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The Playboy of the Western World: A Social Satire of Rural Life

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Research Paper - English

ABSTRACT

*J.M. Synge's highly controversial play **The Playboy of the Western World** exposed the middle-class Dublin audience to a different portrayal of Irish countryside life as opposed to the traditional idyllic image they were accustomed to. Synge strongly employs the element of satire in his play, implemented as a device to shock his conventional audience; the play's lack of morals would have offended the audience, so satire is also used to inject humor, creating a light-hearted tragicomedy. This paper is an attempt to analyze the presence of satire in terms of satirizing gender, religion and the presentation of rural Ireland, in addition to how satire is present throughout the entire play.*

Keywords : Satire-rural life- gender-religion-peasant's world- Mayo

Introduction:

'The Playboy of the Western World' is Synge's masterpiece. It is the play which brought him international fame. By having Christy Mahon, the Playboy, believes mistakenly that he has killed his father, Synge explores the comic possibilities of the Oedipal theme which involves both patricide and incest. This brilliant and extravagant comedy is given tragic overtones as Synge once again contrasts the world of dream or illusion (The Playboy's World) with the world of gross reality unredeemed by the imagination (the peasant's world).



Between 1903 and 1905 Synge made a number of visits to West Kerry and to the wild and poverty - stricken congested districts of Mayo. He described his observations in various articles published in **'The Shanachie'** and the **'Manchester Guardian'**. These articles provide us with the provenance of **'The Playboy of the Western World'**. For example, Notebook 52, which contains eighteen pages of notes on County Mayo, and analyses of the drama of Racine and Moliere, contains early sketches for **'The Playboy of the Western World'**. The hills and glens of Wicklow could not compare in grandeur and wildness with the landscape of Kerry and North Mayo. As we have seen in the Wicklow plays Synge had been primarily concerned with the psychology of the peasant and the tinker whereas the physical violence and extravagance of speech and action which he noted in Kerry and Mayo found expression in **'The Playboy of the Western World'**.

The West of Ireland, particularly Mayo, reinforced Synge's attraction to the violence and lawlessness of the Irish peasant. Mayo had always been an area of great poverty and violence. Boycotting was widely practiced and it was in Mayo that Synge's brother, Edward, evicted 'a whole townland' of peasants. A particular cruel aspect of the peasants of the landlords' cattle and sheep as a retaliatory measure. In **'The Playboy'** Marcus Quinn, who has a great warrant to tell stories of holy Ireland, got 'six months for maiming ewes.' Synge was also appalled by the poverty he saw in Mayo and by the damage it did the people. He writes, 'In Mayo one cannot forget that in spite of the beauty of the scenery, the people in it are debased and nearly demoralized by bad housing and the endless misery of the rain.'⁰¹

It was against this background of wilderness, poverty, violence, degeneracy and lawlessness that Synge began working on his 'extravagant comedy' which was variously called. **'The Murderer'** (A farce), **'Murderer will out'**, or **'The Fool of the Family'**, and **'The Fool of Farnham'**, until he hit upon the final, splendidly ambiguous title, **'The Playboy of the Western World'**. In it the element of fantasy, of extravagance is strongly present. The whole play is built on a half-grotesque myth.

But **'The Playboy'** does not lend itself readily to classification; as we revolve it in our hands, many facets like light and fire. In one mood we may suggest that it is sheer

extravagant comedy, with elements of strong farce in the ‘resurrection’ of Christy Mahon’s father, and in the deflation of the boastful man, the revelation of a massive and mock heroic lie.

In his programme notes for the 26 January 1907 premiere of the play, Synge stressed that he had used ‘very few words that I have not heard among the country people’ and further claimed that ‘the same is true also, to some extent, of the actions and incidents I work with. The central incident of **‘The Playboy’** was suggested by an actual occurrence in the West’. When the play was published, Synge was stung by criticism. Dublin audiences rioted, affronted by the violence of the action and by the image of Ireland which it embodied. But Synge wrote in the preface to the play that the ‘wildest sayings and ideas’ in it were tame compared to the fancies he was accustomed to hear in the countryside. This is a much stronger than that advanced in the programme notes. But if we compare the account Synge recorded in **‘The Aran Islands’** with his version in **‘The Playboy’**, one can easily see that it is the Aran account which pales in comparison with Synge’s wild, extravagant and morally nihilistic recreation of it.

In **‘The Aran Islands’** account a Connaught man who had killed his father in a fit of passion is sheltered from the police until he can finally escape to America. Synge, commenting on the psychology of the story, writes that ‘this impulse to protect the criminal is universal in the West because of ‘the association between justice and the hated English jurisdiction’. These primitive people will only commit a crime, he goes on, when ‘under the influence of a passion which is as irresponsible as a storm on the sea’⁰² The third point, Synge notes admiringly, is that the islanders remained ‘incorruptible’ in spite of a reward which was offered.

Synge’s changes and innovations in handling this story are radical and characteristic. In the Aran account the patricide is excused, in **‘The Playboy of the Western World’** it is glorified. With his eye directly on his Sophoclean model, Synge celebrates what had been traditionally regarded as the most heinous of crimes-the killing of a parent. When Oedipus discovered that he had unknowingly killed his father and married his mother, he gouged out his eyeballs with Jocasta’s golden brooches and willingly accepted banishment from his kingdom. Christy Mahon knowingly kills his father but is rewarded by the approval



of the villagers, the admiration of the local girls and the courtship of two fine women who seek him in marriage. Here Synge introduced a new motif totally lacking in the Aran account but present in his Sophoclean model- incest. Through many drafts of **'The Playboy of the Western World'**, Synge toyed with the idea of having the Playboy marry the Widow Quin, clearly a surrogate for the Widow Casey who suckled him for six weeks. In one account the Playboy claims he killed his father because he was being forced by him to marry this mother figure⁰³. Synge depicts Christy Mahon as a weak, frightened, young man at the beginning of the excerpt, whereas Pegeen is given a strong, almost masculine persona, protecting him from the Widow's advances. When the Widow is introduced, the audience sees Christy "clinging to Pegeen" exclaiming "Oh Glory!" with Pegeen having to hurriedly give Christy his supper and usher him off to bed like a child. In this extract, the audience sees how Pegeen is given the 'protector' role, exhibiting maternal instincts. In 1907, the satirizing of gender roles shown with Synge giving more status to women than men would amuse the audience, as it conflicts with the traditional Irish patriarchal society. Christy is painted as the classic 'damsel-in-distress', with Pegeen having to fight the Widow, angrily telling her that she will "not have him tormented, and he destroyed travelling since Tuesday was a week". Again, it is evident that Christy is shying away from his expected male role, leaving Pegeen to defend him, amusing the audience. When the Widow "pulls Christy up", as "they'd best be going, young fellow; so, rise up and come with me", Pegeen retaliates by "seizing his arm", insisting "he'll not stir". Christy has been compromised in terms of his masculinity; two women have physically placed their control over him, and Christy lacks the strength to disprove their control.

This scene would have been very comedic, as not only are Pegeen and the Widow effectively having a 'brawl', a male associated activity, but Christy is helpless in the middle, like a female. Traditionally, it would have been the men who 'wooed' the women, but Synge has ignored this, with Christy being rather violently 'wooed' by Pegeen and the Widow, eliciting laughter from the audience, who would find the explicit use of satire highly amusing. Synge is presenting Christy's essential emasculation, shown by reversing traditional gender roles. Later on, in the play a mule race takes place; as D. P. Moran observes, "the pursuit of physical-contact Gaelic games [was used as] an antidote to

such emasculation". Christy's partaking in the race shows how he used this opportunity to reassert his gender after feeling emasculated by Pegeen and the Widow.

Another radical difference is also important in showing how Synge changed the Aran account. There the islanders are innocent and idealized, proof in their loyalties against the reward offered to an informer. But in **'The Playboy'**, the men are degenerate and lawless. And Pegeen Mike- a far cry from Mangan's Dark Rosaleen or Yeats' Cathleen Ni Houlihan - leads them in betraying their father killer and handing him over to the hated English jurisdiction. Bourgeois, commenting on the play, claims that it is 'Irish in view of its being an extremely searching study of the Celtic temperament, with its ever-possible imaginative perversion of ethical ideals (Bourgeois, P. 203).

Interpretations of **'The Playboy of the Western World'** are many and varied. It has been viewed as an allegory of Synge's own growth as an artist; as a parody of Oedipus Rex; as a parody of Christ's ministry and crucifixion; as a satire on Irish blarney and love of a tall tale well told; as a prime example of metatheatre; as a successful translation of dream into reality. ⁰⁴Like all masterpieces **'The Playboy'** is susceptible of many interpretations.

'The Playboy of the Western World' has a number of features which are analogous to one of the heroic tales from the **'Ulster'** cycle, **'Fled Bricrend'**. In this tale Bricriu, one of the Ulster lords, renowned for his evil tongue and penchant for trouble-making, threatened to set father against son among his peers. Although Cuchulainn, Conall Cearnach, and Loigaire then came to his feast, he still instigated strife by promising the 'hero's portion' to each of the heroes in turn. Likewise, he incited each of the wives of these warriors to assume precedence over all the women of the Ulster. But among these only Cuchulainn kept his 'champion's covenant' and duly turned up to receive the reciprocal blow from the churl, so that from that time his right to the 'hero's portion' went unchallenged. None of the extant manuscripts preserves a complete text of this tale. But collation of them all has restored a version reflecting that told in the eighth or early ninth century⁰⁵. The oldest ms version of Bricriu's feast is in the Royal Irish Academy; and the ending of the tale is found in a ms in the **'Edinburgh Advocates' Library'**. Towards this old heritage of Ireland, Synge's attention has been brought by his friend Richard Best.⁰⁶

Although Synge has left no direct reference to this tale, but he had studied in sufficient detail to publish a critical reference to **‘The Cuchullin Saga’** in Irish Literature written by Eleanor Hull. ⁰⁷Records tell us that he had gone through Professor de Jubainville’s translation of the tale into French in L Epopee **‘Celtique en Irlande’**⁰⁸ and **‘Introduction à l’étude de la littérature Celtique’**⁰⁹. He also refers to Windisch edition of the tale which is accompanied by a German translation.¹⁰ Reviewing Keating’s **‘History of Ireland’** in 1902, Synge wrote that ‘This volume is the fourth published by the Irish Texts Society, and in some ways the most important that they have brought out’.¹¹ Such a judgement coming from Synge can be taken as based on at least a fair knowledge of the material against which he rates the importance of this fourth volume. So, it is safe to assume that he knew other volumes including second volume edited by George Henderson in 1899.¹² So we find similarity in the use of the wild, the grotesque, the humorous, and the primitive and the nature of realism in both **‘The Playboy’** and Henderson’s introduction to **‘Bricriu’s Feast’**.

The first analogue feature is the setting of father against son. In the Early Irish tale this remains a threat, but one which is powerful enough to alter the decision of the Ulster warriors. Bricriu’s threat, as Synge would have known from de Jubainville, was a danger to one of the eight unions recognized by Old Irish Law, and father set against son is a recurrent feature in Early Irish tales. Synge makes the archetypal struggle between youth and age concrete, both in Christy’s reports and in the physical combat between Mahon and Christy.

Synge did not present in **‘The Playboy’** the actual reaction to patricide which he had encountered on Aran.¹³ In the fact that the people of Aran had hidden a patricide fleeing from the law, Synge saw not only a refusal to allow public justice to discount an individual state of mind but also a striking contrast with the honored law of the heroic world of the Early Irish tale. There the threatened social disruption implied dire, far-reaching effect, but the conflict in Synge’s play is largely limited to Christy and Old Mahon. Where mass slaughter is repeatedly averted in **‘Bricriu’s Feast’**, an individual case of patricide is apparently nearly missed three times in the play. Those consequences which are far-reaching that can be divined at the end of **‘The Playboy’** are in the realm of

personal consciousness. It might be said that the old Christy is dead and his father's relationship to him is on a quite different footing.

The next common feature to the Early Irish tale and the play is the 'hero's portion'. It was customary at the kind of feast set up by Bricriu that one man should be offered the 'hero's portion' in recognition of his superiority over the other warriors. There are four distinct elements in this hero's portion' and each one is marked by its luxurious quality. It is feasible that when Sydan, Nelly, Honor and Sarah arrive to see Christy, the food which they bring him should be viewed as the 'hero's portion'. The food brought by the admiring young girls to the man that killed his father, is a tribute to his bravery. It is this bravery that wins him Peggan's love. Besides, Christy contends for the 'hero's portion' in three ways which follows the arrangement of contests in three in **'Bricriu's Feast'**: first, he commands interest and admiration by his telling of his story, which sets him far above the local men; then he competes in the local sports and wins all before him; and finally, he shows willing to fulfil his undertaking and meets his father quite prepared to kill him and hang for it. Christy's preparedness to fulfil his undertaking is comparable to Cuchulainn's fulfilling the 'Champion's covenant' with the churl in **'Bricriu's Feast'**.

The action of the play takes place in a public house - and it is framed by an imminent wedding and a wake. The naturalism of the interior is balanced by a sense of the outside world as a landscape of nightmare and romance. It is a time of 'broken harvests and the ended wars; the countryside is threatened by harvest boys with their tongue red for drink' and loosed khaki cut - throats' and the 'walking dead'.

As already discussed, the inhabitants of the nearby villages are a degenerate, lawless and cruel breed. They include the squint eyed Red Linahan, the lame Patcheen, the mad Mulrannies, Daneen Sullivan who blinded a policeman, Marcus Quin who mutilated ewes, the Widow Quin who murdered her husband suckled a ram at her breast, boys who stoned a madman 'till he ran out raving and foaming and was drowned in the sea'. Shawn Keogh, Peggan's future husband, is a cowardly, treacherous, priest - ridden farmer, a degenerate Michael Dara, one of the 'ungodly ruck of fat faced sweaty - headed swine' Synge described in a letter to Stephen Mackenna.¹⁴ The 'fat and amorous' Jimmy Farrell spent three hours hanging his dog and Sarah Tansey, one of the village girls, once



drove ten miles to see 'the man bit the yellow lady's nostril'.

At first glance, Pegeen Mike may seem an exception to the people who surround her. She is one of Synge's finest creations. She is influenced too heavily by Christy's love speeches that extolling her beauty and wonder. There is a suggestion in the opening scene of the play that Pegeen has something of Nora Burke's melancholy. As she winds the clock she says, 'Isn't it long nights are now, Shawn Keogh, to be leaving a poor girl with her own self counting the hours to the dawn of day?' But it is a suggestion that is not developed in the play. Nora, in keeping with the quieter and more psychologically oriented mood of **'The Shadow of the Glen'**, is haunted by sense of time and morality; Pegeen, within the more physical context of **'The Playboy'**, has no such sense, fearing only physical danger. This despite the fact that she is a virago, feared by all. Jimmy Farrell calls her, 'a fine hardy girl would knock the head of any two men in the place', and Shawn says she has 'the devils' own temper'.

Pegeen herself admits to being 'the fright of seven townlands' because of her biting tongue. Like Katharina in **'The Taming of the Shrew'**, she is given to violence, and this predominate aspect of her nature is expressed in images of brutality and torture that recur in many of her speeches. When it is her turn to question Christy Mahon about his crime, she asks: 'You never hanged him, the way Jimmy Farreell hanged his dog from the license and had it screeching and wiggling three hours at the butt of a string? Jealous of the village girls, she frightened Christy with a description of the burial of a hanged criminal, 'when it's dead he is, they'd put him in a narrow grave, with cheap sacking wrapping him round, and pour down quicklime on his head, the way you'd see a womanpouring any frish-frash from a cup'.

Christy's first exchange with the villagers is an important one, for it tells us a great deal about his character and also about how Synge means us to gauge his irony. Critics anxious to emphasize Christy's development in the play, tend to underestimate his native shrewdness and instinct for survival. The villagers engage with Christy in a grotesque flyting or iomarbhagh in which they try to guess what crime he has committed. The Gaelic term, iomarbhagh, has twomeanings implying both a contest and a boastful dispute.¹⁵ In this contest the villagers run through a catalogue of possible crimes (a



parody of the epic hero's deeds) larceny, rape, murder. Christy scorns these crimes as being merely 'stories on any little paper of a Munster town'. The villagers, 'with delighted curiosity', return to the contest guessing the crime to be forgery, bigamy, treason. But with his confession that his crime is patricide, Christy emerges as clear winner in the contest of wits as he will later emerge victor in the contest on the strand. The exchange continues as the villagers' new attempt to determine what weapon was used, pistol, knife or rope. Again, Christy outwits them - it was a loy, prosaic version of the epic hero's sword or spear. Christy is clearly a mileglorious us whose braggadocio out - rivals that of his opponents and whose action parody those of an epic hero.

Following Christy's victory Synge effects, a marvelous marriage of the naturalist and the grotesque. Pegeen is afraid of spending the night alone; Shawn is afraid to stay with her lest he incur the wrath of Frailly; Michael James wants to get away to Kate Cassidy's wake where he can drink all night. Christy provides the perfect resolution; he is a comic deus ex machina whose acceptance as pot boy answers all these difficulties. 'Now, by the grace of God, herself will be safe this night', Jimmy Farrell declares, with a man killed his father holding danger from the door, and let you come on, Michael James, or they'll have the best stuff drunk at the wake'. The solution may be grotesque but within this lawless Mayo society it has its own compelling logic ; the entire scene is a class example of Synge's penchant for turning values upside down. The patricide, by common consent, is best qualified to protect the virtue of this Irish Dacinea after he is judged by Jimmy to be brave, by Pegeen to be wise, and by Philly to be such a terror to the police that they would stay away from the Shebeen where illegal whisky is often sold.

To strengthen further the appropriateness in having Christy as Pegeen's protector, Synge employs Shawn as the mouthpiece of conventional values and of the apprehensions an audience might feel. 'That'd be a queer kind to bring into a decent quiet household with the like of Pegeen Mike'. But because Synge has already undermined Shawn as a moral gauge, the audience is forced to side with Pegeen and Michael James against Shawn as it was manipulated by Synge to side with the tinkers against the Priest in '**Tinker's Wedding**' and with Martin and Mary Doul against the Saint. Synge, like William Blake, is clearly on the side of the Devils.¹⁶In the Marriage of Heaven and Hell



one proverb reads, 'If the fool would persist in his folly he would become wise'. Christy, having been accepted as pot-boy, will now pursue his folly and achieve as ambiguous a wisdom as Don Quixote or Moliere's Alceste.

In his discussion of what he terms the third phase of comedy, where 'asenex iratus' or other humor gives way to a Youngman's desires', Northrop Frye writes : 'The presiding genius of comedy is Eros, and Eros has to adapt himself to the moral facts of society : Oedipus and incest theme indicate that erotic attachments have in their undisplaced or mythical origin a much greater versatility'.¹⁷ Because Synge considered Mayo to be a lawless place little touched by 'the moral facts of society's, he could allow Eros aversatility that embraces both patricide and incest. Another character, Widow Quin is an Irish Jocasta, a cynical mother whose figure, who challenges Pegeen for Christy. In Act I Christy tells Pegeen, 'We're alike so', but as the play develops Synge draws a number of correspondences between Christy and the widow. Both are murderers her 'sneaky kind of murder' resembles Christy's 'dirty deed'; both are outsiders.

The same mock glorification is at work in the opening scene of Act II where Christy receives homage and presents from the local girls. This scene is a parody of the Epiphany and the Magi's presentation of gifts to the Christ-Child.¹⁸ It is also rich with echoes of the story of the three Mary's who sought out Christ at the tomb after His crucifixion and found the linen which signified that He was risen. Synge's three girls come running over the fields to the shebeen to see the new hero and find no one there. Says Honor, 'He's been sleeping there in the night. Well, it'll be a hard case if he's gone off now.' The business with Christy's boots is a comic allusion to the linen found in Christ's tomb. After the presentation of the pullet, Sarah asks, 'Is your right hand too sacred for to use at all? Synge said of this scene, '.... It's extravagant if's extravagance. So is Don Quixote'¹⁹.

The pattern of the comedy, to this point in the play, seems fairly clear. A love relationship that has been blocked by opposition-Shawn's and Pegeen's father's-now results in marriage in which the hero is incorporated into society Synge moves away from domestic comedy to ironic comedy whose basic theme is always expulsion of the pharmakos or scapegoat from society. '**The Playboy**' embodies the classic elements of



reversal and recognition; yet it is comedy that might have ended (for we are prepared from the first for a possible wedding) with Pegeen winning her Playboy and Old Mahon marrying the Widow Quin and at the end comedy is edged, skillfully and unexpectedly, into a semi-tragedy. so, from another point of view we may call it “free” comedy, in which moral issues are reversed, transcended or ignored in the desire for “energy”. Yeats’ quote will prove helpful to define this point: ‘In a country like Ireland, where personifications have taken the place of life, men are more hate than love, for the unhuman is nearly the same as the inhuman, but literature, which is the part of that charity that is the forgiveness of sins, will make us understand men however little they conform to our expectation. We will be more interested in heroic men than in heroic actions, and will have a little distrust for everything that can be called good or bad in itself with a very confident heart’.

As already argued that it is comedy; but some critics argue that it is a Dionysiac comedy. In which the instincts are, within Synge’s conventions, given uninhibited play; this in keeping with his demand for what is “superb and wild in reality”. When we turn the play on its axis, satire seems to predominate. It is a satire on the proverbial willingness of the West to give shelter to the malefactor and murderer which goes back to the Elizabethan wars of conquest, shipwrecked sailors of the Armada, and beyond. Then as already we discussed, the ‘**The Playboy of the Western World**’ may become a comic Oedipus, “the man who killed his da”, the mutual descriptions of each other by father and son give some point of the classic situation. There is satire in the pursuit of man by woman. This type of comic reversal of the conventional view also used by Shakespeare and Shaw with account. J.M. Synge has given the additional flavor lent to it by the romantically fostered idea of modest Irish womanhood. Indeed, we may carry the idea of mock - heroic throughout the play. But in between again there is a tragi - comic piece and tragic piece. The Playboy finds his soul through a lie, the “gallous story” of his patricide. As we see, under the stimulus of heady admiration from men and women he grows in stature and in poetry. Detail is already elaborated, the fatal blow struck by the potato - spade; It is the finest example of irony; which becomes more final and more heroic. Under the shock of his father’s reappearance he staggers, weakens and is finally reconciled; though with a new certainty of himself. He is “master of all fights from now”.

When the play was first presented at the Abbey Theatre, Dublin audience rioted, affronted by the violence of the action and by the image of Ireland which it embodied. Even after this violence and criticism, Synge intended that the play should run its course between antinomies. It is, for all its apparent simplicity of plot, a delicately balanced system of ironies, ambivalences, both of words and situation. We may quote his letter to the press after the storm of abuse which its production aroused:

‘The Playboy of the Western World’ is not a play with a “purpose” in the modern sense of the word, but although parts of it are or are meant to be extravagant comedy, still a great deal that is in it and a great deal more that is behind it is perfectly serious when looked at in a certain light. This is often the case, I think with comedy, and no one is quite sure today whether Shylock or Alceste should be played seriously or not. There are, it may be hinted, several sides to **‘The Playboy of the Western World’**.²⁰ The portrayal of life in the Irish countryside was undoubtedly one of the main sources of controversy in the play. The middle-class audience would have had the conception of rural Ireland employing a quiet, idyllic life – however Synge’s play disproves this, county Mayo being the antithesis to their expectations. Christy is welcomed with open arms, despite the town knowing he murdered his father. As Adrian Fraser notes, “The Playboy could be read as exploring a converse proposition: a communal willingness to absorb (even glorify) those who break the ultimate taboo against patricide”. Christy’s glorification would greatly concern the audience, inducing outrage. By satirizing countryside life, Synge was providing a social commentary on life in the isolated rural coast. However, Christy is later disgraced in the play, when the characters realize they have been deceived. When Pegeen tells of how the Widow supposedly murdered her husband, where she “hit himself with a worn pick, and the rusted poison did corrode his blood the way he never overed it, and died after. That was a sneaky kind of murder did win small glory with the boys itself” the audience would be shocked that such sin runs free in the countryside.

Conclusion:

Synge uses the element of satire in his play to expose to the middle-class Dublin audience what life was like for the people of the countryside; the play’s controversy stemmed from people disliking what they saw. By satirising gender roles, religion and the



idyllic conception of Irish countryside life, Synge was effectively able to annul the pastoral sentiments felt towards them, illustrating to the middle class how independent rural Ireland was to the pretentious Dubliners. As Heidi Holder says “Synge makes it quite clear to his audiences that their beloved image of the Irish country folk was a mere construction – a construction eminently open to challenge, and it was precisely this dismantling of the distinctions between fiction and reality that was the source of Synge’s conflict with his audience”.

References :-

01. Prose, P. 316, N.1
02. Prose, p.95
03. Plays II, P.101
04. ‘S, S, and the U of M’, Modern Drama, XII (1969) P. 242-53 and others
05. Saga and Myth in Ancient Ireland, P. 41 F
06. Synge: The Medieval and the Grotesque; P. 55
07. Work II, P. 367
08. (Work II, P. 81 - 147)
09. (Work II, P. 301 F)
10. (IrischeTexte I; P. 235 F)
11. (Works II, P 360)
12. (Synge : the Medieval and the Grotesque ; P.55)
13. (Works II, P. 95)
14. (Prose, P. 283)
15. (J.M.S.1871 - 1909 ; P. 127)
16. (J. M. Synge ; P. 121)
17. (Frye, PP. 180 -1)
18. (Sultan, PP. 44-55)
19. (J.M.S. 1871-1909; PP, 265)
20. (J.M.S. and the Irish Theatre ; P. 208)