

UNIVERSITY GRANTS COMMISSION

BAHADUR SHAH ZAFAR MARG

NEW DELHI – 110 002

**PROFORMA FOR SUBMISSION OF INFORMATION AT THE TIME OF SENDING THE
FINAL REPORT OF THE WORK DONE ON THE PROJECT**

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| 1. Title of the Project | J. M. Synge's Feminine and Primitive
Treatment of Aran Women in his Writing: A
Critical Study |
| 2. NAME AND ADDRESS OF THE
PRINCIPAL INVESTIGATOR | Mrs. Jadhav Anuja Anirudha
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| 4. UGC APPROVAL LETTER NO. AND
DATE | 23-519/12(WRO) dated 8 March, 2013 |
| 5. DATE OF IMPLEMENTATION | 01.04.2013 |
| 6. TENURE OF THE PROJECT | 02 Year |
| 7. TOTAL GRANT ALLOCATED | 125000 |
| 8. TOTAL GRANT RECEIVED | 105000 |
| 9. FINAL EXPENDITURE | 130472 |
| 10. TITLE OF THE PROJECT | J. M. Synge's Feminine and Primitive
Treatment of Aran Women in his Writing: A
Critical Study |
| 11. OBJECTIVES OF THE PROJECT | |

- To study all the plays written by J. M. Synge and his autobiographical sketch the Aran Islands.
- To compare and contrast the real and imaginary female characters depicted in the writings.
- To discuss and analyze the strengths and weaknesses of presentation of female characters.
- To find out the causes behind the primitive treatment of Aran women in his writing.

12. WHETHER OBJECTIVES WERE ACHIEVED

The project has achieved its proposed goals. It has made an elaborate account of the very notion of primitivism, including various facets of feminine gender in the chapter “The Male and Female Characters in ‘The Playboy of the Western World’”. The presentation of female characters by describing their roles is explained in the chapter “Synge and Women”. A detailed discussion of his great creation of universal mother figure is done in ‘Synge’s Description of the Women’s World in Riders to the Sea’. Introduction opens up various aspects of primitivism, feminism in the works of J.M. Synge.

13. ACHIEVEMENTS FROM THE PROJECT

- A clear explication of primitivism, feminism in the works of J.M. Synge
- In depth approach was promoted, linking Celtic culture, Ireland nationalism and works of J.M. Synge
- Inspiration to do more research work in the same area
- More practical approaches to gender and cultural studies in class rooms

14. SUMMARY OF THE FINDINGS

‘Each work of art must have been possible to only one man at one period and in one place’ this entry from an early notebook aptly describes not only John Millington Synge’s personal aesthetic but also his contribution to the Irish dramatic movement at the beginning of the twentieth century. Synge is remembered as a perfect national writer; so when we talk about this aspect; naturally we discuss about Irishness of his literature. The continuing individuality of any national literature is primarily going to depend, not on the past artistic achievements of the nation, but on its present and enduring culture is more effective rather than its culture. Synge saw

drama as emanating from the observable realities of known life. The living Aran Irish speaking community then was much more likely to be the source of drama for a person like Synge. The spectacle of human beings living fully, almost ritualistically, on the brink of death made a deep impression on him. This personal empathy, however, cannot help us to understand why it is that Synge, in his very restricted opus, has captured more fully than any other Irish writer who has written in English. He wrote more deeply about the traditional mind: some of its basic attitudes to life and death; religion and heroism, man-woman and mother-son relationships, poetry, entertainment, work and a host of other values. So Synge is not to be reckoned as a dramatist who merely observed and reported with sympathy on a quasi-medieval way of life full of poetry, quaint customs and folkloric odds and ends. Rather he is the Anglo-Irish writer par- excellence who responded to the basic values underlying this life; and managed to recreate it unerringly in artistic form in two classic pieces, 'Riders to the Sea' and 'The Playboy of the Western World'. Just as Synge's plays seems to be unusually in accord with the main Irish Literary Tradition, so also they do contain basic insights not only into the psyche of Aran life, but by extension into the psyche of Irish life generally. For an example, the attitude of the old woman, Maurya, in 'Riders to the Sea', worn out by the attrition of the sea, finally and quietly accepting death- so long as the requisite rituals are at hand to assuage its bitterness- is all of a piece similar with Irish life. So when I analysed Synge's works from the viewpoint of their folklore content; Synge has emerged as a reliable collector of traditional lore and whatever he has used in his plays are all verifiable as belonging to genuine oral tradition. So we have this proof to trace out the reflection of the Irishness in his writing. His "women are not only more clearly defined than most of the men but also treated with a mood and theme" (Thornton, P.138, 146-148) The most striking is that the power of his women may come in part from deeply Irish sources, like the strong women who inhabit Irish myths, or the survivors and lively beauties Synge found living primitive Irish life-styles in the Aran Islands.

From all these analysis, we come to the conclusion that no other writer of Synge's' time show such closeness and relativeness with the Irish life. This is the reason that on the first night of 'The Playboy of the Western World', after the audience had rioted, Synge replied to nationalist criticisms with an irritated disclaimer: 'I wrote the play because it pleased me, and it just happens that I know

Irish life best, so I made my methods Irish' (J.M. Synge 1871- 1909, P. 240) Synge's reaction was understandable. It was in the same vein that Synge, infuriated by the attack on 'The Playboy':

'I believe in Ireland. I believe the nation that has made a place in history by seventeen centuries of manhood'. (Prose, P.309)

These lines also present that Synge is here defending the ancient Irish tradition and he hoped that the Ascendancy would continue to provide an intellectual and political elite for the new nationally independent Ireland. I would like to conclude my work with the comment of George Moore:

'Irishmen have written well before Synge, but they have written well by casting off Ireland ; but here was a man inspired by Ireland, a country that had not inspired any at since the tenth or twelfth century, a country to which it was fatal to return' (Hail and Farewell : Vale, P. 191).

15. CONTRIBUTION TO THE SOCIETY

This project has helped to create new point of view, new perspective and thought on primitive Irish life-styles in the Aran Islands. The study highlighted various aspects like Celtic culture, primitiveness and feminism, Irish Nationalism, Irish Theatrical Movement etc. It has given a new notion regarding the. In the project a new narration is given on the history of Irish English literature, the emergence, the bifurcations of male and female characters and their respective roles in the plays.

16. WHETHER ANY PH.D. ENROLLED/PRODUCED OUT OF THE PROJECT: Nil

17. NO. OF PUBLICATIONS OUT OF THE PROJECT

02 papers published in international journal.

Date:10.03.2021



Dr. Jadhav Anuja Anirudha
Principal Investigator



Principal