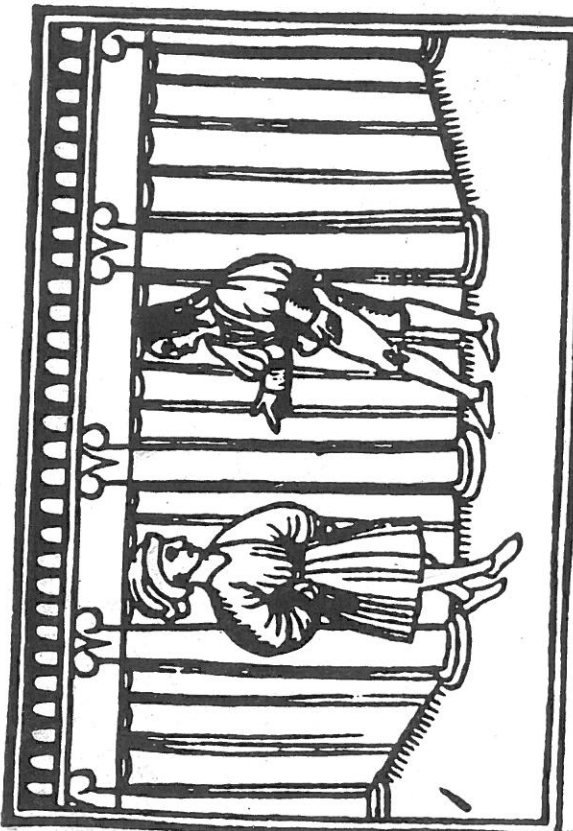
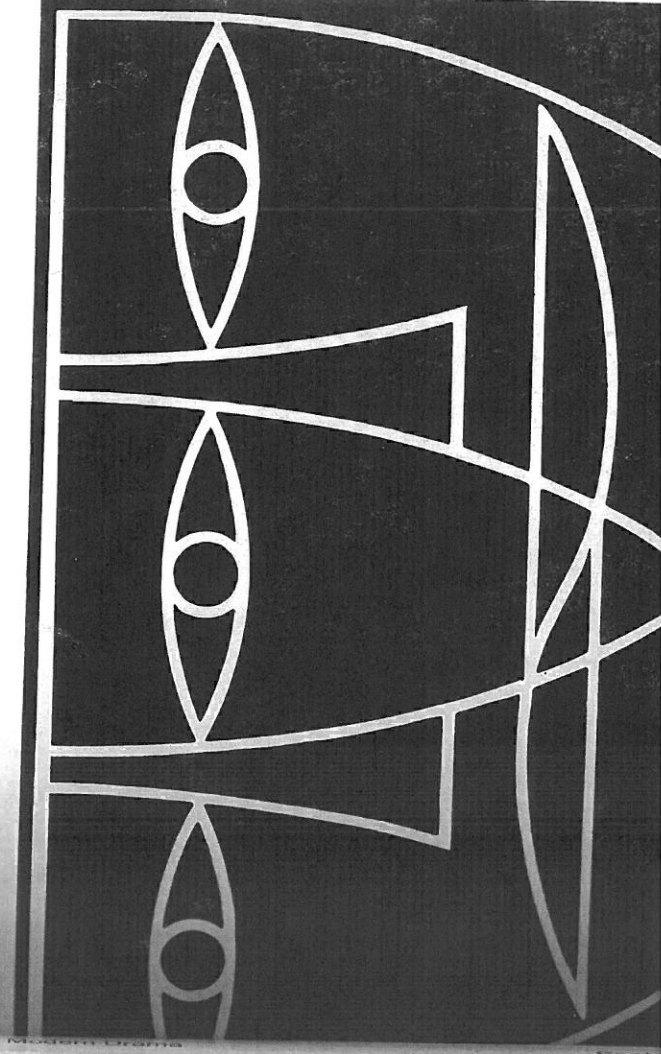


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18 Michael Selmon, "Logician Heal Thyself: Poetry and Drama in Eliot's *The Cocktail Party*," *Modern Drama*, 31 (December 1988), 508.

19 T.S. Eliot, *The Use of Poetry and the Use of Criticism* (Cambridge, Mass., 1961), 25.

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The Dialectics of Space in Synge's *The Shadow of the Glen*

ASPASIA VELISSARIOU

The conflict between staying and leaving in Synge's plays has, so far, attracted a great deal of critical notice. It has become a commonplace that his main characters face a crucial choice: either to stay within the boundaries of a certain community or to abandon it for wandering or for death. At the same time, a number of Synge's thematic preoccupations, such as the passing of time, the fear of loneliness, and the transience of love, have repeatedly been connected to this choice. This article, using *The Shadow of the Glen* as a paradigmatic expression of fundamental tensions in Synge, attempts a redefinition of the very same conflict between staying and leaving, by setting it into a different methodological context. While not ignoring its thematic importance, I treat the conflict as a major structural antithesis organizing this particular play, and Synge's drama as a whole, in terms of an opposition between the mimetic space (that which is made visible and represented on the stage) and the diegetic space (that which is referred to by the characters).¹ The opposition between these two forms of dramatic space is also associated with the general tendency of the main characters to "lose" their mimetic dimension and become purely diegetic.² It is as if this movement from visible and material to invisible and imaginary betrays a certain dissatisfaction on the part of the author with the very genre he has chosen, an uneasiness vis-à-vis the nature and limits of dramatic discourse. The overall impetus of Synge's plays towards diegesis can be seen as a distancing from the mimetic mode specific to drama, and as the simultaneous privileging of narrative over dramatic discourse. It is important, however, to notice that these two discourses are not visibly brought into conflict on the stage; nor are they employed by Synge in such a way as to undermine each other, thus operating as metadramatic comment on the function of dramatic codes, which is often the case with the work of Beckett and Ionesco, for example.³ While narrative does affect the perception of the dramatic events, it is not presented in terms

of a different, "alternative" discursive organization. It appears rather as an ideal but imaginary (offstage) resolution of the contradictions intrinsic to the way in which the characters "perceive" their mimetic existence and especially their relationship to space. Their moving away from the mimetic space towards the diegetic is the very term allowing their transportation into the narrative mode.

One of the most interesting aspects in Sygne is that his main characters seem to have a metafictional awareness of their future position within legend, that form of narrative which can confer upon them a much-desired immortality. Departure and the acceptance of death are presented as the only premises for their inscription into legend. These two endings, the only ones that Sygne has found in all his plays,⁴ are the necessary closures in a type of drama which is marked by its disdain for the temporariness of the dramatic mode and its admiration for the everlasting power of legend. They represent the protagonists' final transformation from mimetic into diegetic characters, and especially into legendary figures who, by virtue of their discursive position, overwhelm time. Legend, or rather the prospect of being talked about, is offered as the symbolic surpassing of the constraints of the mimetic, signalling its defeat by the diegetic. The outcome of the conflict takes place outside the area of the visual, in the spectators' imagination, and in this sense it belongs more to the narrative mode.

Sygne's shifting of dramatic reference from mimetic to verbal and the final privileging of a narrative "elsewhere" over the "here and now" of the dramatic discourse are two central moves in a strategy of departure from the visual. His drama draws attention to the fact that the stage is "an immediate presence" of what is, in reality, an absent fictional world that the spectators are called to perceive as present and real.⁵ Yet, by verbally focusing on an "elsewhere" outside the represented space, it permits the overdetermination of the stage by the imaginary reconstruction of that fictional world by the spectators.⁶ This is effected by the central position of narrative in Sygne. Bruce Bigley's suggestion that the real action in *The Playboy of the Western World* is narration, which determines both the reality of character and its dominion over "phenomenal reality,"⁷ provides a valuable methodological point: it treats narration not as a thematic concern but as the very form of dramatic action. In her perceptive analysis of language in Sygne, Mary King underscores also the importance of narrative as a mediating process between objective and subjective "reality." She notes that the interaction between language, consciousness, and perception, fully explored in *The Well of the Saints*, is central to a form of drama which is predicated upon the word itself as "a kind of act."⁸ Both positions pinpoint dramatic action as equal to speaking and vice versa, in so far as it is through speaking that the transformation of the protagonists' consciousness is brought about. It is the very same act of speaking, or narrating, that also allows the spectators to imagine the

transformation of the dramatic world in accordance with a narrative "elsewhere."

In *The Shadow of the Glen* one can already trace the ways in which narration affects the characters' perception of themselves and their relationship to space while altering at the same time our perception of dramatic character and space. This one-act play makes use of a single set, a cottage kitchen, in which dramatic action unfolds in the form of a primarily linguistic activity. The topology of the play is simple: the mimetic (represented) space is identified with the inside, whereas the diegetic is identified with the outside, which is never seen but only reported. Precisely because the latter is constantly referred to by the characters, it tends to "replace [the] space verbally."⁹ Yet the tension between the two is maintained as long as the opposition between the values that they embody is not resolved for Nora, who is caught in between. The cottage, mimetic space, signifies a complicated set of values associated with marriage. It functions both as an institutional area and a private space and as such it is deeply contradictory. Its contradictory character pertains to the conflict between the emotional demands resulting from the private aspect of marriage and the inexorably institutional logic which determines marriage in the last analysis.

Marriage here, as in *The Playboy*, is presented as a force of social and individual stabilization. Sygne's argument is that the tying down of the individual through and within marriage into a fixed position is a socially sanctioned but nonetheless severe form of restraint. It works against the natural human urge to move as a nomad — which allows the individual to develop a special insight into things. Marriage halts the process of self-realization in which she/he is involved; therefore it is predominantly associated with stasis and fixed spaces. Its domain is the house, which, by its own nature as the personal space par excellence, operates as a shelter from the outside. In this sense marriage represents the most insidious form of bondage to a secure but emotionally sterile mode of existence.

Nora's explanation of her motives for marrying a man so unlike her clearly brings into focus the combination of material comfort and psychological security that marriage offers:

NORA What way would I live and I an old woman if I didn't marry a man with a bit of a farm, and cows on it, and sheep on the back hills?¹⁰

Yet her submission to the demands of the social at the expense of her emotional life inevitably affects the way she relates to the cottage. This comes to signify the strictly institutional aspect of marriage, since as a private space, where emotional and sexual needs should ideally be met, it has nothing to offer her. Nora's lack of sexual fulfillment becomes clear in her reference to her husband as someone who "was always cold, every day — and every

night" (35). Moreover, the "quiet life" it embodies has inhibited her development by fragmenting it into a small number of routine movements. Household work fixes her into the interior while life outside follows its course:

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 one time, 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. (49-51)

The "here" in Nora's discourse, used in relation to the mimetic space, is contrasted with the "there" of the diegetic. While "there" signifies change by being associated with time, "here" means the opposite: stasis. Her reference to Mary Brien, a diegetic character, first as a child and then as a mother of three, underscores the opposition between inside-outside. "Out there" there is at least a possibility of growth: women bring children into the world. Does Nora consider childbearing a form of compensation for growing old, or a psychologically rewarding *raison d'être*? To answer in the affirmative would be perhaps to read too much into her lines. Mary Brien's diegetic presence, more than anything else, sharpens Nora's "metadramatic" perception of the cottage as a visual reminder of her bondage to the constraints of the mimetic.

The furniture and objects of the represented space serve as the material inscription of that very bondage to the mimetic. Here, as in all Synge's plays, property or acquisitions are forces of conformity to the social. The play focuses on money right from the opening scene, when Nora is seen to hide a stocking with money in her pocket. The characters' gestural attitude towards this stocking demarcates their position regarding material values as well as their relationship to space. Nora and Dara sit together at the same table. Their physical proximity, though, simply throws into relief the incompatibility of their positioning within the mimetic space. The table functions as an absolute divide because of the way it becomes associated with the money. Nora is seen "*putting out the money on the table*" and then putting it up "*listlessly*" in little piles (49) while talking to Dara. It is obvious that Nora's concern is the communication of her feelings to the man who might become her future husband. The listless gesture of sorting her money into little piles illustrates her loss of interest in the commercial aspect of marriage. In contrast with this, Dara's careful counting of the coins, while she gives a sorrowful account of her misery, shows the very opposite: his privileging of the material security of his future marriage with Nora over its emotionally rewarding side. The money in the stocking has both a metonymic and a metaphoric function. Along with the furniture of the cottage, it stands for the property acquired and transmitted through marriage. As a metaphor, though, it is given a different meaning by the two characters. For

Nora it signifies the price she has to pay for selling herself to Burke in exchange for the security of the interior.¹¹ Conversely, for Dara, it symbolizes his entry into the world of goods and possessions that the cottage represents. Dara sees marriage as a means of positioning himself once and for all in the interior, and, as becomes manifest at the end, he might probably stay even without Nora. By ascribing different signification to the money-marriage-cottage association, the two characters take up opposite positions with regard to the dramatic space. While Dara, who comes from outside, moves to the inside, Nora will eventually walk out.

Her decision to go, though, constitutes the last step of an altering perception of the outside, which had been deeply contradictory at the outset. Darcy's example has been catalytic in so far as it offers Nora a glimpse of the fullness and excitement of life in the open air. Living in communion with nature is doubly appealing: it promises release from the restrictive social realm while it guarantees the symbolic defeat of time through language. Nora connects her departure with the vision of a linguistic freedom impossible within the cottage where it is curtailed by the presence of the word-hating Burke.¹² Wandering appears as synonymous with talking and, significantly, with being talked about. Darcy's life and his death have become the stuff of "great stories" (39) which inscribe him into legend. By securing a permanent position in people's language and memory, Darcy attains the status of a legend and thus "immortality." Therefore, Darcy's diegetic presence in the play demonstrates the crucial point that Nora's transformation into language can only be effected as a result of her rejection of her mimetic "existence."

Interestingly, however, her desire to release herself from space and time is restrained by the very same example, which is far from unambiguously "positive." For all his knowledge and love of nature, Darcy finally surrendered himself to its uncanny powers. The phantom of madness here, as in *The Playboy*, emerges as a threatening prospect for those who deviate from the social norm simply by embodying difference. Not accidentally, two of the three diegetic characters who reject society and choose wandering, Darcy and Peggy Cavanagh, succumb to madness. Both are paradigms of madness as the symbolic punishment for transcending the borders of the social. Torn between Darcy and Peggy, and Mary Brien, the third diegetic character standing for "normality," Nora faces the contradictions of two alternatives of life neither of which guarantees happiness: on one hand, the freedom of the outdoors with the physical hardship and mental strain that the wanderer inevitably falls victim to, and on the other, the security but also the boredom of normality. Her ambivalence towards these two alternatives is in fact an ambivalence towards the two radically different notions of space intrinsic to them. Her position is undefined and, thus, liminal. Though belonging to the inside, she longs for the outside to which, however, she is not willing to commit herself wholeheartedly. Her positioning in the area in between the inside and outside

in fact represents the transcription into space of her split between the two sets of opposite values that each area embodies.

Significantly, however, both of them do also present certain common characteristics which obscure Nora's perception of the true nature of their difference. Nature is associated with cold and darkness in Nora's words but, surprisingly, so is the cottage. Or rather it is the presence of Burke, the "cold" man who does not let his wife touch him and thinks "thoughts in the dark mist" (35), who makes her identify the cottage with the inhospitable outside. By the same token, the mist, more than a threatening natural element, is perceived by Nora as an extension of her inner devastation. While nature may expose people to madness, interiors cannot protect them from depression, the slow erosion of spirit under the pressure of loneliness. Consequently, her ambivalence towards the inside-outside dichotomy freezes her movement, trapping her into a condition of physical and mental paralysis.

Nora will not walk out unless her contradictory stance vis-à-vis nature is finally resolved. Only on this condition will it be possible for her to inscribe herself once for all into narration and acquire the diegetic status of someone like Darcy. The function of the Tramp is, precisely, to effect her transformation into a diegetic character by preparing the grounds for the reconciliation of the mimetic Nora with the dramatic "elsewhere"; however, such a reconciliation can only take place off stage. A mimetic representation of nature would be out of the question in a type of drama which hinges upon the power of language to construct a rich variety of dramatic worlds. In this context, the role of the Tramp is crucial to the interrelationship between nature and language.

The Tramp comes from outside to stop temporarily inside on his way to outside. So while he is presented as a mimetic character in so far as he appears on the stage, we sense that his subjectivity has been structured in the diegetic space extending outside visual representation. Precisely like Christy, he has a capacity for spatial transformation,¹³ since his arrival changes Nora's perception of space, subtly undermining her relationship to the cottage. To start with, his effect on her is ambiguous, since what he represents, like Darcy, is equally contradictory. As a figure who emerges from a dark and rainy night he is immediately identified with the merciless natural elements and as such he is reminiscent of the harsh aspect of the world outside. Moreover, his encounter with the mad Darcy, before the latter's death, underscores his connection with the uncanny powers of nature. As a wanderer he is also a social outcast and this is a dimension to his character that Synge draws attention to from the outset. The Tramp, as an outsider, always runs the risk of being subjected to confinement, a possibility suggested in his reference to Richmond Asylum (37). The madhouse and the prison here, as in *The Playboy*, emerge as those places in which the state exerts control over the "prob-lematical" individual. As institutions through and by which state power

materializes into coercive practices, they draw the area within which individual freedom ought to be contained. Any trespassing is inevitably punished, as Darcy's and Peggy's fates have made obvious. The Tramp's choice of life exposes him to hardship but significantly also to the state's oppressive mechanism. It is a choice which continuously makes painfully clear its limits while simultaneously asserting the right of the individual to select his/her own definition of existence. That such a venture has already been circumscribed by power relations does not diminish in the least its appeal for somebody like Nora.

The Tramp's world is only partly one of physical and mental strain; it is primarily a world of language and artistic sensitivity in which nature figures in its cruelty but, more important, in its beauty; hence the contradictory effect of the Tramp's presence on Nora. Through narration, he slowly alters her view of nature and consequently her own position with regard to the interior-exterior antithesis. He constructs (in words) the image of a harmonious coexistence between human being and nature:

TRAMP You'll be saying one time, "It's a grand evening by the grace of God," and another time, "It's a wild night, God help us, but it'll pass surely." (57)

His final invitation to her to follow him to the world outside is in fact a promise for a new type of communication that Nora may establish with the creatures of nature:

TRAMP You'll be hearing the herons crying out over the black lakes, and you'll be hearing the grouse, and the owls with them, and the larks and the big thrushes when the days are warm. (57)

Nora is finally reconciled with nature because she comes to recognize the beauty of a life in intimacy with it. Yet one must always remember that her experience of that beauty can only be the result of her listening to the Tramp's "fine talk." Thus, it is not a lived experience but simply an empathy that she develops with the poetic narration of the Tramp's own experiences. The power of his rhetoric is precisely what intensifies the difference between inside-and-outside, Nora's world and his world, making her finally decide for the latter. Beautiful language makes her staying in the cottage unbearable because it juxtaposes the richness of life outdoors with the barrenness of her existence.¹⁴ Still, it does not obscure her awareness of the transience of her beauty. As Nora seems to recognize, beauty outside the cottage "is as much subject to destruction" as it is within it.¹⁵ So when the Tramp draws a picture of her future life as one devoid of the disturbing prospect of old age – "there'll be no old fellow wheezing the like of a sick sheep close to your ear" (57) says he, implying Burke – she readily corrects it:

I'm thinking it's myself will be wheezing that time with lying down under the Heavens when the night is cold. (57)

For all her awareness of the implications of her choice, Nora finally decides to follow the stranger on his journey into the outside. Yet Sygne warns us against an idealized and, therefore, easy interpretation of the non-conformist's role in the piece. The figure of the Tramp bears no romantic implications whatsoever. In a characteristically anti-romantic move he suggests that Dara "would take her" (55) after having unsuccessfully tried to placate the old man's wrath against her. It is clear that his invitation should be seen as the only solution left to him after his effort to make either man accept her has failed.

The second point which prevents another type of idealization, of Nora this time, pertains to her actual decision. Unlike her Norwegian counterpart in Ibsen's *A Doll's House*, the Nora of this piece is actually forced to go. She is literally thrown out by her husband. Burke's emphatic repetition of the order "Let you walk out through that door" (55) leaves no space for the conjuring up of Ibsenist heroics. What one actually witnesses in the last scene of the play is the symbolic circulation of the female protagonist among the three men. Having "passed" from her husband's hands into her lover's, she ends up with the Tramp, who has functioned, up to a point, as the mediator between the three. To his suggestion that "maybe" Dara would take her she asks "What would he do with me now?" (55). This line is significant in that Nora, as a subject of language and action, erases herself from her own statement. Sygne, by ascribing to Dara the role of the subject of the verb, and by turning his female character into the object of the action, foregrounds Nora's passivity in the face of men's talk. She appears to have internalized her objectification in language precisely by adopting for herself the passive construction that the Tramp uses with reference to her. That the choice of what to do with her clearly emerges as the men's decision becomes evident with Nora's disappearance from the dramatic dialogue once she finds out that her husband is alive. After that she is more spoken about than speaking. It is as if Nora is literally absent from the stage, an impression that is largely reinforced in considering how heavily Sygne's drama relies on speech acts.

Nora's silence is accompanied by the turning of her eyes towards Dara in anticipation of what he also has to say about her fate. Not surprisingly, what she hears from Dara, however "timidly," is the authoritarian logic of the state suggesting the asylum as the "ideal" solution to her problem. However, Nora soon finds her own voice, a voice which is angry but not assertive enough, as the stage direction makes clear: "*She looks at him [Burke] a moment fiercely, then half turns away and speaks plaintively again*" (55). Nora will be able to restore herself to the position of the subject of both her language and her life once she releases her gaze from Dara and Burke. By

doing so she also detaches herself from their physical presence and thus severs her link with their space. She takes a last look at Burke just before she walks out, but this time she is in control of the cottage. Her moving towards the door (57) comes after she has restored herself as the subject of the active verb "to go." "[I]t's with yourself I'll go," says she to the Tramp, and then she turns to her husband to stress the inevitability of (his) death: "it's not long, I'm telling you, till you'll be lying again under that sheet, and you dead surely" (57).

The "odd" couple goes, leaving Burke and Dara alone in the cottage. Although no slamming of doors can be heard, the presence of the door is very important throughout the play. The Tramp comes from the outside through the door, slowly transforming the "internal" characters' relationship with the outside. Up to his arrival, the door has been a liminal space between the two worlds. It has functioned as a more or less absolute divide between the two, despite occasional ruptures as those caused, for example, by Darcy's passing by. The door stops functioning as an absolute divide and becomes an ambiguous sign once the Tramp passes through it. The interior is symbolically destabilized not only by means of his presence signifying difference but also because of his discourse. This, structured predominantly in reference to a non-visual outside, intensifies the diegetic orientation of Nora's own discourse by involving her in the verbal construction of "other" worlds. Burke's almost obsessive repetition of deictic references to the door,¹⁶ and to the "here and now" of the situation – "You'll walk out now from that door" (53), "Let you walk out through that door" (55), "Go out of that door, I'm telling you" (57) – reanchors dramatic language firmly in the mimetic mode. At the same time, it marks the tendency of the mimetic space to close in on itself by rejecting the destabilizing diegetic elements. Burke, the mimetic character par excellence, is anxious to erase the door's ambiguous signification and turn it again into an unequivocal sign standing for clear-cut separations. The only way of achieving this is by throwing the "misfits" out; in reality by expelling diegesis from the mimetic inside: "Let her walk out of that door, and let you go along with her... for it's too much talk you have surely" (55).

Shutting difference, and the language that bears it, out of doors appears as the only condition for the re-establishment of the inside-outside dichotomy with the mimetic inside as the dominant term. Sygne, by having Burke invite Dara to stay, underscores the solidarity of the two mimetic characters, first with each other, and then with their space. His dramatic topology, therefore, crystallizes into a clear pattern according to which Dara (a character from outside always drawn, however, to the inside) is finally positioned within its boundaries. With the eclipse of the diegetic space the mimetic fully closes in upon itself. The image of the two characters silently drinking to "a quiet life" makes explicit that this closing in of the mimetic upon itself also demonstrates the reconfirmation of the values with which it is invested.

Could one, however, legitimately speak about the final victory of the mimetic over the diegetic? The last image of the play is a mirror-image in so far as the two characters left on stage reflect each other: the one appears in fact as the extension of the other. Their sitting at the same table foregrounds their essential similarity, whereas earlier a similar positioning accentuated Nora's difference from Dara. Now that difference (Nora/Tramp) is out of the picture, what remains is a narcissistic indulgence in sameness. Yet the security of the closed space is false because the uniformity on which it rests is extremely fragile. The protection it offers Burke and Dara from the unsettling effects of otherness upon them will not be able to insulate them from death. Nora's last statement is crucial in that it dispels any illusion of immortality that this security might falsely provide. In this sense it marks the defeat of the interior space by the diegetic elsewhere. "Life" outside the mimetic constraints may also be subject to physical decay. Yet it is compensated by the immortalizing of the diegetic character through language. And this is precisely what Nora seeks in her desire to submit herself to the fascinating power of language. This process, however, can only take place off stage, precisely because visual representation would inevitably curtail the rich plurality of its expressions, to which only imagination can fully do justice.

NOTES

- 1 Michael Issacharoff, "Space and Reference in Drama," *Poetics Today*, 2:3 (Spring 1981), 215.
- 2 Both tendencies of Synge's drama, separately as well as in their interrelationship, are more clearly mapped out in plays such as *The Shadow of the Glen* and *The Playboy of the Western World*, in which the mimetic-diegetic space opposition is unambiguously identified with the inside-outside dichotomy. The same applies to *The Riders to the Sea*, but there, despite the overdetermination of dramatic action by narration, the tendency of the mimetic character to become diegetic is less noticeable. In the other three plays the dichotomy between the inside and the outside does not appear, since *The Tinker's Wedding* and *The Well of the Saints* are set in roadsides and *Deirdre* in mixed space (room/tent and wood outside tent). Yet in all three plays, though in *The Tinker's Wedding* less so, the tension between the mimetic and the diegetic space is intensified in the tendency of the main characters (the Douls, Deirdre) to flee from the constraints of a visual mimetic existence and dissolve themselves into language. Blindness and death constitute the most extreme form of the protagonists' severing from the visual, and thus the most absolute freedom of diegesis.
- 3 See for example Issacharoff, 217-18, for the radical break between mimesis and diegesis through the manipulation of dramatic reference by the characters in Ionesco's *The Chairs*.

- 4 Arthur Ganz, *Realms of the Self: Variations on a Theme in Modern Drama*. (New York, 1980), 28.
- 5 Patrice Pavis, "From Text to Performance," in *Performing Texts*, ed. Michael Issacharoff and Robin F. Jones (Philadelphia, 1988), 96.
- 6 Patrice Pavis, in his *Dictionnaire du Théâtre* (Paris, 1987), 392-93, calls that process "textual fictionalisation," and notes that despite the text's dependence on performance, the spectator is always free to select his/her own reading of it resting solely on his/her imagination. In this respect Synge's drama largely offers itself to such an activity.
- 7 See Bruce M. Bigley, "The *Playboy of the Western World* as Antidrama," *Modern Drama*, 20 (June 1977), 157-67, for a perceptive analysis of the relation between narration, reality, and the use of space.
- 8 See Mary C. King, *The Drama of J.M. Synge* (London, 1985), for a very interesting treatment of the complex relationships between language and perception in Synge and especially in *The Well of the Saints* (105-32).
- 9 Issacharoff, 216.
- 10 J.M. Synge, "The Shadow of the Glen," *Plays*, vol. 3, book 1, ed. Ann Saddlemyer (1968), 49, in *J.M. Synge: Collected Works*, gen. ed. Robin Skelton, 4 vols. (London, 1962-68). All page references in the text are from this edition.
- 11 King (74) calls attention to Nora as a commodity, and Dara's proposal of marriage as an invitation to sell herself again on terms similar to the ones that determined her relationship to Burke.
- 12 As Ganz (26) points out, Burke's hostility towards talking might be seen as an unconscious fear of the power of language to create alternative worlds. The same fear of talking as the symbolic surpassing of social constraints is also shared by Dara. It is only a matter of time before his uneasiness towards Nora's talk will grow into hostility, as is the case with Burke.
- 13 See Una Chaudhuri, "The Dramaturgy of the Other: Diegetic Patterns in Synge's *The Playboy of the Western World*," *Modern Drama*, 32 (September 1989), 374-86, for a very interesting analysis of Christy's construction of subjectivity in relation to his position within the topography of the play, and of the spatial transformations effected by his presence.
- 14 See King, 74-75, for the ways in which Nora's "negation of her life" are imprinted upon the language she uses in her lament, appropriately described as "a negativethrenody."
- 15 Ganz, 28.
- 16 King, 80.