

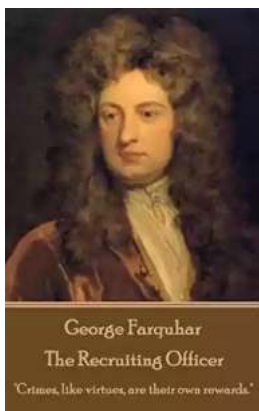
# Crimes Like Virtues Are Their Own Rewards

When we think of crimes, we often associate them with negative consequences and punishment. However, there can be instances where crimes are seen as virtues, where the rewards outweigh the risks. In this article, we delve into the intriguing concept that crimes, under certain circumstances, may hold their own merits.

## The Paradox of Unconventional Virtues

Crimes, by definition, involve breaking laws and disregarding moral codes. They are typically condemned by society as they undermine the stability and security we strive to maintain. However, there are situations where crimes are committed with noble intentions or result in unexpected benefits that challenge our conventional understanding of virtues.

Consider the act of stealing to provide for loved ones in desperate times. The moral dilemma arises when breaking the law is the only way to ensure their survival. While theft remains a crime, its motive may be driven by compassion and a sense of responsibility. In such instances, the desired outcome of protecting one's family and minimizing harm may be perceived as virtuous, even if it requires engaging in unlawful behavior.



### The Recruiting Officer: "Crimes, like virtues, are their own rewards." by Osamu Inoue(Kindle Edition)

★★★★☆ 4 out of 5

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## **The Disruptive Nature of Crimes**

Crimes often challenge the status quo and disrupt established systems. While this may cause immediate chaos and harm, it can also pave the way for positive change. Throughout history, numerous revolutionary acts that were once deemed criminal have later been celebrated as pivotal moments in societal evolution.

For instance, consider the suffragettes fighting for women's right to vote. They defied the law and engaged in radical activities to challenge the existing patriarchal order. While their acts were initially seen as criminal, they ultimately brought about a much-needed shift in societal norms and paved the way for equality.

## **The Hazy Line Between Criminality and Heroism**

Crimes that achieve positive outcomes, such as fighting against oppressive regimes or protecting the vulnerable, blur the line between criminality and heroism. These instances raise thought-provoking questions about the inherent nature of crimes and virtues.

Take, for example, whistleblowers who expose corporate or governmental wrongdoing. They break the law and jeopardize their own safety to reveal vital information that holds those in power accountable. While their actions may be illegal, they are widely regarded as heroes for their bravery and dedication to justice.

## **The Gray Areas of Reward**

Crimes can also be rewarding in less conventional ways. For some individuals, the thrill of breaking the rules itself becomes a driving force. Engaging in criminal activities can offer a sense of liberation, rebellion, or excitement that many find lacking in their mundane lives.

This raises the question of whether society's definition of rewards aligns with every individual's perception. While crimes may not provide tangible benefits, the perceived psychic rewards for some may outweigh the potential consequences. Exploring these gray areas brings forth deeper insights into the complexity of human desires and motivations.

## **Redefining Virtue and Crime**

Understanding crimes as potential virtues challenges our traditional definitions and perceptions. It encourages us to question the underlying reasons for categorizing actions as good or bad and the role society plays in shaping those labels.

The exploration of crimes as virtues may help us redefine our understanding of virtue itself. It pushes us to appreciate the complexities of human experiences and the blurred boundaries between right and wrong. By embracing such perspectives, we can unlock new ways of thinking and provoke meaningful discussions about our societal norms.

Crimes, when viewed through a different lens, can hold their own rewards and merits. The examples discussed in this article demonstrate how crimes that challenge established systems, fight for justice, or carry noble intentions can defy conventional notions of virtue. By staying open-minded and reevaluating our perspectives, we can delve deeper into the intricacies of human behavior and reimagine our understanding of morality and crime.



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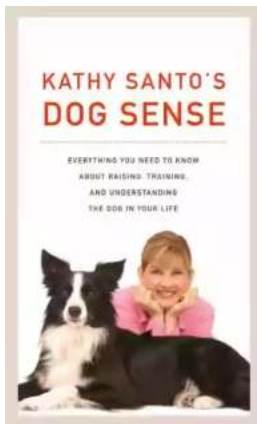
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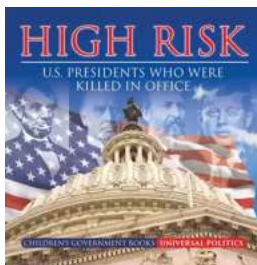
George Farquhar was born in Derry, Ireland in 1677, one of seven children. Farquhar was educated at Foyle College and later, aged 17, he entered Trinity College, Dublin. He departed after only two years, accounts vary as to why, and he took to acting on the Dublin stage. As an actor he seems to have had no real talent. A terrible accident, when he failed to distinguish between a tipped foil and a deadly rapier, and seriously wounded a fellow actor, resolved Farquhar to give up acting for good. His first play, *Love and a Bottle*, was well received at London's Drury Lane Theatre in 1699 and was admired "for its sprightly Dialogue and busy Scenes." With the play a success Farquhar settled his talents on a career as a playwright. He had a second play open that same year; *The Constant Couple*. Again, it was warmly received on debuting at Drury Lane and proved a great success. However, another interest and opportunity now unfolded into his life. He received a commission in the regiment of the Earl of Orrery. His time now became divided between the duties of a successful new playwright and the vocations of soldier. In 1701 Farquhar wrote and debuted a sequel to the *Constant Couple*, called and based on its main character; *Sir Harry Wildair*. The following year was to be prolific for the young playwright. He penned both *The Inconstant* or, *The Way To Win* and *The Twin-Rivals* as well as publishing *Love*

and Business, a collection that included letters, verse, and A Discourse Upon Comedy. His work for the army, recruiting soldiers to fight in the War of the Spanish Succession, occupied much of his time for the next three years, and he was to write little except The Stage Coach, in 1774. Farquhar was able, however, to draw upon these years of recruiting experience for his next comedy, The Recruiting Officer in 1706. Early in 1707, Farquhar wrote what was to be his masterpiece: The Beaux Stratagem. In these last two plays his real contribution to the English drama is all the more apparent. He introduced a verbal vigour and sparring, as well as a love of character that are more usually associated with Elizabethan dramatists and laid much of the foundations for Sheridan and Congreve to build upon. George Farquhar, aged only 40, died on April 29th, 1707, almost two months after the debut of his greatest work. He was buried in the Church of St. Martin in the Fields, London, on May 3rd, 1707.



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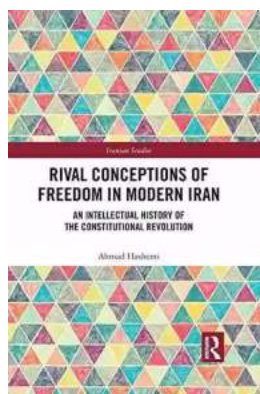
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