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Study on John Millington Synge (I) : Search of the two opposing worlds in Riders to the Sea and The Shadow of the Glen

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Study on John Millington Synge (I)

— Search of the two opposing worlds in Riders to the Sea and The Shadow of the Glen

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Abstract

John Millington Synge (1871-1909) was a leading figure of the modern Irish dramatic movement. In a brief life of 39 years he wrote six famous plays, including Riders to the Sea (1902), The Shadow of the Glen (1902), The Tinker's Wedding (1904), The Well of the Saints (1905), The Playboy of the Western World (1906) and Deirdre of the Sorrows (incomplete).

When 17 years old, Synge refuses to go to Church and loses the support of the Church. Since then he has held anticlericalism. After leaving Trinity College, he doesn't get any regular job and travels around the countryside of Ireland. In his closing years he leads a lonely life in the mountains.

Now I wonder why he was a lonely traveler throughout his life. What did he keep looking for in the wandering life?

It seems to me that it is possible to find out the answer as a consistent theme through the six plays.

I think I must make the answer clear as one of those who love his way of living and his works.

In this monograph I treat only two plays, Riders to the Sea and The Shadow of the Glen, for which he obtained the subject matters in the Aran Islands.

A table of Contents

1. Synge's formative period of an outlook on the world
2. The plot of Riders to the Sea
3. Anticlericalism and rebellion against Christianity
4. Two worlds in Riders to the Sea
5. The Shadow of the Glen and its first production
6. The Plot of The Shadow of the Glen
7. Examination of Nora's runaway in The Shadow of the Glen

1. Synge's formative period of an outlook on the world

Synge's father, a barrister, died of the smallpox a year after Synge was born. Synge's mother, had to bring up her four sons and a daughter with her widowed mother. ⁽¹⁾

His mother's father had been the radical ministry, so she kept religious piety after the model of his father and devotedly brought him up on the basis of the Christian doctrine.

She was proud that her family belonged to the Ascendancy class or the English and Anglo-Irish families. She regarded Irish people or Catholics as pagans or devils and loathed them, because it seemed to her that they didn't believe in only, absolute God but a lot of superstitions and Great Saints. Poor Catholics were enemies that she had to fight. She kept her life in the narrow association with the minority of Protestants, so Synge was not allowed to associate with any country people but Protestants whom his mother chose.

She usually told him that there were full of pagans or devils outside. Although she belonged to a small minority of all the population of Ireland, the Gospel supported her mind. She had a firm belief that all her family were "those who belong to Christ" ⁽²⁾ and their souls would be saved at the Judgment Day.

Protestants who had a sense of their own superiority to Irish Catholics, called Irish people pagans. Synge was also taught never to be intimate with the pagans on the outside or "enemies"

in the Bible. When very young, he believed what she told him. But as he grew, he got to doubt not only her belief but also Christianity itself. He got to a serious defect in the way of his mother's devout life.

When he was 14 years old, an important matter happened to him. He read Darwin's On the Origin of Species and he was terribly shocked by the passage where similarity between a man's hand and a bat's wings was explained. After he read it, he rushed out into the open air.

The sky seemed to have lost its blue and the grass its green.

I lay down and writhed in agony of doubt.⁽³⁾

The Darwin's book confused him and he thought that he became the playfellow of Judas. He took the book out of the house and kept it out of sight. Though Darwin's theory of the revolution did not uncover the heavy load of Christianity over his mind, he may have recognized the existence of another world.

He had studied insects since he began to play in nature by himself. The study of insects had given him a scientific attitude. The scientific attitude grew up in his mind and released him from the sense of guilt that had suffered him since he was very young.

In the winter of 1889, Synge, at 17 years old, openly admitted that he had lost the Christian faith. He asserted that he would no longer attend church. And he could throw away the prejudice against the Irish people or Catholics. He got to go into the country people's poor lives. He decided to live at will in nature.

When he was a college student, he found pleasure in traveling around by bicycle or on foot. He went to ruins of the old temples and villages on the mountainsides. The country people who live their vivid lives in small cottages moved him profoundly.

When he was 20 years old, he fell in love with Cherry Matheson who was the daughter of a leader of the Plymouth Brethren. She firmly believed her father's religion, so she refused his love

according to her father's advice. Her father considered Synge as an atheist. Synge was deeply disturbed by this rejection.

Synge had a cousin of father's, Mary Synge, who was a concert pianist. She was the only person in his family that could appreciate art. Besides, she had no religious prejudice. An encounter with her encouraged him to go his new way of life.

Robin Skelton⁽⁴⁾ says as follows.

It was as much as a turning-point in his life as that day when he discovered darwin and found himself spiritually and intellectually as far from his family as he was now to become physically.⁽⁵⁾

In 1891, he was awarded scholarship in 'counterpoint' by the Royal Academy of Music, Dublin, and graduated from Trinity College. In 1893, he first visited Germany to study music. In 1894, he went to Paris to teach English. In 1895, he studied socialism and Irish antiquities and language. During 5 years between 1891 and 1895, far away from his family, he was released from Christianity, and he was at liberty to improve himself. The sophistication that he acquired in the five years led him to justify an atheist or pagan.

He came to draw a dividing line between Christian life and pagan's. While pagan's life is vivid, rustic and generous, Christian's is rigid, conservative and exclusive. He set the pagan's life over against Christian life. The two lives composed the two main melodies in his plays like 'counterpoint' in music.

Nicholas Grene⁽⁶⁾ analyzes the plot of Riders to the Sea⁽⁷⁾ and says as follows.

Synge's sophistication involves a familiarity with ideas and attitudes, beyond the range of the island situation. The relationship between Christian and pagan becomes an issue of the play; variations of resentment and resignation make up a complex of emotions aligning it with the great tragedies.⁽⁸⁾

2. The plot of Riders to the Sea

Synge went to the Aran Islands four times between 1898 and 1901. At the third visit to the Aran Islands in 1900, he came across an overturning accident of a curagh with three islanders. The three islanders were thrown out of the curagh into the water. Two of them happened to reach a passing steamer and to be saved, but the third one could not be found. In The Aran Islands Part III ⁽⁹⁾, Synge wrote the accident as follows.

More recently a curagh from this island with three men, who were the worse for drink, was upset on its way home. . . . Now a man has been washed ashore in Donegal with one pampooty on him, and a striped shirt with a purse in one of the pockets, and a box for tobacco. For three days the people here have been trying to fix his identity. . . . Tonight as we were returning from the slip we met the mother of the man who was drowned from this island, still weeping and looking out over the sea. . . . Later in the evening, when I was sitting in one of the cottages, the sister of the dead man came in through the rain with her infant, and there was a long talk about the rumours that had come in. She pieced together all she could remember about his clothes, and what his purse was like, and where he had got it, and the same of his tobacco box, and his stockings. In the end there seemed little doubt that it was her brother. . . . "Ah!" she said, "it's Mike sure enough, and please God they'll give him a decent burial." Then she began to kean slowly to herself. She had loose yellow hair plastered round her head with the rain, and as she sat by the door suckling her infant, she seemed like a type of the women's life upon the islands. ⁽¹⁰⁾

Synge wrote a one-act play, Riders to the Sea, on the basis of that experience in the Aran Islands in 1900. A main person, Maurya, was made up as "a type of the women's life upon islands."

The plot of Riders to the Sea is very simple. When the curtain

rises, Cathleen and Nora are examining 'a shirt' and 'a plain stocking' taken from a drowned man in Donegal to see if they are Michel's. Maurya is invisible in the back room. Whenever the tide turns, she goes down to the seashore day after day to see if the body of Michael comes floating from the east. And now she is so tired that he can't come out of the back room.

Maurya, judging from the movement of stars, tells Cathleen and Nora that the weather is going to get worse in the afternoon. But Bartley insists on crossing the sea to the mainland in order to sell a grey pony at the fair. He has to get on board the 'hooker' being at anchor in the port, so he is about to go out in a hurry.

Maurya is deeply shocked by his going out. She sends Bartley out with an unlucky, hard word. She says, "It's hard set we'll be surely the day you're drowned with the rest. What way will I live and the girls with me, and I an old woman looking for the grave?"⁽¹¹⁾ Without hearing what Maurya says in despair, Bartley hurries out with the new rope which he himself bought for Bartley's funeral the other day.

The three women who are left behind find that Bartley forgets to take his bit of bread. Cathleen forces Maurya to go after him with his bread. She takes a shortcut to the spring well where he is going to pass. As soon as she gets there, she sees Barley riding down the seashore at full gallop and Michael's ghost running after him on the grey pony. She foresees the death of her last son, Bartley, and she returns in terror. She says as follows.

I'm after seeing him this day, and he riding and galloping. Bartley came first on the red mare, and I tried to say "God speed you," but something choked the words in my throat. He went by quickly; and "The blessing of God on you," says he, and I could say nothing. I looked up then, and I crying, at the grey pony, and there was Michael upon it - with fine clothes on him, and new shoes on his feet. ...

Bartley will be lost now, and let you call in Eamon and make me a good coffin out of the white boards, for I won't live after them. ⁽¹²⁾

On the other hand, Cathleen and Nora identify Michael by the dropped stitches in a stocking while Maurya is out. They are carried away by Michael's death, so they can't imagine that Bartley will come to death. It is not until the body of Bartley is taken into the house that they learn the truth. The men and women in the island come in, cross themselves, and kneel in prayer before the Bartley's body. The curtain falls amid despair and prayer.

3. Anticlericalism and rebellion against Christianity

We are inclined to regard Riders to the Sea as a type of Realistic Drama in the European tradition.

P. P. Howe, who looks at this play from the same standpoint, examines this play in the context of the European tradition of the Tragedy and makes a decision how degree of perfection this play has as the Tragedy. He says in his writings ⁽¹³⁾ as follows.

More than most of the great tragedies, this tragedy is localized; to the place where it is the life of a young man to be going on the sea, and the life of an old woman to be down looking by the sea for the son whom the sea has taken. . . ⁽¹⁴⁾

In his definition of this play, the world of Synge is out of the question. I know, of course, that the tendency to research the play apart from the playwright's world is common in the theatrical approach, but in Synge's plays we should change our view and set our eyes on the world of the playwright. This play is not only Maurya's tragedy but also an expression of Synge's agony in his life.

In the two-act play, When the Moon Has Set ⁽¹⁵⁾, written in 1901, Synge made Mary say as follows.

It's well I know you've no call to mind what the priests say, or bishops say, or what the angels of God do be saying, for it's little the like of them knows of women or the seven sorrows of death.⁽¹⁶⁾

This Mary's saying shows Synge's feeling concerning the priest. Synge thought the priest to have nothing to do with life's joys and sorrows. He also put the dialogue including the same meaning in Riders to the Sea.

Nora says, "Didn't the young priest say the Almighty God won't leave her destitute with no son living?"⁽¹⁷⁾

Maurya says in a low voice toward to Nora, "It's little the like of him knows of the sea."⁽¹⁸⁾

Nora is too young to recognize the real human conditions in the island. She trusts the priest's saying easily. Unlike young Nora, old Maurya never believes in the priest. She suggests that the priest should know nothing about 'the sea' or real life in the island.

The matter I want to bring into question is why Synge put such a dialogue in the play. I think it is necessary to examine how indispensable her criticism of the priest is for the development of the plot. If Synge wanted to describe nothing but life's sorrows in the cruel relationship between nature and islanders, the dialogue would not be necessary. Insertion of the dialogue suggests that his intention be a different one.

We can learn from those dialogues that Synge had a hatred for the priest or clergyman, whether he is the Protestant or the Catholic. We may need to know the reason why he disliked clergymen, but it is nearly impossible to find it out in the play because he does not write it down anywhere. From the fact he inserts those dialogues in the play, we can't help coming to a view that he may have intended to bring up a very important question concerned with religion.

Now again we need to listen to Maurya's final, sorrowful lines of this play. In conclusion, she receives cruel treatment from

nature, and cries alone in the depths of despair. Evidently, Synge lets Maurya say such a speech as a symbolic being of the women in the island. But we can feel her intense personality in her speech as a whole, especially in the final sorrows.

... Michael has a clean burial in the far north, by the Grace of the almighty God. Bartley will have a fine coffin out of the white boards and a deep grave surely. . . .What more can we want than that? ... No man at all can be living for ever, and we must be satisfied. ⁽¹⁹⁾

These lines make me feel something beyond an island woman's crying and lamenting. It seems to me that she suppresses her emotion of rebellion against Christianity.

4. Two worlds in Riders to the Sea

The world of Riders to the Sea can be divided between Christian's one and Pagan's.

Nora and Cathleen belong to the Christian's world. They take the priest on trust. They do not doubt the priest. They do not bear their own standard of judgment.

Maurya belongs to the pagan's world. She believes superstition, vision and instinct, but does not trust the priest. She covers the Christian world with her powerful paganism at the end of this play.

Now, again, we should turn our attention to Bartley's funeral ceremony. Murmurs of voices are coming close to the cottage from the coast and after a while men in the island 'carry in the body of Bartley laid on a plank, with a bit of a sail over it.' ⁽²⁰⁾

When they put the body on the table, Bartley's funeral ceremony without a priest begins.

In the first place, one of the women clearly states the reason why Bartley died.

The grey pony knocked him over the sea, and he was washed

out where is a great surf on the white rocks. ⁽²¹⁾

Maurya's fearful vision becomes a reality. Nora and Cathleen who trust the priest saying more than Maurya's vision, as soon as they hear the reason of Bartley's death, dismiss Christian's world and turn back to Pagan's world.

In the second place, Maurya kneels down at the head of the table where the body of Bartley is laid and begins to mourn over his death. Then she performs a memorial service for all the dead of her family. She does not believe in God. She has no hope for resurrection. She does nothing but lament for their deaths. Maurya says, "No man at all can be living for ever, and we must be satisfied." ⁽²²⁾ The sound of an existentialist's prayer fills the stage.

5. The Shadow of the Glen ⁽²³⁾ and its first production

The target of the sharp criticism toward its first performance was Nora's runaway from home. In the devout Catholic country, at that time, the action that the wife deserts her husband and runs away with a stranger was, I suppose, never excused. Nora was a disgrace to Ireland.

Nationalistic Journalists in Ireland at that time firmly thought that all the theatrical performances should spread propaganda to the Irish nationalism. They didn't have the slightest idea of how much the tendency toward propaganda distorted the real merit. Christopher Murray ⁽²⁴⁾ writes as follows.

Synge's uncle, the Revd Alexander Synge, had been a Protestant missionary on Aranmore in the 1850s, and Synge may well have felt drawn to Aran as much on account of his curious family history as for linguistic and cultural reasons. All Yeats did was to reinforce Synge's own peculiar sense of mission. But it is necessary to understand, at the same time, that between 1898 and 1902 Synge spent most of each year in Paris and only six weeks at a time in Aran. He believed in

maintaining a distance from his subject matter, and whereas there is no question but that the experience of Aran was artistically crucial it was in Paris that Synge encountered the two currents of modernism which steered his development: naturalism and symbolism. ⁽²⁵⁾

He had stayed in Paris for one year (1894-5) and studied French classic plays before he went to the Aran Islands. While he was in Paris, he might have been influenced by the European modernism to write this play. It's no more than a guess, but he might have written The Shadow of the Glen in connection with the problem of women's liberation that Nora of Ibsen's A Doll's House ⁽²⁶⁾ created a sensation all over the world beyond the European theatres.

The Shadow of the Glen was first produced at the Molesworth Hall, Dublin, on October 8, 1903, as the memorial first program of the Irish National Theatre Society. This first performance of this play aroused heated discussions. Nationalists and most of the journalists expressed sharp criticism of this play and they said definitely that The Shadow of the Glen was 'unwholesome productions'. ⁽²⁷⁾

Why did this play become the target of criticism? Although Synge used the story that Pat Diran, an old man in the Aran Islands, told him, for the plot of this play, the nationalists criticized the main character Nora for being unworthy of an Irish woman.

6. The Plot of The Shadow of the Glen

I'd like to follow the plot of The Shadow of the Glen, in order to recognize what kind of woman Nora is and how she betrays her emotions in speech and action.

Persons in the play are a farmer and herd, Dan Burke, his wife, Nora Burke, a young herd, Michael Dara, and a Tramp. The scene is the lonesome cottage at the head of a long, desolate glen

in County Wicklow.

When the curtain rises, Nora is moving about the room and looking now and then at the bed where the dead body lay with uneasy look. It is raining outside the cottage. A stranger walking to Brittas from the Aughrim fair knocks at the door. He asks for the shelter and for a sup of milk. He is admitted to enter the room by 'the lady of the house'.

The lady of the house, Nora, tells the stranger, the Tramp, how her husband, Dan, lived and died. And she tells him about all the property and his curious will he left. Moreover, she tells him of the lonely life she has led here in the lonesome place since they married, with no pleasure but viewing mists up and down the glen. And she tells him of Patch Darcy wandering in the mountains with nothing on him but an old shirt and of his husband who was always cold. When she finishes talking, she begs the Tramp to keep watch the dead body while she goes to tell her neighbours of his death.

When Nora is gone, the sheet that the dead body is covered with is lifted from the bed, and the dead body sits up. Dan was only letting on to be dead. He tells the terrified the Tramp of his unfaithful wife. He has determined to catch the scene while she has an affair with a young shepherd. He knows that she has gone not to her neighbours but to her fancy man.

Nora returns home bringing a young shepherd, Michael, with her. Nora and Michael are completely taken in by Dan's trick. They sit at the table and Michael begins to talk of property left and of getting marriage, but Nora doesn't feel like marriage. She is spiritually awakened in the lonesome life and considers the marriage to be nonsense.

Michael manages to win Nora's heart and tells her that she would have a fine life with a young man. At this point, Dan jumps up and says to Nora, "You'll walk out now from that door."⁽²⁸⁾ Nora remembers a poor woman Peggy Cavanagh at once. She won't get older like Peggy Cavanagh. When she hesitates to go out,

Tramp says to her as follows.

We'll be going now, I'm telling you, and the time you'll be feeling the cold, and the frost, and the great rain, and the sun again, and the south wind blowing in the glens, you'll not be sitting up on a wet ditch, the way you're after sitting in this place, making yourself old with looking on each day, and it passing you by. You'll be saying one time: "It's a grand evening by the grace of God," and another time, "It's a wild night, God help us; but it'll pass, surely." ⁽²⁹⁾

She has been feeling the sorrow of life passing through the lonely life. The sorrow is too much to endure. Nora decides to go out of the world where those who do not understand this sorrow live. The Tramp and Nora walks out of the cottage together.

7. Examination of Nora's runaway in The Shadow of the Glen

In The Shadow of the Glen, I think, the two worlds are opposite each other. One side is the Christian's world and the other side the Pagan's. The problem of the two worlds is brought up more clearly and more intricately than that in Riders to the Sea.

Thomas J. Morrissey ⁽³⁰⁾ takes up the relationship with the Bible and says as follows.

Synge uses the Bible to give mock mythic significance to the comic action of The Shadow of the Glen. He creates his own version of the primal Christian myth—the death and resurrection of Christ—in which the nominal Christians, Dan and Michael, become purveyors of spiritual death, While antiestablishment figures, Patch Darcy and the Tramp, become prophets of a creed that preaches a life-oriented gospel of spiritual and material liberation. ⁽³¹⁾

Morrissey divides the world of this play into two parts. One part includes Dan and Michael who are "the nominal Christians, purveyors of spiritual death, and Anti-Christ." The other part includes Patch Darcy who exists only in Nora's speech and the

Tramp who lures Nora out of the house. They are true Christians and exemplify the concept of life-in-death.

Patch Darcy died wandering alone like a mad man in the mountains. But his forgiving and self-sacrificing spirit is handed down from people to people and continues to live in their mind. Nora says as follows.

He was a great man surely, stranger, and isn't it grand thing when you hear a living man saying a good word of a dead man, and he mad dying.⁽³²⁾

On the contrary, Nora expresses how similar Dan's life is to death.

Maybe cold would be no sign of death with the like of him, for he was always cold, every day since I knew him, and every night, stranger.⁽³³⁾

Morrissey comments on Dan's death-in-life as follows.

The surface humor is enriched by Synge's depiction of Dan as a distorted type of Christ. Dan's pretended death and resurrection constitute a parody of Christ's passion and rising, a parody which is the basis of the comic debasement of Christianity as practiced in Wicklow."⁽³⁴⁾

The 'shadow' in the title of this play includes different meanings. Its basic meaning is literally the shadow of the hills spreading over the whole glen. And Synge covers the basic meaning with the meaning of the death closing in on the people. It means a feeling of uneasiness for old age and death. Moreover, it is also possible to think that it suggests the debasement of Christianity as well as the problem of our life and death. It seems to foretell the epoch of spiritual disorder and darkness to come. The death of religious environment that Dan Bark embodies seems to be expressed as the shadow.

Anyway, it is impossible for us to escape from death. But our life can be changed by how we deal with death. Our uneasiness for old age and death can be wiped out if we gaze intently at others' life and death. Deep consideration and contemplation

enable us to get to the hope of escape from physical death. Though it is impossible for everyone to escape from physical death, overcoming mental death offers us relief from physical death.

Dan and Michael are absorbed in material wealth, so they can't gaze seriously at others' life and death. Naturally they can't see their own life, either. Only material wealth is their salvation. They are just in the death of religious environment. Accordingly, they have no hope of escape from mental death as well as physical death.

Nora fears to become the old woman like Peggy Cavanagh who was walking round on the roads with no teeth, no sense and no hair. She gazed at Cavanagh's life and death and now she hesitates to go out. Her health will decline and her body will change into an ugly figure. If she stays with Dan, she will take over the material wealth from Dan. But, even if she stay inside of the house, her face and body will change like Peggy Cavanagh and she will have no hope of escape from physical death. She will realize that the material wealth doesn't guarantee her the eternal life.

The Tramp suggests to Nora that only the escape from mental death or leaving the house, should enable her to get over fear for the future. She hears the Tramp say as follows.

Come along with me now, lady of the house, and it's not my blather you'll be hearing only, but you'll be hearing the herons crying out over the black lakes, and you'll be hearing the grouse and the owls with them, and the larks and the big thrushes when the days are warm; and it's not from the like of them you'll be hearing a tale of getting old like Peggy Cavanagh, and losing the hair off you, and the light of your eyes, but it's fine songs you'll be hearing when the sun goes up, and there'll be no old fellow wheezing, the like of a sick sheep, close to your ear.⁽³⁵⁾

Nora is encouraged to leave the house by the Tramp. She conquers her fear for the future. She decides to go positively

into the lonely outside.

It is possible to consider the Tramp to be a part of Synge's personality, and consequently the choice means that Synge preferred to live in the lonely outside separated from the Christian community.

Notes

1. Names of Synge's parents

Father; John Hatch Synge (1824-72)

Mother; Kathleen (1838-1908)

2. Herbert G. May and Bruce M. Metzger (ed.), The New Oxford Annotated Bible, New York, Oxford U.P., 1962

The passage of The First Letter of Paul to the Corinthians is the following.

But in fact Christ has been raised from the dead, the first fruits of those who have fallen asleep. For as by a man came death, by a man has come also the resurrection of the dead. For as in Adam all die, so also in Christ shall all be made alive. But each in his own order: Christ the first fruits, then at his coming those who belong to Christ. Then comes the end, when he delivers the kingdom to God the Father after destroying every rule and every authority and power. For he must reign until he has put all his enemies under his feet. The last enemy to be destroyed is death. "For God has put all things in subjection under his feet," But when it says, "All things are put in subjection under him," it is plain that he is excepted who put all things under him. When all things are subjected to him, then the Son himself will also be subjected to him who put all things under him, that God may be everything to every one.

3. J.M. Synge, Collected Works II, Vol., Oxford UP, 1968. p.10

4. Robin Skelton, J.M.Synge and his world, Thames and Hudson, 1971.

5. *ibid.* p.29

6. Nicholas Grene, Synge: A Critical Study of the Plays, Macmillan, 1975.

7. J.M. Synge, Collected Works Vol. III, Oxford UP, 1968.

8. Robin Skelton, J.M.Synge and his world, p.55
9. J.M. Synge, Collected Works Vol. II, Oxford UP, 1968.
10. *ibid.* p.136-7
11. Collected Works Vol. III. p.11
12. *ibid.* p.19
13. P.P.Howe, J.M.Synge, A Critical Study, Greenwood Press, 1912.
14. *ibid.* p.56
15. J.M. Synge, Collected Works Vol. III, Oxford UP, 1968.
16. *ibid.* p.171
17. *ibid.* p.21
18. *ibid.* p.21
19. *ibid.* p.27
20. *ibid.* p.23
21. *ibid.* p.23
22. *ibid.* p.27
23. J.M. Synge, Collected Works Vol. III, Oxford UP, 1968.
24. Christopher Murray, Twentieth-Century Irish Drama. Manchester UP.
25. *ibid.* p.67-8
26. Henrik Ibsen (1828 - 1906) Norwegian playwright, who is usually regarded as the father of 20th-century drama.
27. The expression of 'unwholesome production' was used in the *Irish Independent* on the morning of 8 October.(from E.Stephens's My Uncle John, Oxford, 1974, p.161)
28. J.M. Synge, Collected Works Vol. III. p.53
29. *ibid.* p.57
30. Zack Bowen(ed.), Irish Renaissance Annual I, Associated University Presses, 1980. The Good Shepherd and the Anti-Christ in Synge's *The Shadow of the Glen*
31. *ibid.* p.158
32. J.M. Synge, Collected Works Vol. III. p.47
33. *ibid.* 35
34. Zack Bowen(ed.), Irish Renaissance Annual I. p.159
35. J.M. Synge, Collected Works Vol. III, p.57