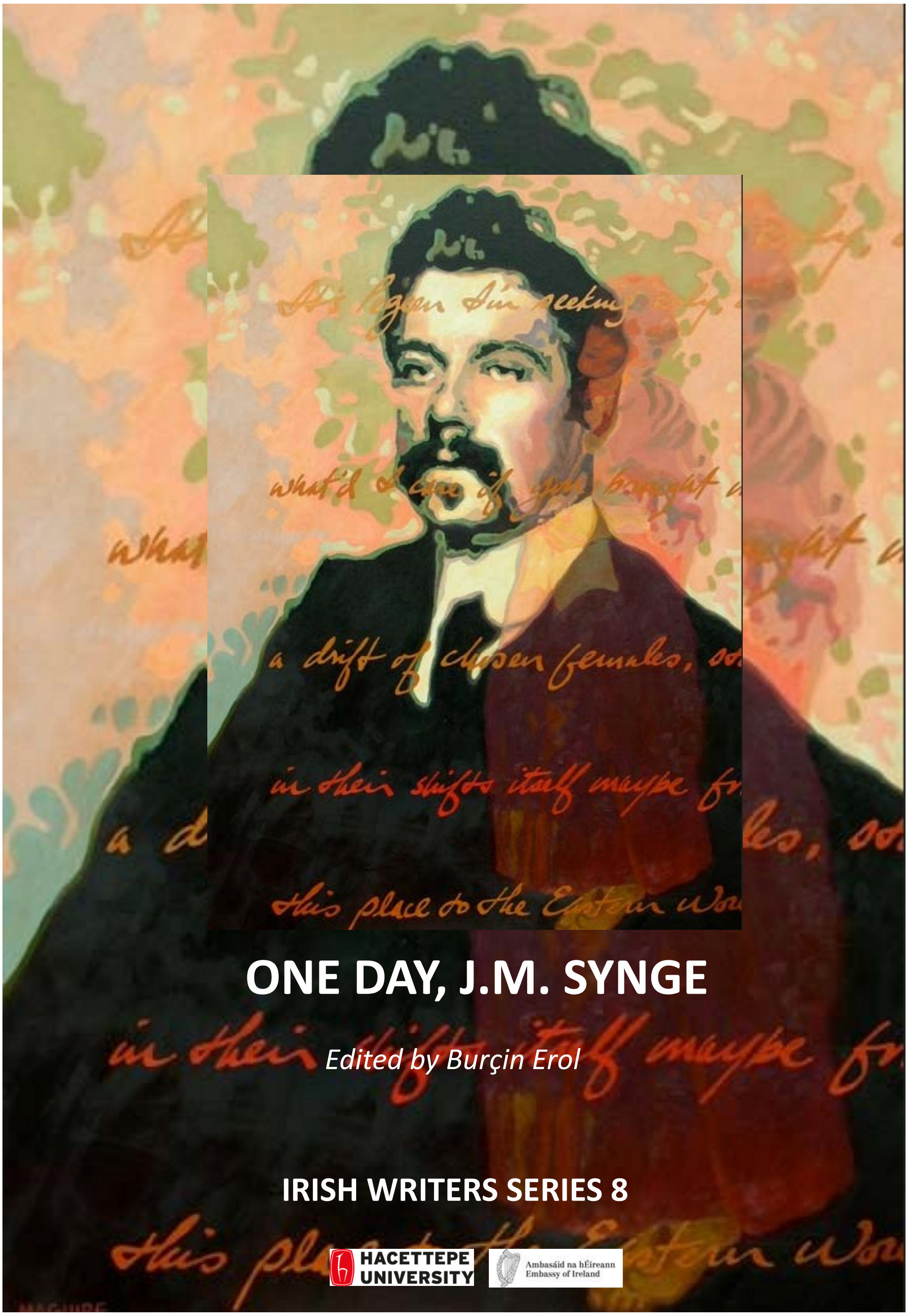
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MAGUIRE

ONE DAY, J.M. SYNGE

Edited by Burçin Erol

IRISH WRITERS SERIES 8

HACETTEPE UNIVERSITY
Ambasáid na hÉireann
Embassy of Ireland

One Day, J.M. Synge

Edited by Burçin Erol

Department of English Language and Literature
Hacettepe University

and

The Embassy of Ireland

Irish Writers Series : 8

IRISH WRITERS SERIES

One Day, James Joyce
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One Day, Lady Gregory
Edited by Burçin Erol

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I would like to thank all the colleagues and staff members in the Department of English Language and Literature who have helped in the process of putting together the chapters in this volume which are based on the papers formerly presented in the "One Day, J.M. Synge Conference" organised at Hacettepe University in 2018. I owe special thanks to Research Assistant Adem Balcı for designing the cover of the present volume and for helping with the proof reading and some technical aspects. I would like to express my gratitude to Barrie Maguire for allowing us to use his painting, the portrait of J. M. Synge for the cover. Special thanks are due to the Irish Embassy and H.E. Mr. Brendan Ward who have most kindly collaborated for the conference and made the keynote speaker Dr. Giulia Bruna's presence at the conference possible. I would like to express my most sincere gratitude to the General Directory of the State Theatres of the Ministry of Culture and Tourism for granting the permission to print the announcement of the play at Büyük Tiyatro and the sketch of the décor that was published in the monthly journal *Devlet Tiyatrosu*. Last but not least I would like to express my gratitude to Professor Dr. A. Haluk Özen, the Rector of Hacettepe University, for his support and Hacettepe University for the financial support of the project.

Foreword

The chapters in this volume are based on the papers presented at the "One Day, J.M. Synge" held at Hacettepe University in 2018 with the collaboration of the Embassy of Ireland. This volume intends to bring together the works of the scholars in Turkey who specialise in and have published on the works or have worked on the translations of the works of J.M. Synge.

This year's writer John Millington Synge is a playright, folklorist, and travel writer whose role in the Irish Literary Revival has been very important. He was the co-founder of the Abbey Theatre and a key figure in the Irish Literay Revival. He collected folkloric material on the Aran Islands and met Yeats and Lady Gregory. The material he collected and his experiences during these years were to influence his plays.

Having devoted the third of these conferences to Yeats and the seventh to the in depth study of Lady Gregory and having published the extended papers of the speakers we felt the need to cover J. M. Synge's works and his contributions. We hope that this choice will help to the construction of a fuller picture of the Irish Literary Revival.

The first chapter by Giulia Bruna concentrates on Synge's travel writing, however she does not deal with these texts as a back drop to his dramatic works. Rather she focuses on his travel writing in its own right and discusses Synge's contributions to this nonfictional genre by comparing it to some of the works of the contemporary Irish travel writers. Bruna concentrates on Synge's travel writing in the book *The Aran Islands* and the series of essays published in newspapers and journals based on his travels in Ireland between 1898-1908. This paper also emphasises how Synge's travels by train and bicycle allowed him a different vantage point and how he recorded "multiple and contrasting identities."

Asalet Erten in her study which is basically on the translations of Synge's works into Turkish, sheds light on the translation history of the works, commenting on the role and policies of the Translation Bureau in this process. Concentrating specifically on the play *Riders to the Sea* she examines the translation strategies employed by Özcan Özer.

In her chapter Gülşen Sayın comments on the nature of Synge's plays especially emphasising the aspects that were criticised by his contemporaries. She points out how and why this subversive nature of his plays were appreciated by his modern inheritors. She also presents in detail the influence of Synge especially on contemporary Irish playrights such as Brian Friel, Tom Murphy, Martin McDonagh, Marina Carr and Conor McPherson. Sayın deals with the treatment of marginal characters and their struggle against social norms, the story telling tradition and the representation of women. In order to illustrate these aspects she focuses on Brian Friel's *Faith Healer*, Tom Murphy's *Bailegangaire*, Martin McDonagh's *Beauty Queen of Leenane*, Marina Carr's Midland Plays and Conor McPherson's *The Weir*.

Neslihan Ekmekcioğlu concentrates on Synge's interest in the alienated individual in a nonconformist society focusing on the female character of Nora *In the Shadow of the Glen* and Deirdre in *Deirdre of the Sarrows*. Ekmekcioğlu dwells on how Synge criticises the male perspective and focuses on the female world.

Kübra Vural Özbey examines Synge's use of the forest in *Deirdre of the Sorrows* arguing that in the treatment of this Celtic tale Synge establishes a symbolic fight between England and Ireland as the opposing figures of Conchubar and Deirdre who refuses the marriage bond with the king following a well established tradition where Deirdre is used as a metaphor for for Ireland. In this symbolic fight the forest where she takes refuge with her lover becomes the site of resistance.

If we are to take a brief look at the Turkish scene, it is possible to say that the Turkish audiences/readers are no stranger to Synge's works. The earliest translation of Synge's works into Turkish is *Riders to the Sea* with the Turkish title *Denize Giden Atlılar* by Orhan Burian published at the İstanbul Maarif Matbaası (Education Ministry Press) in 1940. This play was the first professional play to be staged at the Ankara Tatbikat Sahnesi which was newly established.

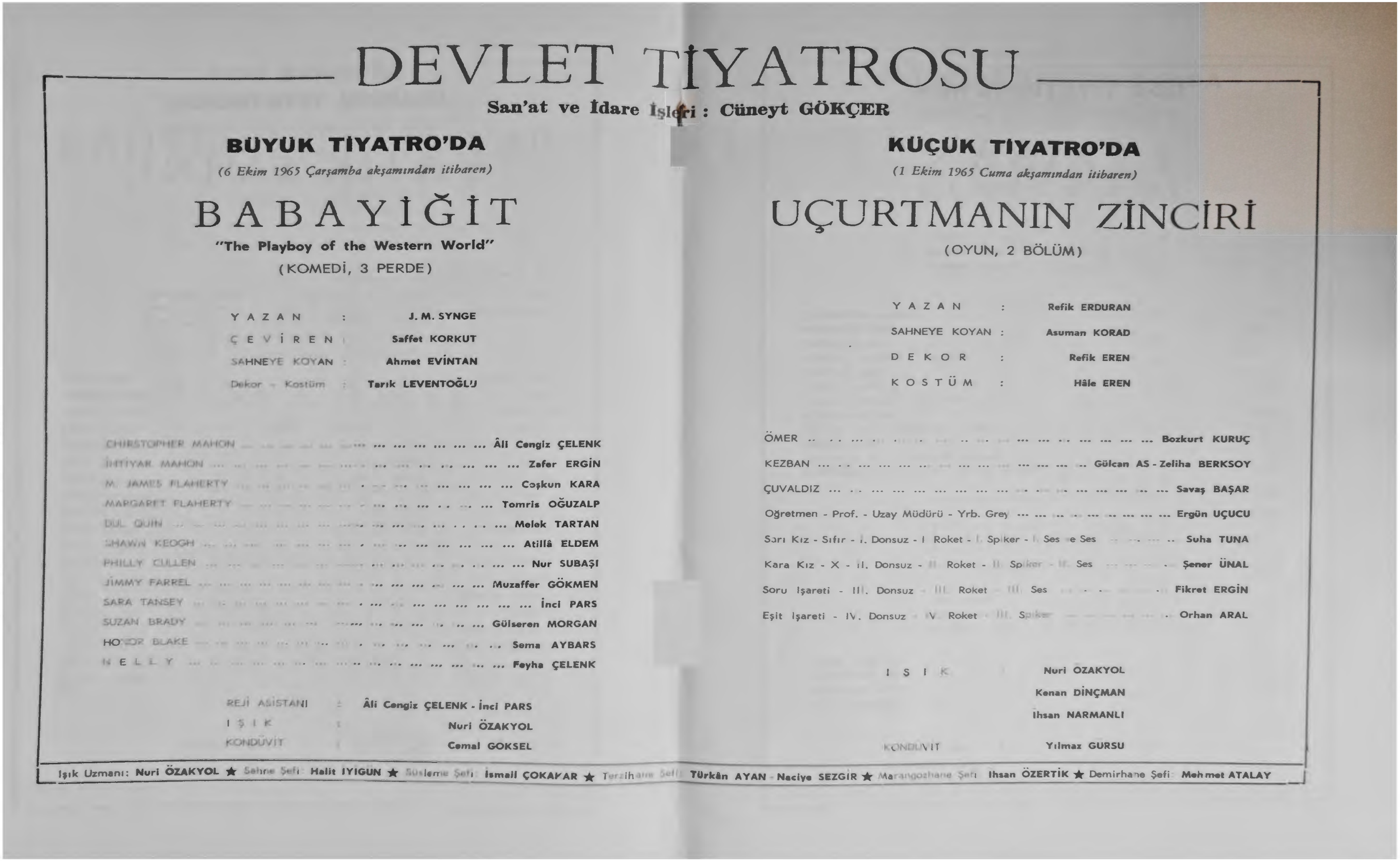
The first Turkish translation of Synge's *The Playboy of the Western World* by Saffet Korkut was to follow, that was published by the Ministry of Education in 1944 with the title *Babayiğit*. The first records of the staging of this play dates to 1951 at the İstanbul Küçük Tiyatro by Muhsin Ertuğrul and the late Münir Özkul, a well known stage and film actor who played the part of Shawn Keagh. This play seems to be the most popular of Synge's plays in Turkey and has been staged many times by professional actors. The State Theatre staged it at Ankara Büyük Tiyatro and Bursa in the season of 1965-66 (See figure 1 and 2). It was put on stage by the permanent players of İzmir State Theater as its first play in 1971. It was staged by Ankara State Theatre in 1974 with the title *İrlandalı Delişmen*. The Çanakkale Municipality Theatre Group staged it in 2015-2016.

In the 1960's *In the Shadow of the Glen* (1963-64) was translated and staged by the State Theatre at Bursa and Ankara as *Dereye Vuran Gölge*, later it was staged again in 1986. In 2003 Mitos Boyut published the translation of these two plays and added *Riders to the Sea* translated by Özcan Özer, with the Turkish title *Denize Giden Atlılar*. Just a brief overview of the translations and the professional performances points to the fact that Synge is known to Turkish audiences, however, the complete works have not all been translated yet and are not available to the general public.

I hope that this volume will contribute to the studies, translation, understanding and appreciation of J.M. Synge's works by providing new approaches and ways of reading his works and once more calling attention to his contributions to the development of Irish culture, language and literature.

Burçin Erol

December 2020



DEVLET TİYATROSU

San'at ve İdare İşleri : Cüneyt GÖKÇER

BÜYÜK TİYATRO'DA

(6 Ekim 1965 Çarşamba akşamından itibaren)

BABAYİĞİT

"The Playboy of the Western World"

(KOMEDİ, 3 PERDE)

YAZAN : **J. M. SYNGE**
ÇEVİREN : **Saffet KORKUT**
SAHNEYE KOYAN : **Ahmet EVİNTAN**
Dekor - Kostüm : **Tarık LEVENTOĞLU**

CHRISTOPHER MAHON	**Âli Cengiz ÇELENK**
İHTİYAR MAHON	**Zafer ERGİN**
M. JAMES FLAHERTY	**Coşkun KARA**
MARGARET FLAHERTY	**Tomris OĞUZALP**
DUL QUIN	**Melek TARTAN**
SHAWN KEOGH	**Atillâ ELDEM**
PHILLY CULLEN	**Nur SUBAŞI**
JİMMY FARREL	**Muzaffer GÖKMEN**
SARA TANSEY	**İnci PARS**
SUZAN BRADY	**Gülseren MORGAN**
HONOR BLAKE	**Sema AYBARS**
NELLY	**Feyha ÇELENK**

REJİ ASİSTANI : **Âli Cengiz ÇELENK - İnci PARS**
IŞIK : **Nuri ÖZAKYOL**
KONDÜVİT : **Cemal GOKSEL**

KÜÇÜK TİYATRO'DA

(1 Ekim 1965 Cuma akşamından itibaren)

UÇURTMANIN ZİNCİRİ

(OYUN, 2 BÖLÜM)

YAZAN : **Refik ERDURAN**
SAHNEYE KOYAN : **Asuman KORAD**
DEKOR : **Refik EREN**
KOSTÜM : **Hâle EREN**

ÖMER	**Bozkurt KURUÇ**
KEZBAN	**Gülcan AS - Zeliha BERKSOY**
ÇUVALDIZ	**Savaş BAŞAR**
Oğretmen - Prof. - Uzay Müdürü - Yrb. Grey	**Ergün UÇUCU**
Sarı Kız - Sıfır - I. Donsuz - I. Roket - I. Spiker - I. Ses e Ses	**Suha TUNA**
Kara Kız - X - II. Donsuz - II. Roket - II. Spiker - II. Ses	**Şener ÜNAL**
Soru İşareti - III. Donsuz - III. Roket - III. Ses	**Fikret ERGİN**
Eşit İşareti - IV. Donsuz - IV. Roket - III. Spiker	**Orhan ARAL**

IŞIK : **Nuri ÖZAKYOL**
Kenan DİNÇMAN
İhsan NARMANLI

KONDÜVİT : **Yılmaz GURSU**

Işık Uzmanı: **Nuri ÖZAKYOL** ★ Sahne Şefi: **Halit IYIGUN** ★ Süsleme Şefi: **İsmail ÇOKAKAR** ★ Terzihane Şefi: **Türkân AYAN - Naciye SEZGİR** ★ Marangozhane Şefi: **İhsan ÖZERTİK** ★ Demirhane Şefi: **Mehmet ATALAY**

Fig1. The Programme announcement for *Babayiğit* in *Devlet Tiyatrosu* No 28 (October 1965)np.

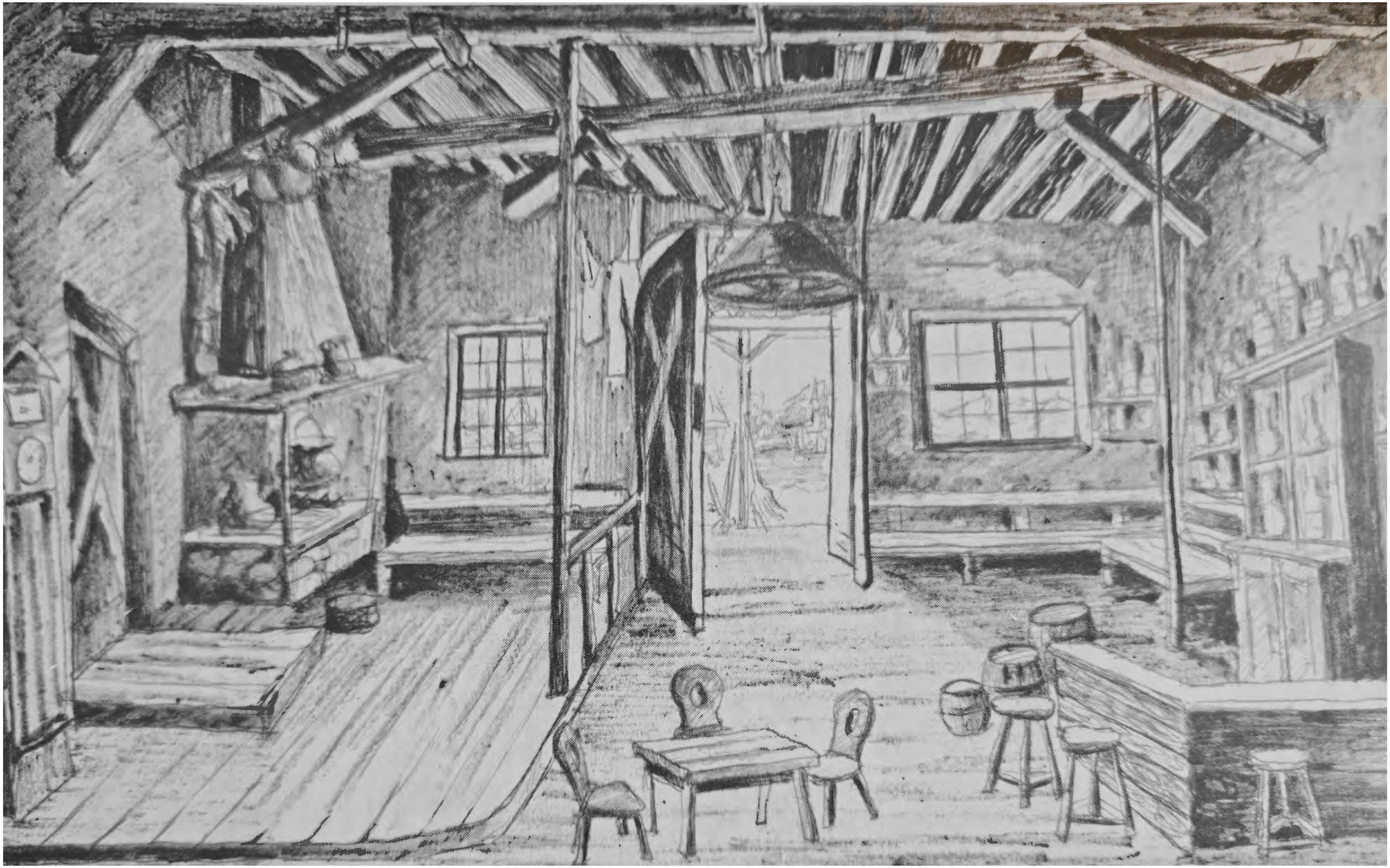


Fig. 2. The sketch for the stage setting for *Babayiğit* by Tarık Levendoğlu in *Devlet Tiyatrosu* No 28 (October 1965) p.27.

1

Revival "Routes:" J.M. Synge's Travel Writing

Giulia Bruna

Synge's travel writing about Ireland—his book *The Aran Islands*, his literary journalism about West Kerry and Wicklow published in various periodicals, and his articles for the *Manchester Guardian* about rural poverty in Connemara and Mayo—are generally examined to the extent in which they can help us decode the plays. After all, Synge listened carefully to his interlocutors, and in his inseparable notebooks jotted down elements of speech, subsequently using this material in his drama to create a distinctive dramatic language—the poetic, rhythmic Hiberno-English his characters use. As is well known, it is during his travels that Synge heard stories that inspired his plays. On the Aran Islands he heard the account of a parricide who was sheltered by the inhabitants of Connaught; notably, this story ended up providing the basic plot for his masterpiece *The Playboy of the Western World*. In this regard, a most recent digital exhibition showcases the correspondence between some colourful expressions collected by Synge in his notebook and some lines in *The Playboy of the Western World* (Grene and Little). In this essay on Synge, however, I would like to distance myself from reading his travel writing as a backdrop for his plays. Rather, I would like to draw attention to the genre of travel writing in itself, analyzing Synge's travel texts in the broader context of contemporaneous travel writing of the Irish Revival in order to shed some light on Synge's innovation also in the nonfiction genre.

Nonfiction, particularly journalism published in newspapers and periodicals, thrived during the Revival, and was an important vehicle where ideas of nationality and constructions of Irish identity were disseminated and negotiated. In *A History of the Media in Ireland* Chris Morash aptly observes that "the Revival existed in a frenzy of print" (115). Due to a number of advancements in print technology in the late nineteenth century with consequent cost reduction for print businesses and enhanced distribution networks, periodicals could be produced and distributed more cheaply even by small organizations. A recent anthology put together by Declan Kiberd and P. J. Mathews (*The Handbook of the Irish Revival*) showcases the richness of the intellectual debate at the time by presenting mostly nonfictional writings that first appeared in some of these magazines: editorials, travel writing, manifestos, essays on various controversies that animated Irish society at the turn of the twentieth century and ranged from Irish politics and the Irish language, to women's suffrage, feminism, and workers' rights. Kiberd and Mathews in their Introduction to the volume highlight the importance of the press during the Revival:

> Most of the significant figures of the time made ample use of the newspapers and literary journals to promote their views and various

> causes, and to take part in contemporary cultural debates. Even high literary figures like W.B. Yeats and James Joyce embraced popular journalism as a means of engaging with the political ideas of the time and influencing opinion. Meanwhile, anti-establishment figures such as Alice Milligan and James Connolly, who did not have access to mainstream media, set up their own newspapers. (24)

To mention just a few examples, the *Gaelic League* printed his bilingual paper *An Claidheamh Soluis* with contributions in English and Irish, the latter printed also in Gaelic font. W. B. Yeats at the Abbey Theatre also occasionally published theatre magazines where some of the plays were printed and his editorials dealt with their reception (*The Arrow, Samhain*, and *Beltaine*). In the 1910s, Irish literary figures who would subsequently die in the 1916 Easter Rising also published a literary periodical, *The Irish Review*, which featured literary, sociological, and later political content.

Travel writing—an old-time favourite of newspapers and magazines—was also interpreted in nationalist terms by Irish writers and featured in numerous periodicals of nationalist and revivalist sympathies. Several literary personalities and political activists were keen on engaging their audiences through writings that constructed Irish places as markers of an authentic Irish identity, praising Ireland as a tourist destination for fellow country people. In travelling around Ireland, particularly to the rural Western seaboard where the Irish language was still more widely used, these travel writers sought to reconnect with Ireland's landscape and an indigenous culture supposedly untainted from English colonization. On Inis Méain, the middle island in the Aran archipelago, for example, the cottage where Synge sojourned seasonally from 1898 to 1902 (now called *Teach Synge* in his honour) was a thriving "rambling house" (Cronin 23), a cottage that hosted several tourists and where locals and itinerant storytellers would gather in the evening to socialize and share stories with visitors. As such, the cottage on Inis Méain also hosted several activists of the Gaelic League, including Patrick Pearse, who used to spend some time on the islands during the summer to practice their Gaelic.

Among nationalists and literary personalities who produced travel writing, two interesting examples are worth noting, those of Gaelic Leaguers Agnes O'Farrelly and William Bulfin. The first was a Dublin-based teacher who compiled a travelogue in the Irish language entitled *Smaointe Ar Árainn* [*Thoughts on Aran*] (1902) out of a series of articles written for the League periodical *An Claidheamh Soluis*. The text propagandizes the Women's Branch of the League on the Aran Islands that O'Farrelly herself had contributed to set up by travelling there and spending time with the local women. The articles place a lot of emphasis on traditional activities that the League was trying to revive alongside the Irish language, such as the Féis. The second travel writer was an Irish-Argentinean Gaelic Leaguer who wrote a travelogue about his bicycle rambles in Ireland (*Rambles in Éirinn*, 1907), also first published in the organ of the Irish diaspora in Argentina, *The Southern Cross*. In his text, Bulfin constructs the cyclist as the new champion of a truer Irish masculinity for the strength required in the physical exercise and the fact that bicycle travel, in his view, was the best way to experience and reconnect with the indigenous Irish landscape.

Synge's travel texts roughly span ten years of his home travel, from 1898 to 1908, complementing also his career at the Abbey Theatre. From his hikes, train and cart rides, as well as bicycle trips, Synge produced a travel book, *The Aran Islands* (1907), and a series of travel essays about Wicklow, West Kerry, Connemara, and Mayo which appeared in newspapers and periodicals while Synge was still alive and were posthumously anthologized in his *Collected Works* with the all-encompassing headline "In Wicklow, West Kerry and Connemara." Synge's nonfiction about Ireland enters in a dialogue with contemporaneous travel writing in an interesting way, as he subverts some of the essentialist views inherent the representation of Irish rural culture advanced by nationalist-inflected travel narratives which tended to construct a one-dimensional type of Irish identity, one that often did not transgress the discursive boundaries of Catholic, peasant, and Gaelic-speaking. Differently, in Synge's texts, multiple and contrasting identities emerge. His travel writing is a crucial instance of cultural criticism of the time. Through his acute observation of mechanism of culture formation and representation, and his empathetic interaction with local rural communities, Synge's travel writings interrogate some of the central tenets and ideologies of the Revival as well as challenging inherited modes of place portrayal associated with both imperialist and nationalist discourses.

As many critics have examined (e.g. Gregory Castle, John Brannigan, Sinéad Garrigan-Mattar), Synge's travel texts foreground anthropological practices typical of twentieth-century anthropology, such as, notably, participant observation. Moreover, his attention to depicting relations of travel, mobility, and displacement can be seen as anticipating debates and concerns advanced in contemporary ethnography. James Clifford provides a useful framework to analyze Synge's nonfiction and powerful take on how culture is construed. Clifford's seminal study entitled *Routes: Travel and Translation in the Late Twentieth-Century* questions ethnography's often fixed notions of "field," generally perceived as a place of dwelling. Ethnographic discourse, he notes, has been constructed on anthropologists dwelling in villages and living for a substantial amount of time among these communities with the aim of developing a routine and building a rapport by taking part in both their private and public lives (participant observation); it followed that these communities were mostly interpreted as developing a certain kind of culture by virtue of dwelling in one place (a house, a village, an office) (23). In *Routes*, Clifford underlines that ethnography's focus on fields of dwelling can be problematic because it excludes what gravitates outside them, "the wider global world of intercultural import-export in which the ethnographic encounter is always already enmeshed" (23). Clifford then analyzes the contemporary tendencies of "an emergent culture-as-travel-relations ethnography," which apprehends fieldwork "as travel encounters" (26, 25). Clifford's critique is asserted not simply to "invert the strategies of cultural localization" but rather to look at dwelling and traveling issues comparatively, "traveling-in-dwelling, dwelling-in-traveling" (36). In Synge's whole corpus of travel writing these tensions between *routes* and *roots*, between mobility, transnational exchanges among people, goods, ideas of Irish nationalism and Revivalism, *and* the imagined cultural rootedness constructed by various Revival movements is always laid out and problematized.

In *The Aran Islands* relations of travel and dwelling are negotiated in numerous episodes. As is well known, Synge travelled to the Aran Islands every summer from 1898 to 1902, spending a few weeks every year with the local community. After his visits, Synge started drafting the book which only came about in 1907 due to a number of difficulties in finding a publisher. Before the full volume was published, Synge wrote four articles about Aran in the *New Ireland Review* ("A Story from Inishmaan," 1898), *The Gael/An Gaodhal* ("The Last Fortress of the Celt," 1901; "A Dream of Inishmaan," 1904), *The Green Sheaf* ("A Dream of Inishmaan," 1903), and *The Manchester Guardian* ("An Impression of Ireland,"

1905) (see *Travelling Ireland*). In his account of life on Aran, alongside the reporting of traditional island customs such as clothing and agricultural chores and the transcription of stories from local storytellers, Synge is keen on addressing how external and transnational networks of commerce, tourism, and cultural transmission affect the islands' community. In Part I, the inhabitants mention distinguished visitors to the islands who had come to learn Irish and study the local folklore (*The Aran Islands* 6, 7). Synge's text is also attentive to the relations binding the islands with the United States, where many locals had emigrated to work both on a permanent and temporary basis (8). In addition, mechanisms of tourism irrupt into the Aran microcosm, since local girls are described by Synge as well versed in guiding visitors "to all that is worth seeing in their neighbourhood, and sell them pampooties and maidenhair ferns, which are common among the rocks" (*The Aran Islands* 9). Elsewhere, even the staunchest keepers of Irishness and Irish language purity such as the local women who supposedly do not understand or speak English, resort to a hybrid Irish-English patois when they have to communicate with an Eastern-European peddler who landed on the islands to sell kitchenware:

> He spoke no Irish, and the bargaining gave immense amusement to the crowd that collected round him. I was surprised to notice that several women who professed to know no English could make themselves understood without difficulty when it pleased them. (*The Aran Islands* 90)

Historian David Fitzpatrick has pointed out that Synge's achievement in his Aran book "was not his portrayal of a primitive culture at the point of collapse, a theme for many previous observers, but his revelation of the cultural ambivalence of people living simultaneously in two worlds" (124). In the same collection, Nicholas Allen argues that "Synge's work in Ireland, relates materially to a global archipelago of text that runs in chain internationally through the distribution networks of empire and its cultural diasporas" (159). According to Allen, for Synge Aran becomes "a place between, not an end...a hub through which several worlds pass" (166, 168). Far from being simply "homebodies" as several subjects of anthropological observation, Synge's Aran islanders are portrayed as being affected by relations of travel external to their island community. It is therefore a specific interest of Synge's text to highlight these contacts between clashing discourses and opposite formations from within and without the local community. Another crucial example of this representational strategy is narrated in Part III. Synge is taking Irish lessons from a boy who is wearing traditional Aran Islands homespun clothes. When Synge asks him if he could pose for a photograph, the boy protests as he would like, instead, to be photographed with his more modern Sunday clothes which are imported from Galway (*The Aran Islands* 84). In the same passage, however, the boy professes his love and proficiency for the Irish language over the English one, a sentiment—Synge ponders—which is far from being ancient or indigenous, but rather instilled by recent Irish language and nationalist activism coming to Aran from the metropolitan centre of Dublin (*The Aran Islands* 84). This example highlights, once more, Synge's attention to the way communities constantly negotiate systems of culture and identity formation which are not immanent or intrinsic to them but rather in flux.

In the West Kerry series, Synge is attentive to record the dynamics of train travel across that region, illuminating personal stories of people he met on board train carriages: from experiences of everyday commutes for work and commerce to more significant displacement like emigration. The West Kerry pieces first appeared in the literary periodical *The Shanachie*, a biannual magazine featuring new Irish literature by authors who published with Maunsel—the publisher that would eventually print Synge's *The Aran Islands* in 1907—along with visual art by Irish artists. The West Kerry articles recollect Synge's trips to the Dingle Peninsula, the Blasket Islands, and other West Kerry shores that he took once a year between 1903 and 1907. On these journeys too (in addition to his trips to Aran), Synge notably also brought along his camera and took photographs of the people he stayed with on the Blasket Islands in 1905.

In Synge's Kerry essays the train carriage becomes an ideal space for observation and interaction, allowing him physical proximity to his interlocutors and hence the possibility of striking up a conversation with individuals coming from different walks of life. In the first article of the series, Synge takes a train from Tralee to Barryferriter describing how his carriage was packed with "sacks of flour, cases of porter, pots, chairs rolled in straw, and other household goods" (*Travelling Ireland* 126). In another essay, "In West Kerry: To Puck Fair," Synge is heading back to Dublin on a train and speaks to an old Irish migrant worker who had moved permanently to England and Wales following the mid-nineteenth century Great Famine. In the same sketch, Synge's train route intersects with other routes and travelers' itineraries directed not only to the big metropolitan center (Dublin), but also to Queenstown (now Cóbh), where emigrant ships were leaving for America. On the train Synge finds himself immersed in the middle of his fellow passengers' conflicting destinies and witnesses pitiful scenes of Irish young emigrants to America parting ways with their elderly parents and relatives on the platform. In the same scene where "parties of old men and women [are] wailing with anguish on the platform," Synge also reports the comment of a young group of men who seemed to enjoy the scene "'Ah', said one of them, 'we do have great sport every Friday and Saturday, seeing the old women crying and howling in the stations'" (*Travelling Ireland* 163). In the West Kerry series, Synge analyzes culture in dialogue with his informants and from a number of fields that also account for the relationship of travel and displacement experienced by local communities. Synge's attention to local train travel is significant as it highlights, once more, how communities and places are not stable constructs or isolated cultural microcosms but rather constituted also by relations of travel, not just by relations of dwelling.

In the Wicklow essays Synge also complicates representations of the region as a tourist site of landscaped parks and archaeological antiquities to be enjoyed by the leisured classes—in popular tourist literature Wicklow was often referred to as "The Garden of Ireland" (Grene xviii). In his Wicklow essays Synge depicts alternative fieldwork sites, such as abandoned Ascendancy Houses' gardens, workhouses and mental institutions which were widespread in the region. His texts in this series are multi-vocal and polyphonic, with his informants' testimonies being constructed in direct speech mode, another important feature which distinguishes Synge's travel writing from other contemporaneous travel writing where monophonic and "monarch-of-all-I-survey" narrators prevail. For example, in William Bulfin's *Rambles in Éirinn*, the Wicklow landscape is depicted with the sexualized vocabulary typical of imperial travel writing, a prelapsarian territory with "virgin hills" (334) and untouched by agriculture. Synge is keen on representing these different sites through the stories and impressions of his informants reported in direct speech mode, in order to expose the disconnect and melancholy they experience living in isolated locales which bear marks of hegemony, surveillance, and marginalization. For instance, the "An Autumn Night in the Hills" essay is haunted by the presence of the dead body of a young woman who passed away in a mental institution. In the article, the local men in the village are going to fetch her body from the train station to bring it to the wake, but they are caught in a storm and stop at the local public house leaving the coffin with the dead body outside under the heavy rain (*Travelling Ireland* 28).

Elsewhere in the Wicklow essays, Synge engages with nomadic cultures, travelers and tramps he encounters on country roads. These figures, notably, inspired his plays *The Well of the Saints* and *In the Shadow of the Glen*, where nomadic cultures are juxtaposed to and interfere with sedentary cultures. In *In the Shadow of the Glen*, the character of the Tramp upsets the status quo of an already problematic couple relationship. Similarly, in *The Well of the Saints*, a family of travelers threatens traditional notions of family and religion in a local rural community in Wicklow. In the essays, tramps are held in high regard by Synge, who sees them as akin to artists. In her seminal work *'Tinkers': A Cultural History of the Irish Traveller*, Mary Burke has argued that Synge's representation of peripatetic cultures also contrasts with antiquarian discourses and practices in fashion during the nineteenth century such as Gypsylorism. These antiquarian groups and field clubs were often conducting observation trips to study nomadic cultures and even mimicked nomadic life by travelling on board gypsy carts (Burke 89). In the essays Synge depicts vagrants and nomadic communities as a powerful alternative to the dejection of rural life experienced in isolated communities in the glens of Wicklow, where conditions of poverty made coercive institutions such as reformatories and lunatic asylums a daily reality. Moreover, differently from the observational methodologies of antiquarian societies, his interactions with tramps and travelers are characterized by openness and empathy (Burke 91) and, like the rest of his informants in his travel writing, reported in the text in a dialogic form.

In the summer of 1905, J. M. Synge and the painter Jack B. Yeats traveled together in the Congested Districts of Connemara and Mayo under the commission of the English newspaper the *Manchester Guardian* to witness the destitution in the area and to evaluate the work of the governmental organization Congested Districts Board (CDB). The CDB was an institution set up by Lord Arthur Balfour in 1891 aimed at relieving the distress through the implementation of local enterprises such as fisheries, kelp making, and textile industries, as well as land and holding rearrangements. Traditionally seen as partaking in the politics of Constructive Unionism "by which the government of the time sought to reconcile Irish people with the Union by an amelioration in their social condition" (Grene xxiii), the CDB was successful on a number of fronts, yet poverty still persisted. For the *Guardian* series, Synge wrote twelve articles that appeared from June 10 to July 26, 1905, under the heading "In the Congested Districts," while Jack Yeats drew a series of pen-and-ink illustrations that were published alongside his articles.

In these essays about the poverty-stricken areas of the Irish western seaboard, Synge does not sensationalize poverty like other travel writing and reports did. These writings were compiled by CDB officials who were in charge of implementing relief measures, or by other journalists, who were sent to assess progress on relief works. Once more, Synge displays a great empathy towards his interlocutors, privileging testimonies from farmers and local inhabitants who were experiencing the distress first-hand, rather than voicing the opinions of government officials or spokespersons for various philanthropic associations involved in the areas. In the *Guardian* series, once more, Synge acts as an unobtrusive interviewer and allows his informants to speak more extendedly in direct-speech mode. Like *The Aran Islands* and the West Kerry and Wicklow essays, his articles about the Congested Districts are polyphonic and dialogic, and depart from previous omniscient narratives about the same areas that tended to sensationalize poverty and to represent the Irish farmer as inherently resistant to modernization (examples of this sensationalist reportage are James Long's 1898-1899 articles for the *Manchester Guardian* about distressed Irish western seaboard, among other contributions in periodicals of the time). These formal subversions in his Congested Districts series ultimately partake in Synge's critique of Constructive Unionism and in his advocacy for long-term economic and political solutions to poverty, namely, increased attention to investing in resources and activities that local people see as part of their heritage (e.g. kelp making) and, above all "Home Rule" and "the restoration of some national life to the people" (*Travelling Ireland* 98).

In the *Guardian* essays, once more, rural communities are represented as being affected by relations of travel and displacement. For instance, while in Swinford, county Mayo, Synge is made aware of the different drinking habits of the locals, who prefer ale over porter since ale is the drink they had got used to while working in Northern England as seasonal harvestmen. Synge constructs his informant's testimony in direct-speech mode:

> 'This is the only place in Ireland,' he said, 'where you'll see people drinking ale, for it is from this place that the greatest multitudes go harvesting to England—it's the only way they can live—and they bring the taste for ale back along with them. You'll see a power of them that come home at Michaelmas or Martinmas itself that will never do a hand's turn the rest of the year, but they will be sitting around in each other's houses playing cards through the night, and a barrel of ale set up among them.' (*Travelling Ireland* 87)

In another article of the series, entitled "The Ferryman of Dinish Island," Synge interacts with a ferryman, who had worked for two decades as a sailor in America, Wales, and Scotland, and had come back to Connemara to marry and take up farming. However, with the death of his wife, young daughters to support, and farming difficulties, the man had taken up ferrying people across little inlets, also relying on his eldest daughter's remittances from America (*Travelling Ireland* 59). This article completely revolves around the first-hand testimony of the man who becomes the main storyteller in the piece.

Conclusion

In this essay I tried to shed light on Synge's nonfiction about rural Ireland, often read as a preparatory sketch for his plays. Instead, his travel writing deserves to be looked at in its own right, as an example of Synge's groundbreaking use and transformation of ethnographic and journalistic modes of reporting. As I have shown using James Clifford's theories, Synge complicates notions surrounding the idea of the ethnographic field which is not a static, immanent construct (e.g. a village buried in space and time) but rather a trope affected by relations of travel (mobility of goods and inhabitants, contacts with external phenomena, discourses, and systems of knowledge). It follows that his travel writing can be read as embodying this idea of "fieldwork as travel encounters" (Clifford 25). Synge presents his informants' daily stories of everyday travel and long-term displacement such as emigration through these encounters on board train carriages, horse-drawn carts, or with people experiencing mental institutions or living in remote islands and distressed rural communities. Moreover, he does that not through an omniscient narrator but in a dialogic form, staging the people's testimony as told by his interlocutor in direct speech mode. His multivocal narratives and empathetic treatment of his informants' testimonies are a distinctive trait in Synge's whole corpus of travel writing, one that makes his nonfiction stand out from contemporaneous Revival travelogues

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2

J.M. Synge in Turkish

Asalet Erten

The translation of Irish drama has significance in the history of modern drama of Turkey. The Irish dramatists and their plays are staged by The State Theatre and also by some private theatre companies. Bernard Shaw and Oscar Wilde are among the top Irish dramatists being translated and staged. John M. Synge is also among these playrights. The one act tragedy, *Riders to the Sea* which is the focus of this paper was translated as *Denize Giden Atlılar* by professor Orhan Burian in 1940, and published by the Ministry of Education Publishing House (Maarif Basımevi) and published for a second time in 1958 by the same publishing house. Burian's translation was re-published in 1984 by De Yayınevi in the same volume with Bertolt Brecht's *Senora Carrar's Rifles*, a play which the German dramatist had written as a modern version of Synge's *Riders to the Sea*. Orhan Burian, professor of English language and literature, translated many other works from English into Turkish. He was one of the translators translating for the Translation Bureau. Orhan Burian working for the Bureau wrote that the Bureau was not only successful in terms of its own production but also worthy of praise in the sense that it introduced a certain discipline in terms of the content and style of translations which were subsequently adopted by private publishers (qtd. in Tahir-Gürçağlar 123). The point is that Orhan Burian's translation of the one act play *Riders to the Sea* was published for the first time in 1940 which is an important date because as translation studies scholar Suat Karantay underlines, the year 1940 is a turning point in Turkey's cultural history and it paved the way for the literary and cultural renaissance of republican Turkey (96). It can be inferred from this statement that the Irish dramatist John M. Synge's one act tragedy *Riders to the Sea* is acclaimed as a Western Classic for Turkish literature and culture.

In his introduction to the translations published by the Translation Bureau in the early 1940's, the Minister of Education of the time, Hasan Âli Yücel made the Bureau's mission explicit and stated his ideas in the "First Preface to the Classics" in the following manner:

> The first understanding and feeling of the spirit of humanism starts with the adoption of works of art which are the most concrete expression of human existence. Among art forms, literature is the richest in terms of the intellectual elements of this expression. Therefore when a nation repeats the literatures of other nations in its own tongue, or rather in its own conception, it increases, revives and re-creates its intellect and power of understanding. This is why we consider

> translation activity so important and influential for our mission. (Yücel 12)[1]

The Bureau which was operational from 1940 to 1966 produced over a thousand translations, mainly Western Classics, and proved to be the most influential translation institution founded in republican Turkey. The Translation Bureau was established in order to create a common cultural basis and a new literary repertoire for the newly forming Turkish Republic. It was also this initial function that eventually granted a symbol status to the Bureau in Turkey; its products came to be identified with the modernization project of republican Turkey.

In the Preface of the first edition to the *Denize Giden Atlılar*, Suat Kemal Yetkin, one of the prominent professors of that time, explained the reason why the play was translated:

> Garpte tiyatronun iki bin seneyi geçen bir mazisi var. Bizde ise bu san'atin tarihi bir asrı bile doldurmaz. Şüphesiz şu anda garp âleminin bu mühim san'at şubesi ile boy ölçüşecek vaziyette değiliz. Fakat müstakbel tiyatromuzun temelleri ilmî metotlarla bugün atılmıştır. Sistemli bir tarzda devam eden çalışmaların ilk müspet neticelerini tiyatro mektebinin verdiği temsillerde gördük.
>
> Tiyatro eserlerini sahne faaliyeti doğurur. Kuvvetli bir sahnemiz teşekkül edince, bu sahnenin ifadesi olan millî eserlerimiz kendiliğinden vücut bulacaktır. Şimdilik dünyaca tanınmış eserlerin tercümeleriyle iktifa ediyoruz.
>
> Edebiyat ve tiyatro inkılâplarını daima bir tercüme faaliyeti hazırlamıştır. Meselâ Alman sahnesini canlandıran, Wieland'ın ve Schlegel'in tercümeleri değil midir? Biz adapte piyes ismi altında, şahsiyeti bozulmuş şeyler, derme çatma eserler istemiyoruz.
>
> Sonu gelmeyen bir tercüme faaliyeti de gayemiz değildir.
>
> Fakat gıdasını millî kaynaklardan alarak, bir gün sahnemize hakim olacak muharririn, sistemli ve rasyonel bir tiyatro ve tercüme faaliyeti içinde hazırladıktan, tiyatro san'atinin tekniğini ve ruhunu iyice kavradıktan sonra, yetişebileceğine, kuvvetli eserler vereceğine inanıyoruz. İşte Maarif Vekilliğinin açtığı tiyatro kültürüne ve sahne eserlerine ait tercüme serileri bu inanışın ifadesidir.
>
> Muhtelif garp dillerinden dilimize çevrilen ve bu güne kadar adedi otuzu bulan Shakespeare, Calderon, Beaumarchais, Lessing, Goethe, Vigny, Musset, Hauptmann, Çehov, İbsen, Curel, Glasworthy, Shaw, Bataille ve Bernstein gibi büyük klasik ve modern tiyatro müelliflerinin eserleri yakında neşre başlanacaktır.
>
> Ayrı bir seri halinde çıkarılan bu birer perdelik piyesler, konservatuar talebesini daha büyük eserleri temsile alıştırmak için ders ve temrin malzemesi olarak tercüme ettirilmiştir.
>
> Bunlar ileride neşredilecek olan büyük eserlerin sadece bir mukaddemesidir (i-ii).

The English version of the Preface is as follows:

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[1] All translations from Turkish into English are by the author unless stated otherwise.

> In the West, theatre has a history of more than two thousand years. For us, the history of this art is less than a century. Of course, currently we cannot compete with this important art form of the West. But, today the foundations of our future theatre are being established with scientific methods. In the studies carried out systematically we saw the first positive results in the plays which are performed by the theatre school.
>
> Theatrical works are born from stage activity. When our powerful stage is founded, our national works which are a sign of this process will be born spontaneously. For the time being we are satisfied with the translations of the well-known world masterpieces.
>
> Translation activities have always prepared the revolutions in literature and theatre. For example, are not the translations of Wieland and Schlegel what revived the German stage? We do not want ordinary works under the title of adapted plays.
>
> Endless translations are not our aim either.
>
> But, we believe that one day our playrights who are nourished by their national roots, will create powerful works after learning the techniques and spirit of the art of theatre via systematic and rational translations. The translation series that belong to the culture of drama and the theatre is the proof of this belief.
>
> Translations from different Western languages into our tongue and increasing to the number of thirty, the works of classic and modern plawrights such as Shakespeare, Calderon, Beaumarchais, Lessing, Goethe, Vigny, Musset, Hauptmann, Chekov, Ibsen, Curel, Galsworthy, Shaw, Bataille and Bernstein will soon be published.
>
> The one act plays, published as a separate series have been translated to train the conservatory students in stageing the prominent Works, and these plays are used as course material by them.
>
> These are only a beginning to the masterpieces that will be published in the future. (i-ii)

The back cover of the book also gives information about the translated one act plays:

Evin içi	M. Maeterlinck	S. Eyüboğlu	25 Krş
Teklif	A. Chekov	Gaffar Güney	25 Krş
Ayrılmak Zevki	J. Renard	S. Eyüboğlu	25 Krş
Denize Giden Atlılar	J. M. Synge	Orhan Burian	25 Krş
İnsan Sesi	J. Cocteau	İ. Galip Arcan	25 Krş
Seyyah	Denys Amiel	İ. Melih Devrim	25 Krş
Dünya Gözüyle	Ch. Vildrac	Nurullah Ataç	25 Krş
Dördüncü	M. Piechaud	Fikret Âdil	25 Krş
Yalnız	H. Duvernois	S. Eyüboğlu	25 Krş
Dirlik Düzenlik	G. Courteline	N. Sırrı Örik	25 Krş

Denize Giden Atlılar appears on the fourth row. On the cover of the book it is stated as Maarif Vekaleti Modern Tiyatro Eserleri Serisi 4. Çeviren Prof. Orhan Burian. The play consists of 18 pages, 4000 copies were published in 1958.

After Orhan Burian, *Riders to the Sea* was translated by Özcan Özer and included in the selection *İrlanda Oyunları I (Irish Plays I)* together with *The Playboy of the Western World* translated as *Babayiğit,* and *The Shadow of the Glen* translated as *Dereye Vuran Gölge* by Mitos Boyut – Tiyatro Oyun Dizisi (Drama Series) in 2003, which means that the collection was published 63 years after Orhan Burian's translation.

Synge's other plays *The Playboy of the Western World* entitled *Babayiğit* and *The Shadow of the Glen* entitled *Dereye Vuran Gölge* were also translated for the Translation Bureau by Saffet Korkut who was one of the associate professors of English Literature Department of D.T.C.F. of Ankara University. *Babayiğit* was included in the Modern Theatre Works Series and was published in 1944. As for the staging, *Dereye Vuran Gölge* was staged in 1963 by Ankara Devlet Tiyatrosu (State Theatre of Ankara) and *Babayiğit* was staged again by Ankara Devlet Tiyatrosu in 1970.

John M. Synge's one act tragedy *Riders to the Sea* is also popular in eastern cultures, especially in the Korean and Japanese cultures. As Won-Jae Jang emphasises "The translation of Irish drama has a special significance in the modern history of Korea. During the colonial period, Korean dramatists and translators translated forty-two English language plays including seventeen modern Irish plays" (163). Jang also added that "Among the Korean intelligentsia, translation of Irish plays as a patriotic socio-cultural activity, needed to establish modern Korean theatre"(163). This situation is also true for the Turkish theatre. By having the plays translated into Turkish like the Korean intelligentsia the Translation Bureau was also trying to establish modern Turkish drama.

J. M. Synge lived between the years 1871-1909. He is a poet, playright and essayist and also one of the key figures with W. B. Yeats and Lady Gregory in the creation of Dublin's Abbey Theatre. Studying music and linguistics he spent several years in Germany and France before being encouraged by Yeats to be involved in the creation of a national theatre for Ireland. His first completed play, the one act tragedy *Riders to the Sea* was written in the summer of 1902 along with the one act comedy *The Shadow of the Glen.* These were rapidly followed by four others entitled *The Tinker's Wedding, The Well of Saints* and *The Playboy of the Western World.* His book *The Aran Islands* describing his visits to the west of Ireland was published in 1907. *Poems and Translations* and further travel essays were published afterwards. His unfinished first serious attempt at play-writing *When the Moon Has Set* was not published until 1968. Engaged to the Abbey Theatre actress Molly Allgood for whom he wrote the role of Pageen Mike in *The Playboy of the Western World* and the title role of his last play *Deirdre of the Sorrows,* Synge died of Hodgkin's disease at the age of 38 before they could marry.

If his career is examined thoroughly, it is seen that his theatrical success starts when he met W. B. Yeats and Lady Gregory. When Yeats and Lady Gregory were trying to conceive the idea of the literary theatre which would encourage a national movement of the arts, Synge was attempting to build a career in Paris. He wished to be a violinist and a composer, so he studied first at the Royal Irish Academy of Music, then for a year in Germany. But in 1985 he switched his interest to language, moving beyond Irish and Hebrew he had studied at Trinity College to practice German, French and Italian with the intention of becoming a European correspondent for some Irish and English journals. Moreover, influenced by the courses he took at Sorbonne and reading contemporary writers, he attempted to write some poems and essays. Being a disciplined student, he recorded some visits to the theatre in his diaries but more the visits to the art galleries to see techniques of painting and print-making.

W. B. Yeats'words "Give up Paris. You will never create anything by reading Racine. Arthur Symons will always be a better critic of French literature. Go to the Aran Islands. Live there as if you were one of the people themselves; express a life that has never found expression" (418) were influential. These words struck with Synge. Since he was recovering from an unhappy love affair, writing little, publishing less, having the first symptoms of Hodgkin's disease which would eventually kill him. An uncle being a pastor on the islands some time ago made him decide to visit the Aran Islands which lasted for four years renewing his knowledge of the Irish language and recording his experiences in small notebooks.

It is not surprising that Synge had theatrical technique and style because "he had sensitivity to form and rhythm of a trained musician, the keen ear of a linguist and an awareness of colour and line from his study of visual arts" (Saddlemyer x). All these contributed to his writing and staging career while creating his characters.

He wrote each scene over and over again, polishing the phrasing, balancing the dialogue, clarifying the action until he achieved the strong stage play required. Although he did most of his work at the typewriter, he took down some phrases and related ideas form his small notebooks he always carried with him. When he finally read the finished work to his colleagues, no revision beyond minor verbal changes in rehearsal was possible (Saddlemyer x).

Riders to the Sea was written in the summer of 1902 at the very beginning of Synge's career as a working dramatist and therefore it must have been an apprentice's work in which Synge could be seen learning his trade. Actually it is Synge's most perfect play, written by a master craftsman. It is one of the two plays that Synge is known for and performed. Not only in technique but in mood and theme, it is the mature work of a dramatist.

Unlike his other plays, *Riders to the Sea* is set on Aran Island. The action of the play is about a day in the life of an Aran family. The plot is simple, Maurya, an old woman hopes that the body of her son, Michael will be washed ashore. He was drowned nine years earlier. Already Maurya has lost her husband, her father-in-law and four other sons to the sea. When the play opens, her two daughters have been given clothes from the body of a drowned man. Before they can discover whether the clothes are Michael's, Bartley, the youngest son enters preparing for a journey by sea to the Galway horse-fair. Despite the insistance of his mother not to go, he sets off. Meanwhile the daughters identify the clothes of the drowned man as Michael's, and Bartley is knocked off his horse and drowned in the sea. At the end of the play, Maurya accepts her sorrow with dignity, mourns the death of his sons and invokes mercy on all the living and the dead.

Riders to the Sea is translated by Özcan Özer. Özcan Özer graduated from Ankara University, DTCF, Department of Russian Language and Literature. He wrote plays, novels and poems and also translated plays of Woody Allen, J. M. Synge, Robin Hawdon, Harold Pinter, Mario Fratti, Eric Chappel, Anton Chekhov, Nikolay Gogol. In addition to his translation and writing career he was also an actor who performed at Ankara Sanat Tiyatrosu, Çağdaş Sahne and Ankara Çocuk Tiyatrosu. He worked as a dramaturg almost in fifty plays and currently he is working as a dramaturg for the State Theatre.

The play opens with the stage direction defining the kitchen of a fisherman Aran family on the western side of Ireland. This is an ordinary kitchen. On the walls there are nets, oil-skins, a spinning wheel and some new boards.

Since the play is a tragedy the fate of the characters are foreseen from the very beginning. When the play opens Maurya has already lost her husbandi her husband's father and four sons to the cruel sea: she has only two sons left but she is not aware that one of the two sons has already drowned and his clothes have been sent home to identify him. All these men lost theirlives to support the family. Going to sea is inevitable and death is an outcome of it. Nature both gives and takes away. In thelines below Maurya is very tired, sad and helpless:

> CATHLEEN. She's lying down. God help her, and may be sleeping, if she's able. (3)
>
> CATHLEEN Şss! Yavaş, uzandı yatıyor. Çok yorgun. Tanrı yardımcısı olsun, belki de dalmış uyuyordur... (105)

In the translation there are some additions. The exclamation "Şss", the word "Yavaş" and the phrase "çok yorgun" are not found in the source text. The way the speech is translated is a sign of the translator being a dramaturg from the very beginning. Having the idea of staging the play in mind he has used the strategy of domestication.

> NORA. [...]the Almighty God won't leave her destitute," says he, "with no son living." (3)
>
> NORA "[...]Ulu Tanrı onu eli bağrında, oğulsuz bırakmaz elbette." (106)

The translator consciously wants the reader/spectator to feel the same Maurya feels for her sons. So he has chosen the strategy of domestication to make himself clear and share the same feelings. In the framework of translation studies, this approach contributes a lot to the translation of the text because tragic characteristics are universal and since the human is the same all over the world the feeling related to the tragedy is the same inevitably.

Since man is helpless against nature he needs God's help when he is hopeless. Accepting that this is a tragedy man must resign and obey God. Hence, there are many references where God's name is pronounced. The lines beloware eamples to man's situation:

> CATHLEEN. The lord spare us. (7)
> CATHLEEN. Tanrı bizi korusun. (111)
>
> NORA. God spare his soul. (7)
> NORA. Allah rahmet eylesin. (111)
>
> CATHLEEN. God forgive you. (8)
> CATHLEEN. Hay Allah iyiliğini versin. (112)

> CATHLEEN. God forgive you. (8)
> CATHLEEN. Tanrı iyiliğini versin. (112)
>
> MAURYA. The son of God spare us, Nora. (9)
> MAURYA. Tanrı bizleri korusun, Nora. (113)
>
> CATHLEEN. He's got a clean burial by the grace of God. (9)
> CATHLEEN. Tanrı ondan rahmetini esirgemedi, mezarına temiz gömüldü o. (113)

As the above lines indicate the significance and power of God is very clear. Cathleen, Nora and their mother Maurya pray to God and want help from him. Again domestication strategy suits very well as mentioned before.

Maurya, the mother does not want her only son Bartley to go to the sea because she is aftraid she will lose him like she lost her other sons. She begs him not to go but Bartley does not listen to her. Contrary to Maurya, Bartley says "God speed you" to his mother. Cathleen misunderstands her mother and accuses her of not giving blessing to Bartley and even insists on saying that she did not wish him good luck. Indeed this is not the case and Maurya as a mother is very sad and helpless. The lines below indicate her feelings very well:

> MAURYA. 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 (9)
>
> MAURYA. Önce al kısrağın sırtında Bartley geldi, "Yolun açık olsun" diyeyim istedim, ama sanki bir şey sözümü boğazıma tıkadı. Yanımdan hızla geçti Bartley "Tanrı seni korusun" dedi. (113)
>
> CATHLEEN. Why wouldn't you give him your blessing and he looking round in the door? Isn't it sorrow enough is on everyone is on everyone in this house without your sending him out with an "unlucky word" behind him, and a hard word in his ear? (6)
>
> CATHLEEN. Kapıdan çıkarken dönüp arkasına baktı ve sen yine de ona hayır duası etmedin anne. Başımıza gelen dertler yetti artık. Sen de onun ardından uğursuz laflarla yolcu ettin; kulağında acı sözlerinle yola çıktı. (109)

As well as the religious references cultural references are also important through out the play. The play opens with a kitchen scene. The functional use of the kitchen in the play is to make bread and not cook only ordinary food. The bread mentioned is actually Irish flat bread. As Jang emphasises symbolically it is one of the main props connected to both life and death (169). In the translated tet bread is translated as "çörek". The translator has preferred "çörek" for the bread. The translator's decision may be that if he had translated it as "bread" it would not be as meaningful as "çörek"."Çörek" is a kind of pastry and it can be eaten separately but bread needs something with it to be eaten. In the lines below Cathleen tells her mother to give the "çörek" to Bartley to have a safe voyage. Indeed this is a kind of ritual performed to wish good luck to the fishermen on the Aran Islands.

> CATHLEEN. (*Cutting off some of the bread and rolling it in a cloth, to Maurya*) Let you go down now to the spring well and give him this and he passing. You'll see him then and the dark word will be broken, and you can say 'God speed you' the way he'll be easy in his mind. (6)

> CATHLEEN.[...] (*Cathleen çöreğin bir parçasını keser, bir beze sarar; Maurya'ya*) Kuyu başına kadar git de şu çöreği ona ver. Hem onu görürsün, hem de sözünün uğursuzluğu geçer; "Yolun açık olsun" dersin. Onun da yüreği ferahlar. (109)

Besides bread, holy water is also important in the lives of the fishermen in the framework of cultural references. In Maurya's speech Samhain is explained adding the word "Yortu" to Samhain. Samhain means commemorating the dead people. Thinking that the Turkish reader/spectator woul not understand Samhain as a separate word, the translator has added the word "Yortu" to make it meaningful. "Yortu" is a Christian festival or feast. In this context "Yortu" is not an equivalent term but in the translation of the cultural items there may be losses. The addition is done to enlighten the reader/spectator to help him comprehend better.

As for the translation of holy water, the translator has preferred "dualı su" instead of "kutsal su". For the Turkish readers/spectators "dualı" is more meaningful than "kutsal" because "kutsal" gives the meaning of "sacred". In this sense "dualı" and "kutsal" are not the the same thing so the translator's decision is correct.

> MAURYA. I'll have no call now to be going down and getting holy water in the dark nights after Samhain and I won't care what way the sea is when the other women will be keening (*to Nora*) Give me the Holy Water, Nora. There a small sup still on the dresser... It isn't that I prayed for you, Bartley, to the Almighty God (*she kneels down again, crossing herself and saying prayers under her breath*) (11)

> MAURYA. [...]Samhain Yortusunun ardından gelen karanlık gecelerde artık aşağı inip dualı su almaya gerek kalmayacak. Öteki kadınlar ağlayıp sızlasa da, denizin nasıl olduğu beni ilgilendirmeyecek. (*Nora'ya*) Bana dualı suyu getir. Çekmecenin üstünde bir yudum kalmıştı sanırım... Ulu tanrıya senin için dua etmedim değil Bartley... (*Tekrar diz çöker, İstavroz çıkarır ve yavaş yavaş dua eder*) (116)

Maurya's elegy is deep and the way and the way she eplains her sorrow and grief is stated in long sentences to reflectthis situation. So Synge has preferred a compound comple sentence type. It seems that Maurya pronounces the words one after the other as if she is not breathing. The translator has divided the long sentence into short ones to make the speechmeaningful and comprehensible. Otherwise the translation of a very long sentence into another long sentence would not be meaningful and effective. The consideration of the performance of the play on stage has made the translator take this decision.

> MAURYA. *(continues without hearing anything).* There was Sheamus and his father, and his own father again, were lost in a dark night, and not a stick or sign was seen of them when the sun went up. (10)

> MAURYA.*(Konuşulanları duymadan sözüne devam eder)* Sheamus ile babası vardı ve büyük baba... Karanlık bir gecede kayboldular. Gün doğduğunda, onlardan en ufak bir işaret kalmamıştı, bir tahta parçası bile. (114)

Another very long sentence where the translator has adopted a different translation strategy to get the speech to the reader/speaker in a comprehensive manner can be seen in the following lines:

> MAURYA.[...] There was Patch after was drowned out of a curagh that turned over. I was sitting here with Bartley, and he a baby, lying on my two knees, and I seen two women, and three women, and four women coming in, and they crossing themselves, and not saying a word. (10)
>
> MAURYA. [...] Sonra Patch; teknesi devrildi ve boğuldu. Şurada Bartley'le oturuyordum, küçücüktü; dizlerimin üstünde yatıyordu. Bir de baktım, iki kadın, üç kadın, dört kadın içeri girdi; istavroz çıkardılar, bir kelime söylemeden öylece duruyorlardı. (114)

In this part to attract attention the translator has used semicolons (;), deleted the word "and" used as a binding word and preferred to use comas instead of them. Again this is a translation strategy. The reason may be that thinking that the play would be staged the translator has the concepts of playability, speakability and stageability in mind. The punctuation marks here are used for the actors or the actress to have a rhythm of speech and also to have a breath between the phrases. The mentioned strategy is needed from the point of view of theatre technique. To utter a very long sentence will create a burden for the actor/actress. So the translator has tried his hand at dividing the very long sentence into five short sentences. The speech below is a good eample for this:

> MAURYA. [...] I looked out then, and there were men coming after them, and they holding a thing in the half of a red sail, and water dripping out of it -it was a dry day, Nora - and leaving a track to the door. (10)
>
> MAURYA. [...] O zaman dışarı baktım, gördüm ki arkalarından erkekler de geliyor. Kırmızı bezden yarım bir yelkene sarılı bir şey taşıyorlardı. Bezden sular damlıyordu. O gün hava kuruydu Nora, yağış yoktu. Oysa damlayan sular kapıya kadar iz bırakmıştı. (114)

Again the very long sentence is divided into five short sentences. There are additions to make the sentences comprehensible such as "gördüm ki", "yağış yoktu", "oysa". The binding word "and", the comas and hyphens are deleted. To compensate the loss; short sentences are constructed. In other words, for the sake of translation the translator has not been faithful to the style of the playwright. The translator thinks that the text deserves grammatically changed phrases because otherwise the speech will not be carried out easily. In other words, it will not turn on the tongues of the actor/actress as it is desired.

The scene where Cathleen and Nora talk about the piece of shirt and a plain stocking that belong to Michael show their sincere feelings for their dead brother.

Maurya, their mother has not heard about his son Michael's death yet. Cathleen and Nora state that she will be very upset when she learns about it.

> NORA *(who has taken up the stocking and counted the stitches, crying out)*. It's Michael, Cathleen, it's Michael; God spare his soul and what will herself say when she hears this story, and Bartley on the sea?
>
> CATHLEEN (*taking the stocking*). It's a plain stocking.
>
> NORA. It's the second one of the third pair I knitted, and I put up three score stitches, and I dropped four of them.
>
> CATHLEEN (*counts the stitches*). It's that number is in it (*crying out*) Ah, Nora; isn't it a bitter thing to think of him floating that way to the far north, and no one to keen him but the black hags that do be flying on the sea? (7-8)
>
> NORA (*Bu arada çorabın ilmeklerini saymıştır).* Michael'in bunlar Cathleen, Michael'in. Allah rahmet eylesin. Annem bunu öğrenince ne yapacak kim bilir. Üstelik Bartley de denize çıktı.
>
> CATHLEEN (*Çorabı alır*). Düz örgü bir çorap.
>
> NORA. Üçüncü çifti örmüştüm ya, onun ikinci teki. Altmış ilmek yapmıştım. Sonra dört ilmek eksiltmiştim... Tastamam o çorap.
>
> CATHLEEN (*İlmikleri sayar; haykırarak*). Gerçekten ilmekler senin dediğin kadar. Ah Nora ah! Zavallı Michael'ın ta poyraz burnuna kadar yüzdüğünü düşünebiliyor musun? Denizin üstünde uçuşan *kara cadılardan* başka yasını tutacak hiç kimse yoktu ne acı, ne acı değil mi? (111)

The translator has preferred domestic expressions such as "altmış ilmek yapmıştım. Sonra dört ilmek eksiltmiştim" to give the atmosphere of the way ordinary people speak. On the other hand, culture specific item "black hags" means "devilish sea birds" but in the translation it is expressed as "karacadılar." This is deviation in the sense of translation because "devilish sea birds" does not mean a lot to reflect the meanings of mourning for Michael in the Turkish culture. The word "black" is a symbol of mourning so "karacadılar" is satisfying in this sense.

To conclude, Özcan Özer's translation of *Riders to the Sea* in 2003, after the first publication of the play in 1940, is a good example to revive the translation of the play after 63 years by Mitos-Boyut Publishing House.Accepted as one of the universal tragedies *Riders to the Sea* is very short. Nevertheless it's shortness adds a lot to its power of tratrical value and technique. The mourning of a mother for his four sons and husband is unbearable and tragic. The feelings epressed and theathmosphere of mourning reflected in the play shows the theatrical talent of the playright .

Since *Riders to the Sea* is chosen as one of the first wave of translations by the Translation Bureau, it is an important decision taken to introduce John M. Synge as a representative of Irish drama to the Turkish readers. There are three more plays, which are *The Tinker's Wedding*, *The Well of The Saints* and *Deirdre of the Sorrows* by Synge to be translated. I hope they are translated and also staged. In this way, we can have all of Synge's plays translated into Turkish which means the repertoire of Synge will be completed.

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3

Synge Re-visited in Contemporary Irish Drama

Gülşen Sayın

> John Millington Synge's creative life was brief, but it resulted in some of the finest examples in the twentieth century of both tragedy and comedy, and anticipated the experiments of later playwrights [...] with form, language, style, and theatrical practice [...]. As a playwright of astonishing originality and sensitivity, his works continue to challenge and refresh.
> Ann Saddlemyer[1]

John Millington Synge (1871-1909), who contributed to the foundation of the Abbey Theatre at the turn of the century, became the center of critical attacks because of his deviation from the dramatic template of the Abbey Theatre. Unlike W.B. Yeats and Lady Gregory, Synge did not overtly write about Irish nationalism as he was skeptical about the nationalist movement in general as far as its methods and to some extent, its goals are concerned (Kiberd 217-60). Instead, Synge "wished to create a kind of drama that was at once intensely Irish and yet universal in its treatment of common human situation and dilemmas" (Henigan 109). Therefore, Synge's plays focused not on the collective voice of the Irish peasantry but the psychodynamics of the indivual men and women whose lives were devastated by rural poverty at the time of a significant cultural turning point. And the rural West of Ireland represented in his plays was not an idealized landscape as represented especially by Yeats. Sanford Sternlicht defines Synge as a dramatist, who "more than any other Irish dramatist, captured the harsh truths, the painful lives, the soothing and necessary blind faith, the poetry of the oral tradition, and the humour of the poor folk of Ireland's West" (67). Also P.J. Mathews, pointing to "both the decline of ascendancy and the rising trajectory of nationalist cultural revival," remarks that "Synge was well placed to diagnose the ills of Irish society and culture" (6). Above all, he had a critical stance, in his plays, towards the traditional Irish social institutions like family and religion, as well as established gender stereotypes.

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[1] J.M. Synge, *The Playboy of the Western World and Other Plays*. Edited with an Introduction by Anne Saddlemyer. Introduction, xxi.

However, it is now recognized that this subversive nature of Synge's plays is even more appreciated by his modern inheritors. Although he left behind a relatively small body of work, his works have a profound influence on the plays of succeeding generations of Irish playwrights, such as Brian Friel, Tom Murphy, Martin McDonagh, Marina Carr, and Conor McPherson. This essay traces Synge's footprints in some works of these playwrights in terms of his dramaturgical style (marginal characters like tramps, tinkers, and beggars in haunted landscapes, and their struggle against social norms), the storytelling tradition, and the representation of women on the margins. These features of Synge's works will be discussed in relation to their echoes in Brian Friel's *Faith Healer* (1979), Tom Murphy's *Bailegangaire* (1985), Martin McDonagh's *Beauty Queen of Leenane* (1996), Marina Carr's Midlands plays (1994-1998), and Conor Pherson's *The Weir* (1997).

What links Synge with his modern inheritors is, first of all, his dramaturgical style. In other words, his presentation of a closed community, settled in an isolated rural place in Western Ireland, with their chronicled social behaviours, and inner dynamics. For example, the setting in *Riders to the Sea* is a "cottage kitchen" on "an island off the West of Ireland" (Synge 1-2)[2]. It is "the last cottage at the head of a long glen in County Wicklow" (14) *In The Shadow of the Glen*; "*some lonely mountains district in the east of Ireland*" (57) in *The Well of the Saints*; "*a sort of tent*", "*near the ditch*" in front of "*a chapel-gate*" (31) in *The Tinker's Wedding* where "they killed the old fellow going home with his gold, [...] and threw down his corpse into the bog" (62); a "shebeen, very rough and untidy" (100), "*near a village, on a wild coast of Mayo*" (98) in *The Playboy of the Western World*. The setting in *Deirdre of the Sorrows* is an isolated tent in the woods which protects the lovers from Conchubar's cruelty. As indicated by Synge in some of the above stage directions, his settings are also dangerous places because they are lawless, or safe for criminals as it is also indicated in *The Playboy of the Western World*: "The peelers in this place is decent droughty poor fellows, wouldn't touch a cur dog and not give warning in the dead of night" (107).

Second, organically tied to these unsafe settings, Syngean settlers are mostly strange and quasi-criminal villagers living in these poverty-stricken cottages like Dancen Sullivan in *The Playboy,* who "knocked the eye from a peeler," the mad Mulrannies who "were driven from California and they lost in their wits" (100), Jimmy Farrell who "hanged his dog" and "had it screeching and wriggling three hours at the butt of a string" (106), Marcus Quin who "got six months for maiming ewes, and he a great warrant to tell stories of holy Ireland till he'd have the old women shedding down tears about their feet" and Widow Quin, who killed her husband. When the plays proceed, as the above extracts indicate, Synge's characters help the dramatist to create a grotesque landscape that reveals the theme of deterministic influence of the environment and culture on the inhabitants. Therefore, it would not be wrong to say that the character complements the setting in Synge's plays. Both are dark, gloomy, bleak, grotesque, queer, mythic and on the margins. Physical destitude of the setting not only mirrors the characters' poverty but it also paralells their spritual desolateness. Moreover, there is a symbiotic relationship between the setting and the main character. Although Synge's theatrical space is a dangerous landscape that threatens the characters' welfare, there is an invisible cord that ties the characters and the setting.

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[2] All references to Synge's plays are from *The Playboy of the Western World and Other Plays.*

Synge's real heroes and heroines are these marginal characters like tramps, travellers, wanderers, tinkers living outdoors, or beggars living nearby the church. Christy Mahon, Nora Burke, the Douls, Sarah Casey, Deirdre are all wanderers. They do not accept the conformity of a settled life because they do not want to lose their independent way of thinking divorced from the social norms, and their individual freedom and sight. For this cause, they take the risk of living in hunger, cold, physical pain, and loneliness. This finds its best expression in the blind beggars of *The Well of the Saints*, a fable of the two blind beggars who imagine in their mind a beautiful life but they have to give up this poetic vision when they are cured by a Saint, and see the harsh reality of the real world. They are bewildered by the materialism, greed, and lechery in the real world, and beg the wholy saint to blind them again no matter how the society is against their wish. Alexandra Poulain, regarding the play, remarks that:

> They are cured not just of blindness, but of their individual freedom or vision: They are normalized and disciplined by the saint, the dispenser of ideology, and the play suggests that this process of normalization entails a psychic death. (82)

The third feature of Syngean dramaturgical style is that, the equilibrium of the local community in a haunted landscape is bothered by the arrival of an exotic stranger or a tramp, who talks beautifully and offers an alternative life of possibilities to the lonely souls. Christy in *The Playboy* and The Tramp in *The Shadow of the Glen* offer Pegeen and Nora a new beginning, a new life in which they can achieve their individual freedom. In *The Well of the Saints*, it is "a fine saint" a travelling man, coming from the hills, "with a long cloak on him, and naked feet" (63) who cures the blind beggar couple's eyes and gives them a new life, by dropping a few drops of wholy water on their eyes. In *The Riders to the Sea*, it is a young priest who visits Maurya's cottage with a bundle of Michael's clothes to give the family the news of his death, but assures Maurya that Barthley will not die unless God wants. In *Deirdre of the Sorrows*, Naisi promises Deirdre a peaceful life of love and respect in the woods of Scotland, far away from the corrupted palace of the old king Conchubor.

Finally, in Synge's dramaturgy there is the recurrent motif of the return of the dead, or ghostly figures that metaphorically reveal the theme of the past or the old still haunting the present or the young. Christy's father, Old Mahon and Nora's old husband resurrect and block out the possibility of a new life without the oppression of the old/the past. We can even add to the list the vision of Michael, Maurya's dead son who claims his living brother. Besides, Maurya herself is also a ghostly character who is haunted by Michael's vision and has been living in death in life status since his death. Emilie Pine points to the function of these ghosts in Synge's plays, and states, "death and the past, as imagined spaces, co-exist with life and the present" (85).

These dramaturgical features of Synge's plays have a strong influence on Martin McDonagh's *The Beauty Queen of Leenane* (1996), and Marina Carr's two Midlands plays, *By the Bog of Cats ...* (1998), and *Portia Coughlan* (1996).

The setting in *The Beauty Queen of Leenane* is the dirty kitchen of an isolated cottage in a village, Leenane, a remote part of Galway, in the West of Ireland. Maureen, a forty-year-old spinster, lives with her old mother, Mag, who completely invades her daughter's life (like Old Mahon does in *The Playboy*) and uses her as her personal slave. Maureen lives like a prisoner in the cottage and Mag is her guardian. Like Synge, McDonagh creates a distorted version of the Irish pastoral ideal, portraying in the most extreme way what it means for a woman to be trapped in the home without personal freedom, freewill, individuality and autonomy. Second, it is obvious that this loveless mother-daughter relationship is, on the one hand, a twisted reminiscence of Christy and Old Mahon's father-son relationship in Synge's *The Playboy*, and on the other hand, it is reminiscent of the relationship of Nora and her old husband. Third, as we have already seen as a characteristic of a Syngean play, the orderly life in the cottage is disrupted by a visitor, a young man, Pato, Maureen's childhood friend who now lives in England, but asks Maureen to move to Boston with him. For Maureen, Pato means a way out, an escape from her present dull life to make a new beginning somewhere else. Like The Tramp in *The Shadow of the Glen*, the Saint in *The Well of the Saints*, and Christy Mahon, Pato talks beautifully and offers an alternative life of possibilities in which they can leave their past behind and achieve individual freedom. However, like Pegeen who discovers that "there's a great gap between a gallous story and a dirty deed" (144) and loses the "greatest playboy of the western world" (146), Maureen misses this big opportunity of her life because Mag hides the letter that Pato leaves in the cottage for Maureen. Mag reads it, and then burns it. It is the letter where Pato's offer is written. Maureen first tortures and then kills Mag by beating her head with a poker just like Christy "riz the loy and let fall the edge of it on the ridge of his skull" (106). There is a string of blood on the ridge of her skull. What is more, after the funeral of Mag, the return of the dead motif comes in the very last scene when Maureen appears on the stage, sitting in her mother's armchair and eating her porridge in the manner of her mother, just like her resurrected image.

Marina Carr is another contemporary playwright who was influenced by Synge's dramaturgy, especially by his setting, travelling characters (tinkers), and the motif of the return of the dead, or ghostly characters. Clare Wallace states that Carr's "attention to narrative, her rich use of language and dialect, and her choice of rural settings arguably situate her as the contemporary heir to a Syngean legacy" (237). Melissa Sihra is another critic who links Carr with Synge in terms of "the restlessness, the darkness of the vision and the carnivalesque, almost absurd consciousness that slowly accumulates" (267). For example, *By the Bog of Cats ...* has a Syngean grotesque setting. Most of the scenes are set by the bog, a preeminent symbol like the sea in *Riders to the Sea*, and a caravan by the bog. Hester Swane, the main character, is a tinker, a social outcast who denies the conformity of a settled life, and has been longing for her lost mother that the bog has taken away from her. Besides, Hester kills her own brother out of her jealousy for her mother and throws his dead body into the bog. The poor young ghost wants to come back to life and hence haunts Hester constantly asking her to bring him back to life again.

In *Portia Coughlan*, the indispensible part of the setting is the Belmont River where Portia's twin brother, Gabriel drawned years ago, and since then, Portia has been haunted by the river because Gabriel's ghost comes from the river and claims her life. Portia and Gabriel made love when they were children and decided to kill themselves in the river, but Portia with a last minute decision decided not to, and witnessed Gabriel's death.

In both plays, like the sea in *Riders to the Sea*, the bog and the river are everywhere, almost in every scene with their wind, mist, and sound, as an antagonistic character because the past loves, lives, and the crimes of Hester and Portia are hidden deep under the bog and the river. Hence, there is a symbiotic relationship between Hester and the bog, and Portia and the river. Moreover, as the above synopses illustrate, Marina Carr, like Synge, not only foregrounds a woman's predicament in a loveless marriage, but she also subverts the idealized traditional Irish family saga.

Another influence of Synge on the recent generation of Irish dramatists is the storytelling tradition that he resorts to in his plays. As Anthony Roche states:

> Of the writers of the Revival, it was Synge who made the greatest dramatic capital of such stories, drawing on what he witnessed of the impact of such beliefs in the lives of the Aran Islanders. His plays are a complex exploration of truth and fiction in storytelling, from Maurya's account of the vision of her dead son at the well in *Riders to the Sea* to Christy Mahon's many versions of his father-slaying in *The Playboy of the Western World.* (2009 180)

As Julie Henigan states, especially in *The Playboy of the Western World*, Synge "drew upon his knowledge of traditional Irish narrative and storytelling to portray social and human capabilities and failings in a way that reflected his views not only of Irish society but of the human condition in general" (92). Among various types of storytelling traditions, Synge, according to Henigan, uses the "tall tale – in Ireland often called a lie, a yarn, or a pant" (94). As folklorist Carolyn Brown observes, it is "a fictional story which is told in the form of a personal narrative or anecdote, which challenges the listener's credulity with comic outlandishness, and which performs different social functions depending on whether it is heard as true or fictional" (11), and it presents "a fiction in the guise of fact" (19). Henry Glassie adds to this definition another aspect of the tall tale. He observes that by depending on the listener's ignorance and credulity, it is also used to mock the listeners, usually those from outside the community (59). In this respect, the tall tale manipulates and blurs the boundary between fact and fiction, reality and appearance, or the reality and illusion.

Christy in *The Playboy* presents his story, the murder of his father, continuously changes it, and he also adds another lie to his tall tale by saying that he also buried him. As Lionel Pilkington has argued, "there is a performative dimension to the culture of storytelling: storytellers actually make another reality exist in parallel to the known, familiar world" (qtd. in Poulain 84). In *The Playboy*, Christy's attraction is that he brings the promise of another world to Pegeen, a way out – of Shawn Keogh's bed, and of the unimaginative, one-dimensional world into which she was born. Through this "power of a lie" (Synge 142), Synge conveys the themes of the indeterminacy of reality as it is constantly deconstructed and reconstructed by the poet character, its relationship to fantasy, the healing and transformative power of the story/language, and its relationship with the personal identity development. These themes, together with the storytelling tradition, reverberate in Brian Friel's *Faith Healer* (1979), Tom Murphy's *Bailegangaire* (1985), and Conor McPherson's *The Weir* (1997).

Brian Friel's *Faith Healer*, although suggests more than one Syngean parallel, the focus here will be on how Friel implements the storytelling tradition in the play to point out the "unreliability of memory" (Lojek 185) and how the boundary between fact and fiction is blurred. The play is structured as the series of monologues directly addressed to the audience by three characters: Frank (the Faith Healer), his wife Grace, and Teddy, Frank's manager. They tell the audience their own version of their shared life, their memories, and ask the audience to believe them. However, "audiences are left to sort through conflicts and contradictions to find whatever the essence of truth there is, to attempt the sorting out of healing and sickness, faith and disbelief" (Lojek 185). There are five monologues. Grace and Teddy speak once but Frank (the Faith Healer) has two monologues. As Helen Lojek states, the monologues are "crafted stories, and they are most clearly linked to the storytelling tradition of the Irish shanachie *(seannachie)*" (185). Richard Kearney, on the other hand, remarks that the play can be read as a "sequel" to Synge's *The Playboy,* showing how Pegeen might have ended up if she had left her home and started a new life "on the roads with her story-telling playboy" (88), because Grace, in the play, falls in love with the Faith Healer and leaves her home in York, and starts travelling with him to heal the old, diseased, lame people who desperately expect a miracle. All three characters end their monologues with that tragic event when Frank was dismembered after a healing session by a group of men, one of whom was recently healed by Frank.

In Tom Murphy's *Bailegangaire*, which is set in a kitchen in the west of Ireland in the 1950s, the plot is constructed on Mommo's story. Mommo obsessively tells and retells a sad story of guilt, resentment, regrets, loss and misery, echoing Maurya's complaints in *Riders to the Sea.* During her storytelling, she mimes or dramatizes every character, but she never completes the story. She cannot dare finish the story as the whole story is constructed on a past trauma, and therefore, Mommo, years after the event, still is not ready to face the reality. The specific trauma which Momma cannot face, which makes it impossible for her to end the story, is the death of her grandchild Tom, accidentally burned to death while she and her husband were in Bochtan at the laughing-contest. So this theme of the past tragedy haunting and paralysing the present is a homage that Murphy pays to Synge. What is more, as Nicholas Grene observes, Cathleen's rhetorical question in *Riders to the Sea,* "Who would listen to an old woman with one thing and she saying it over" is given its ironic answer in *Bailegangaire* where Mary, Mommo's granddaughter who takes care of Mommo, is forced to listen to her unfinished story every night (221). As the play was written in 1984 but the dramatic time is 1950s, two historical moments and their realities are superimposed on each other. In other words, while Mommo tells us the story of a couple in the 1950s, in the dramatic action we are aware of a "sleazy sub-industrialized countryside of modern Ireland, the world of Japanese owned computer plants under threat of closure, of motor-bikes and videos" (Grene 220). This superimposition serves to reveal the theme of the past coexisting with the present, just like Christy accepts his new life with Old Mahon on condition that he will submit to him. "Only when Mommo and Mary finish the story at the very end of the play is the present freed from the hold of the past" (Poulain 84) and they peacefully exist together. Therefore, what Murphy borrows from Synge's storytelling technique is the transformative and healing power of storytelling both on the narrator and reality, and Synge's fascination with the indeterminacy of reality, and as Alexandra Poulain states, "his passionate refusal to accept that reality is given to us once and for all, that we are 'stuck with it' " (84).

As for another contemporary playwright, Conor McPherson, Anthony Roche remarks that "what links Synge most profoundly to Conor McPherson, and especially to his most acclaimed play *The Weir* (1997), is the fact that McPherson regards himself as a story-teller" (2009 179). In *The Weir,* there are four characters (men) regularly gathering in a small rural bar in an isolated countryside village to escape their loneliness and isolation, and indulge themselves in their daily chat. Their routine is disrupted by the arrival of a young city woman, Valerie, in the village. This is a very Syngean dramaturgy, but the newcomer is not a male tramp or a storytelling poet like Christy Mahon but an urban woman, a Dubliner, haunted by a secret in her past. On a cold evening, all the characters come together in the bar, they drink beer and whisky, and in a warm atmosphere by the hearth, the men try to impress Valerie by telling stories. Although the three older men tell the stories of the return of the dead (ghost stories), all the stories have two things in common: First, they are all about the opportunities missed, regrets, and lonliness. Second, in the background of all the stories there is "a rural life which is passing away, and (...) the trauma of displacement, (...) the psychic disturbance caused by the inroads of social progress on traditional custom" (Roche 180). Valerie, in return, responds with her own personal story about the recent death of her young daughter, Niamh, who drowned in a swimming pool in Dublin, and then talked to her mother on the phone. She said, "Mammy?", and then she wanted Valerie to "come and collect" her (McPherson 59). Her story is more tragic, chilling and real than any of the men could have ever imagined. The men are shocked. Is Valerie's story true or just an illusion? The answer is not important because what is Syngean in the use of storytelling in *The Weir* is the representation of the human condition in general. At the end of the night, all of them feel purged and relaxed. This is the healing power of the storytelling.

Finally, the last point that links Synge and contemporary Irish dramatists, specifically Marina Carr, is the representation of women on the margins. Anthony Roche sees Nora as a woman "poised on the threshold between the security of in here and the potential of out there" (1995 145). I read all of Marina Carr's women characters in her Midlands plays as a reminiscence of Nora in *The Shadow of the Glen* regarding them as women "whose independence is constrained by the circumstances" (Roche 1995 143) in which they are placed. In *The Mai*, the Mai's troubled relationship with her husband, Robert, is at the center. The Mai is fourty and Robert is in his early fourties. They have been married for seventeen years and have four children. However, Robert chooses to live his own independent life away from home with women of his own choice whereas the Mai, in his absence, works hard at work and at home, saves money to build a large home by the Owl Lake. Unlike Nora, however, she has no fine-talking tramp to begin a new life with independent from her loveless mariage. Like Nora, she is lonely and isolated, caught in the same in-between space "between an inner security" she has never experienced and "an outer freedom" she has never fully reached (Roche 1995 162).

All in all, we must acknowledge that Synge has always been a remarkable resource for the succeeding generations of Irish playwrights with his dramaturgical style (marginal characters like tramps, tinkers, and beggars in haunted landscapes, and their struggle against social norms), setting, using the Irish storytelling tradition, and the representation of women on the margins. This essay has intended to exemplify Syngean reverberations in some specific plays of the younger generations such as Brian Friel's *Faith Healer* (1979), Tom Murphy's *Bailegangaire* (1985), Martin McDonagh's *Beauty Queen of Leenane* (1996), Marina Carr's three Midlands plays (1994-1998), and Conor Pherson's *The Weir* (1997). This essay analysed these plays in terms of Syngean dramaturgical syle, Irish storytelling tradition, and finally the representation of the women characters, and now concludes that Synge has been and still is a profound influence on contemporary Irish drama, and it is obvious that his works will continue to inspire many more younger playwrights in the future.

As Anthony Roche remarks:

> Synge laid out the template of what an Irish theatre might be. The situations he developed in his scenarios, the language he fashioned for his characters, the issues he raised in his works, have in turn been taken on and responded to by the playwrights who came after him in a century-long dialogue which shows no signs of ending. (2009 173)

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5

The Sense of Displacement and Alienation in Synge's Female Outcasts

Neslihan Ekmekçioğlu

> Every life is a symphony, and the translation of this life into music, and from music back to literature or sculpture or painting is the real effort of the artist. The emotions which pass through us have neither end nor beginning – are a part of the sequence of existence - and as the laws of the world are in harmony, it is this almost cosmic element in the person which gives great art, as that of Michelangelo or Beethoven, the dignity of nature.
> (Synge *Autobiography)*

Andrew Carpenter in his essay entitled "Synge and Women" states that in his life time, Synge was mostly acknowledged to be a remarkably solitary, silent, reticent, private man, undemonstrative and morose in company (89). He mentions that certain characters he has created like Deirdre in *Deirdre of the Sorrows* possess "a vigour and thirst for life reminiscent ... of Marlowe's overreachers"(Carpenter 89). They give the impressions that they "arise from the eruption of some tremendous, explosive, emotional force"(Carpenter 89). Carpenter explains this suppressed energy ready to burst its bounds as a proof of the sign that underneath the silent and reticent appearance of the surface, Synge himself was having a very profound imaginative life of a very different kind, which was a life of explosive intensity and passion (89).

There were some reasons behind which engendered such richness of imaginative life in the psyche of Synge. He was a child of exquisite sensibility. His interest in music and poetry was seen at a quite early age. His sense of loneliness and alienation was there from the very start. He lost his father before his birth on the 16th of April and it was his mother who brought him up. Synge was the youngest son of an Ascendancy family coming from a Protestant middle and upper class. Because of his poor health, Synge was seldom at school and spent more time with his mother and female companions. He was a shy and timid child who was mostly introvert and he played the violin. At the age of fourteen, when he read Darwin's *Origin of Species,* he felt himself alienated from his mother's religious impact. As a young man he attended both Trinity College and the Royal Irish Academy of Music. As a scholar and a musician, Synge passed most of his time in travelling around Europe, first going to Germany to study music, then going to France, to Paris to attend the lectures at the University of La Sorbonne where he was acquainted with the literary works of the French poets like Baudelaire, Verlaine, Rimbaud, and later going to Italy to Florence and meeting Hope Rea, the art historian and Cecilliniani whom he mentions in the sections of *Vita Vecchia* and *Etude Morbide* in his *Autobiography*. Both *Vita Vecchia* and *Etude Morbide* revolve around a young musician in love, reflecting the feelings of "morbid self- interest and frustration"(Carpenter 97). In Paris, Yeats advised him to visit the Aran Islands which provided Synge who had already lost his faith, a place of solitude with its exquisitely beautiful and wild nature where he could contemplate upon identity and religion and could communicate with the islanders who mostly represented the ancient pagan world. Synge's recording of his loss of faith reveals an early notion of himself as an outsider from his Ascendancy upbringing. In most of his works Synge examines the status of the outsider, the place of the estranged individual within the society and reflects the struggle for freedom of the outcasts who do have a voice of their own which is not acceptable by the community. As Alan Price stated, Synge recognized certain "similarities between the position of the artist in society and the nomadic life of the vagrant – both symbolizing marginality yet freedom" (Price 122). P.J. Mathews in his essay explains Synge's interest in and empathy with the tramps as "something beyond a mere nostalgia for their quaintness" and states that "his admiration for them comes from their vitality, ingenuity, wit and unconformity" (11). Mathews also points to the fact that Synge has anxiously internalised Darwinian notions of the survival of the fittest. In *Autobiography* Synge has written as follows: "Therefore, I said, I am unhealthy, and if I marry I will have unhealthy children. But I will never create beings to suffer as I am suffering, so I will never marry" (*Complete Works* Vol: II: 9). Unfortunately this dark realisation about his ill health was not only an explanation of his permanent withdrawal from marriage as seen in the case of Molly Allgood but also an explanation of his personal preference for the company of tramps, vagrants and wanderers. In his plays they appear to be embodiments of the power of individual fortitude and artistic imagination who resist the society and "take arms against a sea of troubles" by refusing assimilation and repression. They struggle for their freedom and individuality at the expense of death as seen in the character of Deirdre in *Deirdre of the Sorrows*.

The character of Nora *In the Shadow of the Glen* and Deirdre in *Deirdre of the Sorrows* could be evaluated as projections of Synge's interest of the alienated individual within a non- conformant society. Nora as an early example and Deirdre as a late unfinished example have their own choices in life. With their own voices, they give a certain direction to their own lives: Nora chooses to depart with the Tramp to a new and uncertain life. As Mary Fitzgerald- Hoyt states, "though Nora is victimized, she is not a victim" (55). Deirdre chooses death and commits suicide in order to keep her love for Naoise untouched and undisturbed with old age and by the cruelty and suppression of Conchubar. As C.L. Innes asserts, "Nora is the first of many Synge heroines who actually participate in the making of their destinies, rebelling against patriarchal control and, to the outrage of Irish audiences, expressing their sexuality as they do so"(52).

Synge as a writer stood on a different pole when compared with the writers of the Irish Literary Revival mouvement. As Alison Smith states in the introduction to the edition of his plays, "Synge didn't want to create a world or people too far from 'the fundamental realities of life'. He wasn't interested in the creation of an idealised work of art. He was never interested in idealisation" (x). He wrote in his notebooks:

> What is highest in poetry is always reached where the dreamer is leaning out to reality, or where the man of real life is lifted out of it. (*Collected Works* Vol. II: 347)

In the Shadow of the Glen, his first play to be performed at the Irish National Theatre Society in 1903, takes its source from the folktales reflected in Synge's experiences on Aran Islands with the islanders. At first sight, the play appears to be a simple farce based on the lives of simple people but Synge touches to a much more serious issue concerning the institution of marriage in Ireland and the condition of poor women who have no financial support in a masculine world, and deals with the sense of entanglement and the desire for freedom. The play, in spite of its simplicity at first sight, is, indeed, quite sophisticated and subtle in its implication of the importance of sexuality to a woman. As Nora talks to the Tramp about the coldness of the supposed dead body of Dan at the beginning of the play, her words turn towards to a kind of complaint and resentment about her marriage to Dan:

> NORA: May be 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, a stranger,- (*In the Shadow of the Glen* 18)

The Tramp whom Nora offers a warm corner and some drink in such a "wild night" with the terrible rain falling outside, addresses her as "the lady of the house" with a certain dignity. In return, Nora treats the stranger with kindness and good-heartedness which reflect her sense of humanity and understanding the life of poverty of a wanderer. As an outsider, the Tramp has got no name but quite interestingly this lack of identity appears to be "a sign of his realised freedom" for Synge according to the evaluation of Oona Frawley (24). Synge who imbues the tramp with a certain nobility of mind, writes as follows:

> He is not to be pitied. There is something grandiose in a man who has forced all kingdoms of the earth to yield the tribute of his bread and who, at a hundred, begs on the wayside with the pride of an emperor. (*Complete Works* Vol II: 196)

The Tramp calls Dan as "your honour" when Dan stops feigning the dead man, sits up in the bed surprising the Tramp and causing him to spring to his feet with terror. Synge sheds light upon the cruelty and anger of the old husband who accuses Nora of unfaithfulness and also points to the indifference and silence of Michael Dara. Synge criticizes the perspective of the masculine world and focuses upon the world of the female and Nora's longings and desires as a woman. At the performance of the play Synge has been attacked by the Irish audience who found Nora's character outrageous and an insult upon the virtuous Irish women because of his portrayal of Nora. Synge was also dealing with the influence of the environment upon the the psyche of Nora, while underlining her loneliness and unhappiness as well as her love of wild nature. In the play Nora expresses to Michael Dara her disappointment in marriage as follows:

> NORA:I do be thinking in the long nights it was a big fool I was that time, Michael Dara; for what good is a bit of a farm with cows on it, and sheep on the back hills, when you do be sitting looking out from a door the like of that door, and seeing nothing but the mists rolling down the bog, and the mists again and they rolling up the bog, and hearing nothing but the wind crying out in the bits of broken trees were left from the great storm, and the streams roaring with the rain. (*In the Shadow of the Glen* 11)

Nora complains about how time flows with no change in her life, leading her to a kind of hopelessness and a sense of futility. She expresses her anxiety as a childless woman, having no future beyond her:

> NORA: Isn't it a long while I am sitting here in the winter and the summer, and the fine spring, with the young growing behind me and the old passing, saying to myself onetime to look on Mary Brien, who wasn't that height (holding out her hand), and I a fine girl growing up, and there she is now with two children, and another coming on her in three months or four. (*In the Shadow of the Glen* 11)

Nora is banished and thrown out of the house when Dan stops feigning the dead man and accuses her of adultery and tries to punish her by beating her with a stick. When Dan attempts to throw Nora out of the house, the door appears to be the liminal point of Nora's captivity, her imprisonment in that loveless and unhappy marriage and her leap into the outside world, the wild nature with the Tramp. Nora's displacement brings her the sense of alienation together with the sense of freedom. Nora much like Deirdre in his last play has a strong sense of belonging to the mountains. Michael remains silent whereas the Tramp interferes and offers his hand to Nora to come with him into wild nature and mountains to pursue the life of a tramp. Alison Smith states that "Nora's acceptance of the Tramp's 'lonesome' way of life reflects all the more her choice of exclusion from an organised hierarchy of society" (16). Thus, Nora with her choice becomes an outcast within the society but gains a certain freedom. Synge uses small but subtle hints in his portrayal of Nora and how she is evaluated by males. Her husband, Dan during his conversation with the Tramp when Nora is out, mentions Nora's whistling, he says: "Ah, the devil mend her... Do you hear that, stranger? Did ever you hear another woman could whistle the like of that with two fingers in her mouth?" (*In the Shadow of the Glen* 8). Alison Smith regards Nora's whistling as "an indication of her independence in spirit and practicality, and her transgressing of the accepted social boundaries" (17). In her essay entitled "Synge and the Nature of Women," Ann Saddlemyer claims that it is Nora "who first recognizes in the comically shabby Tramp a kindred spirit, one whose imaginative sympathy and perceptiveness can help her find refuge in the very eye of the storm, the intensity of nature itself"(62-63). Saddlemyer, in her previous essay entitled "Synge and the Doors of Perception," mentions the relationship between "place" and "personality" in her study of the "mystic" element in Synge (103). The scenery used by Synge in his depiction of the atmosphere of the wild Irish nature on the islands and the mountains usually points at the desire for freedom in her female outcasts.

Synge's last and unfinished play, *Deirdre of the Sorrows* brings to the fore the portrait of a young woman who also becomes in a way an outcast because of her choice of love. Though Synge takes the Celtic myth of Deirdre as his source, his treatment of the myth differs from the original source as he humanizes and defamiliarizes the legendary figure of Deirdre by giving her the psychological insight of a determined and free- minded woman, an outcast who acts against the norms of the society. Eileen Doll underlines this issue in her essay on Synge stating that Synge mostly "focused upon the issues of the feminine and female roles within the society" (131). Synge's Deirdre is deprived of the mythical aura of the Irish legendary figure, whereas she is a young woman having a strong will and a determined mind, and appears most powerful with a force of nature, struggling to survive in the bleak west coast of Ireland as well as by giving a direction to her own life with her own decisions and by refusing to obey the High King's order and resisting his suppression with a voice of her own. Deirdre's sense of belonging to the life in wild nature and her refusal of the pompous life Conchubar offers to her, are the signs indicating her love of freedom as well as the integrity of her character. Conchubar's rich and ancient tapestries, the jewels and costumes he has sent to Deirdre have no special meaning for her, they appear to be burdens indeed. Behind the portrait of Deirdre, there exist Synge's aesthetic principles and his personal involvement with life concerning Molly Allgood who gives a body and a voice to the artistic conception of the female and the feminine in Synge's creative mind. Another factor that could also be added to this approach was his experience on the Aran Islands. Synge recognized different facets of the feminine in many Irish peasant girls on the Aran Islands which were liveliness, exuberance and freshness of mind.

Deirdre as mentioned in the Book of Leinster of the original source, claims that she will fall in love with a man having black hair like a raven, white skin as snow and lips so red as blood. The psychological insight of Deirdre's character is drawn by Synge as a modern and determined woman who chooses love in a very short lifetime in spite of her inevitable doom. She has no wish to become a queen when Conchubar says he will make her the queen of Ulster. Deirdre utters:

> DEIRDRE: ... Do not leave me Naoise, I am Deirdre of the Sorrows.
> NAOISE: (transfixed with amazement) And it is you who go around in the woods making the thrushes bear a grudge against the heavens for the sweetness of your voice singing? (*Deirdre of the Sorrows* 188)

Just like Nora's whistling in nature in *In the Shadow of the Glen,* Deirdre's singing songs with a heavenly voice points to their sense of belonging to wild nature and their difference from the other females in the society. Naoise and Deirdre are similar to each other in their love of singing songs which indeed attracts them to each other. Deirdre says:

> DEIRDRE: .... I was in the woods at the full moon and I heard a voice singing. Then I gathered up my skirts, and I ran on a little path I have to the verge of a rock, and I saw you pass by underneath, in your crimson cloak, singing a song, and you standing out beyond your brothers .... (*Deirdre of the Sorrows* 89)

Eileen J. Doll in her essay on *The Deirdre of the Sorrows* evaluates Deirdre as "an archetype of the rebellious woman and states that "through her active participation in deciding her fate, Deirdre reverses the traditional role of submissive woman" (134). Doll also regards Deirdre as "a femmefatal-siren archetype" (135). Just like the sirens who charm the sailors by their songs and bring about their destruction, Deirdre, according to Doll, is the one who persuades Naoise to take her away from Emain Macha with her charming voice and brings the ruin of the brothers of Usna. In my point of view, the lovers are both attracted to each other by their love of song and nature. They choose a trouble-free life of hunting in wild nature in the west coast of Ireland and consummate their passion in a short but intense life of love despite their predetermined destiny. After the happy days, Deirdre makes a decision to return to Emain Macha which points to probable death for them. Synge diverts from the original text by adding a very human motivation to the play. Deirdre's decision of return to Emain Macha is based on her fear about the possible loss of intensity in their mutual love which might be threatened later by the coming of old age and the destructive force of time. Synge shifts from the original version by adding the use of bitter words by the lovers on their departure. The original legend ends with Deirdre's crushing her body upon the rocks after a year of Naoise's death. But Synge closes his play with the ritual of the keen of Deirdre for her dead lover at his grave and with Deirdre's sudden and unexpected stabbing of herself. Synge demythologizes Deirdre who becomes more human and a modern woman with a voice of her own and a strong desire for freedom. She has become an outcast because of her refusal of Conchubar and her choice of Naoise's love. Synge in the portrayal of both Nora and Deirdre underlines their sense of belonging to wild nature and their sense of displacement where they find true love. Their choice leads them to be excluded from the society, leading them to a strong sense of alienation. They are outcast females beyond their age who have tasted the meaning of freedom and love.

As a conclusion, Synge depicts his female outcasts as a projection of himself, in other words, these female outcasts belong to what Andrew Carpenter mentions concerning Synge's own character which seems to be calm and serene behind which there exists the volcano of a passionate psyche ready to burst in eruption with fire. Synge as a playwright appears to be simple but profound in different layers like a piece of music, like a symphony in which lies all the passions and sufferings of the human soul.

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6

Forest as a Site of Resistance in J.M. Synge's *Deirdre of the Sorrows*

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Setting out to prove that "Ireland is not the home of buffoonery and of easy sentiment, as it has been represented, but the home of an ancient idealism" ("Opening Statement" 91), the Irish Literary Theatre in 1899, later the Abbey Theatre in 1904, emerged to create authentic Irish characters in contrast to the stereotypical representations of the Irish or Paddy as bestial, nonhuman and violent on the English stage. In this construction of a cultural space on stage for the Irish audience, Irish playwrights aimed to dignify Irish people in their works, initiating nationalistic spirit. Theatre, therefore, became "Ireland's cultural nationalist project" (Hotten-Somers 17), considering that it was used as a tool to reject English colonialism and its subsequent degradation of the Irish to sustain superiority over the colonised subject. The Irish, striving for independence, attempted to proclaim their cultural identity in their works which particularly focused on the heroic past before colonisation. The essence of genuine culture was rooted in the revival of Celticism, since it was believed to be "the most important constituent element of Irish identity [. . .]. According to this view, what distinguished the Irish people was their lack of engagement with the processes of industrial capitalism that had transformed British culture since the Industrial Revolution" (Mathews 174). Celtic myths and legends not only represented untouched rural Ireland and its imagination, but also they were compared to Greek tragedies in their use of the ancient spirit for the contemporary world (Eglinton 162-163). More important still, the Celtic spirit was a testimony of "an ancient idealism" defined in the manifesto of the Irish Literary Theatre. The return to Celtic myths forged the image of a heroic Ireland whose heroes and heroines were recalled to inspire national pride. In this process, the cultural became the political as Mathews argues: "In a decolonising context such as that which pertained in Ireland at the start of the twentieth century, all cultural production was infused with political resonance. In this cauldron of contest and agitation, however, there was considerable pressure on the national theatre to stage plays with overtly political intentions" (179). This amounts to saying that authentic cultural myths in the Irish plays were brought back to life with political implications, suggesting the Irish resistance against the English.

While Lady Augusta Gregory (1852-1932) and William Butler Yeats (1865-1939) were particularly interested in the rebirth of Celtic myths and legends in their works, John Millington Synge (1871-1909) among the playwrights of the first generation initially wrote plays about Irish peasants' lives that he observed during his visit to the Aran Islands. The stories that he heard and people that he came across in rural Ireland obviously helped his development of Irish characters whose simple lives tied up with nature were vividly depicted in Synge's plays. Only his last play, *Deirdre of the Sorrows*, which was completed by Yeats and Gregory after Synge's death and posthumously performed on 13 January 1910 (Sternlicht 75),stages the ancient Celtic world where the king of Ulster Conchubor's sovereignty endangers the heroine Deirdre's freedom. As with the original story, the play introduces Deirdre enforced to marry the old king, but she chooses to follow her true love for Naisi whom she meets in the woods at first. The lovers' escape from Conchubor later leads them to exile in the woods of Alban/Scotland for seven years. Yet their decision to return to Ulster befalls a calamity to the lovers, as Naisi and his brothers are killed, and Deirdre commits suicide. It is a safe assumption that Synge's adaptation of this myth is a contribution to the national theatre, since its policy necessitates the revival of old tales. Arguably, it is possible to suggest that the play is tinged with political allusions through the symbolic relationship between the tyrannical king Conchubor and Deirdre seeking freedom. Her struggle may stand for Ireland's political strife to achieve independence from England. In this respect, the forest appears to be a place for defiance in which Deirdre denies and opposes Conchubor's power through her love for Naisi and their exile. This paper is concerned with Synge's use of the forest[1] in the symbolic fight between Conchubor/England and Deirdre/Ireland as a site of resistance and an alternative place to refuse the enforced confinement on the study of *Deirdre of the Sorrows*.

As a matter of fact, Ireland is always associated with female figures in their myths and stories. According to *The Book of DruimSnechta*, an anonymous ancient lost Irish manuscript dating from around pre-Christian times, Ireland is established by a woman (Sawyer 1). The myth of Mother Earth is highly influential before the times of Christianity in Ireland (*Mother Ireland*). In Celtic mythology, Danu is believed to be a mother goddess who is associated with the earth and fertility, and all Celtic gods come from her race who are called Tuatha Dé Danann, the people of the goddess Danu (Rutherford 54). In the Ulster cycle of Irish mythology, Nessa, too, appears to be a strong mother figure, as her son is not called after his patriarchal ancestry, but given his mother's name, Conchobar Mac Nessa, the son of Nessa. Éire, descending from Danu's lineage, is also the goddess of the Irish land and a figure of fruitfulness who is thought to have married the King of Tara (Dalton 343-344). She is also known as Ériu or Erin, and Ireland is personified and named after her (Matson 51; Bernard 30). Among these heroines, Deirdre, too, appears as a national figure associated with Ireland and Irish womanhood whose "inner strength and fortitude is so haunting, the poetry of her words so mesmerizing, her courage in the face of death so astounding, that she gives the impression of having stepped out of another sphere" (Knapp 179). Viewed in this way, Ireland has representatively emerged as a female figure in various texts which can be deemed relevant to its cultural elements.

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[1] This paper is preoccupied with an analysis of the protagonist Deirdre's use of forest as a site of resistance. The site is referred both as forest and woods in regard to their etymological roots. There is an intricate relationship in the use of these two words. In essence, forest in medieval Latin, *forestem silvam*, means, according *to The Oxford English Dictionary,*"the 'outside' wood," and forest is "[a]n extensive tract of land covered with trees and undergrowth, sometimes intermingled with pasture" ("Forest").Charlemagne uses it to mean "the royal forest" ("Forest,"*etymonline*), and forest in Old French appears to denote "forest, wood, woodland" ("Forest,"*etymonline*). The second assumption about the origins of the forest is that *forestis* in Medieval Latin means "forest preserve, game preserve," and it is thought to be emanated from Latin word *forum* which refers to "court, judgment" and implies a "land subject to a ban" ("Forest,"*etymonline*). In *The Oxford English Dictionary*, the use of forest in law refers to "[a] woodland district, usually belonging to the king, set apart for hunting wild beasts and game, etc." ("Forest"). Wood simply means "[a] tree" and "[a] collection of trees growing more or less thickly together (esp. naturally, as distinguished from a *plantation*), of considerable extent, usually larger than a *grove* or *copse* (but including these), and smaller than a forest; a piece of ground covered with trees, with or without undergrowth" ("Wood"). In another definition, likewise, wood means "[a] large and thickset collection of trees; a forest" (Craig). Yglesias's research highlights an interesting point about the roots of forest and woods. It shows that the words of "forest" and "foreign" emanate from a similar etymological source and reports an English writer William Gilpin's classification of forest into four types from the wildest to the cultivated in the last decade of the eighteenth century; "the wildest are woods that are a wilderness untouched by humans" (115). That is to say, forest and woods etymologically denote the same idea, and woods are a type of forest which is wild in nature. The second theory about the roots of forest in Latin may relate it to a land protected by the king, and it is the king's land in law. From the standpoint of this study, however, forest and woods are both used to allude to Deirdre's site of resistance throughout the paper.

Along with this cultural and mythical representation, the colonial context introduced female images to unite the Irish. At the beginning of the twentieth century, Irish nationalists tried to join Irish people together by providing certain symbols that they could associate with themselves during and after the struggle for freedom. In this process, womanhood within the concept of nationalism, Mosse claims, was a perfect illustration as "the guardian of morality, and of public and private order" (17), since it stood for "the continuity and immutability of the nation" (18). Owing to this fact, "[i]n efforts to secure cultural autonomy and maintain the cultural purity of Ireland after independence, women became the measure of the nation" (Nash 115). There is little doubt that Irish playwrights draw on "the nation in the form of a woman who could inspire the loyalty of the people, and the bravery of young men" (Kiberd and Mathews 360). From its very inception, the Deirdre myth becomes a nationalistic figure in the hands of Yeats, George William Russell (1867-1935) and Synge. All of these dramatists write plays about this mythic heroine and contribute to the national theatre: Russell's *Deirdre* (1902), Yeats's *Deirdre* (1907) and Synge's *Deirdre of the Sorrows* in response to Yeats's play.

As for the use of an old story for the repertoire of the national theatre, it is possible to lay emphasis on a kind of "doubleness" in Homi Bhabha's terms. From the vantage point of Bhabha's ideas, the promotion of nationalism for the colonised can be achieved in the presentation of a past national idea to the present community. "To write the story of the nation," Bhabha claims, "demands that we articulate that archaic ambivalence that informs the *time* of modernity" (142). Bhabha argues that to create a metaphor is a way of cultural identification: "The nation fills the void left in the uprooting of communities and kin, and turns that loss into the language of metaphor" (139). This formation of metaphors creates a sense of identification in that the language "is poised on the fissures of the present becoming the rhetorical figures of a national past" (Bhabha 142). Bhabha calls it the double-time in which the metaphor of the past addresses to the present and emerges in a dual time. The projection of the past to the present creates doubleness in national narratives with the purpose of providing people with something to associate themselves. Re-telling of old national stories to the contemporary reader/audience enables them to recall a national history, in that, national consciousness is raised in the present. The participation of the contemporary people is quite significant on the grounds that they not only get involved in the course of events, but also participate in the discursive formation. Bhabha explains that "[t]he people are not a simply historical events or parts of a patriotic body politic. They are also a complex rhetorical strategy of a social reference: their claim to be representative provokes a crisis within the process of signification and discursive address" (145). Accordingly, the parallelism between the past and the present emerges in the double-time, and people are instructed in this process. Bhabha clarifies this claim as follows:

> We then have a contested conceptual territory where the nation's people must be thought in double-time; the people are the historical 'objects' of a nationalist pedagogy, giving the discourse an authority that is based on the pre-given or constituted historical origin *in the past*; the people are also the 'subjects' of a process of signification that must erase any prior or originary presence of the nation-people to demonstrate the prodigious, living principles of the people as contemporaneity: as that sign of the *present* through which national life is redeemed an iterated as a reproductive process. (145)

In this context, Synge's play makes the crucial point that Deirdre's story is a kind of metaphor for the Irish reader/audience. Her story of independence emerges in the double-time of Bhabha's ideas. Her free spirit addresses the Irish in their attempt to gain freedom in that it provides a point of association and creates a cultural identification.

In effect, the origins of Deirdre's story can be traced in pre-Christian myths of Ireland as well as in old Irish literature. Mac Cana explains that Deidre's story is from "*aitheda* or 'elopement tales,'" and these tales draw attention with strong female figures like Deirdre "who dictates the play and who instigates the illicit union and the flight from outraged authority" (9-10). Deirdre's devotion to independence narrated in the original story induces the Irish writers to portray her as a figure to represent Ireland and its search for liberty. As Daly claims,

> [i]n the Irish agenda, the Deirdre legend fulfilled two goals: on a cultural level, it supplied an icon to unite the nation. This was particularly attractive for the Anglo-Irish writers who appreciated the value of a non-sectarian enabling myth. The second function of Deirdre was that she inadvertently provided the nation with a literary image of the political reality of Ireland, of Erin trying to free herself from John Bull. (2)

Synge indisputably achieves these two aims in his own version of Deirdre's story. The playwright himself indicates his rewriting of the old tale in relation to Ireland's history and the nation's contemporary concerns in his draft essay for the play, saying: "It is impossible to use a legend [such] as Faust which from the outset defies historical reality – in the making up of an absolutely modern work" (149). That is to say, Deirdre is epitomised as the nation, and her struggle is the endeavour of Ireland to declare independence from England.

In Synge's composition of Deirdre's story, the playwright was inspired during his visit to InisOírr in the summer of 1901. In this place, he is claimed to have compiled Irish folksongs and translated *The Children of Uisneach*, the ancient legend from the eighteenth century; this book made him latch on new ideas and encouraged him to write a play about Deirdre (Robinson xxvi). In this three-act play, Synge refuses to use magical elements of the original story, but he depends on the general course of the story (Henn 73). Deirdre is not willing to marry the old king and asks him for a year to wait, but Conchubor rejects her offer. Then, she escapes from the king's land with Naisi and his brothers, and they go into exile in Alban/Scotland. After seven years of peace in the Scottish woods, they are disturbed by Fergus, Conchubor's messenger, who promises a life of bliss for the lovers in Ireland upon the king's order. The lovers, hence, decide to return to their land although Deirdre acknowledges their ultimate end according to the prophecy which foretells that she will bring destruction to Naisi. The prophecy is fulfilled when Conchubor plots to kill Naisi and his brothers to unite with Deirdre. However, she opposes to his plan of marriage and liberates herself by committing suicide.

From the outset, Deirdre appears to have unrestricted vigour and courage. Although Conchubor's bride-to-be is expected to be ready for the wedding at home, she cannot be imprisoned in the walls of the king's protected place. She belongs to the natural world, "straying the hills" (1. 151). Lavarcham, Conchubor's servant, and the old woman, Deirdre's foster-mother, are aware of Deirdre's aversion to the king and his house. When Conchubor arrives and does not find her at home, he learns that Deirdre "does be all times straying around picking flowers or nuts, or sticks itself, [. . .] gathering new life [. . .], and she taking her will" (1. 152). Her connection with nature actually disturbs the patriarchal authority, as she refuses to obey his orders. Even before they are seen together on stage, the king and Deirdre are observed to have a typical hierarchical relationship in which Ireland appears "a woman to England's man, a wild, rural landscape to London's urban cityscape" (Hale 50). Although Conchubor is one of the Celtic heroes and kings, his portrait in the play gets him close to a colonial English figure in his wish to control Deirdre. The plot of marriage takes on a political undertone, pointing to a problematic and enforced union between two opposite parts. It is beyond doubt that Conchubor and Deirdre's marriage is the union of England and Ireland. However, it is important to bear in mind that Deirdre does not want to accept her subordination to the old king and his oppression although he impatiently waits for the union.

In another respect, the king's materialism is the essence of his absolutism and tyranny. His first appearance makes it clear that he is materialistic and possessive, as he immediately asks about "the mats and hangings and the silver skillets [he] sent up for Deirdre" (1. 152). Lavarcham's response that Deirdre "wouldn't wish to be soiling them, she said, running out and in with mud and grasses over her feet" (1. 152) is again a challenge to the king. Upon her return home, when the king offers jewels and rings to Deirdre, she declares that she has brought trashes and brushes from the woods and rejects to be the king's queen (1.154). Conchubor obviously cannot comprehend the young heroine's devotion to nature owing to his mindset. Murphy points out that

> Conchubor is an interloper in Deirdre's natural setting. He is a materialistic being who belongs in the artificial world of Emain Macha, not in the simple natural world of Slieve Fuadh. He is thus alien to the spirit of natural asceticism which is evident in Deirdre's way of life. He cannot appreciate the simplicity of nature. (158)

More than his contempt for nature, Conchubor's material interest clings to his stance for the English as a colonial and imperial power. For MacNeill, imperialism "is something more than the glory of dominating over lands and seas and subject peoples. To the pride of life, it adds the lust of the flesh and the lust of the eyes, the appetite for luxury and gain" (267). The old king's choice to marry young Deirdre justifies his lust, and his concern with material objects confirms his greed. Therefore, he is the colonial and imperial oppressor in his plan to curtail Deirdre's freedom and future.

Evidently, the circumstances that Deirdre goes under compel her to find an alternative place for herself. This is, broadly speaking, nature for the heroine, or the woods in particular. Robinson highlights the connection between nature and Deirdre saying that "Deirdre appears at first as the child of nature itself, unpossessable by all the knowledge and power of civilization, and ends in suicide over a grave dug in the earth, mourned by nature" (xxxvi). In effect, nature occupies a great place in Synge's works. Upon his observations on the Irish and their landscape, Synge appears to realise the essential role of nature in people's lives. In *The Aran Islands* (1906), he illustrates the entangled relationship between nature and the islanders and depicts how their lives are shaped by natural elements. He recognises that the knowledge of the time is predicted upon the wind's direction (Synge, *The Aran* 22); or he is astonished at the power of the sea and the curagh's capacity among the waves (Synge, *The Aran* 52). Synge, likewise, puts nature on a pedestal in his plays, considering that he even pinpoints it as a protagonist in his plays such as *Riders to the Sea* (1904) and *The Shadow of the Glen* (1904), emphasises its mystic and irresistible qualities like a companion as in *Well of the Saints* (1905) and renders its positive and negative effects on people (Ellis-Fermor 163-169).

As for the use of nature in *Deirdre of the Sorrows,*Fackler believes that nature is thoroughly in the language of the characters, considering that Deirdre and Naisi's marriage vow addresses natural elements, and Lavarcham's mourning after the lovers' death teems with references to nature (407). More significantly, however, it is Deirdre's sense of belonging to the natural world. According to Teather, a meaning is produced in a particular place, because the environment influences the people in a way that the sense of place turns out to determine identities (2). Therefore, Deirdre's identity is shaped by nature. The premodern and archaic world of the heroine can be called primitive with a close attachment to nature in a stark contrast to industrial England. O'Brien asserts that "[t]he revivalists sought in Ireland the kind of dignity and the kind of health that the industrialized world, the modern world, had lost; the Ireland they loved had an enormous West Coast and no North-east. [. . .] A Yeats or a Synge thought of what industrialized Europe lacked, was contact with the soil" (21). Deirdre's contact with nature is threatened by Conchubor as a figure of the urban industrial enemy. Nevertheless, she puts up a struggle against him in the woods.

Deirdre who cannot be imprisoned at home feels free to wander in the hills and woods. She does not hesitate to voice her sense of belonging to the natural environment whenever Conchubor reminds her of her future as a queen: "I'd liefer stay this place, Conchubor. . . . Leave me this place where I'm well used to the tracks and pathways and the people of the glens. . . . It's for this life I'm born surely" (1. 155). Her rejection of the royal status is a result of her definition of liberty as being part of nature. Deirdre's insistence, however, enforces Conchubor to come up with a solution that he thinks will convince his bride: "It's soon you'll have dogs with silver chains to be chasing in the woods of Emain, for I have white hounds rearing up for you, and grey horses, that I've chosen from the finest in Ulster and Britain and Gaul" (1.154). Evidently, this possessive and materialistic attitude repels Deirdre more, as Conchubor splits himself from nature as a superior being to dominate it. In regard to the forest, she is aware that this is a place not only to liberate herself without greed, but also to change her whole life as she comes across Naisi there. At the stormy night, Naisi and his brothers find a shelter in her place when Deirdre in the woods earlier offers them to stay at her house. It is beyond doubt that Deirdre's life changes after his coming, considering that she is determined to live with the man she falls in love. Moreover, her pastoral happiness in the woods turns out to make an escape from a captive life with Conchubor. Although she is foretold that her love will bring Naisi and his brothers to a destructive end, she is courageous enough to marry Naisi and run away with him to the woods of Alban.

Deirdre's departure actually reminds the reader/audience of the theme of exile that is frequently used in the works of Irish writers. In effect, Irish people have had to leave their lands for different reasons throughout history. The migration from Ireland to Scotland, according to Kiberd, is not uncommon, and Synge has a chance to record the movements of the Irish:

> Many men in the west of Ireland had, after all, migrated to Scotland (Alban), either on a seasonal or a semi-permanent basis [. . .]. J. M. Synge was a shrewd observer of migrations from the western seaboard, noting that the tradition had become self-sustaining – not always a matter of economic necessity but simply the bright thing for young people to do, with a consequent impoverishment of social life for all who remained. (64, 65)

More than this historical anecdote, Deirdre's exile/escape to the woods is significant on the grounds that it is a political movement to go against Conchubor's sovereignty. Forest is not only a natural space which "refers to a geographical, material area" (Narain and Gevirtz 4). As with the exile, it becomes a place, "an area delineated by the convergence of the material, the ideological, and memory" (Narain and Gevirtz 4). Forest is a rural place that exists outside and independent of Conchubor's reign in that Deirdre secures her freedom for seven years. This site corresponds to the heroine's sense of freedom and emerges as a strategic location to get away from imprisonment. In this regard, the forest holds a political position between the protagonist and the sovereign.

Among different ways of interpreting the place of forest in literary works, one may consider that it provides shelter and safety as in the case of romances (Classen 51). The same idea is also valid for Irish literature according to Daly's comment: "By having the lovers escape to live in the woods, Synge is drawing on a particularly Irish archetype. In traditional Irish love poetry, woods represent safety for the lovers" (82). The dangerous and artificial world of the court is undoubtedly renounced within the natural order of the forest. Deirdre's withdrawal from Conchubor's kingdom and the court to the woods is initially to find a safe place, noting that there is no chance for the lovers to live together in the kingdom of Conchubor. Deirdre herself describes the forest as a protective land for themselves when Lavarcham comes and disturbs the lovers: "Emain should be no safe place for myself and Naisi, and isn't it a hard thing, they'll leave us no peace Lavarcham, and we so quiet in the woods?" (2. 165). Deirdre's escape to the forest enables her to create a peaceful atmosphere for seven years. She is willing to live there, saying "this place having happiness" (2. 166), and Naisi, too, acknowledges that "it's right to be away from all people when two lovers have their love only" (2. 171) which is possible only in the forest. While the green world appears to be a place for love, the court alludes to imprisonment, danger and enforcement as a space of institutional power. Needless to say, the forest becomes a refuge for the lovers in Scotland, as they are outlaws, denying the king's control and order in Ireland. Synge, therefore, uses the forest as "the conceptual site to which the medieval outlaw literatures continually return" (Kane 42). On this basis, the play lays emphasis on the woods as a site of resistance, and this natural place evolves into a political ground when occupied by the rebellious lovers. This turns out to be consistent with Collins' assertion that"[f]or Synge, nature is irreducibly subject to his own ideological persuasion and, indeed, the natural landscape is always an ideological construct that is naturalized into social conditions by cultural hegemony" (76-77). To further argue, Anderson claims:

> Transgression raises questions about who is in control; it questions authority and [. . .] opens up places to alternative futures, enabling the possibility of thinking and acting differently. Transgressive acts are therefore dangerous for those with dominating power. Transgression bends, blurs, or breaks the (b)orders holding their hegemony together, with the power to transform no longer clearly held by one group alone. Transgression can therefore set in motion significant changes to how places are taken and made [. . .]. As a consequence, its transformative potential is often intentionally harnessed by many groups within society. These intentional acts are known as resistance. (86)

That is to say, getting out of the king's borders means transgression which brings out resistance. Deirdre's escape is a transgressive act which directly challenges the king's control and order. She creates a place of resistance in the woods of Alban, as she is away from the king's power there. To speak in this regard, forest, rather than a romantic place for the lovers,can be deemed relevant to the nationalistic ideology of Irish freedom through Deirdre. The heroine associated with Ireland only demonstrates her commitment to independence in the woods. In another word, her presence in the forest is not a hedonistic escape, but a valiant resistance to oppression.

When Fergus disturbs the lovers' peace in the woods and persuades them to return to Ireland, Deirdre perceives that it is not possible to escape from the prophecy about the ruin of Naisi. Conchubor's deceptive peace-offering is accepted, and the lovers with Naisi's brothers return to Ireland. While Deirdre makes her farewell, saying "[w]oods of Cuan, woods of Cuan" (1. 174), she is aware of awaiting death which is "a poor untidy thing" (1. 174). Her foresight actually reveals another aspect of the forest, granted that "[a]n overcoded and intricately represented social space, in its narrative forms the forest was both location and located, a zone delimiting possibility and danger" (Kane 42). This strand of argument puts forward the flip side of the natural environment as a dangerous place. The forest in Ireland under Conchubor's control threatens Deirdre and Naisi's presence, as the king sets an ambush to kill the heroine's lover. Immediately upon their return, Deirdre realises a grave prepared for Naisi. Although they have a dreamy life in the woods of Alban, they have to face death in the Irish forest. The adverse elements of the forest as a safe and dangerous place unfold its liminal quality with its power to create possibilities or bring destruction. On the one hand, the forest is the lovers' safe home; on the other hand, it separates them through death.

Nevertheless, the forest, in both cases, is the site of resistance. While Deirdre initially denies Conchubor's authority through her escape with Naisi to the woods, she later renounces the king's control by committing suicide. The heroine finds her life meaningless after Naisi's death: "To what place would I go away from Naisi? What are the woods without Naisi, or the seashore? [. . .] After Naisi I will not have a lifetime in the world" (3. 184). Behind her words, the emphasis is on her struggle in that she even refuses the woods without her love. As she does not want to lose her freedom by becoming the king's bride, she chooses a radical end for herself. She clarifies that living in the forest is her decision at first, saying that "[i]t was the choice of lives we had in the clear woods" (3.186). Then, she commits suicide which can be regarded as her victory and "a thing [that] will be a joy and triumph to the ends of life and time" (3. 187). McDonald advocates her defiance through her suicide, saying that

> Deirdre achieves a fusion of acceptance and resistance. She hastens her foretold destruction, not through resignation or acceptance of her fate, but through deliberately chosen action which, if it is prompted by a rejection of impending old age and decay, is also a profound affirmation of the passionate, imaginative, autonomous life she has enjoyed with Naisi. (83)

Although the forest becomes a scene for death, her commitment to independence enables her to be free from slavery. Her freedom is at the cost of her life, but this death can be indebted to the Irish struggle for liberty, considering that "Irish folklore, ballads and poetry often depict the country as a woman. She is an expression of a nationalistic ideal – fighting Ireland from John Bull, patriarchal England" (Daly 38). Deirdre's suicide, hence, eliminates the possibility of union, suggesting that a life in captivity is not possible for the Irish.

All in all, "place in literature performs an important function in the exploration of identity, whether personal or national: at issue is the problem of striking a balance between character and place, between roots and rootlessness" (Brazzelli 33). Accordingly, Deirdre, standing for Ireland, carries on her struggle against Conchubor in the forest. The natural space turns out to be a place of struggle with the subversion of this site when Deirdre associates freedom with the forest and gives a political meaning to it. Therefore, the forest becomes an alternative place to resist colonial power and reject its materialism. Deirdre's attachment to the woods may be laced with the sense of rootedness, implying that the Irish hinge on their cultural roots as well as their natural environment in contrast to the urban industrial English. The heroine's free spirit cannot be appreciated by the patriarchal colonial figure, but she is able to find a place to oppose suppression and slavery in the woods, outside the social norms of Conchubor. The green world of the ancient story becomes a site of resistance with the political implications of Synge's play.

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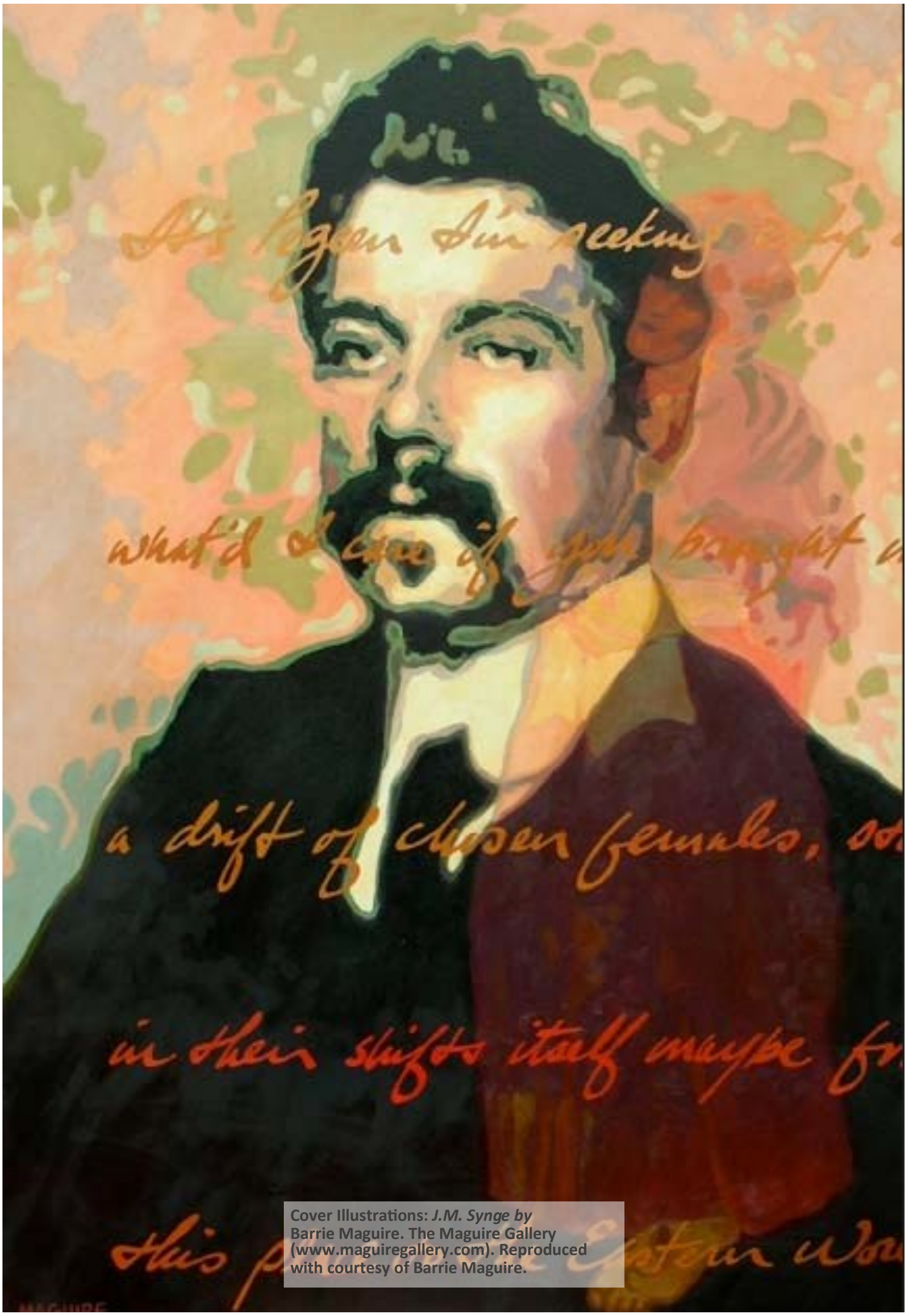
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