutionary leader in Philadelphia – who issued a tract denouncing the effects of alcohol. The tract caught the attention of some powerful members of the upper class of the North (Appleby, 1997: 142). There is no doubt that many other field specialists also strived to line up with their predecessor to partake in the struggle against alcoholism that was becoming more and more rampant in the United States of America.

2. Excess of Alcohol (alcoholism) as a Vice in *The Drunkard*

Alcoholism is portrayed as a vice in *The Drunkard*. It is a general knowledge that an alcoholic is a drinker of alcohol in uncontrollable manners that lead to negative impacts in his or her life. To define alcoholic, the medical scientists gathered around their journal entitled *Community Medicine* Vol. 1 (1979: 593), have quoted the Alcohol Sub-Committee of the World Health Organization which says that alcoholics are “those excessive drinkers whose dependence upon alcohol has attained such a degree that it shows a noticeable mental disturbance or an interference with their bodily and mental health, their interpersonal relations, and their smooth social and economic functioning ; or who show the prodromal signs of such developments”. The scientists clearly state the dependence on excessive drinking which turns into a vice in the long run. Because of the dependence, the drinker loses all controls and begins to behave abnormally. It is therefore an unceasing dependence to alcohol that leads to alcoholism. This article holds that a vice is the negation of good to cohere, a statement which coheres with Lagerlund that “a vice is not a bad quality, but the absence of good quality” (2011: 1363) to offer a better understanding of the phenomenon of alcoholism. In that perspective the present study ponders that like any negative force, alcoholism subjects its victims to a certain dependence which leads to the ruin and loss of the human kind. It happens in the play that the alcoholic Edward loses stability, lucidity and self-esteem. Smith’s depiction of alcoholism as a vice in the play begins in Act II, Scene 3 when the landlord remarks Edward’s status while he enters the Country Bar-Room. The following description alludes to that beginning:

SCENE III.—A Country Bar-room—STEVENS, the drover, seated at table—Several loafers—Landlord behind bar, attending.

Stev. (seated, R. C.) Well, I don't know, Mr. Landlord, them are 'counts we have about Queen Victory, amounts to just about as

much as the frogs and mice.

Land. Oh, that's Pope; we've got the book in the house now—the battle of frogs and mice.

2d Loaf. Landlord, will you just score up another three-center—I feel deuced bad.

Land. No, thank ye, Sam; rub off old scores and then

Enter, EDWARD MIDDLETON, dress rather shabby, from door, R. All look at him; he walks up to the bar.

Ed. Give me some brandy, (drinks) How much, landlord?

Land. A six-pence, sir* This is something s'perior; a bottle I keep for those who are willing to pay a little more—are you quite well, sir?

Ed. Well, well quite well, I thank you—this is good, landlord, another glass. (*The Drunkard*, 1844: 18)

The forgoing indicates a stage direction which informs about Edward's "shabby dress" like a mere person and the little question of the landlord "are you quite well, sir?" which announces the worry of the landlord about Edward's status that results from excessive drinking and alcoholism. Alcoholism actually represents the main vice that the playwright offers the description of the entering in it by Edwards. Smith pushes him little by little to increase his consumption of alcohol. For Pakaluk, a vice is to relate to "some kind of distortion or exaggeration – when it involves excess – or stuntedness and deformity – when it involves deficiency" (2005: 108). Both the excess and the stuntedness compose the intrinsic nature of alcoholism. In this respect, it is arguable that alcohol at a high an unreasonable rate has a bounty influence on the stability of the drinker. This means that it is the excess and the stuntedness that problematize and entail the instability of the drinker. Thus, when alcohol becomes the source of all evils in people's lives, it represents a vice which stands to prevent people from achieving their goals or from behaving well. Often, actions and emotions verily become incongruous and amene confusion in the mind of the victim. It proves that the interrelationships and interactions between people in the society are unnoticeable and may represent the perfect ground where to get involved in the excesses of alcohol. Indeed, due to the deterioration of the mind and the behavior of the Edward following his entering the alcoholic status also impacts his relationships with family members, relatives and friends. He behaves abnormally. The fact is Edward Middleton's has no choice other than falling into excessive drinking of alcohol, thus, into alcoholism, especially when he gets the invitation by Lawyer Cribbs, the anti-hero manipulator, for another glass of whiskey in the tavern. The following discussion between Edward, Cribbs and the Landlord offers the reader Smith's strategy to rise Edwards to a higher and higher point of alcoholism:

Ed. Oh! I must be excused; you know I have just drank.

Crib. Well, well, I'll leave it to him. Landlord, how long is it

since I've seen you ?

Land. Why, Squire, it must be full ten years ago; you remember the day Si Morton had his raising? the day I saw you digging in the woods.

Crib. (*starts violently*) Go on, go on—nothing but the cramp. I'm subject to it.

Land. Well, Squire, I've never seen you since then.

Crib. Well, come, let's drink; come, Edward.

Land. Oh, take a little more, Mr. Middleton—the Squire wouldn't advise you to what wasn't right.

' **Ed.** Well, I —

Crib. Well, come, here's whisky—good whisky.

Ed. I believe I drank

Land. Mr. Middleton drank brandy before.

Crib. Not half so healthy as good whisky.

Ed. Oh, whisky be it. It can't be stronger than the other was.

(STEVENS looks up and shakes his head

Ed. (*drinks*) Well, this is pleasant, ha! ha! this goes to the right place, eh, Cribbs? Is this Irish whisky ?

Land. Yes, sir; pure Innishowen.

Ed. Well, the Irish are a noble people, ain't they, Cribbs? (*slightly intoxicated*) Friend Cribbs, I think I may call you. I never doubted it.

Crib. Never!

Ed. Oh! I might have suspected; but "suspicion's but at best a coward's virtue;" the sober second thought

Crib. Oh, exactly! (*shaking his hand earnestly*)

Ed. I have a heart, Cribbs— (*getting tipsy*) I have a heart; landlord, more whisky; come, gentlemen, come one, come all. Landlord!

Land. In a minute, sir.

Ed. Landlord, give them all anything they want. Come—a bumper—here's the health of my old tried friend, Cribbs. (*drinks it off*). (*The Drunkard, Act II Scene 3: 18*)

By placing the indication “*Slightly intoxicated*” in reference to Edward, Smith overtly informs his readership that Edward is reaching the point of no return after having gone for many additional glasses. Even, the seemingly generosity Edward manifests in this passage by inviting in turn many other gentlemen to join drinking, actually symbolizes a dramatic ironic strategy of the playwright to articulate Edward’s serious dependence on alcoholism as he offers to have another horn with the loafers in the tavern : “Ed. I have a heart, Squibbs—a heart, my old boy. Come, let's have another horn—” (*The Drunkard, Act II, Scene 3: 20*). Semantically, the horn represents the container in which drink will be served. Nevertheless, the playwright uses that symbol as a

metaphoric element to imply its sound it blows to indicate the proximity to Edward's drunkenness status. It is actually a sign of the profound abyss Edward is entering. Besides, after drinking such a quantity of alcohol, his actions and sayings critically look non-lucid because of the hold of alcohol on his life. Thus, it allows the reader reason that the strong hold of alcohol on people's lives inhibits the minds and breaks development process. Furthermore, alcoholism destroys people's plans and leaves their lives in a messy status. The life of Edward has become a messy and ruined life when he begun to drink excessively. In Act I, Scene 1, Smith offers a portrait of a naïve gentleman to hold the position of an inheritor of his late father Mr. Middleton:

Crib. Why, what can the young man do, my clear? A gay young man like him. Fond of the world, given somewhat to excess, no doubt. But pardon me, my dear Miss Mary; I would not call up a blush on the cheek of modesty. But you know, the extravagance, that is, the folly —

Mrs. W. All, sir. (*The Drunkard* 1844: 5)

In fact, this passage illustrates that Cribbs and Mrs. Wilson's think Edward Middleton, the heir is incapable of taking after his father. They assume he cannot run the cottage the way his father did it in the past. In this regard, it is arguable that Edward is subject to the social context of irresponsibility due to excesses prevailing in the society. The abyssal downfall of Edward has impacted mostly his family life. It is his excessive drinking of alcohol that turns him into a misfortunate and impoverished man and subsequently draining Mary, his wife and Julia, their child. To put it bluntly about Edward's household, Mary and Julia have gone through some difficult times in his presence. Their plight can be seen through the present description of the cottage, i.e., their poor clothing, and Mary's complaint:

Interior of the cottage as in Act Ist —

Enter MARY from set door, R. 2 E.—Her dress plain and patched, but put on with neatness and care—She is weeping.

Mary. Oh, Heaven, have mercy on me!—aid me!—strengthen me! Weigh not thy poor creature down with woes beyond her strength to bear. Much I fear my suffering mother never can survive the night, and Edward comes not, and when he does arrive, how will it be? Alas, alas! my dear, lost husband! I think I could nerve myself against everything, but—oh, misery! this agony of suspense! it is too horrible! (*The Drunkard*, Act II, Scene 5: 22)

The reality in this passage is that the Mary, the wife of Edward is torn with a huge pain which she seems not capable of bearing. The psychologically deficient mind status of her husband has put her in a hell-like context and she can only complain her agony and horrible situation before her daughter. Actually, Julia the daughter is neither happy as well. And both

hope that their father comes back to initial status. About Julia, William Smith describes and presents her discussion with her mother in the following terms:

Enter JULIA from room, R. 2 E.—She is barefooted—Dress clean, but very poor.

Julia. Mother! dear mother, what makes you cry? I fear so sorry when you cry—don't cry any more, dear mother.

Mary, (L.) I cannot help it, clearest. Do not tell your father what has happened in his absence, Julia.

"No, dear mother, if you wish me not. Will it make him cry, mother? When I see you cry it makes me cry, too.

Mary. Hush, dear one, hush! Alas, he is unhappy enough already.

Jul. Yes. Poor father! I cried last night when father came home, and was so sick. Oh, he looked so pale, and when I kissed him for good night, his face was as hot as fire. This morning he could not eat his breakfast, could he? What makes him sick so often, mother?

Mary. Hush, sweet one!

Jul. Dear grandma so sick, too. Doctor and nurse both looked so sorry. Grandma won't die to-night, will she, mother?

Mary. Father of mercies! This is too much! (*weeps*) Be very quiet, Julia, I am going in to see poor grandma, (*crossing, R.*) Oh, *Religion!* sweet solace of the wretched heart! Support me! aid me, in this dreadful trial. (*Exit into room, R. 2 E*)

(*The Drunkard, Act II, Scene 5: 22-23*).

What is striking and which I must underline about this passage is mounting of their difficulties as their father also descends in the abysmal inlet of alcoholism. He falls sick and all complain. But the fact that Grandma also is sick doubles the pain and leaves both women in tear. Evidently, all the conditions they live are the worst ever lived before their father falls alcoholic. Moreover, Mary and Julia's material, financial, psychological, emotional, and affective sufferings and to some extent, Edward's own sufferings have worsened with his irresistible and definitive departure from the cottage despite the opposition of Mary, Julia, and William when he believes himself is responsible for the death of Mrs. Wilson:

Enter, MARY.

Mary. Edward, my mother

Ed. Mary!

Mary. She is dead!

Ed. Horror! And I the cause? Death, in the house, and I without doubt the means. I cannot bear this; let me fly—

Mary, (*springing forward and clasping his neck*) Edward, dear

Edward, do not leave me! I will work, I will slave, anything; we can live; but do not abandon me in my misery: do not desert me, Edward, love! husband !

Ed. Call me not husband—curse me as your destroyer
(*The Drunkard*, Act II, Scene 5: 24)

It is worth highlighting the abnormal behavior in which Edward's attitude has climaxed the death of his mother-in-law. His subsequent addiction to alcohol has ruined and created chaos in his life. His behaviors have become abnormal, and the destruction of his life is induced by his drunkenness and his becoming an irresponsible father. My explanation here is instructed by the symptoms standard approach of psychology, according to which "a behavior is abnormal if it interferes with a person's ability to work, relationships with others, or enjoyment of life. Drinking alcohol can be either a sociable activity or a symptom, depending on its consequences." (Huffman et al., 1987: 537). In this regard, Edward's behavior is quite abnormal since his drunkenness has caused problems both for him and his family members; problems from which Smith manages to restore them.

3. Edward's Restoration: The Influence of Temperance Culture

The restoration of Edward in the play has been possible due to the influence two temperance ideas. These are the virtues of love and self-love. The virtue, love, operates in his family members' determination and devotion to face alcoholism. It is a matter of the responsibility of the family members of the victim and his friends to bring him back to his self-love. Love and self-love are both tools the most importantly needed to restore and live a decent life. They are the tools Smith uses to struggle against such a vice of alcoholism. As a matter of fact, Mary, the wife of Edward and their daughter Julia, on the one hand, and Mr. Rencelaw, a noble temperance apostle are revealed by the author as adjuvants acting in favor of the fallen in the play. Indeed, the temperance ideas developed and represented "the most widespread and enduring reform movement in American history, where, it first gained prominence with the formation of the American Temperance Society (ATS) in 1826 in Boston, Massachusetts." (McGowan, 2014: 52). It was grounded on the very idea of love and moderation in all. Deanna M. Toten Beard, one prominent figure of the Women Christian Temperance Union - WCTU – acknowledges that the temperance culture purported the ideas of the Bible mostly (2006: 53), which this article considers to extend the thoughts that any religion which defends such fundamental values characteristically close to virtues, has the credit to stand against any vice of the society. So, Mary, Julia and Rencelaw, all developed their interest in helping Edward by love. In reality, only love combat any vice. In his article "L'amour est-il raisonnable?", Grolleau draws attention on the type of love that has to move people in the point of combatting a vice. He questions : "mais, si aimer consiste véritablement à échapper au contrôle dirimant de la raison et à voir s'éclipser les valeurs régnautes, en quoi peut-on dire qu'il est raisonnable d'aimer ou non ? " (2000: 81): Before answering this question, this article poses that those who accept to help Edward base on the kind of love that is not reasonable in this aspect that it is not linked to

the fact that Edward behaves well to merit their love. Actually, all Edward deeds and life is a mess. But still, Mary, Julia, and Rencelaw, all together vow to give him a helping hand. And that is the aspect of the love Grolleau seems to promote in detriment to the one that evolves in the framework of what he calls “bornes assignables par la raison et la morale” (Grolleau, 2000: 81). The subsequent passage is evidence of the kind of love both mother Mary and daughter Julia prove to their man, Edward in order to save him:

Jul. Dear mother, you are cold. Ah, you tried to cheat your darling.

Mary, (*on her knees; aside*) Now, heaven be praised. I did not eat that bread.

Jul. Why, mother, do you sit up so late?— You cry so much, and look so white—mother, "do not cry. Is it because father does not come to bring us bread? We shall find father bye and bye, shan't we, mother?

Mary. Yes, dearest—yes, with the kind aid of Him. (*knock at the door, L.*) Who can that be? Ah, should it be Edward. (*The Drunkard, Act III, Scene 4: 29*)

In addition to dealing with lovely attitudes towards Edward, this passage also portrays his transgressions that consist in not assuming his fatherly responsibilities. Despite these transgressions, and crude behavior due to alcoholism, they (Mary and Julia) continue to hope for his recovery. This is truly the proof of an untimely and unconditional type of love Edward needs for his survival. Mary's and Julia's expectations and hopes that he – Edward – comes back quickly, prompts them to check immediately who is coming to knock at the door of their house:

Enter, CRIBBS— she gets c.

Crib, (L.) Your pardon, Mrs. Middleton, for my intrusion at this untimely hour, but friends are welcome at all times and seasons, eh? So, so, you persist in remaining in these miserable quarters? When last I saw you, I advised a change.

Mary. Alas! sir, you too well know my wretched reasons for remaining. But why are you here at this strange hour; oh, tell me, know you ought of him? Have you brought tidings of my poor Edward.

Crib, (*avoiding direct answer*) I must say your accommodations are none of the best, and must persist in it, you would do well to shift your quarters.

Mary. Heaven help me ! where would you have me go? Return to the village, I will'not. I must remain and find my husband.

Crib. This is a strange infatuation, young woman ; it is more strange, as he has others to console him, whose soft attentions he prefers to yours.

Mary. What do you mean, sir?

Crib. I mean, that there are plenty of women, not of the most respectable class, who are always ready to receive presents from wild young men like him, and are not very particular in the liberties that may be taken in exchange (*The Drunkard, Act III, Scene 4: 29*)

Most important and interesting, at this level, the conversation between Julia and her mother on the one hand and between Mary and Cribbs reveal their strong psychological and mental status to keep supporting their beloved man, Edward. Their determination and force

sustained by love which they build on "Him", God, nurture their hope for the return of Edward despite Cribbs' harassment. Furthermore, Rencelaw's lovely faithful and determined attitudes help restore the life of Edward. That is also a cogent situation Smith represents to support his character Edward despite his heavy faults. As it is described in this long dialogue between Edward and Rencelaw in Act IV, Scene 1 of the play, the vice of alcoholism is overthrown:

Rence. Nay, friend, take not your life, but mend it.

Ed. Friend, you know me not. I am a fiend, the ruin of those who loved me ; leave me.

Rence. I came not to upbraid, or insult you. I am aware of all your danger, and come to save you. You have been drinking.

Ed. That you may well know. I am dying now for liquor—and —and—will you give me brandy? Who are you that takes interest in an unhappy vagabond, neither my father nor my brother?

Rence. I am a friend to the unfortunate. You are a man, and if a man, a brother.

Ed. A brother! yes, but you trouble yourself without hope. I am lost, of what use can I be to you ?

Rence. Perhaps I can be of use to you. Are you indeed a fallen man?

(EDWARD looks at him, sighs and hangs his head) Then you have the greatest claim upon my compassion, my attention, my utmost endeavors to raise you once more, to the station in society from which you have fallen, "for he that lifts a fallen fellow creature from the dust, is greater than the hero who conquers a world. "

Ed. *(starts)* Merciful heaven! My mother's dying words ! Who and what are you ?

Rence. I am one of those whose 'life and labors are passed in rescuing their fellow-men from the abyss into which you have fallen. I administer the pledge of sobriety to those who would once more become an ornament to society and a blessing to themselves and to those around them.

Ed. That picture is too bright, it cannot be.

Rence. You see before you one who for twenty years was a prey to this dreadful folly.

Ed. Indeed! no, no ; it is too late.

Rence. You mistake; it is not too late. Come with me, we will restore you to society. Reject not my prayers; strength will be given you, the Father of purity smiles upon honest endeavors- Come, my brother, enroll your name among the free, the disenthralled, and be a man again. takes his hand

Ed. Merciful heaven! grant the prayer of a poor wretch be heard! *(The Drunkard, 1844: 33-34)*

On the insistence of him – Edward – to help Rencelaw did not exhaust in manoeuvring on the mind and psychology of Edward. Also, the attitude of Rencelaw denotes the playwright's conjecture to infuse self-love into the psyche of the victim of alcoholism, namely, Edward. Most to encourage Edward, Rencelaw uncovers a secret of his own life as a former drunkard who got saved and restored. Then, full of strength and love to share like Rencelaw, Mary, and Julia, the fight of humankind against alcoholism, as well as many other vices, dwells in the implementation of the ideas of temperance standing on love in general and self-love in particular wherever necessary.

Conclusion

In a nutshell, the objective of this work has been to highlight the damages of alcoholism as well as the actions and attitudes related to determined unconditional and untimely love that can influence the lives of people. Throughout *The Drunkard*, the interactions and evolution of characters toward chaotic situation and their struggle for restoration have permitted to deploy the theories of beautiful chaos and behaviorism to enlighten their actions and deeds. After analyzing, firstly, the relationship between alcohol drinking and the social background in the framework of the Revolutionary Wars, this paper has found that the spread of the phenomenon of alcoholism in the United States of America has been possible because of “ardent spirits” which actually refers to alcohol that is meant to have an influence in every scientific domain. The study has also been able to devote itself in explaining the vice as it is considered the source of many disastrous situations in the society. Finally, the paper has dealt with the strategic attitudes based on love and self-love that remain necessary in solving and confronting any problem that qualifies as a vice. After all, the paper has drawn it clearly that every society is exposed to many vices including all kinds of excesses. But the fact that the playwright, Smith, has permitted Edward’s helpful characters to become aware of the importance of love around him denotes the working force of temperance ideas. The embodiment of these is plainly characterized by Mary and her daughter, and Mr. Rencelaw, who strongly vow and determine to save Edward despite the abysmal downfall he has gone throughout in the play. The reasons behind any fall do not condition and characterize the determination of anybody fond of sharing true love.

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