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**The Scope of Naturalism In
British Working-class Drama,
With Particular Reference to
Joe Corrie, D.H. Lawrence and
Sean O'Casey.**

Thesis submitted to the University of Glasgow

By

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in fulfilment of the requirements of the degree of Doctor of
Philosophy.

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February, 1989

For My Mother and Father

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ABSTRACT

The purpose of this dissertation is to define the scope of naturalism in British working-class drama with special reference to the plays of D.H.Lawrence, Sean O'Casey and Joe Corrie. To fulfill such a project, I undertook a personal assessment of the theory of naturalism and its practice in the theatre. For the purpose of being more comprehensive, I carried out a comparative study between working-class naturalism and that of the New Drama since the latter preceded the former. Having assessed and evaluated the theory of naturalism, in general, and its manifestation in the works of the new drama exponents and of the working-class dramatists, I defined and discussed the comparative aspects, as concepts, in the plays of three British playwrights. I have also tried to familiarize the reader with the features of the conversational analysis in the light of which I approached the issue of how similar to natural discourse dramatic dialogue may be. The study of the manifestation of naturalism in the plays of Lawrence, Corrie and O'Casey, which covers the last three chapters, is undertaken in the light of the scope of naturalism as I have previously defined it. In other words, an attempt is being made to question the validity of the naturalist theory as advocated by its exponents, and to prove the practicality of the angle from which I approached naturalism by examining certain plays. The study of the plays, therefore, allows me to define the extent to which one can refer to Lawrence, Corrie and O'Casey as naturalist dramatists and to question, if not to correct, some unfounded criticisms of naturalism in general and working-class naturalism in particular.

List of Abbreviations

s.s.	→	single sentence.
s.c.	→	single clause.
s. ph.	→	single phrase.
s.w.	→	single word.
D.T.	→	Discourse topic.
S.,S., & J.	→	Schegloff, Sacks & Jefferson.

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Introduction

Naturalism finds expression not only in philosophy, art, literature and theology, but also in drama. All of the above named disciplines practiced naturalism in the light of its major principle which may be termed as cause-and-effect process. Naturalistic philosophers, artists, men of letters and theologians shared the view that phenomena, in the world can be explained in terms of causes and natural forces. In theatre, however, the manifestation of naturalism covers a broader scope in the sense that dramatists did not only limit themselves to the level of theorizing but also went further to practice the theory of naturalism on the stage. The naturalistic playwrights took upon themselves the task of putting on naturalistic settings and life-like characters who were supposed to create an illusion of reality which is, in its turn, produced according to the tenets of the theory of naturalism in the theatre.

Having shown the significance naturalism received in drama and the theatre as opposed to the other disciplines, I would proceed to brief the reader as to the issues and the controversies the practice of naturalism raised among thinkers, men of letters and authorities at the time. Because naturalism was revolutionary in essence, all of the already established institutions including governments in power, the most dominant schools of literature and other literary circles expressed strong objections to its practice. The books of Emile Zola, the main exponent of naturalism, were banned in England at the time when his literature was prospering in France. Owing to the fact that naturalistic drama and theatre were mainly a reaction against the rigidity of the classical theatre and the fantasy of romanticism and melodrama, a literary campaign was launched by those whose position, as powerful

figures, was at stake.

I have decided to start raising the problematic nature of naturalism because one would notice, throughout the dissertation, that the latter is not a mere historical account of the theory of naturalism and its practice in the theatre but it is an attempt to discuss in a critical manner the aspects that characterize the naturalist movement taking account of the criticism it provoked as well as the evaluations it gained.

The structure of the first chapter mainly consists of two sections, introduced by a brief summary of the concept of naturalism and the innovations it brought about. The first section represents a critical assessment of the tenets of naturalism at a level of theorizing. As to the concept of psychological probing. I will compare both Emile Zola's and August Strindberg's methods of exploring their characters psychology, showing the extent to which one can refer to their methods as valid.

I will also discuss the importance the naturalist dramatists attached to the aspect of physical appearance with particular reference to Zola and Strindberg's. One would notice that there are certain differences underlying each of the two playwrights' methods of being as convincing as they could. Other characteristics of the theory of naturalism include the notion of actuality, the heredity principle, and the idea of tragedy and determinism which have always been associated with naturalistic drama. It should be understood from the outset that all of the above-mentioned aspects of naturalism in drama will be critically approached in the sense that I will endeavour to reveal their possibilities as well as their limitations. It is also my intention to

question their methods of characterization.

The second section of the first chapter functions as a parallel discussion to the previous one since it deals with the theory of naturalism as practiced on the stage. If Zola and Strindberg provided manifestoes that constitute the theory of naturalism, Stanislavsky's, Antoine's, G.T. Grein's methods of acting and staging represented the practice of naturalism. The areas I shall be looking at include the three producers' techniques of putting on the stage naturalistic settings and the systems of acting the purpose of which consists in creating the illusion of reality.

The prime concern of the concluding section of the first chapter consists in revealing what I see as effective in the naturalist theatre. The methodology I will follow firstly calls for the consideration of the existing criticism of the theory of naturalism and its practice. In this respect, Bertolt Brecht's rejection naturalism on the basis that it pacifies people and rules out the possibility of change is worthy of examination. Georg Luckas' negative attitude, which was motivated by his belief that naturalistic productions lack in 'dynamism', is equally worth considering. The second stage of the evaluation of naturalism will clearly made manifest my own view of what might be referred to as the positive aspects of naturalistic drama.

Before I proceed to the definition of the comparative aspects in the plays of Lawrence, Corrie and O'Casey, the analysis of which will illustrate what I see as possible and what I claim as impractical as far

as naturalism in the theatre is concerned, I would like to draw attention to the usefulness of a comparative study between working-class naturalism and that of the New Drama. Bearing in mind the fact that naturalism did find expression in the plays of the New Drama exponents such as J. Galsworthy, H. Granville-Barker, St. J. Hankim, it would be interesting to investigate whether or not working-class naturalism as practiced by Lawrence, Corrie and O'Casey may be related to the naturalism of the New Drama. It may also be illuminating to weigh the possibility that working-class naturalism is but a combination of the New Drama naturalism and the likelihood that the former went further to establish innovations of its own.

The main concern of the third chapter resides in the definition of the aspects of comparison in the plays of Lawrence, Corrie and O'Casey. It should be borne in mind that the analysis of the plays will be carried on in the light of my own view of naturalism and not that of Strindberg or of Zola or any of the already discussed naturalistic producers. Assuming, at this early stage, that naturalism in certain plays, by Lawrence, O'Casey and Corrie can be traced, it is my intention to mark out and evaluate four aspects according to which the naturalism of the plays may be measured. The first area of comparison concerns stage presentation. Before I discuss the manner according to which this aspect is being explored in the plays of Lawrence, Corrie and O'Casey, I will examine stage presentation as a concept. Here, I will discuss the main function of a naturalistic setting, the possibilities and limitations of the production of an illusion of reality, and the techniques of building up the set and the methods of defining the plausible theatrical space. It is also my aim to consider the cogency of the criticism to which the

naturalistic setting gave rise.

The second aspect of comparison is the concept of characterization. At this stage, I will try to establish a framework of ideas according to which plausible characters, as far as I am concerned, may be created. These ideas include the necessity of using the real world as a background against which the reality of the characters can be checked, the mode of action, interaction between characters, motivation and physical appearances.

The third aspect of comparison, which is no less importance, is the thematic quality of the play. It should be clear that I will be discussing the themes of the plays not for their own sake but for the purpose of finding out whether or not the plays have the power of voicing some criticism, either social or political, of which some critics seem to deprive them.

The fourth area of comparison which is the use of naturally-sounding dialogue, is almost the most significant of all. The effectiveness of the examination of the issue of language in the plays, stems from the fact that I will demonstrate the deficiency of the handling of the question of language in naturalist drama and will proceed to introduce a more accurate and justifiable approach to the study of dramatic discourse, especially that of Lawrence, Corrie and O'Casey.

The fourth chapter, despite its conciseness, is an introduction to the linguistic approach in the light of which language in the plays will be examined. It will familiarize the reader with all the concepts and

theories adopted in the assessment of the similarity between dramatic dialogue and naturally-occurring conversation.

Each of the last three chapters examines the manifestation of naturalism in the plays of each of the three playwrights. The assessment of the existing degree of naturalism will be measured in the light of the three concepts and discussed in the third chapter. As to the study of language, I will limit myself to a play by each playwright for the sake of providing a detailed analysis and concentrated reference. In the case of Lawrence, I will concentrate on The Daughter-in-law. As to Corrie, I will focus on In Time O'Strife, while The Plough and the Stars will be the focal point as far as O'Casey is concerned.

It might be necessary to indicate the reason for choosing Lawrence, Corrie and O'Casey in particular. My choice is based on the following facts: First, the three playwrights have working-class backgrounds. Second, they wrote their plays about the people they knew. This point becomes significant as soon as one takes into account the importance attached to the idea of truthfulness in naturalistic drama. Third, their plays provide good material for the investigation of the aspect of language since they attempted at the production of their own dialects in the plays. Fourth, because they came from different parts of the United Kingdom at the time, the comparison of their methods of writing and the subjects of their plays becomes more interesting. Last, but not least, is the fact that the three playwrights were approximately contemporary with each other. My preference of Lawrence's Three Plays, Corrie's colliery dramas and O'Casey's Dublin plays is motivated by the

examination of other plays by the same playwrights which prove to be unsuitable material for the consideration of working-class naturalism.

Chapter One

Critical Assessment Of Naturalism In Drama: Theory And Practice.

The purpose of this chapter is not to give a mere account of the history of Zola's view of naturalism or of the naturalist theory in literature as a whole. Naturalism, as a concept, is by no means a product of the nineteenth or twentieth century¹. It has been used in various contexts besides literature ; such as theology, philosophy and art. In theology, naturalism advocated the idea that religious truth may be achieved through the study of natural causes and not through revelation. In philosophy, the theory of naturalism shaped the belief that world phenomena were to be accounted for in terms of natural forces rather than spiritual or metaphysical explanation. As to art, a truthful imitation of nature was promoted. However, the 'naturalism' which is relevant to this study was given full expression, in the domain of literature, during the second half of the nineteenth century.

The flourishing of exact sciences during the nineteenth century played a major role in the shaping of the theory of naturalism in literature. The formulation of Zola's view of 'naturalism' is a good example of such an impact. Exact sciences take over from metaphysics. Charles Darwin's On the Origins of Species (1859), Claude Bernard's Introduction a la Medecine Experimentale(1865), and Taine's Introduction a la L'histoire de la litterature Anglaise (1864) invalidate the unsubstantiated speculations and introduce, on the other hand, new scientific formulae based on experimentation.

The innovations of the naturalist literary movement, which revolutionized the form, content and style of dramatic works, are manifested in some of the plays of dramatists such as Zola, August Strindberg, D.H. Lawrence and A. Chekhov. The stability of the highly

formal methods of acting and producing was shaken by the free style of the naturalists. Ordinary settings replaced the sophisticated ones. Importance was attached to every single thing which appeared on the stage. The pompous language of the theatre was also abandoned in favour of the language of everyday life. The naturalists' intention was to show characters² similar to living beings in plausible settings, leading a life which may be encountered outside the theatre.

It is not likely to be disputed that the rise of naturalism paves the way for the birth of a form of the theatre. Andre Antoine's reaction against the conventional and the already established formulae of the theatre at the time, represents the cardinal principle of his Theatre-Libre. Here is Edward Brawn's comment on the influence of naturalism on Antoine's theatre:

"Certainly his greatest successes were achieved in the field of naturalism, he eased to acknowledge the support and inspiration of Zola, ..." ³

The Theatre-Libre becomes the model adopted in the foundations of other theatres such as the Independent Theatre in England and the Freie Buhne in Germany.

By the end of the nineteenth and the beginning of the twentieth centuries, the position of naturalism started to weaken. The rise of symbolism in France and other European countries and the closure of Antoine's theatre may be viewed as a signpost of the decline of naturalism. Yet, it remains true that the belief that naturalism came to an

end by 1900 is not shared by all critics and writers. Yves Chevrel, for example, believes that

" Il serait faux de prétendre que le naturalisme prend fin définitivement vers 1895."⁴

The existence of some recent criticism⁵ of the sixties, which still defends the survival of naturalism, if not the birth of a neo-naturalist era, beyond the outset of the century refutes the claim that naturalism was dead. The works of Arnold Wesker, Harold Pinter are good examples of the practice of the tradition of naturalism which continues to exist despite the birth of new trends such as symbolic and absurd dramas. Wesker's trilogy⁶ and Pinter's The Dumb Waiter demonstrate that the impact of naturalism is still to be felt in the dramatist's choice of subject, character and the methods of the presentation of the picture of the world they depict in their plays.

That the spirit of the nineteenth century sciences was transmitted to the domain of literature is clearly demonstrated in Zola's approach. In his attempt to show the relevance of the scientific formulae to the construction of a new form of writing, Zola claimed that

" Le naturalisme, c'est le retour à la nature, c'est cette operation que les savants ont fait le jour où ils se sont avisés de partir de l'etude des corps et des phenomenes, de se baser sur l'experiance, de proceder par l'analyse. Le naturalisme, dans les lettres, c'est également le retour à la nature et à l'homme, l'observation directe, l'anatomie exacte, l'acception et la peinture de ce qui est. La besogne a été la

même pour l'écrivain que pour le savant. L'un et l'autre ont du remplacer les observations par les réalités, les formules empiriques par des analyses rigoureuses. "7

It is of cardinal importance to notice that some of Zola's statements about his scientific approach to the study of man are quite stretched. Taking into account the works of some naturalist writers such as A. Strindberg, G. Hauptmann, D.H. Lawrence and, in particular, Zola, there is no denying the existence of a somewhat analytical study of the characters and the nature of their relationship to their surroundings. Nevertheless, none of these dramatists, with the exception of Zola, has overemphasized the idea that the study of human beings and their environment should be as rigorous as that of the scientist. The abundance of 'empirical formulas' in favour of 'rigorous analysis' implies that Zola's aim is to achieve what cannot be achieved except in a laboratory.

Zola's strong conviction to account for human behaviour 'physiologically' and 'anatomically' exposes his view to doubt. On the one hand, he attempts to create 'real' human beings taken from everyday life. This aim of Zola's is frequently expressed throughout his manifestoes. In the ensuing citation, he claims that we should not have

" de personnages abstraits dans les oeuvres, plus d'inventions mensongeres, plus d'absolu, mais de personnages reels, l'histoire vraie de chacun, le relatif de la vie quotidienne "8

Following in the same chapter of his book, Le Roman Experimental, he

added that

" J'attends, qu'on plante debout au théâtre des hommes en chair et on os, pris dans la réalité et analyses scientifiquement, sans mensonge. "9

On the other hand, Zola states in his preface to the second edition of Therese Raquin that

" J'ai voulu etudier des temperaments et non de caractères. Là est le livre entier. J'ai choisi des personnages souverainement dominés par leur nerfs et leur sang, depourvus de libre arbitre, entrainer à chaque acte de leur vie par les fatalités de leur chair. Thérèse et Laurent sont des brutes humains, rien de plus. "10

Yet, Zola's claim that he wanted to focus on the study of 'temperament', as opposed to 'character' is not to be understood as a contradiction. His preference to concentrate on 'temperament' is only a way of demonstrating the importance of psychological probing in the creation of convincing characters.

Apart from Zola, there are other writers - generally known as naturalists - who support the adoption of a scientific approach in observing and depicting reality. In a letter to M.V.Kisely in 1887, Chekhov wrote that

" A writer must be as objective as a chemist, he must abandon the subjective line; he must know that dung-heaps play a very respectable part in a landscape and that evil passions are as inherent

in life as good ones."¹¹

As to Strindberg, he undoubtedly insisted on exploring the minds of his characters and on probing their psychology. However, there is no writer who went as far as Zola did. The scientific diction Zola chose, such as 'physiology', 'anatomy', 'detraquement cerebraux', 'desordre organique' and so on and so forth does not have that scientific rigour for which Zola longed. Statements such as "J'ai simplement fait sur deux corps vivants le travail que les chirurgiens font sur les cadavres.", and "ce que j'ai ete obligé d'appeler leurs remords, consiste en un simple desordre organique, en une rebellion du systeme nerveux tendu a se rompre"¹², find no strong foundation in the literary context in which they happen to appear.

A comparison between Zola's method of motivation of the characters' actions and that of Strindberg would make manifest the idea that the former's fixation on an exact scientific analysis exposes his argument to debate. In Therese Raquin, the major event is the assassination of Camille. In Strindberg's Miss Julie, the tragic fate of the young woman is the core of the drama. The fulfillment of a bestial desire is what Zola sees as the force which drives Laurent and Therese to commit the murder:

"... étant donné un homme puissant et une femme inassouvie, chercher en eux la bête, ne voir même que la bête, les jeter dans le drame violent."¹³

On the other hand, Strindberg

" suggested many possible motivations for Miss Julie's unhappy fate. The passionate character of her mother; the upbringing misguidedly inflicted upon her by her father; her own character; and the suggested effect of her fiance upon her weak and degenerate brain. Also more immediately, the festive atmosphere of Midsummer Night, her father's absence, her menstruation, her association with animals; the intoxicating effect of the dance; the midsummer twilight; the powerfully aphrodisiac influence of the flowers; and finally; the chance that drove these two people together in a private room- plus of course the passion of the sexually influenced man. "14

In an attempt to make his method of motivation look 'scientific', Zola formulates his major characters' behaviour on the following formula: $x+y=z$. The clash between 'un homme puissant' and 'une femme inassouvie' seeking to satisfy their animalistic instincts in each other, makes Camille's assassination inexorable. However, the point at issue here is that the scientific method of Zola's does not reflect the complexity of the human soul, nor does it reinforce the reality of the characters. Although it might seem that there is only one reason behind a particular incident, it is perhaps misleading to take it for granted as the sole factor in producing the incident. Therese's infatuation with Laurent may have other motivations besides the satisfaction of the beast in her. Eloping with Laurent might put an end to the kind of life which she does not seem to have enjoyed with Camille and his mother. Therese's would-be relationship with her husband's friend may help her get rid of some mysterious frustration from which she previously suffered. It is also possible that the motivation for the couple's attraction to each other is

something of which they themselves are not sure¹⁵. Viewing Zola's desire to preserve the scientific quality of his character-analysis by resorting to the mostly causal motivation in the light of Strindberg's description of 'an incident in real life'¹⁶ would show the rigidity of the former's approach.

The concentration on man as a subject for minute analysis receives great attention in the writings of both Zola and Strindberg. However, it seems that the latter focused on the psychology of his characters more than Zola did. If Zola tended to incline towards more or less justifiable analysis, Strindberg, in his psychological probing, preserved the complexity and ambiguity of the human mind. Yet, it would be misleading to believe that Strindberg's naturalistic drama is purely psychological. The characters' antagonism is depicted against a natural background. Ordinary people, in an ordinary setting are in the process of performing their daily activities: talking eating, quarreling, singing... The nature of conflicts which Strindberg exposed to scrutiny is well expressed in John Ward's following comment:

"Strindberg concentrated on crucial human conflicts to reveal individual psychology rather than on precise reportage of contemporary attitudes and disputes."¹⁷

Miss Julie is the best illustration of Strindberg's naturalism. The focus, in this play, is on a psychological exploration of the characters' minds rather than on a physical illusion of reality. There is a series of confrontations between Miss Julie and Jean throughout the play. And each confrontation brings to light the psychological elements involved in producing a certain temperament. In justification of this point, I refer to

the scene after Miss Julie's "fall". The young lady's behaviour after she slept with Jean may be accounted for in the following terms. The feelings of shame, degradation and rottenness come as a result of lowering herself to the level of becoming the slave of her servant. However, the psychological process can be traced even before Jean took Miss Julie to his room. One might wonder what induces Miss Julie into committing the error which brings her tragic downfall. Owing to the complex nature of the psychological motivations, Strindberg provides us with more than one answer and leaves the case open to suggestion. One should, however, bear in mind that Strindberg also stressed influences of physical environment, time and heredity on Miss Julie's behaviour. Her seduction of Jean might be a response to the latter's virility, it might be a direct result of jealousy over the Jean-Christine relationship, it might be a wrongly chosen way of expressing her love for the common people, or it might be Miss Julie's desire to enslave the man, sexually, after he had proved his superiority in many ways. The list of other possible motivations is far from being exhaustive. The ensuing excerpt sums up Strindberg's view of the psychological process"

"It seems to me that the psychological process is what interests people most today. Our inquisitive souls are no longer satisfied with seeing a thing happen; we must also know how it happened; we want to see the wires themselves, watch the machinery, to examine the box with false bottom, to take hold of the magic ring in order to find the join, and look at the cards to see how they are marked."¹⁸

As regards the nature of the psychological process at work in the naturalist writings of both Zola and Strindberg, the latter proves to be the

master in that the manner according to which he chooses to depict the human mind and its mechanisms brings him close to reality. Whereas Zola's method remains rigid, in a way, due to the 'scientific' laws he tries to apply to human behaviour.

The heredity principle and the idea of determinism are matter-of-factly acknowledged as the cardinal tenets of the naturalist movement. Both ideas have roots in the scientific theories of the period:

"From Taine and positivist science came the belief that literature should portray the inter-action of human beings and environment working upon each other according to physiological and sociological laws, which, through scientific methods of observation, analysis and classification, could and should be discovered by the writer."¹⁹

The basic idea in the heredity principle is that certain anomalies, mental or physical, or a particular behaviour can be inherited from the older generation. La Fortune des Rougon by Zola and Ghosts by Henrik Ibsen are good illustrations of the handling of 'natural heredity' in a literary context. In the passage below, Zola gives the reasons for studying the history of the Rougon:

"Je veux expliquer comment une famille, un petit groupe d'êtres, se comporte dans une société, en s'épanouissant pour donner naissance à dix, vingt individus, qui paraissent, au premier coup d'oeil, profondément dissemblables, mais que l'analyse montre intimement liés les uns aux autres. L'hérédité a ses lois, comme la pesanteur."²⁰

The concept of heredity does not raise as much debate as the idea of determinism does. Heredity is only one of the determining forces of human behaviour. Borge Madsen reports that

"The most important contribution of Emile Zola to naturalistic theory and practice was his repeated insistence on the application of a rigorous determinism in the method of characterization ... Zola argued that man's character is determined rigidly by the forces of l'heredite and le milieu."²¹

Determinism, in the sense that Zola uses it, is a force which engulfs man whose efforts to combat it seems fruitless. The deterministic relationship between man and his environment is inevitable and so is man's defeat. The idea that man is destined to abide by the rules of his milieu is clearly expressed in Therese Raquin. The two lovers' strong passion for each other grows to a degree where nothing can keep them apart. According to Zola, these two people cannot control the driving forces inside them. As a consequence the cuckold, who stands as a hindrance to their union, has to die. After the murder, the couple experienced a series of emotional downfalls. The crisis mounts up to a stage where infatuation turns out to be hatred. Both Laurent and Therese endeavour hard to avoid the eventual tragedy. However, the dominant idea that human beings have no power to change their circumstances brings the couple's efforts to nothing. Therefore they have to perish:

"Il enleva la carafe des mains de sa femme et rempli un verre d'eau. Puis, se tournant a demi, il y vida le petit flacon de grès,...Thérèse s'était accroupie devant le buffet; elle avait pris le couteau...A ce

moment, cette sensation étrange qui provient de l'approche d'un danger...Ils comprenaient...Et brusquement Thérèse et Laurent éclatèrent en sanglots. Une crise suprême les brisa, les jeta dans les bras l'un de l'autre...ils se sentirent tellement las et écoeurés deux même, qu'ils éprouverent un besoin immense de repos, de néant...Thérèse prit le verre, le vida à moitié et le tendit à Laurent qui l'acheva d'un trait."²²

What is of great significance in this passage is the point that Zola does not only make his readers or audience aware of the inexorability of Laurent's and Therese's tragic end, but they themselves, the victims, have an inner feeling that nothing can change the course of events and only death can put an end to their sufferings.

If the 'feeling of guilt', which Madsen describes as a psychological phenomenon, is the cause of Laurent's and Therese's deterioration, the same motive can be among others which lead to Miss Julie's suicide. The facts that she has lowered herself down to a servant's level, betrayed her class-conscience and being not herself determine Miss Julie's freedom to choose what to do with herself. Taking into account the given circumstances, it seems, Strindberg believes, that the only solution left is tragedy as is stated through the eyes of Jean:

Jean: (cringes, then straightens himself up) It's horrible. But it's the only possible ending. Go! ²³

The notion that the individual is not free is debatable. The relationship between man and environment stands on the same grounds as that of

the master and the slave. The implication is that an attempt to have some control over the surrounding conditions is condemned to be a failure. What would then be the point behind man's existence if it were known beforehand that he could not compete with the forces which seem to make of him what he is. The history of mankind proves the extreme assumption -that human beings cannot change their environment- to be wrong. If man had always shown his incompetence in the face of nature as a whole, he would have still been engaged in a ruthless struggle in order to survive the conditions of the jungle. Man was capable not only of resisting the forces of nature but also managed to domesticate it and cultivate for his own benefit. One might argue that because this is only the physical aspect of environment beside other determining factors such as antecedent causes, either psychological or physiological phenomenon, one cannot assess the degree of effectiveness of each of these factors in the production of a certain temperament. It is not only the tangible surroundings that form the individual's physical environment but also the people with whom he comes into contact.

It is interesting to notice that the notion of tragedy is associated with almost all the milestones of naturalist drama. Miss Julie closes on a tragic note, Therese and Laurent, in Therese Raquin, poison themselves, The Weavers closes on the dead body of Old Hilse on the stage and The Widowing of Mrs. Holroyd ends with Holroyd lying dead. Ibsen's Ghosts has also a tragic ending. With the exception of The Weavers, defeat seems to be the ultimate reality in most of the other plays. Man's inability to stand strong in the face of the forces which surround him, leaves no vestige of hope. Pessimism seems to hover over the individual's future. It even makes his existence appear absurd. This is very typical of

Strindberg's drama . Apart from being a naturalist, his view of life is extremely pessimistic:

" Strindberg's view was that all of life reduces itself to a lack of harmony and tragic futility. "24

Taking his biography into account, Zola's pessimistic view of life is not necessarily related to the principles of the naturalist movement. His unhappy life, especially the marital side of it, reduces human existence to a war of sexes. The misogynist in him darkens all the other sides of life and focuses on the female sex as

" the worst of evil ... The hindrance, the hatred, the low calculation, the crudity, and above all the inhuman threat to a spirit that wants to grow, to rise."25

Had 'naturalism' not existed, we would still have Strindberg, the believer in determinism, pessimism and the inexorability of tragedy in life:

" The only consistent and unalterable principle of his universe is that no matter how he pursues happiness, failure is inevitable."26

A superficial definition of naturalism would be as follows: a mere reproduction of a particular milieu and its characters. There is no denying the fact that 'naturalism' is concerned with reflecting a picture of life which is meant to be as representational as possible. Some critics call it 'surface naturalism', others name it 'photographic naturalism'. Although it is my contention that this is far too narrow a definition of naturalism, it is important to discover the causes of this so-called 'photographic

naturalism' and to reveal the naturalists' reasons for choosing to stick to the facts of life and to represent them in a meticulous manner. Objectivity is a major reason. In the hope of preserving the scientific spirit of the naturalist movement, naturalists endeavour to dissect human behaviour and the external forces which appear to shape it according to an objective procedure. Zola compares the scientist's objectivity to that of the writer:

"Nous enseignons l'amère science de la vie, nous donnons la hontaine leçon de réel. Voilà ce qui existe, tachez de vous arranger. Nous ne sommes que des savants, des analystes, des anatomistes, je le dis une fois encore, et nos oeuvres ont la certitude, la solidarité et les applications pratiques des ouvrages de science. Je ne connais pas d'école plus morale, plus austère."²⁷

In view of Zola's conception of objectivity, one would agree with his judgement. Although Zola deemed the writer to be able to achieve the utmost 'fidelity' in the reproduction of life, he nonetheless admitted the fact that the scientist's objectivity was out of the reach of the writer. Zola's famous statement (*une oeuvre d'art est un coin de la réalité vu à travers un temperament*) sums up his view of objectivity. The plausibility of the view comes from the assumption that were we to ask different writers to reproduce the same situation, and the persons involved, as objectively as possible, we would still get different reproductions of that particular situation in some ways. This is due to, Zola believes too, to the writer's own temperament and power of judgement. Various elements go into the creation of characters. Biographical incidents, for example, cannot be totally swept away from the writer's mind. If a personal experience is not

directly rendered in a work of art, the least it can do is to orientate the writer, consciously or unconsciously, in his method of presentation of the experience he decides to write about.

At the level of observing things and presenting them on the stage in a life-like manner, naturalism does achieve a high degree of objectivity. If one examines Lawrence's kitchen or Hauptmann's weaving room or O'Casey's tenement house, it would be next to impossible to find in them items which would look out of place. There is no strong feeling of unfamiliarity between the audience and the setting²⁸ because what is displayed on the stage has its counterpart in the real world. As far as the presentation of the physical side of the milieu is concerned, objectivity does not pose serious difficulties. However that may be, it becomes hard to talk about objectivity in respect of character-delineation. No matter how neutral the writer tries to be, subjective factors are at work when it comes to the handling of the characters's behaviour and the manipulation of events. A certain incident or behaviour is arranged for in a way that the desired result is surely produced. Here I quote with approval Zola:

" Je constate que la grande évolution d'observation et d'expérimentation qui caractérise notre siècle, et j'appelle naturalisme la formule littéraire amenée par cette évolution. Les écrivains naturalistes sont donc ceux dont la méthode d'étude sert la nature et l'humanité de plus près possible, tout en laissant, bien entendu, le temperament particulier et l'observateur libre de se manifester ensuite dans les œuvres comme bien lui semble.²⁹

What is worthy of note in this citation is the co-existence of a degree of scientific objectivity coloured by literary subjectivity.

The notion of actuality' appears to be one of the concepts which continues to hold the playwrights' interest even after the end of the triumphant period of naturalism. To heighten the illusion of reality, by inducing the audience into feeling that what they see on the stage is taken from the actual life, is still the concern of modern dramatists including Osborne and Wesker. The notion of actuality can be assessed at the level of characterization, setting and language. Characterization implies psychological probing. The setting represents a major part of the determined and determining environment. As to language, it is another channel through which the illusion of reality may be increased. Among the naturalist writers, one discovers that the emphasis on each of these three aspects varies from one to another. However a strong illusion of reality cannot be created unless characterization, setting and language are cultivated collectively. Zola strongly believes in the interdependence of these three components of the dramatist's method of writing:

"D'ailleurs, comme le dit tres bien M. Jullien, tout se tient au théâtre. Quand les pièces seront plus humaines, quand la fameuse langue du théâtre disparaîtra sous le ridicule, quand les rôles vivront d'avantage nôtre vie, ils entraineront la nécessité de costume plus exacts et d'une diction plus naturelle. C'est là où nous allons scientifiquement."³⁰

It would not be sensible to claim with absolute certainty that the presentation of ordinary characters, speaking ordinary language and living in a plausible milieu is an exact picture of life. It is only through a

close examination of some naturalists' method of characterization and staging that one would be able to perceive to what extent it is possible to speak of a life-like presentation on the stage.

According to the naturalist theory, the characters must look real both in appearance and behaviour. However these two facts, which are to be considered in the creation of characters, receive different emphases from different dramatists. Notwithstanding the fact that both Zola and Strindberg seem to stress heavily the importance of the study of the characters' psychology, physical appearance is more significant to the former than to the latter. This point is made more explicit in Zola's own description of what he calls real characters³¹. The depiction of the closely observed characters is not done for its own sake but it is meant to familiarize the audience with the characters by defining their social status, and how they are related to each other. At the level of perception, the physical appearance of the characters might be more effective than the psychological study of their behaviour as far as to the strengthening of the illusion of reality is concerned. For ordinary theatre-goers, who almost always form the majority in the auditorium, the characters whom Zola describes in the above excerpt would be more real than Miss Julie and Jean, for example. This is due to the fact that the reality of Strindberg's characters depends mostly on the psychological revelations the characters make rather than on striking physical similarities to the real world.

One might raise the objection that there still remains something abstract about the characters even when they are dressed in ordinary clothes, speaking every-day language and performing their duties as

people do in daily life. This assumption might be built on the grounds that despite seeing a character in the process of performing some activity on the stage in plausible conditions, there is absolutely no means whereby one would prove that the characters' actual thoughts, while doing or saying something, are revealed. A miner, for example, can be shown digging out coal while talking to his fellow worker about a coming strike. The dramatist might perhaps carry the description further and reveal the miner's inner thoughts at the moment when he was conversing with the other worker. Yet, it is impossible to assert with certainty that the thoughts which the dramatist himself makes known are identical to what a miner in the real world would be thinking of in a situation similar to the one depicted in the play. Ironically, the assumption here does not work against the lifelikeness of the characters in particular and the naturalism of the play in general. The disturbing abstraction which still hovers over the characters in naturalist drama is realistic in itself. In real life people meet and talk about different things; but wrong connotations might be drawn as a result of wrong impressions. Neither the conversation holder nor the playwright is positively sure whether or not the explanation is correct.

In naturalist drama, the playwright is obliged to create a plausible setting. It is very noticeable that domestic settings seem to attract naturalist dramatists. In The Weavers, the main action of the play takes place both in one of the rooms of Dreisseger's house and in the weavers' rooms. In all Lawrence's naturalist plays, in Strindberg's Miss Julie and in Corrie's In Time O' Strife, the kitchen is the main setting. Gorky's The Lower Depths is set in a dosshouse. All of O'Casey's Dublin plays use tenement houses as a setting. It is no accident that the frequent usage of

the 'domestic setting' is favoured by the naturalists. The intention behind having such a setting has a twofold reason. In the first place, the naturalist dramatist means his setting to be as familiar to the audience as possible. A play set along the shore of a deserted isle full of wild game would be natural but not familiar to the majority of the audience. Secondly, in order to give prominence to every item on the stage, the playwright needs a concentrated space. However the use of a single room, which might be a kitchen, a living room, ... has been attacked as claustrophobic perhaps tedious. The scope of this view, I believe, is very narrow in that the playwright can make use of the device of having windows and open doors, which alleviates the feeling of being in a confined space, without breaking the naturalism of the play.

Although all the naturalists aim at heightening the illusion of reality, the methods of achieving this, at the level of the setting, differs from one to another. A frequently used procedure is that the playwright puts on the stage as many realistic props as there are in the real situation. Following the indications of the playwright, some directors, who aim at naturalistic productions, would provide the necessary props for the performance of a real activity, like cooking, washing dishes or making tea. As a result 'burning bread', for example, can be smelt and the steam coming out of the kettle can be possibly seen. There is, nonetheless, a limit to the possibility of staging real activities. The cutting down of trees in The Cherry Orchard, or the crumbling down of the pit in Hewers of Coal cannot be staged as naturalistically as the baking of bread, in Lawrence's A Collier's Friday Night. It is not, however, impossible to stage these two scenes. In the case of The Cherry Orchard, a man can be shown at the rear back of the stage axing a tree. The sound of the axe can, if necessary, be dubbed off-stage. As to the staging of the pit

disaster, the device of dubbing the noise produced by the crashing rocks is still plausible. A cloud of smoke, as Corrie suggests, may come down on the stage. There are of course other possibilities of staging these two scenes. Yet, what remains insurmountable is the heavy theatricality of putting scenes such as these on the stage. The introduction of the device of dubbing and the use of imitation props may weaken the naturalism of the play.

The other method of furnishing the setting is indicative. In this respect, the playwright uses only the part to represent the whole. Two chairs and a table might be chosen to stand for a kitchen or a room. A colliery rail can be used to embody the coal mine. Strindberg's settings fit in this category:

" As regards the decor, I have borrowed from the impressionist painters asymmetry and suggestion (i.e. the part rather than the whole), believing that I have thereby helped to further my illusion. The fact that one does not see the whole room and all the furniture leaves room for surmise- in other words, the audience's imagination is set in motion and completes its own picture." ³²

The fact that it is impossible to have a real mine is quite understandable, but to ask the audience to use their imagination when they could have tangible props on the stage lessens the degree of their concentration on what is on the stage and the reason for its existence and its significance.

The prime function of the props used in a naturalistic setting is to be what they are in the real world. The normal reason for having a lit candle

is to have some light. Yet this candle can be looked at from a different angle and might, therefore, acquire a symbolic significance. It might turn out to be a sign of hope or victory. The quenching of the candle might perhaps mark the end of hope or the beginning of an ultimate decline. Despite the general idea that the props in naturalist drama are meant to be what they are, the attribution of a symbolic significance to some of the props is always possible, whether or not the playwright intends to double the function of those props. At the same time, a distinction is to be drawn between the playwright who makes use of symbolism in an intentional manner and the one who has no intention to do so, but whose play in general and set in particular receive symbolic interpretations. The playwright who means his set to be symbolic would select his props and arrange them in such a way that the reader or the audience do not miss the message. This may be achieved on the level of both the text and the stage. Textually, the playwright can heighten the significance of a certain prop in the stage directions. It is also possible that he overstresses the importance of that particular prop to the characters. On the stage, the symbolism of the prop in question might be highlighted in many ways. One of them is to give the prop a prominent place on the stage. Also the dramatist would perhaps choose to make it the first and the last thing the audience would see by projecting a spotlight on the prop to distinguish it from the other items. In the case of the playwright to whom it does not occur that some of his props might possibly have a symbolic value, there is no conscious process of arranging the props in order to acquire an emblematic character. In actual fact, the nature of the physical environment is so complex that one cannot certainly assert whether or not it has any other value apart from the usual one. One might find a critic quite convincingly discussing the use of symbolism in a play, but it would

be no surprise to ascertain, in a possible interview with the playwright himself, that the play in question has nothing to do with symbolism. Whether or not symbolism finds expression, on the level of the setting, in the dramas of the playwright who views his or her work as naturalistic depends mostly on the critics' standard of judgement rather than on the dramatist's wishes.

The naturalists' great concern for the presentation of 'man of flesh and bones' is manifested not only in the study of his psychology and behaviour, but also in the attempt to produce as naturally as possible the vehicle of his thoughts. The way people express their ideas and points of view is of cardinal significance in naturalist drama. Slang words, idiomatic expressions and colloquialisms replace pompous style and refined dialogue. Casual conversations with unpremeditated topics become the model for the majority of the naturalist playwrights. In justification of the importance attached to the 'naturalness' of language in naturalist drama, Zola comments that

"chaque caractère a sa langue, et si l'on veut créer des êtres vivants, il faut les donner au public, non seulement avec leurs costumes exacts et dans les milieux qui les déterminent, mais encore avec leurs façons personnelles de penser et d'exprimer. Je répète que c'est là le but évident ou va nôtre théâtre."³³

The distinction which Zola tries to draw between the speech of each character is, I believe, meant to authenticate the naturalness of language. To encounter a character in a play speaking broken language and another using standard speech would be quite life-like: it is not a strange practice in the real world. Yet, to have miners or weavers speaking the

language of Oscar Wilde's *Lords* , for example, would be very unlikely.

Another aspect which characterizes 'dialogue' in naturalist plays is the irregularity of thought. The playwright tries to make his characters speak their minds as freely as possible. They are not compelled to stick to one topic or to argue in a consistent manner. The nature of this dialogue is very close to the manners of speech in real life. In ordinary conversations, people most of the time talk unexhaustively about many subjects which might or might not be related to one another. A story in the papers, for example, could lead to a conversation about a similar event which took place in the real world. The conversation holders might carry on picking up other topics for discussion till they come to a subject -life in the arctic circle, for example- which has no connection whatsoever with the first topic which starts the dialogue. The ensuing citation of Strindberg's corroborates the point I have just discussed above:

"I have avoided the symmetrical , mathematically constructed dialogue of the type favoured in France, and have allowed their minds to work irregularly, as people's do in real life, when, in conversation, no subject is fully exhausted, but one mind discovers in another a cog which it has a chance to engage."³⁴

No matter how irregular the characters' stream of thought appears to be, the authorial presence behind the selection of thoughts undermines the impression of actuality. The revelation of the way people's minds work depends on the playwright's capacities of understanding the mechanisms of the human mind. It follows that what one gets is a Strindbergian, Zolaesque or Lawrentian version of how the human mind

functions rather than the sole plausible interpretation of man's mind.

Unlike Strindberg's or Ibsen's naturalism, working-class naturalism deals more fully with the question of 'natural' language. The reproduction of the speech of working-class people requires the use of dialect, accent and local diction. Hauptmann used the Silesian dialect. Lawrence put to use Eastwood vernacular. O'Casey tried to reflect a working-class Dublin variety in his first three plays. In Scotland, Joe Corrie revitalized the Fifeshire dialect in his mining plays. As for the working-class naturalists who have grown up in the world they describe in their plays, the issue of echoing the local accent does not pose great difficulties. The original side in the reproduction of the dialect resides in the fact that some working-class playwrights have been brought up within their communities speaking the dialect. It is not something they have learnt in books or language laboratories, but in the houses they lived in, the streets they played on and from their families and friends who surrounded them. However, it is a fact that some working-class dramatists, at a certain stage, lose contact with their birthplaces and subsequently with the dialect. Given these circumstances, the degree of authenticity in the reproduction of dialect would largely be contingent on the playwright's power of recalling to mind the dialect without blurring its primordial flavour.

Now that I have dealt with naturalism on a theoretical level, it is important to proceed to the discussion of the practice of naturalism as far as acting and producing are concerned. A new circle of actors and directors emerged to overthrow the classical methods of acting and to bring life on the stage. The establishment of the 'Independent Theatres'

shook the stability of the already existing theatres where classical tragedy and romantic drama were flourishing. The famous playwrights and the well-made play were challenged by a generation of young dramatists and a series of new plays. In France, for example, Francois du Curot, the author of L'Envers d'une Sainte and L'amour brode, was more welcomed to the Theatre-Libre than the most distinguished writers at the time including Emile Augier, Victorien Sardou and Dumas fils. The foundation of the Independent Theatres took place almost all over Europe and Russia. In France, Andre Antoine established the Theatre-Libre, in England J.T.Grein set up the Independent Theatre. In Russia Konstantin Stanislavsky, in collaboration with Nemirovitch-Dachenko, founded The Moscow Art Theatre. It is not my intention, however, to trace the growth of each of these Independent Theatres³⁵. The focus is rather on the major principles of the Independent Theatre in relation to naturalism and with particular reference to Antoine, Grein and Stanislavsky.

Broadly speaking, the new methods of acting devised by the three directors mentioned above represent the practice of 'naturalism' in the theatre. The illusion of reality, the presentation of real human beings on the stage, and the avoidance of sophisticated theatricality are of outstanding significance in the manners of acting of Antoine, of Grein and those of Stanislavsky in particular³⁶. It is interesting to remark that the three directors³⁷ agreed upon the concept of 'taking no heed' of what is happening beyond the stage. The actor is supposed to build up in his imagination a 'fourth wall' on the front part of the stage which would neutralize the presence of the audience in his mind. If an actor succeeds in diminishing his conscious awareness of the spectators, a natural manifestation of the other³⁸ in him would take a wide range. He would

not need take into account the feeling of the audience and the impressions he makes on them. For if the actor let the audience interfere with his acting, the illusion of being the character in question would surely weaken on account of the existence of two controlling powers: the actor's and that of the spectators which is suggested to him through their expressions of approval or disapproval. On this account, the actor has to act from within regardless of the impressions he creates among the audience and their reactions to them. Be that as it may, the question whether or not the idea of effacing the actual presence of the audience from the actor's mind is within reach still poses itself. Despite the various methods of preparing the actor for the task of being somebody else, the notion of neglecting the 'being' of the audience in the auditorium seems ironically unrealistic. Although the strong illumination of the stage, as opposed to the darkness of the auditorium, helps the actor concentrate only on what surrounds him, the audience imposes themselves even through laughter and hissing or expressions of wonder and shock. No matter how deeply hypnotized the actor might be on the stage, the remaining power of the senses which enables him to hear and see what is happening around him would equally make him capable of feeling the existence of the spectators. What is conceivable, I believe, is to make the actor 'pretend' that he is oblivious of the audience.

In compliance with the theory of naturalism, the stage properties receive great attention from Antoine and Stanislavsky. The former's concern over a naturalistic presentation takes him to the extent of using real items on the stage, Anna Miller reports that

"realism in characterization and dialogue must not be neutralized by

flimsy walls, doors and even accessories painted on the flat-by-rooms bare of atmosphere, by backgrounds of shabby places. Antoine is credited with being the first to use actual door handles and knockers, and many of his scenes were carried out with the most minute detail."³⁹

With the purpose of authenticating the stage atmosphere,

"Stanislavsky, planning a production of The Power of Darkness, took his company to live for two weeks in the village where the action was supposed to take place. "We made plans of the huts, the courtyards and barns. We studied the customs, the marriage ceremonies, the run of everyday life, the necessary details of operating a farm. We brought back clothes, shirts, short overcoats, dishes furniture."⁴⁰

In such naturalistic productions, the director aims at achieving the highest degree of actuality. He attempts at bringing on the stage as many real props as possible. Nonetheless, the fact that he has only a stage within a theatre to explore narrows the scope of having an ideal real setting. As a matter of course, there are so many scenes from everyday life which cannot be staged. It is realizable to have 'actual door handles and knockers', 'real clothes, dishes, (and) furniture...', but it is beyond the bounds of possibility to have some pieces of nature, such as sea, mountain... However, this does not undermine the plausible naturalism which some playwrights seem to achieve, but it only marks the point of limit which cannot be gone beyond. In the ensuing excerpt from a letter to Sarcey about the importance of the setting, Antoine clearly admitted the impossibility of having a completely true exposition and the existence

of a small ever present degree of convention in the theatre:

"In modern works written in the spirit of truth and naturalism in which the theory of environment and the influence of external things have taken so large a part, is not the setting a complement of the work? ought it not to assume in the theatre the same importance as description in a novel? is not a sort of exposition of the subject? it can never be completely true, certainly, since there is in the theatre, as no one thinks of denying, a (necessary) minimum of conventions, but why not try to reduce this minimum?"⁴¹

Given the fact that it is unachievable to have an absolutely real setting, other devices such as off-stage actions, descriptions of the outer world through the eyes of characters, and painted tableaux to indicate the general atmosphere are put into use.

Truth remains the focal issue in naturalism. Both the naturalist playwright and director endeavour to imbue their works with true material. On the level of acting, the concept of 'entering into the feelings' of the character, who the actor tries to be, is the result of the constant hunt of truth. According to Stanislavsky,

"the actor on the stage must, as in life, hear, experience, act, and think and not merely pretend that he is thinking, experiencing, acting."⁴²

A feeling of ambiguity seems to hover over the validity of this concept of Stanislavsky's (as well as Antoine's)⁴³. In the statement quoted above, there appears to be no dissociation whatsoever between character and actor. It is plausible, Stanislavsky believes, that the actor can liberate

himself from his ego and become another personality. Whether or not the actor has fully succeeded in 'entering into the feelings of the character is hard to prove. What sounds sensible is that the actor could try to give the impression that he is deeply absorbed in the character he 'pretends' to be. As long as the illusion of reality is established and the audience are induced into believing that the man or woman they perceive on the stage is like the people they encounter in the real world, the inner feelings of the actor do not enormously matter. The truthfulness of the actor to himself would not change the facts of life. Stanislavsky's obsession with having absolute truth⁴⁴ on the stage drifts him away from reality. In point of fact, it becomes clear that he is after creating an artistic reality which has no grounds to stand on in the real world. What does it matter to a community of miners, a group of factory workers or even the ordinary people whether or not the actor has internally lived the experience of the character? So long as a certain state of things is brought to the notice of people with the highest degree of fidelity to real life, the realization of extraordinary artistic life is hardly of any pertinence in this respect.

Now that I have discussed 'Naturalism' on the level of both theory and practice, it is important to proceed and find out the compositional traits that give naturalism the quality to effect positive change. First of all, it is necessary to consider some of the existing criticisms that seem to undermine the effectiveness of naturalism as a movement capable of voicing its own social and political messages. An opposition, if not rejection, of naturalism grows among certain established literary figures including the German philosopher, Friedrich Nietzsche, the Hungarian critic, Georg Lukacs and the German dramatist Bertolt Brecht. In so far

as George Luckacs' view of naturalism is concerned, Raman Selden reports that

"(Luckacs') view of reflection undermines at the same time both naturalism and modernism. It seems true to say that a randomly presented sequence of images may be interpreted either as an objective and impartial reflection of reality (as Zola and the other exponents of 'naturalism' demonstrated) or as purely subjective impression of reality (as Joyce and Virginia Woolf seem to show). The randomness can be seen either as a property of reality or of perception. Either way Lukcacs rejects such merely 'photographic' representation."⁴⁵

The conviction that the naturalist reflection of reality is limited is due, Luckacs believes, to a lack of 'dynamism' in the rendered version of reality. The dynamic reflection would include an explanation of the nature of the relationship between people, the mechanisms of class struggle and the contradictions that underlie the social order. Luckacs's condemnation of naturalism is based on the absence of Marxist shaping principles in the theory of 'naturalism'. If Luckacs and other critics of the same school are mainly concerned about the conditions of the downtrodden people in society and the exposition of the corruptibility of the dominant class to scrutiny, it seems true to say that Luckacs' view is not flagrantly at odds with working-class naturalism. That Luckacs and other Marxist critics have approached man in society from a perspective different from that of the naturalists is clear when it is remembered that the former strongly believed in the competence of man, and of the working mass in particular, in effecting positive change. Some of the

naturalists also recognized man's capability of changing his circumstances; but they emphasised the determining surrounding conditions the power of which is to be seriously reckoned with in the course of man's struggle. Despite the difference in perspective, the gap between the naturalists and the marxists, in my opinion, narrows, due to the fact they are all hankering after nothing but truth. The fact that one can find similar elements or phenomena, which recur or go through a process of development in different conventions means that there is an underlying link between these conventions and not an unbridgeable cut. Raymond Williams' view of the history of the literary movements supports this point very strongly:

"Within and cross the times of development, there are these continuities, recurrences, new breaks to an already realized position. It is this double character of the history that defines the nature of the movements: there is a historical succession of naturalism, private expressionism, the theatre of the illusion and of the absurd; but there is also a continual co-existence, in authentic work, of each one of these tendencies, in the struggle for a common form."⁴⁶

The validity of Williams' standpoint will be demonstrated below in my discussion of the naturalist theatre in relation to Brecht's Epic Theatre.

It is important to draw attention to the fact that Luckacs' theory of what is real is based on his belief in epistemological realism. The critical quality of such a theory, is seen in its capacity to reveal the ideological mechanisms which, according to Luckacs, are integrated in the social picture of the capitalist society. And these mechanisms remain unchallenged in the naturalists' reflection of reality. In other words,

naturalism, according to Luckacs, reproduces reality as it is socially-constructed and ideology-impregnated by the capitalist system. What one understands from Luckacs' view of reality is that he is not against showing things as they really are; but was against the reproduction of that picture of reality which is, according to him, a product of the bourgeois ideology. Here again we can see that Luckacs' rejection of naturalism was based on his disapproval of the class structure of the capitalist society and the limited knowledge of the real of its bourgeoisie.

The concept of the 'illusion of reality' which is of cardinal significance in naturalist drama and theatre, was rejected by Brecht on the grounds that it pacified the people's power of action. Alternatively, Brecht devised a new technique to shatter the illusion of reality. The device, named alienation effect, is to defamiliarize⁴⁷ what is happening on the stage. In other words, it aims at alienating the audience from the 'demonstrators', and their actions:

"What is involved here is, briefly, a technique (Alienation effect) of taking the human social incidents to be portrayed and labelling them as something striking, something that calls for explanation, is not to be taken for granted, not just natural. The object of this 'effect' is to allow the spectator to criticize constructively from a social point of view."⁴⁸

As regards the stage properties and the characters' clothes, Brecht avoids going into a very detailed presentation of the sets. He was selective in his choice of real objects. He sometimes insisted on using 'exaggerated costumes' or 'garments that are somehow marked out as objects for display.'⁴⁹ The unfamiliarity of the scenes would make the

audience think and try to account for the kind of situation with which they are put face to face. In actual fact, Brecht replaces an illusion with another. The 'illusion of reality' is broken by the 'illusion of un-reality'. The device of using 'exaggerated costumes' and boards hanging from the ceilings to indicate the place are meant to take the audience beyond the scenes of everyday life in order to consider the differences introduced in the fabricated picture presented on the stage. In this way the spectator would start questioning the nature of the corresponding things in real life but not those particular incidents within the theatre. The distorted presentation in Brecht's theatre is only an incentive to reconsider the state of things in actual life.

Like Lukacs, Brecht is an epistemological realist. His rejection of naturalism was not an absolute one. He never argued against the purpose of art, in general, and that of naturalism, in particular, which is to show things as they really are. Yet, he disagreed with the conventions naturalism employed in its production of pictures of reality.

It would be wrong to believe that the naturalist theatre is ineffective as far as the voicing of social criticism and the advocacy of change. The 'impression of actuality' may be looked at from a different perspective to that of Brecht. That the people who are depicted in the play along with their problems -miserable conditions of living, exploitation of man's labour, supremacy of the class in power, injustice...- are very likely to be encountered in the outer world, does make the audience uneasy in their seats. The absence of the fantastic and the unusual in the play provides no relief that it is only fiction. The high degree of authenticity of the naturalist scenes may stimulate a sense of seriousness and gravity

amongst the audience. This would lead to some kind of emotional involvement which might heighten the concern of the audience and keep the images alive in their minds even after leaving the theatre. It is very unlikely that true-to-life presentation of a human predicament would have no positive impact⁵⁰ on the audience. It seems absurd to expect the spectators to say "That's right, folk. That's how it's like in the real world, and that's all there's to it". On the contrary, their sore feelings and their uneasy minds would start questioning the present state of the 'tranche de la vie', which they have just seen. Therefore, the statement would be: "This is deplorable! real human beings cannot stand this kind of life. Something has to be done about it." The naturalist theatre, therefore, is far from being passive or merely photographic as some critics presume. The urge for change and the incitement of social criticism find expression in naturalism. Here is Simon Trussler who sustains that

"Naturalism is basically a mode of producing (as distinct from reproducing) reality, then it has a capacity for change in accordance with any topical insight into reality perceived by the dramatist himself."⁵¹

As to the mitigation of the effect of the audience's identification with what is happening on the stage, Brecht insisted that

"the actor must remain a demonstrator; he must present the person demonstrated as a stranger, he must not suppress the 'he did that, he said that' element in his performance. He must not go as far as to be wholly transformed into the person demonstrated."⁵²

The clear-cut dissociation between 'actor' and 'character', which is to be

kept noticeable through out the play, might sometimes be counterproductive. The idea that the audience should not forget that they are in the theatre is achieved by the conspicuous theatricality of the play. It is not impossible that this may perhaps engender the feeling of entertainment rather than construction. The strongly felt presence of theatrical elements excludes the expectation of something real and might create some relaxation among the audience. The absence of the illusion of reality may lessen the sense of seriousness and cause the spectators to sit back in their seats and enjoy the peculiarities of what they see on the stage.

Brecht's objection to naturalism might not be as radical as it sounds. So far as the naturalist principle of communication of emotions to the audience is concerned, Brecht states that

"In order not to exceed the model scene the theatre only has to develop a technique for submitting emotions to the spectators criticism. Of course, this does not mean that the spectator must be barred on principle from sharing certain emotions that are put before him, none the less to communicate emotions is only one particular form (phase, consequence) of criticism."⁵³

What is significant in Brecht's assertion is his acknowledgement of 'the communication of emotions' as 'a form of criticism'. The fact that there exists somewhat similar traits⁵⁴ at the backgrounds of both the naturalist and Epic theatres substantiates Raymond Williams' concept of the critical history of the literary movements. A line of continuity preserves touch between the literary traditions though they appear to be pure forms

independent of one another.

The absence of very distinguished people, sumptuous mansions and grandiose language -all of which require a high degree of theatricality- in naturalist drama exposes the latter to the criticism that it debases the aesthetics of the theatre. An extravagant supply of the stage properties is not needed in the naturalist theatre, nor are highly sophisticated devices of manoeuvring actions on the stage. It would, however, be misleading to believe that because the naturalist theatre minimizes the range of theatricality, therefore it is artless. The process of writing a naturally-sounding dialogue may be as strenuous as producing an eloquent speech. More important is that the naturalist playwright tries to achieve a high degree of objectivity, sincerity and above all the presentation of the true face of things no matter how bitter that truth may be. The 'passion for truth' is the art of the naturalist theatre. Rejecting Flaubert's and the Goncourts' passion and exoticism, Nietzsche appreciated the element of sincerity in naturalism:

"Nietzsche regards the romantic cult of passion and the exotic as a form of the prevalent falsity in the arts, he says that striving for such efforts betrays a lack of power, not abundance. By contrast, he values nineteenth century realism or naturalism in so far as it is an effort at sincerity, in revolt against romantic lies"⁵⁵

To disregard the aspects of sincerity, the attempt at authenticity and above all the revelation of some truth about the human condition, would be sheer philistinism.

In this introductory chapter, I have endeavoured to define my personal

view of the theory of naturalism in the theatre. It has also been my intention to establish a theoretical basis which would underlie my discussion of the naturalist plays of Lawrence, Corrie and O'Casey in the ensuing chapters. This section mainly consists of three parts. Firstly, I have begun with a critical assessment of the principle tenets which characterize the theory of naturalism. Here, I have focused mostly on Zola and on Strindberg on account of the crucial position their manifestoes occupy in the establishment of the naturalist theory. In respect of these two theorists, I have come to the conclusion that some of their views regarding the naturalist theatre are and still will be open to question. I have discovered, for instance, that Zola's obsession with formulating human behaviour upon scientific rules is quite overblown. Accordingly, Strindberg's advocacy of the use of imagination by the audience, at a moment when it could have been done without, is very disputable. In the second part, I have dealt with naturalism on the level of acting. In other words, I brought in Antoine, Grein and Stanislavsky as illustrations of the practice of the naturalist theory. Again, I have demonstrated, as far as I can judge, the practicality as well as the weak points in their methods of acting and producing. The final section represents a review of the criticism which has accompanied the naturalist theory for so long. I have preferred to refer to more than one example of criticism for the sake of a wider view. I discussed Brecht's and Neitzsche's views of naturalism after I had considered Luckacs'. Like any other literary movement, naturalism' contains strong and weak aspects. However, the attachment to reality, the concern over human beings, and not abstract concepts, and the pursuit of 'truth' highlights the importance of this movement and sheds light on the previous as well as the following traditions.

Notes & References

1. "Mon opinion personnelle est que le naturalisme date de la premiere ligne qu'un homme a ecrite. Des ce jour la, la question de la verite etait posee." Le roman experimental, Paris, Garnier Flammarion, 1971, p. 140.
2. " J'attends qu'on nous debarasse des personages fictifs, de ses symbols convenus de la vertu et du vice qui n'ont auqu'une valeur comme documents humains . J'attends que les milieux determinent les personages et que les personages agissent d'apres la logique des faits combinee avec la logique de leur propre temperament.", E. Zola, Le roman experimental. p. 84.
3. The Director and the Stage. Edward Baun. London: Methuen, 1982, p. 26.
4. Yves Chevrel, Le naturalisme Francais. Paris: Presses universitaires de France, 1982, p. 47.
5. " The impulse behind the naturalist movement is still very much alive, very relevant for our own time and well worth our study and understanding", Martin Esslin, 'Naturalism in Context', Tulane Drama Review, vol. 13, no 2, 1968, p. 68.
6. Chicken Soup With Barley, Talking About Jerusalem and Roots.
7. E. Zola, Le roman experimental, p. 143.
8. Ibid, p. 143.
9. Ibid, p. 163.
10. E. Zola, Preface to Therese Raquin. Paris, Editions Gallimard, 1979,

p. 24.

11. A. Chekhov, quoted in Martin Esslin, 'Naturalism in Context' *Tulane Drama Review*, vol. 13, no. 2, 1968, p. 71.

12. Preface to Therese Raquin.

13. Ibid, p. 25.

14. Strindberg, Preface to Miss Julie. London, Methuen, 1976, p. 93/4.

15. The reason for suggesting more possible motivations for Therese's desire to leave her husband is to show that the mechanisms according to which the human mind works are far too complex to be accounted for, as Zola believed, in terms of a logically-limited formulae.

16. "An incident in real life (and this is quite a new discovery!) is usually the outcome of a whole series of deep-buried motives, but the spectator settles for the one that he finds easiest to understand, of that he finds most flattering to his powers of judgement." Preface to Miss Julie, p. 93.

17. John Ward, The Social and Religious Plays of Strindberg. London: The Athlone Press, 1980, p. 16.

18. Strindberg, quoted in Alice N. Benston, 'From Naturalism to the Dream Play: A Study of the Evolution of Strindberg's Unique Theatrical Form', Modern Drama, vol. 7, Feb. 1965, p. 387.

19. Lawson Carter, Zola and the Theatre. Westport: Greenwood Press Publishers, 1977, p. 23/4.

20. Zola, Preface to La fortune des Gougon. Paris: Garnier-Flammarion, 1969.

21. Borge Madsen, Strindberg's Naturalistic Theatre. New York: Russel & Russel, 1973, p. 17.

22. Zola, Therese Raquin, p. 300/01.

23. Strindberg, Miss Julie, p. 146.

24. Alice N. Benston, 'From Naturalism to the Dream Play: A Study of the

Evolution of Strindberg's Unique Theatrical Form', Modern Drama, vol. 7, Feb., 1965', p. 398.

25. Letter to Hedlund, November 1895, quoted by Sprigge in, The Strange Life of August Strindberg. London: MacMillan, 1949, p.165.

26 A.N. Benston, 'From Naturalism to the Dream Play: A Study of the Evolution of Strindberg's Unique Theatrical Form', p.395.

27. Zola, Le roman experimental, p. 152.

28. One might go further and argue that Lawrence's kitchen or O'Casey's tenement house would look strange to a middle-class audience. Yet, this assumption may not be true because it is not relevant to the present time. The sense of discovery and the growing desire for the exotic are habits which have been developed with the rise of the middle-classes. Programs have been made on almost forgotten minorities in remote villages of South America, for example. Therefore, working-class people and their ways of life cannot be a total wonder for a higher social stratum.

29. Zola, Le naturalisme au theatre. Paris: Bibliotheque Charpentier, 1905, p. 179.

30. Zola, Le naturalisme au theatre. p. 118.

31. See quotation no. 10.

32. Strindberg, Preface to Miss Julie, p. 101.

33. Zola, 'Le naturalisme au theatre' in Emile Zola: oeuvres completes. Henri Mitterand (ed.). Paris: Fasquelle, 1968, p. 354/55

34. Strindberg, Preface to Miss Julie, pp. 99.

35. Anna Irene Miller's book The Independent Theatre in Europe, 1887 to the Present. (New York: Long & Smith, 1931) is a reliable reference for more details so far as the history of the establishment of the Independent Theatres in Europe is concerned.

36. "We protest (writes Stanislavsky) against the customary manners of

acting, against theatricality, against bathos, against declamation, against overacting, against the bad manner of acting, against the habitual scenery, against the star system which spoiled the ensemble, against the light and the farcical repertoire which was being cultivated in the Russian stage at the time", My Life in Art. Boston: Little, Brown, 1927, p. 298.

37. a. "Antoine demolished the conventions that an actor should always speak with his face towards the audience, and that he should insist on rising for his speeches", The Independent Theatre in Europe, p. 59.

b. "If an actor should ask how to cultivate sincerity, I would say learn your part, live in it, rephrase your words as if they belonged to your own life, and, when you are before the audience, let go as if there was nobody near by ...", J.T. Grein, The World of the Theatre. London: Martin Hopkinson Co Ltd, 1924, p. 110.

c. "He (Stanislavsky) realized that he felt so well on the stage because, in addition to the relaxation of his muscles, his public exercises riveted his attention on the sensations of his body and thereby distracted him from what was happening in the auditorium on the other side of that horrible hole on the stage", The Theory of the Modern Stage, p. 224.

38. The character whom the actor tries to be.

39. A.I. Miller, The Independent Theatre in Europe, pp. 62/3.

40. Ronald Gaskell, Drama and Reality: The European Drama since Ibsen. London, Routledge and K. Paul, 1972, p. 62.

41. Antoine's letter to Sarcey quoted in The Independent Theatre in Europe, p. 65.

42. The Independent Theatre in Europe, p. 26.

43. "Antoine originated modern realistic setting, that which comes from within, as the actor lives fully and directly the life of the character whom he impersonates.", *Ibid*, p. 59

44. Here I quote with approval J.T. Grein who uncontrovertibly perceives the point of limit of truth on the stage: "We can only approach truth on the stage, when it attempts to be the whole truth it is apt to become distorted. For the stage is not merely a mirror, it is a magnifying-glass", The World of the Theatre, p. 153.
45. Raman Selden, A Reader's Guide to Contemporary Literary Theory. Brighton: The Harvester Press Limited, 1985, p. 29.
46. Raymond Williams, Drama from Ibsen to Brecht. Hamondsworth: Penguin Books, 1983, p. 396.
47. A term used by the Russian formalists.
48. Brecht, 'The Street Scene', trans. by John Willet, in E. Bentley (ed.) The Theory of the Modern Stage. Hamondsworth: Penguin Books, 1986, pp. 91.
49. Ibid, pp. 92.
50. "John Galsworthy once wrote in his belletristic *Inn of Tranquility* that the aim of Naturalism was 'obviously to create such an illusion of actual life passing on a stage as to compel the spectator to pass through an experience of his own, to think and talk and move with the people he sees thinking, talking and moving in front of him.'", Galsworthy, Simon Trussler, 'British Neo-Naturalism' Tulane Drama Review, vol. 13, no. 2, 1968, pp. 133/34.
51. Simon Trussler, 'British Neo-Naturalism', p. 136.
52. Brecht, 'The Street Scene', p. 91.
53. Ibid, p. 91.
54. Martin Esslin sees stronger links between the two forms of theatre: "That Brecht's concept of the theatre a sociological laboratory also stems from the original impulse of the naturalists' experimental concept hardly needs to be stressed. This demand for a theatre that would be able to

deal with reality in an age of science very closely resembles Zola's original manifesto.: 'Naturalism in Context', p. 90.

55. George Allan Morgan, What Nietzsche Means. Massachusetts: Harvard University Press, 1943, p. 228.

Chapter Two

From the Naturalism of the 'New Drama'
to Working-class Naturalism .

The point of departure for this section is the assumption that working-class naturalism as practiced by D. H. Lawrence, Sean O'Casey and Joe Corrie may be related, up to a point, to the naturalism of the New Drama that dominated mainly the first two decades of the twentieth century. The intention, therefore, is to try to define the areas where some of the naturalistic aspects of the 'New Drama' are still at work in the plays of Lawrence, O'Casey and Corrie; and to show the innovations that working-class naturalism brought about beyond the scope of the naturalism of the 'New Drama'.

Before proceeding to the discussion of the naturalistic features of the 'New Drama', it would be more illuminating to brief the reader as to the social and political atmospheres of the British society at the time. In her book, The 'New Drama' 1900-1914¹, Professor Jan McDonald provides an account of the major social and political activities which seem to have contributed to the shaking of the old order of the Victorian society. Regarding the foundation of the Fabian society and the 'extension of the Trade Union movement', Professor McDonald reports,

" The 'new drama' movement has ideological links with other political and intellectual preoccupations in the nineties, with, for example, the growth of the discipline of sociology, exemplified by the works of Sidney and Beatrice Webb (History of Trade Unionism and the Industrial Revolution, 1894-8) and of Charles Booth (Life and Labour of London People, 1892-1903). Many of its pioneers, including G.B. Shaw and Granville-Barker, were closely involved in the Fabian society, founded in 1884 which advocated gradual social reform to be effected by the permeation of local and national government by

intelligent radicals, armed with irrefutable statistical evidence on every kind of social injustice ... The 'eighties and 'nineties also saw the extension of the Trade Union movement, culminating in 1900 in the Labour Party, which won a substantial number of seats in Parliament at the General Election of 1906, where the Liberal landslide victory after years of Tory rule offered the hope of a coherent programme for social welfare."²

Given these circumstances and other social movements such as the establishment of new universities, the foundation of the National Union of Women's Suffrage Societies and later the Women's Social and Political Union, the already-established order of society was exposed to scrutiny, and therefore, new cries for social reform were heard. All of these socio-political preoccupations found expression in the plays of the exponents of the 'New Drama'. Harvey Granville-Barker, for example, takes the wraps off the degenerate social codes which become nothing but a hindrance to the efforts of the individual whose approach to society consists of personal courage, social commitment and intellectual integrity.

The Voysey Inheritance, Barker's best play, is a milestone of the 'New Drama'. It provides a critical picture of the social codes that dominated in the upper-class milieu. The effectiveness of the play, as a call for social reform, does not only come from the fact that it truthfully represents the malaise of this particular social stratum; but it also offers an alternative that might restore the sense of dignity, social understanding and justice. The characters, in The Voysey Inheritance, are too real to be taken as types. However, the manner according to which they are presented to their audiences shows that they have a function to fulfill. In other words,

some of them represent the dramatist's targets of criticism while others appear to be his favourable alternative. All the members of the Voysey family, except Edward, stand for the degenerate old order, which proves to be no longer capable of existing. Unlike his father, Edward refuses to keep nursing the rotten system which was left over as a festering inheritance. Instead, he dares shock his family by revealing the indecency of his late father who kept the family on his clients' capital. More significant is that he takes the risk of ruining their social stability as well as his. The new social philosophy of the young person who is "not careful with his or her life" is, according to Barker, the solution for the disintegrating old order.

Like Barker, John Galsworthy investigates the corruption of the middle-classes and shows the rigidity of their moral codes which culminates in the impediment to the growth of more understanding between them and those who have less power. Unlike The Voysey Inheritance, Justice deals with the affluent middle-class in relation to the working-class. It seems to me that Galsworthy was more comprehensive than Barker as to the treatment of the social malaise of the well-off class. Instead of limiting himself to the world of the middle-class per se, Galsworthy goes further and shows the lack of vision of those in power by bringing them into contact with those who, according to him, are incapable of establishing social justice. The tragedy of Falder and Ruth, in Justice, may not have happened had the people in authority, such as James How, shown some understanding. Cokeson, on the other hand, is portrayed in a more or less sympathetic manner though his actions, at times, provide comic relief. The tragic note upon which the play closes exposes to doubt Galsworthy's hope in the establishment of a more

tolerant and forbearing society. The end of the play may suggest that the already-established social institutions are too strong to beat or at least to reform.

It is worth considering St. John Hankin's attitudes towards society since he raises in his plays, especially The Cassilis Engagement, the question of women, which happened to be one of the burning issues at the time. Unlike Barker, Pinero and Galsworthy, Hankin approached the absurdities of the upper-class in a comical if not satirical manner. In The Cassilis Engagement, he condemned the romantic marriage. Instead, he expressed his preference for a more workable marriage based on the suitability of the partners for each other. The condition of being 'suitable' implies the necessity of the same social status, interest and perhaps intellectual matching. Holding such attitudes and writing for the stage at a time when the main object of the 'New Drama' was to advocate social reform rather than to reinforce the old codes of morality sounds, as Professor McDonald commented, almost 'reactionary'. Hankin's "avoidance (of) the conventional 'happy ending' of the commercial theatre, that is marriage."³ is more likely to be described as an act of bigotry rather than "broad-mindedness"⁴. It is so because he ruled out the possibility of inter-marriage between two different social classes which might come to some understanding, though some *major* differences may persist. Despite his efforts to sound sympathetic to the lower-classes by demonstrating, for example, their compassion for one another, regardless of how wicked they might be, Hankin's disapproval of possible marriages between people such as Geoffery Cassilis and Ethel Borridge remains strong and the attitude continues to be negative.

Now that I have defined the areas of interest for the main exponents of the 'New Drama' and its approach to society, it is fairly plausible to see, by contrast, whether or not working-class drama can be related to its predecessor . The first step forward taken by the exponents of the working-class drama is the shift of focus from the middle-class environment to the world of the worker. If the new drama raised issues and problems for the 'intellectual' to think about, working-class drama stirs up questions which received little if no attention in the intellectual drama of Barker, Galsworthy, Shaw or Pinero. Instead of lords, sirs and ladies, one encounters, in the plays of Lawrence, Corrie and O' Casey, labourers and their humble families.

D. H. Lawrence, for example, concentrates on the issue of human relationships within the same social class. The aspect of psychological probing enables him to expose the people's difficulties vis-a-vis the leading of a healthy social life. The almost life-long responsibility and protectiveness mothers in Lawrence's plays feel towards their children is critically depicted as a hindrance to the growth of males into strong men capable of facing the real world on their own. Lawrence also provided a background by virtue of which the characters' behaviour and attitudes towards what is happening around them may be accounted for. The standard of living of the people depicted in the plays can be explained in terms of the socio-economic environment engendered by the dominance of mining industry in the area and the dependence of its inhabitants on it as a source of life. This might sound as a matter of fact. Yet, Lawrence did not only present the people in their social context for the sake of sounding realistic, but he also meant to give his readers and audiences the opportunity to consider the nature of the relationship between the workers and their industrial habitat. By so doing, questions such as the

exploitation of workers by the owners of the means of production, the division among labourers as a result of pressure from the governing bodies and dehumanization are brought up to light.

In Joe Corrie's plays, as is the case of Lawrence's, the working-classes and their problems appear to be the crux of the matter. Yet, it should be borne in mind that Corrie's handling of the issue of labour versus capital is the most direct. Although there are conflicts between characters of the same class, the major antagonism is between the haves and the have-nots. The strike in In Time O' Strife is the best illustration of the clash between the rights of the work force and the greedy management.

In the Dublin plays, the hardships of the working people are still the point of focus. However, the problems here take another dimension. The crises of the Boyle family in Juno and the Paycock, the Clitheroes', in The Plough and the Stars, and Seumas Shields', Minnie Powell and Donal Davoren, in The Shadow of A Gunman, are intensified by historical events in the making. Yet, it is important to notice that although O'Casey did effectively depict the miserable conditions of living of the working people, the conflict in the Dublin plays is not that between labour and capital. The real miseries O'Casey tried to reveal include the unfortunate if not inappropriate, approach of the working people to revolution. The lack of full understanding of the nature of the crisis in hand, did nothing but exacerbate the state of affairs. Unlike Barker or Galsworthy, O'Casey offered no alternative. He neither approved of the way the working-classes took to the streets to express their dissatisfaction nor did he line up with the occupying forces. The

conclusion that might drawn here is that O'Casey's Dublin plays remain only an expository explanation of the social unrest the Irish people, especially its lower classes, had experienced.

It is to be concluded that the similarities between the 'New Drama' and working-class drama, so far as the social function of the plays is concerned, involve the expression of dissatisfaction with the social order. If Barker and Galsworthy directed their criticism towards institutions such as the world of business and justice, which form some of the major pillars of society, Lawrence and Corrie inclined to judge with severity the unjust treatment of workers who found themselves entangled in the industrial system of exploitation. O'Casey, on the other hand, expressed his discontent with the unqualifiedness of the working people, at the time, to bring about positive social change. He did not also hesitate to voice his adverse criticism of the British occupation of Ireland which resulted in bloodshed and the bereavement of so many people of their relatives, friends and fellow countrymen.

An aspect of social criticism that might be described as a novelty in the plays of Lawrence, Corrie and O'Casey as opposed to the works of the exponents of the new drama is the more radical attitudes of the working-class dramatists towards social injustice. Barker's proposal of 'personal courage, social commitment and intellectual integrity' or Galsworthy's advocacy of 'more tolerance and sympathy' of those in authority are mild reforms when compared to Corrie's promotion, for example, of the workers' revolution against the owners of the means of production.

A substantial similarity between the perspectives from which the 'New Drama' exponents view 'social change' and that from which the working-class playwrights approach the problems of their own class, lies in the fact that each group believes that practical change is to be effected by the people of the same class. The New Drama spokesmen put faith in the elite of the upper-class to regenerate the old order. Working-class playwrights equally take the position that the snatching of their rights and the preservation of the dignity of labour is their own responsibility. The belief of each social class in the potential of its own means to effect positive change is the bottomline of their strategies the other aspects of which may prove to be different.

The major difference underlying their belief that positive change should come from within their own classes is the ideology conveyed in such a belief. So far as the new drama is concerned, the attribution of the power of effecting change to the elite implicitly undermines the potential of all the remaining social groups. The solution of relying on the elite also implies putting more power into the hands of a small minority which would perhaps concentrate only on the problems of its own class, forgetting that social injustice, corruption and decadence affect almost all of society rather than just one particular social stratum. As for the working-class dramatists' initiative regarding the establishment of a voice of their own class, the ideological implication is twofold: first, it is implicitly expressed in their movement that the owners of the means of production, who all belong to the upper-classes, are the virus and not the cure for the socio-economic problems from which the working people suffer. Second, by demonstrating the corruption of the socially-powerful groups, the exponents of the working-class drama, with the exception of O'Casey, tacitly indicated the competence of the working masses to take their

destiny in their own hands; and expressed their need for action against exploitation, unequal opportunities, dehumanization and supremacy.

Now that I have discussed the areas of interest for both the New Drama and working-class drama and showed the similarities as well as the differences that characterize their methods of handling the question of social change, it is worth viewing the naturalistic aspects of the New Drama in contrast to those of working-class drama in order to be able to perceive to what extent some of the naturalistic aspects of the new drama are still at work in working-class naturalism.

It is evident that the exponents of the New Drama made use of certain techniques, such as the production of the tranches de la vie, to create an impression of actuality. In Barker's The Voysey Inheritance, people are shown in the process of various activities that are typical of every day life. Barker's following depiction of Mr. Voysey's opening stage of a day at work at his office is a good example of an every day affair:

" On this bright October morning, Peacy, the head clerk, follows just too late to help him off with his coat, but in time to take it and hang it up with a quite unnecessary subservience. Relieved of his coat, Mr. Voysey carries to his table the bunch of beautiful roses he is accustomed to bring to the office three times a week and, places them for a moment only near the bowl of water there ready to receive them, while he takes up his letters. These lie, rarely too, opened mostly, one or two private ones, left closed and discreetly separate."⁵

Other examples include people playing billiards⁶, smoking and sitting at the table having their tea. Galsworthy's Justice equally contains scenes

cut straight from the real world. Such instances include Falder doing his work in his prison cell⁷ and Cokeson, the managing clerk, doing his figures⁸.

As in working-class naturalism, these slices of life are presented against a meticulously observed background. In justification of this point I quote two examples, one from Barker's The Voysey Inheritance and the other from Galsworthy's Justice:

1. " The Voysey dining-room at Chislehurst, ... it is a very typical specimen of the middle-class English domestic temple. It has the usual red-papered walls, the usual varnished woodwork which is known as grained oak; there is the usual hot, mahogany furniture; and, commanding point of the whole room, there is the usual black-marble sarcophagus of a fireplace ... On the mantelpiece stands, of course, a clock; at either end a china vase filled with paper spills ..." ⁹

2. " Part of the ground corridor of the prison. The walls are coloured with greenish distemper up to a stripe of deeper green about the height of a man's shoulder, and above this line are white-washed. The floor is of blackened stones. Daylight is filtering through a heavily barred window at the end. The doors of four cells are visible. Each cell door has a little round peep-hole at the level of a man's eye, covered by a little round disc, which, raised upwards, affords a view of the cell" ¹⁰

Both descriptions allow us the grounds to assume that the two dramatists aimed at the creation of an illusion of reality. As in working-class naturalism, the almost exact observation of the world under depiction is

meant to enhance the credibility of the issues raised in the plays. One may, therefore, conclude that both the New Drama and working-class drama share the same view so far as the very basic function of naturalistic sets and properties is concerned.

The belief of the new drama exponents in naturalism as "the art of manipulating a procession of the most delicate symbols"¹¹ makes one wonder whether or not they were more explicit than working-class dramatists as to the scope of symbolism in their plays. Let us first see how this belief is made manifest in some of the plays of the New Drama pioneers.

If one takes into consideration Barker's fidelity to naturalism so far as the description of the Voysey household, for example, is concerned, one would sense that the playwright took the pain of trying to be as exact as a photographer not only for the sake of being naturalistically convincing but also for the purpose of revealing some truth about the family in question. The portrait of Mr. Voysey's late father is undoubtedly a naturalistic property. Its presence, however, may be taken as a symbol of the persistent aspect of inheritance which has been lingering behind the careers of all those who have chosen to follow Mr. Voysey in step. The remarkable contrast between the description of the Voysey dining-room in the second act and that of the third one epitomizes the end of an era with all the luxury and extravagance it has previously procured for its people. The change that has occurred in Mr. Voysey's room at the office¹² equally stands for the fall of the old order and the take over of the young generation.

Galsworthy's description of the Court of justice in Act II is a good example of the 'manipulation' of naturalistic sets and properties into symbolic devices:

"Falder is sitting exactly opposite to the judge, who, raised above the clamour of the court, also seems unconscious of and indifferent to everything. Harold Cleaver, the counsel for the Crown, is a dried, yellowish man, of more than middle age, in a wig worn almost to the colour of his face. Hector Frome, the counsel for the defense, is young, tall man, clean shaved, in a very white wig."¹³

In the above-quoted stage directions, the contrast between the colours of the wigs worn by Harold Cleaver and by Hector Frome, and their age difference symbolize two different generations. The dried, yellowish man of more than middle age, in a wig worn almost to the colour of his face" stands for the older order which lack in flexibility, tolerance and sympathy. On the other hand, Hector Frome's physical appearance is a token of the new personality needed to restore the sense of security which has been menaced by the rigidity and narrow-mindedness of people such as Harold Cleaver. 'Yellow' as opposed to 'white' and 'middle age' to 'young' have been symbolically 'manipulated' so that a solid contrast between the present dilemma and its possible solution is established.

In Lawrence's, O'Casey's and Corrie's dramas, the symbolism of some naturalistic sets and properties can be traced. However, there remains a difference between the manner according to which 'surface naturalism' is being 'manipulated' in both kinds of drama. It seems to me that the employment of symbolism as dramatic device is more applicable

to the plays of Barker and Galsworthy rather than to those of Lawrence, Corrie and O'Casey. The above-quoted illustrations of the explicit use of symbolism in The Voysey Inheritance and Justice as well as the authors' statement about the 'manipulation of naturalism' support my claim that the employment of symbolism as a dramatic method is more explicit in the New Drama than in working-class drama.

In the plays of Lawrence, Corrie and O'casey, there are some naturalistic items that might be accounted for symbolically . The 'set of the World's Famous literature', in A Collier's Friday Night, may stand for one of the characters' ambition of getting good education despite the commonness of a mining milieu. The roaring engines, in The Darkness, as a possible symbol of catastrophe or an ominous pre-announcement of the tragedy of the family. The 'Votive light under the picture of the Virgin', in Juno and the Paycock, may also be referred to as a signal of the closeness of danger to the Boyles family and Johnny more especially. Yet it remains true that the symbolism of certain properties in naturalistic drama may not be as conspicuously obvious as is the case of other genres of drama.

The similarity between the naturalism of the new dramatists and that of the working-class playwrights finds expression in their attitude towards the structure of the 'piece-a-faire'. In this respect, Hankin and Galsworthy seem to have shown more objection to the well-made play than Barker did in The Voysey Inheritance. The formula of 'happy ending' has been done without not on the grounds that the dramatists wanted to create a novelty of their own, but according to the principle that tragedy is part of the human existence, and it should not therefore, be discarded in favour

of a manipulated happy ending that would please audiences; but betray the commitment of the theatre to the telling of the truth. Taking into account this possible motivation behind the new dramatists' and working-class playwrights' reaction against the 'happy ending', one would understand the inevitability of the occurrence of all those tragedies in the plays including the death of the second Mrs Tanqueray, Falder, Holroyd, the Smiths' son...

Bernard Shaw's status as a new dramatist is beyond doubt. Yet, his approach to society which is different, in a way, to that of the remaining new dramatists, and the variety of subjects on which he worked, give some of his plays a distinguished status. Comparing the main concerns of his plays to those of Barker's, Galsworthy's or Pinero's, one would notice that the questioning, if not the challenge, of the social order represents the meeting point of Shavian drama and that of the other new dramatists. Widowers' Houses, Major Barbara and Mrs Warren's Profession explore the conflict between the individual's conscience and practices of immorality. Plays such as Arms and the Man and John Bull's Other Island investigate into human relationships especially that between parents and children. There are other plays the themes of which distinguish Shaw from the rest of the New Drama exponents. Man and Superman, for example, is the more philosophically-oriented than any play by any of the other new dramatists. The examination of the idea of the Life Force, in Man and Superman, is a good example of Shaw's exploration of philosophical notions in a dramatic framework. The idea behind the Life Force resides in man's quest for a higher degree of consciousness which would enable him to rise to the status of a superman, on whom "God depend(s) to get his work done, which gives

human life meaning"¹⁴

What is mainly of interest to us here is the concentration on works such as Plays UnPleasant the relation of which to the mainstream of the New Drama is most direct. Commenting on the effect of Widowers' Houses, an anonymous reviewer of the Independent Theatre production states that

"In pungent and unsparing fashion the playwright holds up to scorn and hatred the morality, or rather the immorality, of those who batten on rents torn from the miserable occupants of slum-dwellings. No one could refuse to follow Mr. Shaw with sympathetic ear when he sets out on this crusade; for is not the evil of 'house knocking' a grievous and a crying one?"¹⁵

Like Galsworthy and Barker, Shaw exposed the wickedness of the middle-classes to the criticism of the public. Yet, it remains true that Shaw's attitude towards the moneyed classes is more severe than those of Barker or Galsworthy. His criticism hits its target, such as slum-landlordism, in a very straightforward manner. Moreover, Shaw's approach to certain aspects of immorality and dehumanization of the middle-classes is more advanced, or rather radical, once compared to those of Barker, Galsworthy and Pinero. Shaw's radicalism, which is not to be understood as revolutionary, emanates from the fact that he had the courage to raise issues, such as prostitution, which the 'respectable society' at that time consider as taboo. This approach of Shaw's may be accounted for in terms of his intention to remain "into contact with real life"¹⁶ rather than to fabricate a perverted version of an incident in order to meet the 'doctrinaire romanticism' of his time.

Although Shaw's treatment of the immoral practices of the middle-classes is more severe than that of Galsworthy or Barker, it remains true that he worked within the ideological frame of the New Drama. Despite the fact that some plays, such as Widowers' Houses, are about the exploitation of the poor people, the audiences blink at the sordid realities of the latter through the keyhole of luxurious places. In other words, the people in question are not adequately represented. Shaw concentrated on revealing the virus of the middle-classes for the middle-classes. The impression one may get from such a treatment of the practices of injustice, by the middle-classes, on the lower classes, is that the latter's faith has to be left in the hands of those whom Shaw regarded as wrongdoers but possible saviours as well as. There are no strong indications that those suffering from the supremacy of the middle-classes may come up with a possible solution to their problems from within their own class, regardless of the position it occupies in the social ladder. Shaw, therefore, remains as patronizing as Galsworthy in so far as the balance of power among the different social classes is concerned.

As to the naturalism of some of the Shavian dramas, Shaw's commitment to show the real face of things, no matter how embarrassing they may be, establishes a link between him and the naturalists. In letter to J.E. Vedrenne, Shaw wrote that

"Incidents are less interesting than the motives that create them and the people involved in them"¹⁷

Shaw's interest in revealing how and why an incident happens

demonstrates the importance he attached to the aspect of psychological probing. Like Lawrence's, 'Shaw's realism, embodying an accurate view of the social as well as the psychological situation -with characters defined by, responding in ways true to themselves rather than to imposed, conventionally moralistic formulae is social and psychological realism."¹⁸ That some of Shaw's works, especially Plays Unpleasant, may be viewed as naturalistic, finds support in his exploration of the characters' psychology (e.g. Vivie's conscience versus her mother's immorality), the relevance of the idea behind his plays: harsh criticism of immediate issues such as slum-landlordism, prostitution and the degeneration of the social order. Above all, it is Shaw's commitment to the exposition of how things are in the real world and the constructive discussion of those things that establish a link between some of his dramas and those of the naturalist playwrights. Yet, Shaw's social drama represents only one phase of his playwriting which continues to develop to the extent of taking, as its subject, religion, politics, and other issues investigating into man's nature behind the curtain of appearances.

Notes & References

1. Jan McDonald, The 'New Drama' 1900-1914, Houndmills, Basingstoke, Hampshire & London: MacMillan Publishers, 1986.
- 2 Ibid., p. 2-3.
3. Ibid, p. 7.
4. Ibid, p. 7.
5. H. Granville-Barker, The Voysey Inheritance, in Late Victorian Plays, ed. G. Rowell. Oxford: Oxford University Press, 1972, p. 289.
6. A. W. Pinero, The Second Mrs Tanqueray, Late Victorian Plays, p. 65.
7. J. Galsworthy, Justice, in Late Victorian Plays, p.427.
8. Op. cit., p. 381.
9. The Voysey Inheritance, p. 302.
10. Justice, in Late Victorian Plays, p.420.
11. J. McDonald, The 'New Drama' 1900-1914, p. 7.
12. " Mr. Voysey's room at the office is Edward's room now. It has somehow lost its brilliancy which the old man's occupation seemed to give it. Perhaps it is only because this December morning is dull and depressing; but the fire isn't bright and the panels and windows don't shine as they did. There are no roses on the table either.", The Voysey Inheritance p. 342.
13. Justice, p, 394.
14. C.B. Purdon, A Guide to the Plays of Bernard Shaw. London: Methuen & Co Ltd, 1963, p. 113.
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CHAPTER THREE

Definition of the Areas of Comparison In
the Plays of Lawrence, Corrie and
O'Casey

The plays on which I shall mainly concentrate in this study include D.H. Lawrence's Three Plays¹ , Joe Corrie's In Time O' Strife and Hewers of Coal and The Darkness. As to O'Casey, the Dublin plays² will be the main point of focus. The aim of this chapter is to define clearly the areas of comparison before I proceed to the actual analysis of the plays. The study will be carried out in the light of my own conception of the tradition of naturalism in the theatre as made manifest in the previous chapter. The notions in question include characterization, stage presentation, the aspect of language, and the main ideas behind the plays. For the purpose of assessing the naturalism of the above-mentioned dramas, a study of the aspects which qualify these plays as naturalist is indispensable. Firstly, the physical representation of the world of the play in question would enable one to discern to what extent one can talk about the solidity of this world and the dramatist's interest in establishing an illusion of reality. The second aspect is the concept of characterization. Given the fact that in naturalist drama the intention is to create characters similar to real people, it is expedient to examine the dramatist's method of characterization in order to be able to weigh the degree of lifelikeness of the characters to their counterparts in the living world. The third level on which one can judge the life-like nature of the characters in the play is language. The use of everyday speech is not done for its sake but it is meant to reinforce the characters' reality in a way which contributes to our understanding of their behaviour. The pattern of a character's thought may be revealed through the structure of his speech, the choice of his diction, his manners of interaction and the recurring images in his language. The language of all the plays I am working on is characterized by the use of dialect. Lawrence, for example, tries to reflect the Eastwood vernacular, Corrie attempts to reproduce the

Fifeshire dialect while O'Casey aims at reproducing the Dublin slums variety. All these three different dialects spoken by different groups of working-class people include ideosyncracies of their own as I shall demonstrate further in the chapter. However, the comparison does not end at the level of setting, characterization and language. It is also my intention to make evident that writing within the naturalist tradition does not inhibit the dramatist's power of voicing criticism and expressing his opposition to social and political institutions which debase the people's humanity and render their lives miserable. I would once again refer to the plays and other writings of the three playwrights to support the fact that they have surely gone beyond just depicting life as it is. Their naturalistic reflections of certain situations are not to be understood as an end in themselves but as a vehicle for the expression of the dramatist's criticism.

It is appropriate to deal with the setting and the manner according to which it is manipulated in naturalist drama and theatre in general, before I launch into the analysis of the settings of the plays in particular. One might start by asking about the purpose of having a naturalistic setting. In actual fact, one of the main functions of the setting in the naturalist theatre is to establish the 'notion of actuality'. The reader or the audience are to be induced into believing that what they see on the stage is a reflection of reality. And to make his setting effective in producing the illusion of actuality, the naturalist playwright would bring on the stage real properties. Provided that the setting is a kitchen, for example, he would put on the stage real utensils, chairs, tables, cupboards and real food the scent of which can possibly be smelt in the auditorium. As to the manner of dressing the characters, the naturalist dramatist tends to avoid

having any discrepancies between the characters' appearances and the set in which they come in view. One can even tell in advance that ' this is a miner's kitchen or at least a working-class person's home. Yet, it remains true that a contrast between the character and the set may be established with the intention to cause constructive clashes as is the case of Bentham in Juno and the Paycock and Nora Clitheore in The Plough and the Stars.

Another major function of the setting in naturalist drama emanates from the fact that it stands for the tangible representation of environment which is of utmost significance in this kind of drama. The world of the coal-pit, which plays an influential role in the shaping of the miners' lives, is synecdochically epitomized on the stage by a colliery rail in Lawrence's The Widowing of Mrs Holroyd and in Corrie's In Time O'Strife. The on-stage representation of the physical environment asserts the might of the latter and points to the inexorability of man's dealing with it. In Juno and the Paycock, the 'long-handled shovel' is there to remind us of the hard work awaiting people like Boyle who fakes an illness to avoid it.

Props such as the colliery rail in Lawrence's and Corrie's plays as well as the shovel and the moleskin trousers in O'Casey's Juno and the Paycock acquire more importance in the sense that they function as reminders of the harsh conditions to which workers have to face up. The representation of both characters and their environment on the stage reflects the ever-lasting antagonism between man and the external forces.

One might go further and argue that the stage properties can raise above their conventional *raison d'être* to attain a structural³ or symbolical significance. There is no denying the possibility of this assumption, but this does not work against the naturalism of the setting. Paul Levitt comments that the 'conspicuousness' of the stage property "commands attention and excites curiosity' and 'its presence on stage invites us to look ahead and anticipate what is to come'.⁴ It is quite interesting to notice that this statement can be approached from a different perspective and therefore acquires more significance. The fact that the existence of a particular prop on the stage stimulates future expectations from the audience, the latter's involvement in the play is set in motion. The commitment of the audience to what is happening on the stage mitigates the feeling of being in the theatre and distracts, up to a point, attention from the existing degree of theatricality.

That some naturalistic properties in a naturalistic drama may, however, attain symbolic qualities is beyond doubt. There are certain methods whereby naturalistic properties exceed their usual function. A quite regular association of a character with a particular property may make one think about the significance of the recurring association. The existence of cultural codes such as the habit of having a portrait of the Virgin Mary in a Catholic home or a rosary in an Islamic house attaches more significance to such items in the sense that they reveal a certain characteristic of the place at which they may be shown.

The nature of the setting in naturalist drama has been exposed to the criticism of being limited and even stifling. Because many naturalists tend to limit themselves to a single setting, most of the time throughout the play, the audience might get bored with having the same atmosphere.

Nonetheless, this *feeling of theatrical claustrophobia* is alleviated by the device of linking the world of the play to that of the exterior. It is even the case that sometimes the playwright may aim at having a claustrophobic setting, as is the case of Corrie's Hewers of Coal, in order to produce a true atmosphere. The use of open windows and doors broadens the scope of space on the stage and at the same time links the interior world of the play to that of the exterior. The fact that one can see a colliery or a part of a garden, through an open door or a window, makes one think about the relationship between what one could discern outdoors and what is already indoors. The device of making use of windows and doors has another role to play beside mitigating the feeling of being in a trapped-room. A view of the external world would also substantiate the actuality of the world of the interior and provide the audience with more information about the characters especially those coming from outside. Due to the inability of the stage to accommodate all the actions and scenes, other techniques can be adopted to compensate for this deficiency. The effect of crowd scenes, which happen to take place off-stage can still be produced through the dubbing of sounds. The off-stage performance of scenes such as those including Willie Houghton in Lawrence's Touch and Go, and the orator in Act II of The Plough and the Stars addressing a group of people can still be effective without drastically weakening the naturalism of the plays. To corroborate my point, I refer to the latest Citizen's company⁵ production of The Plough and the Stars. Giles Havergal's method of staging the scene of the orator and the cheering crowd incorporates the presence of the audience by making the speaker turn his back to the stage-world to face the audience. In this way, the whole auditorium converts into a stage and all the spectators into actors. Once again the feeling of concern over what is

taking place grows stronger and the claustrophobia of the trapped-room gets weaker.

The solidity of the world which is partly set up by the use of concrete items taken from reality, is viewed by some critics including Gaskell⁶ as a representation of 'environment as fate'. This judgement could lead to another connotation which is that man's relationship to his environment is founded on a master-slave basis. In other words, man is but to knuckle down and bear the pressure of social forces. It remains true to say that the physical nature of the set represents the might of the surrounding conditions. Yet, to refer to environment as 'fate' is to condemn man's endeavour to change what is around him. This judgement of the environment is mainly a product of the critic's mind rather than an intrinsic characteristic of the set in naturalist drama. I personally see the tangible nature of the set as an assertion of the powerful environment but at the same time an open invitation to man's challenge. To situate man and environment in the same context is to expect a clash between the two forces and a mutual influence on both sides. There might be a difference in the degree of influence from each side, but to deny man the power to cause some change to happen and to have some control over the surrounding forces, which he himself has created, is an unfounded assumption. Yet, it remains true that this is variable between playwrights.

In the naturalist theatre, the degree of theatricality is to be kept to a minimum⁷. The playwright, in his stage directions, and the producer in his construction of the set, try to avoid bold theatricality. In actual fact, this accounts for the naturalist dramatist's preference of a setting in the form of a room rather than other places a presentation of which would

necessitate the use of very sophisticated theatrical devices. The choice of a room as a setting for the major actions does not pose great difficulties as to its staging.

So far as the structure of the dissertation is concerned, I shall deal with the same aspects of comparison in the plays of each playwright but in separate chapters. In the case of Lawrence, for example, I have discovered that his method of authenticating the ordinary function of the set is distinguished by causing the character who firstly appears to start making use of some of the props. When the curtain rises in A Collier's Friday Night, a woman is shown 'reading the New Age' and 'Now and again she looks over her paper at a piece of bread which stands on a hanging bar before the fire ... The woman sees the piece of bread smoking, and takes it from the fire. She butters it and places on the hob, after which she looks out of the window, then, taking her paper, sits down in her place'⁸. In the first scene of The Daughter-in-Law, Mrs Gascoigne is shown in the process of laying the table for her son, Joe. In the third play, The Widowing of Mrs Holroyd, Mrs Holroyd appears carrying 'a basket heaped full of washing, which she has just taken from the clotheslines outside. Setting down the basket heavily, she feels among the clothes, she lifts out a white heap of sheets and other linen, setting it on the table; then she takes a woolen shirt in her hand.'⁹ Now one can see that the association of the set with the people from the outset is no accident. In adopting this method, which I have noticed about his manner of writing his plays, Lawrence tends to get both the characters and the stage properties to identify each other. In the Three Plays, the social status of the three women, who happen to appear first on the stage, as housewives with obligations to others beside themselves is made manifest, while the domesticity of the set is being equally affirmed.

The technique of bringing the characters into contact with the items that surround them has also been explored in the plays of Corrie and O'Casey. In In Time O' Strife, the first scene of Act I shows Lizzie trying to do her homework and Jenny sitting 'at fireside, converting an old hat into a new one with a piece of a blue ribbon'. In Hewers of Coal, the opening scene reveals Sandy 'eating bread and cheese from a piece tin' and drinking from a tea flask. At his side there is a larger flask for the holding of water¹⁰. As in Lawrence's plays, the social status of all the characters who appear in the opening scenes of In Time O' Strife and Hewers of Coal is defined. Jenny is known to have a certain degree of responsibility in the running of the household. Lizzie is a schoolgirl while the characters in Hewers of Coal are all miners. The unfavourable living conditions of this group of people are equally reflected in the quality of what they own. The set does not only reinforce the domestic life of the people who are associated with it, but it also highlights the fact that the world of squalor in which these working-class people are living, is a product of the exploitation by those who own the means of production.

Similar to Lawrence's and Corrie's stage directions, O'Casey's announce the kind of characters who would be frequenting the milieu depicted in the stage directions. In Juno and the Paycock, the shovel 'used by labourers when turning concrete or mixing mortar' is to help the audience anticipate that something or somebody is going to be associated with labour. In The Shadow of A Gunman, 'the pile of books', the 'typewriter' and 'writing materials' assure the appearance of a character with intellectual or educational leanings. In The Plough and the Stars, the domesticity of the place is suggested by the existence of

household paraphernalia.

Another aspect of comparison in the plays of Lawrence, Corrie and O'Casey is the method each of them adopts to define the plausible space on the stage. The technique of using doors and windows has more than one function. They can be used as a space-creating device. They may also be employed to draw the tangible limits of the visible setting. The left-side of a drawing-room, for example, can be described as containing a window. The existence of a door at the back of the stage marks the last point of visibility on stage and initiates the beginning of the off-stage space.

The meticulousness which characterizes the stage presentation is also another interesting area of comparison between our three dramatists. If one compares Corrie's setting in Hewers of Coal, for example, to any of Lawrence's Three Plays, one would be able to notice that Corrie is being almost as meticulous in his description of the props as Lawrence. In the first act of Hewers of Coal, Corrie gives details as far as exact measurements: 'A headin' underground. It is a narrowly-confined place about five feet six inches high, ... the only entrance is in the right wall, (the spectator). This has a prop at each side and one across, an opening of about four and a half feet high and three and a half feet wide.'¹¹ It remains, however, possible that one might notice that this depiction of Corrie's is not as scrupulous as Lawrence's description of the books¹². Yet the relative difference in their methods of providing the stage directions and defining the place of action explains how they can be at variance regarding the emphasis they put on the description of the props. Lawrence's stage directions indicate that the play is intended for

reading as well as acting. Whereas Corrie's evince the idea that the play is written for the stage more than for reading. To corroborate my point, I refer once again to the description of the books. When Lawrence gave the titles of the books, he had in mind the reader rather than the audience to whom the titles would be irrelevant because they cannot read them from where they are seated. However, this is far from undermining the stageworthiness¹³ of Lawrence's plays. The inclusion of the titles of the books among the stage directions is very effective in the sense that it indicates to the producer, who is to deal with the text in the first place, that the playwright is after a naturalistic stage picture. As a matter of fact, this is essential for the producer who wants to remain as faithful as possible to the playwright's intentions. Corrie's objective, which is to be as authentic as he could, is expressed in his down-to-earth description of the whole set.

Like Lawrence, O'Casey indicates the position each item should occupy on the stage: " To the right is the fireplace; near the fireplace is a door leading to the other room. Beside the fire is box containing coal. On the mantelshelf is an alarm clock lying on its face. In a corner near the window looking into the back is a galvanized bath ... "¹⁴. The playwright's interest in being as exact as he can be is put across in the way he handles the set. Although the three dramatists agree upon the importance which should be attached to the physical aspect of the set, O'Casey seems to have a slightly different technique of presenting the props. The device of juxtaposing¹⁵ the props may not have symbolical implications, but is only a manner of emphasizing the ordinariness of the props by making those which go together appear contiguous to one another. This device is equally effective at the level of the text in that it

facilitates the flow of the description of the props without strongly feeling that the playwright is constantly jumping from one prop on the left-hand side, for example, to another one at the back stage.

Another interesting area of comparison is to look into the three dramatists' methods of creating characters. There are various aspects which are to be thoroughly examined in the assessment of how convincing the characters may. When I say 'convincing' I mean by it how realistic these characters might look were we to try to think of them as if they were living in the actual society which corresponds to the time of their creation. Behaviour is one means of understanding a character. The interactions between people and their reactions to what is taking place around them also help weigh their lifelikeness by laying their emotions bare. Another channel through which a character's status as 'similar to a living being' can be viewed, is the process of motivation. The absence of any of these features in the delineation of a character would paralyze the latter's personality and weaken the feeling that he is like a real person.

The mode of action in naturalist drama is among the best clues to the understanding of the characters. Generally speaking, the naturalist dramatist tends to authenticate his characters' behaviour by describing their daily actions. Therefore, we see a group of people, either members of the same family or individuals related to each other in one way or another, in the process of doing things. By having a female character, for example, to look after the household and to care for her family, one can judge the woman as a 'good mother', an 'irresponsible mother' or one can go further and decide that such a character -the mother- is not real in the sense that it would be difficult were we to imagine her living in the real world. This is merely an example to show that the action, in

naturalistic drama, though it does not have to be big or heroic, is very essential to the understanding of the characters' behaviour. One might claim that action, as a means of understanding characters, is not exclusively typical of naturalist drama. Yet, it remains true that the ordinariness of action in naturalist drama as opposed to the fantastic nature of action and its rigid unity, for example, in classical drama, helps the audience concentrate on the essence of characters' deeds rather than the manner according to which they are being presented.

The interactions between the characters can reveal a great deal about their personalities. The plausibility of the characters' treatment of each other helps furthering the illusion that we are reading about or watching a group of people which corresponds¹⁶ to another one which we can imagine existing. The nature of the characters' relationships with each other gains more credibility when it finds some grounds in what surrounds us in actual life. It is not only the character's reactions to the others deeds that are to be considered when dealing with how real he or she can be, but also the conditions in which that reaction is being produced. In Lawrence's The Daughter-in-Law, for example, we can trace more than one reason for Luther's taking part in the picketing of the blacklegs. In such a play, there is no room for actions which depend on mere accident or because the gods decide to be on the side of certain people. On the contrary, the general course of action is supposed to correspond to the way things may happen in real life. Here we come to another aspect, motivation, upon which the naturalist dramatist depends to strengthen the plausibility of his characters' actions and to highlight the qualities of a living person in them.

In my discussion of each of Lawrence's , Corrie's and O'Casey's methods of motivation, I shall reveal what elements each of these three dramatists relies on to provide his characters' actions with motives. The psychological motivations, as I shall prove, tend to be of more importance to Lawrence than to Corrie and O'Casey. The complexity of the process of motivation emanates from the fact that no matter how comprehensive the naturalist dramatist tries to be in his list of motivation for a particular incident or event, one is still able to discover for oneself other motivating forces which may be as valid as those suggested by the playwright. In point of fact, this complex motivating process reflects the complexity of the human mind which, in its turn, confirms the life-like nature of the character. The act of accounting for an action is by no means always straightforward.

In his attempt to draw a distinction between people in books and people in real life, E.M. Forster claims that

" we cannot understand each other, except in a rough and ready way, we cannot reveal ourselves, even when we want to, what we call intimacy is only a makeshift; perfect knowledge is an illusion. But in the novel we can know people perfectly and, apart from the general pleasure of reading, we can find here a compensation for the dimness in life." 17

This quotation is very important in the sense that it does not only apply to the novel but also to the play of the naturalist tradition since it raises the question of how real characters in books can be. Forster's point of view is based on the assumption that the writer has absolute control over his

characters. In other words, he is capable of having 'perfect knowledge' about them. However, this notion of Forster's, I believe, is open to argument. All of what we learn about a particular person is by no means a 'perfect knowledge' owing simply to the fact that the revelations made about that person are based on the writer's power of understanding which is far from being perfect. And no matter how omniscient the writer might believe he is, the character can prove to be more or less than what the writer thinks. To refer to the character of Miss Julie once again would substantiate my viewpoint. Were we to take Forster's conception for granted, we would find ourselves in a position to consider the motivations suggested by Strindberg for Miss Julie's temptation as complete. The imperfect knowledge of people in real life is also quite true of the characters who appear in the works which aim at a reflection of actual life itself. The shift away from the omniscient author position during the twentieth century proves the fallibility of the notion that the author or the dramatist are capable of having 'absolute knowledge' as regards their characters.

Besides the concept of motivation, the naturalist dramatist also tries to make his characters convincing on the level of appearance¹⁸. In the case of Lawrence and O'Casey, they seem to put on more emphasis than Corrie on the physical aspects of the characters. Unlike Corrie, they go as far as giving details about the kinds of clothes the characters wear:

"(Fluther) is dressed in a seedy black suit, cotton shirt with a soft collar, and wears a very respectable little black bow. On his head is a faded jerry hat, which, when he is excited, he has a habit of knocking further back on his head. " 19

" ... the kitchen door opens, and a girl enters. She is tall and thin, and wears a long grey coat and a large blue hat, quite plain." ²⁰

However, Corrie's mining plays are not absolutely empty of descriptions of the physical appearances of the characters²¹. When dealing with the naturalism of a play, some critics overlook the importance attached to the way the naturalist dramatist wants his characters to appear. In actual fact, the physical appearance of an individual is another means of defining his social status and other aspects of his character such as mood and taste. It may also help drawing a distinction between different characters as far as attitudes are concerned. In The Plough and the Stars, for example, Nora's tendency 'to get on in the world' is also expressed in the attention she pays to her appearance as is plainly stated in Mrs Gogan's exclamation:

" (removing the paper and opening the cardboard box...) I wonder what's this now! A hat? (She takes out a hat, black, with decorations in red and gold) God! she's goin' to th' divil lately for style! That hat now, cost more than a penny. Such notions of uppurity she's gettin'. (Putting the hat on her head) Oh. swank, what! ... I'm always sayin' that her skirts are a little too short for a married woman. An' to see her, sometimes of an evenin', in her glad-neck gown would make a body's blood run cold. ²²

The wearing of ordinary clothes and no fancy costumes or luxurious robes de chambers intensifies the feeling of familiarity by facilitating the recognition of the people who appear on the stage. The effectiveness of highlighting the physical aspect of the characters in naturalist drama and

theatre stems from the fact that it is more straightforward in producing a realistic impression than psychological probing.

With the intention of bringing their characters as close to living persons as possible, the naturalists explore emotions. The reaction of each character to a particular event in the play lays bare their emotions and reveals more about their human nature. Like people in real life, characters in naturalist drama go through all kinds of emotions. Mary Boyle's dilemma, in Juno and the Paycock, upsets the mother, humiliates the brother while it adds fuels to the father's fury. In The Daughter-in-Law, Luther's injury revitalizes his wife's love for him and mitigates the tension between mother and daughter-in-law. Belonging to the same community and suffering from the same problems, the miners' families, in In Time O' Strife, get together and provide each other with whatever they can afford. A variety of feelings finds expression in this play: the feelings of despair, regret, joy, deprivation coexist as they do in actual life. The triumph of the illusion of actuality is due here to the direct effect these feelings have on the audience which cannot remain indifferent to what is happening on the stage. The authenticity of this emotional involvement is gained through the strong similarities between the emotions expressed among the people of the stage and the susceptibilities one may experience in the real world.

The quality of the characters as being similar to real people in naturalist drama can possibly be endangered by some exigencies called for by some dramatic aspects of the play. The necessity of continuing the action of a play, for example, might compel the dramatist to weaken the lifelikeness of a character. The Shadow of A Gunman provides us with a

good illustration in this respect. Considering the personality of Minnie Powel, one would not miss the young girl's naivety and the shallowness of her character. And these characteristics do account for her behaviour. Nevertheless, When O'Casey needed to secure the continuity of the action of the play at the moment when the bombs were found in Davoren's room, he makes Minnie offer to run the risk of hiding them in her own room. It follows that our impression of Minnie as a life-like character wanes. Her action would appear more acceptable in a romantic love-story rather than in a play which is about the sordid realities of an oppressed people. What also blows Minnie's action out of proportion is the general atmosphere of the play which is characterized by passivity, cowardice and lack of heroism. As a result, it becomes clear that it is only because O'Casey needs to save the plot that he causes Minnie's impression of actuality to impair.

In his book Drama and Reality, Ronald Gaskell rightly maintains that 'To look for individuals in working-class or rural drama is usually to miss the meaning of the play'²³. To view Lawrence's Three Plays, Corrie's In Time O' Strife and Hewers of Coal and O'Casey's Dublin plays in the light of this statement, would, up to a point, prove that the judgement is quite justifiable. As regards Lawrence's plays, the notion of a strongly dominant hero is absent. What Lawrence deals with is a group of people who appears to be related to the main concern of the play. Similarly, Corrie presents a whole community face-to-face with a common problem: the strike and its aftermath. All the characters are affected in one way or another. As to O'Casey, he seems to be interested in the residents of the tenement house as a group more than as individuals. One would wonder how this aspect of concentrating on a community rather than individual persons might be significant in relation to the naturalism of a play. The

naturalist dramatist's interest in writing about the working-class people and the grievances of all men, women and children belonging to this social stratum, is an expression of his fidelity to how things happen in the real world. The playwright's sympathy for this deprived class cannot be denied. But to show how a whole family or a community is liable to be crushed by certain phenomena is more important than expatiating on one particular individual in whose case the audience might lose interest. Having said that, it is no contradiction to claim that there exists a degree of difference as far as the strength of the sense of community in the plays of the three playwrights. Luther and Joe, in The Daughter-in-Law, and Jack Clitheroe, in The Plough and the Stars, are more of central figures than any of the characters in Joe Corrie's In Time O' Strife, Hewers of Coal or The Darkness. The idea that Corrie intended to show that the subject of his plays is about communities rather than particular individuals can also be understood from the titles of his plays²⁴ as opposed to O'Casey's Juno and the Paycock, The Shadow of A Gunman or Lawrence's A Collier's Friday Night, The Daughter-in-Law or The Widowing of Mrs Holroyd.

What the dramatists have to tell us beyond the presentation of certain situations in a convincing manner is another area of comparison. As I have discussed in the first chapter, 'naturalism' has been criticized as being 'passive', 'pessimistic' and 'inhibiting'. I have, however, argued against such claims and proved that naturalist drama and theatre do have messages to put across and criticism to voice. The plays, under discussion, indeed express the playwrights' dissatisfaction with what was taking place around them. It is completely misleading to read Lawrence's Three Plays or Touch and Go, for example, as merely domestic dramas

concerned only with depicting the life-style of miners and their families. This judgement would also be unfair on the part of Corrie's mining plays and O'Casey's Dublin dramas.

In the following chapter on Lawrence, I shall discuss the social criticism voiced in the plays and identify the areas against which the playwright directs his criticism. Lawrence's condemnation is mainly focused on the dehumanizing might of modern civilization. Industry with all its machines, institutions and the ways of life it has imposed on man, has destroyed the latter's humanity and corrupted his 'primitive beauty'.

" The great crime which the moneyed classes and promoters of industry committed in the palmy Victorian days was the condemning of the workers to ugliness, ugliness, ugliness: meanness and formless and ugly surroundings, ugly ideals, ugly religion, ugly hope, ugly love, ugly clothes, ugly furniture, ugly houses, ugly relationships between workers and employers.²⁵

The impact of the industrial world, in Lawrence's eyes, has gone as far as complicating human relationships and disturbing the spiritual existence of man. Lawrence's criticism is addressed to more than one aspect of modern civilization. But because he is mostly concerned with the status of modern man in the modern world, the aspect of human relationships gets an utmost prominence in all his works including fiction, drama, poetry, travel books and other forms of writing. My intention, therefore, consists in revealing in the ensuing chapter the aspects Lawrence criticized through the handling of the question of human relationships.

It seems no exaggeration to say that after the first reading of any of Corrie's plays²⁶, the critical standpoint of the playwright is put across. It would be unfair to limit Corrie's purpose to simply presenting the grievances of the people of whom he was one. Corrie's condemnation of the workers' exploitation by a small group of employers who own the means of production is strongly expressed in the two plays previously referred to. He also goes further to show how the injustice exercised in the collieries bears upon the domestic life of the miners and their relationships with one another. Martha, though I find it quite simplistic in view, hints at the atrocities of war and the suffering it brings home to innocent people. An important point to notice is that Corrie's political attitudes, which can be traced in the plays, make the latter more than mere an expression of domesticity. His socialist leanings show in his support of the workers' cause which includes the fight against oppression exercised by the petty employers. Although political consciousness, by itself, among the workers proves to be insufficient as far as the finding of a solution is concerned, the acquisition of, at least, this quality represents a victory in the history of the workers' fight for survival. This point is clearly illustrated in In Time O' Strife, as I shall demonstrate in the chapter on Corrie.

Compared to Lawrence or Corrie, O'Casey appears, I think, to be the most controversial of the three in his attitudes to what was happening to the people depicted in the Dublin plays and how they should handle their dilemmas. That O'Casey wishes to be true in his presentation of his people's case is almost indisputable. Nevertheless, his viewpoints regarding the events of the plays, which were based on historical facts, are open to debate. His opposition to the bloody fights and the killing of people in the name of nationalism is well expressed in his anti-heroic

vision. The object of avoiding having heroes or heroines in the Dublin plays is, in O'Casey's eyes, to protect them from turning into 'political platitudes'. Being opposed to the propaganda play²⁷, and more interested in showing that humanity is above all, O'Casey chooses to write about a subject which is automatically associated with politics, nationalism and the cause of a whole nation. And to make this point clear, O'Casey shows little interest in the rebels. They did not even have a regular appearance throughout the play. To put across his message, which is no matter what you fight for human life preservation²⁸ and peace-making are invaluable, O'Casey has to do without heroism in the plays. Having a hero generally implies that the dramatist feels some sympathy for the latter, the thing which O'Casey was not willing to do with his would-be heroes in the Dublin plays.

The existence of social criticism and possible alternatives to what the people suffer from, refute the assumption that plays, written according to the naturalist tradition, have nothing to offer apart from passively depicting the conditions of the people. The question of social criticism within the tradition of naturalism and with particular reference to the plays of Lawrence, Corrie and O'Casey will be discussed more fully in a further section.

The assessment of naturalism in the above-mentioned plays of Lawrence, Corrie and O'Casey would not be complete were we to limit ourselves to character-delineation and the discussion of the milieu in which the characters appear. A third medium which would make the assessment more comprehensive is the aspect of language. In other words, the way people express themselves in the plays would either

strengthen their reality as similar characters to living persons or, on the contrary, reveal their fictitiousness. However, the question which imposes itself here is how can we approach the language used in the plays in order to be able to evaluate its similarity to natural discourse? A plausible answer would be to evaluate the degree of 'naturalness' in the language of the plays by measuring it against a solid background which is 'naturally spoken language of everyday life'. Yet the actual practice of this project is more complex than it might appear to be. When it comes to dealing with the characters' speech, some critics' judgements are based only on impressionistic observations of how conversation generally works in daily life. In other words, their approach to the dialogue in the plays is not rigorous enough to assess in a convincing manner the degree of similarity between 'naturally occurring conversation' and the way people interact in the plays.

It is, therefore, my intention to attempt to adopt a linguistic approach in my study of the language of the plays. The following section will deal with the concepts and theories in the light of which I shall examine, in a justifiable manner, how conversation works in the plays and how naturally-sounding it may be.

Notes & References

1. Lawrence's Three Plays, include A Collier's Friday Night, The Daughter-in-Law, The Widowing of Mrs Holroyd. Harmondsworth: Penguin Books, 1981.
2. Sean O'Casey's Dublin plays are Juno and the Paycock, the Shadow of A Gunman, and The Plough and the Stars. London: Pan Books in association with MacMillan, 1980.
3. " When stage directions and properties set up expectation for future action, bring out character, facilitate exits and entrances, create atmosphere, set the plot in motion, or carry the action over 'dead spots', they exceed their conventional function of respectively setting the scene and furnishing the stage, and thus become meaningful in a structural sense.", Paul Levitt. A structural Approach to the Analysis of Drama. Paris: The Hague, 1971, p. 36.
4. Ibid, 47.
5. The Citizens' Theatre, Glasgow, 1986.
- 6." The obstinate reality of walls and tables, sofas, sideboards and cushions, defines the naturalistic vision of environment as fate", R. Gaskell, Drama and Reality, p. 25.
7. Antoine
8. A Collier's Friday Night, p. 20.
9. The Widowing of Mrs Holroyd, p. 149.
10. Hewers of Coal, in Joe Corrie: Plays, Poems & Theatre Writings. (ed.) L. Mackenney. Edinburgh, 7:84 Publications, 1985, p. 101.
11. Ibid, p. 101.
- 12." the upper case is full of books, seen through the two flimsy glass doors: a large set of the world's Famous literature in dark green at the top-then on the next shelf prize-books in calf and gold, and imitation soft

leather-books, and a Nuttall's dictionary and Cassell's French, German and Latin dictionaries. ", A Collier's Friday Night, p. 19.

13. Peter Gill's stunning production of Lawrence's naturalistic plays in the late sixties refutes any assumption that these plays might be read only as pure literature as opposed to dramas.

14. Juno and the Paycock, p. 5.

15. " On the mantelshelf are two candle sticks of dark carved wood. Between them is a small clock, over the clock is hanging a calendar which displays a picture of 'The sleeping Venus.', The Plough and the Stars, p. 135.

" At the back two large windows looking out into the yard; they occupy practically the whole of the backwall space. Between the windows is a cupboard, on the top of which is a pile of books.", The Shadow of A Gunman, p. 79.

" Between the window and the dresser is a picture of the Virgin; below the picture, on a bracket, is a crimson bowl in which a floating votive light is burning.", Juno and the Paycock, p. 5.

16. One does not want to make every action in the play dependent on mere accident. Things can, however, happen haphazardly but may not necessarily be unreal.

17. E.M. Forster, Aspects of the Novel and Related Writings, (London, Edward Arnold, 1974), p. 44.

18. Zola's statement about the clothes. See chapter one, quotation no. 35.

19. The Plough and the Stars, p. 136.

20. A Collier's Friday Night, p. 20.

21." They (miners) have had three hours work in the pit and their faces are black. Both have donned their jackets as in the custom with miners

when they are having their meal.", Hewers of Coal, p. 101.

22. The Plough and the Stars, p. 137.

23. R. Gaskell, Drama and Reality, p. 27.

24. In Time O' Strife and Hewers of Coal.

25. Lawrence, 'Nottingham and the Countryside', in The Portable D.H. Lawrence, (ed.), Diana Trilling. Harmondsworth: Penguin Books, 1978, p.620.

26. In Time O' Strife and Hewers of Coal, in particular.

27." few plays in which the artist does not give an opinion about life as he sees it or gives forth a sigh for what he would like it to be; or laughs at its follies, applauds its courage, or lashes out its hypocrisies. There is, of course, at times the play that is nothing but a wearisome string of political party platitudes, containing no element, in character or lyricism, of a play at all. The writers of this sort of things have in them no spark of humanity, but are merely hangers-out of opinions, voiced by puppets dressed up for the occasion in the garment of men and women. Unless what is said by a character in a play be a part of the play's texture, and part of the nature of the character speaking, then the dialogue is not only severely boring, but tends to injure the very cause the writer is trying to advocate. ", Articles and Stories, selected by R. Ayling. London: MacMillan, 1967, p. 23.

28" They murmured against the viewpoint of Nora Clitheore, saying it does not represent the feeling of Ireland's womanhood. Nora voices not only the feeling of Ireland's womanhood, but also the woman of the human race. The safety of her bride is the true morality of every woman. A mother does not want her son to be killed - she does not even like him even to get married.", *Ibid*, p. 89.

Chapter Four

Introduction to Conversational Analysis

"It is possible for language and literature to be studied together and that such study can be mutually complementary and beneficial.", R. Carter & D. Burton.

Thanks to bridging-disciplines such as conversational analysis, the literary text escapes the tyranny of a one-dimensional option and becomes more interesting. What is meant by 'conversational analysis' is the study of a speech-act in the process of natural interlocution. It is wrong to believe that conversational analysis is exclusively associated with ordinary speech. The latter represents only one type among many other speech-exchanges on which that language analysts work. One finds, as material for conversational analysis, class-room interlocution including pupil-teacher exchange, pupil-pupil interaction, court-hearing, debates, ceremonies, interviews and other interactional activities. The process of researching in natural discourses involves audio recordings which may have to be done discreetly since the interlocutors' awareness of the recording equipment may interfere with the natural flow of their exchange. Once the material is acquired, it undergoes rigorous analysis of its structure, inherent mechanisms and other aspects operative in it.

The study of turn-taking in natural conversation by Harvey Sacks, Emanuel A. Schegloff and Gail Jefferson¹ lead to the forming a systematics for the organisation of turn-taking. Examining the data of conversation, the three analysts come to the conclusion that there are certain rules and mechanisms that account for the characteristics of naturally-occurring conversation. It is necessary to quote in full, for future reference, the fourteen aspects of natural conversation, as defined by the three analysts, before we proceed to show how they are provided for by the different rules and constraints of the systematics for the organization of turn-taking:

- (1) Speaker-change recurs, or at least occurs
- (2) Overwhelmingly, one party talks at a time.
- (3) Occurrences of more than one speaker at a time are common, but brief.
- (4) Transitions (from one turn to a next) with no gap and no overlap are common. Together with transitions characterized by slight gap or slight overlap, they make up the vast majority of transitions.
- (5) Turn order is not fixed, but varies.
- (6) Turn-size is not fixed , but varies.
- (7) length of conversation is not specified in advance.
- (8) What parties say is not specified in advance.
- (9) Relative distribution of turns is not specified in advance.
- (10) Number of parties can vary.
- (11) Talk can be continuous or discontinuous.
- (12) Turn-allocation techniques are obviously used. A current speaker may select a next speaker (as when he addresses a question to another party); or parties may self-select in starting to talk.
- (13) Various 'turn-constructural units' are employed; e.g. turns can be projectedly 'one word long', or they can be sentential in length.
- (14) Repair mechanisms exist for dealing with turn-taking errors and violations; e.g. if two parties find themselves talking at the same time, one of them will stop prematurely, thus repairing the trouble.²

The relevance of tracing such facts in the plays of the dramatists I am working on, comes from the fact that the mode according to which they are written calls for the use of naturally-sounding speech. These facts about conversation and their motivating mechanisms, as defined by Schegloff et al, represent a background against which we can measure,

up to a point, the extent of similarity between natural discourse and dramatic dialogue. The relevance of Schegloff's and his fellow-researchers' systematics for the organisation of turn-taking to our present study stems from the fact that the reproduction of natural conversation, which is the material upon which the analysts based their research, is of great importance in the plays.

One might miss the almost exclusive relevance of Schegloff's and the others' analysis to the study of naturalist drama, and argue that what they have discovered also apply to the most non-naturalist dramas, since they all include the speaker-change, relative distribution of turns, variability of the order and size of turns and so on and so forth. However, such an argument has no solid grounds to stand on as I shall prove below.

Let us consider how turns are allocated in Shakespeare's The Tempest, and see whether or not they comply with the rules of Schegloff's and the others' system of turn-taking. To make my point clear here, I quote three different passages from The Tempest:

1. Cal. Be not afeard; the isle is full of noises,
Sounds and sweet airs, that give delight, and hurt not ...
- Ste. This will prove a brave kingdom to me, where I shall have my music for nothing.
- Cal. When Prospero is destroyed.
- Ste. That shall be by and by: I remember the story.
- Trin. The sound is going away; let's follow it, and after do our work.
- Ste. Lead monster; we'll follow. I would I could see this laborer; he lays it on.
- Thrin. Wilt come? I'll follow, Stephano.³

2. Ant. If but one of his pockets could speak, would it not say he lies?

Seb. Ay, or very falsely pocket up his report.

Gon. Methinks our garments are now as fresh as when we put them on first in Afric, at the marriage of the king's fair daughter Claribel to the king of Tunis.

Seb. 'T was a sweet marriage, and we prosper well in our return.

Adr. Tunis was never graced before such paragan to their queen.

Gon. Not since widow Dido's time.

Ant. Widow! a pox o' that! How came that widow in? widow Dido!

Seb. What if he had said " widow Aeneas" too? Good Lord, how you take it!⁴

3. Alon. Give us kind keepers, heavens! _What were these?

Seb. A living drollery. Now I will believe_

That there are unicorns; that in Arabia

There is one tree, the phoenix' throne; one phoenix

At this hour reigning there.

Ant. I'll believe both

And what does else want credit, come to me,

And I'll be sworn 'tis true; travellers ne'er did lie,

Though fools at home condemn 'em.

Gon. If in Naples

I should report this now, would they believe me?

If I sould say, I saw such islanders,-

Who, though they are of monstrous shape, yet, note,

Their manners are more gentle-kind than of

Our human generation you shall find

Many, nay, almost any.

Pros.

[Aside] Honest

Lord

Thou hast said well; for some of you there present

Are were worse than devils

Alon.

I cannot too much nurse

Such shapes, such gestures, and such sound expressing_

Although they want the use of tongue - a kind of excellence

dumb discourse.⁵

The choice of lengthy conversation pieces involving more than two interactants is deliberate. I have chosen three examples to show the recurring pattern underlying the taking of turns in Shakespeare's The Tempest. In the first extract, there are four speakers in addition to a group of mariners all of whom claim turns by virtue of the same allocation-technique (self-selection). The exclusive use of this technique recurs, and with no exception, throughout the second and third excerpts. That all the interactants self-select whenever they take the floor creates a certain rhythm in the course of conversation which, in its turn, reveals the dramatist's interest in the production of a dramatic effect rather than naturally-sounding conversation. The absence of inconsequential talk and the cooperative quality of natural interaction in The Tempest causes the turns to sound as different lines of poetry recited by different readers. One can also go further and comment that the manner according to which Shakespeare's above-named characters claim the right for a turn resembles the way talk is conducted in a ceremony, rather than natural conversation. That every character is aware of the point where his entry is most likely to be acceptable is manifested in the fact that there is no rivalry among the interlocutors so far as the claim of next-speakership is concerned.

As regards turn-size Schegloff, Sacks and Jefferson claim that

" The availability of a range of unit-types out of which turns may initially be constructed (a range that varies on the parameter of length), and the availability to a current speaker of free selection among them; provide that for a set of turns, each of which will have contained only the single unit to which a speaker is initially entitled by virtue of having a turn, the turns in the set may have varying turn sizes.⁶

If we examine the size of turns in T.S. Eliot's The Cocktail Party, for example, we would ascertain that, as is the case of naturally conversational talk, various constructional units are employed. However, the difference lies in the fact that the lengthy turns, which sometimes cover up to thirty five lines in one single turn⁷, appear to be a recurring feature in the structure of the conversation. As a result, the dynamic of brief exchanges including interruption, hesitation phenomenon and inconsequentiality of talk gives way to rhythmic recital and ceremonial grandour which are far remote from the mechanisms of naturally occurring conversation.

In naturally occurring conversational talk,

" Turn-order is not fixed, but varies. This fact is produced by a combination of two features in the system: (a) single turns are allocated at a time, and (b) for each such allocation, a series of options is provided, each of which can provide for different next speakers ... We can add that, while turn order varies it does not vary randomly."⁸

If we view the turn-order of Act V., scene I of The Tempest, in the light of the above-quoted statement, we would notice that the order does vary. However, the mechanisms behind the variability of current-speakership in the play are different to those of natural conversation. Prospero's frequent entries are the determining factor in the the discourse structure. The dominant pattern, which is dramatic in essence, is built upon the necessity of involving Prospero in the introduction of all the issues raised in the exchange. The pattern is similar to that of a testimony in a court-hearing. Because Prospero knows what the others are oblivious of, the turn-order is orchestrated by his plan to address each of the present characters. That the passage from the play has a structure similar to that of a testimonial activity, is substantiated by the undisturbed process of transition. All the turns come to their first possible completion point before the potential next speaker takes the floor.

The occurrence of interruption, which is mainly in the form of overlapping, is another feature of conversational talk. According to Schegloff, Sacks and Jefferson

" Repair-mechanisms exist for dealing with turn-taking errors and violations. The various organizations operative in conversation are susceptible to errors, violations, and troubles; and repair devices are available for them ... the use of interruption markers such as Excuse me and others ..."9

In The Tempest, there are few instances¹⁰ of overlapping which comply with Schegloff's and the others' description of such turn-taking error. However, if we view the context of this feature of naturally conversational

talk in Shakespeare's The Tempest in relation to the most dominant aspects¹¹ of dialogue, interruption, as a characteristic of natural conversation, becomes almost insignificant in such a context.

The results of the analysis of conversation pieces from different plays by Lawrence, O'Casey and Corrie prove the effectiveness of the system, which is twofold. First, it makes the assessment of the degree of naturalness in the dramatic discourse more credible. Second, it sheds more light on other aspects of the play, including themes, characterization and the dramatic design of the play as a whole. Yet, I believe that the facts about natural conversation, out of which Schegloff and the others devise the system of turn-taking are not all needed to be examined separately in the dramatic discourse. In other words, the system is subject to readjustment. This is due, I think, to the obviousness of some features such as 'speaker-change occurs or at least recurs' and 'Talk can be continuous or discontinuous'. Other aspects such as 'turn-allocation techniques' and 'the order of turns' can be fused in one feature since the employment of the different allocation devices bear upon the turn-order. The selection of certain and not all aspects cited by the three analysts is based on how illuminating they may be once applied as tools of inquiry into the nature of a speech-act, such as dramatic dialogue. Having shown the inapplicability of some features of the system, when used as an approach, it would, however, be sheer ignorance to overlook the validity of some discoveries that may be gained out of its application to conversational pieces from the plays, the language of which is generally claimed to be natural.

Professional analysis of the structure of naturally occurring

conversation has proved that there are patterns and mechanisms that coordinate between the different components, which may seem unrelated to one another. Elinor Keenan's and Bambi Schieffelin's "Study of Topic in the Conversation of Children and Adults" demonstrates that there is a code behind "initiating, sustaining or dropping topics" in naturally occurring conversation. The model designed by Kennan and Schieffelin is replicable in the sense that it may be applied to various interactions other than just that of children and adults.

There are, according to Kennan and Schieffelin, four kinds of discourse topics:

" We refer to a topic that matches exactly that of the immediately preceding utterance as a Collaborating Discourse topic. Sequences in which a discourse topic is sustained over two or more utterances are Topic Collaborating sequences ... We refer to a topic that uses the preceding utterance in which a discourse topic integrates a claim and/or presupposition of an immediately prior utterance as topic-incorporating sequences ... Discontinuous discourse may have two types of discourse topic. The first type reintroduces a claim and/or a discourse topic (or part thereof) that has appeared in the discourse history at some point prior to the immediately preceding utterance ... We call such discourse topics Re-introducing Topics ... A second type of discontinuous discourse topic introduces a discourse topic that is in no way related to the preceding utterance, and does not draw on utterances produced elsewhere in the discourse. We refer to such topics as Introducing Discourse Topics."¹⁴

It is quite interesting to notice that there are affinities between Keenan's

and Schieffelin's model of discourse structure and Laver's and Hutchenson's concept of transaction management (1972). Although the terminology is different, the basic structures of their models are almost identical. My analysis of conversation pieces, in the form of schematic displays, will demonstrate the similarity between the two models of discourse structure. Both groups of discourse analysts try to show how talk

" is managed, controlled and organized by the participants - who is introducing the topic? how do they do this; who dominates; who is subordinate; who attempts to take control, etc"¹⁵

The above quotation provided by Burton is a good description of both Laver's and Hutchenson's transaction management as well as Keenan's and Schieffelin's concepts of discourse structure.

The significance of examining the structure of the dramatic dialogue in the light of the above-defined concepts comes from the fact that it not only reveals the affinities between the structure of the two speech-acts (i.e. naturally-occurring conversation and dramatic dialogue); but also shows the areas where dialogue, for example, may be governed by dramatic constraints rather than the rules of natural conversation.

The examination of the dialectal qualities of the varieties used in the plays allows us to ground observations not only about the credibility of the playwrights' versions, but it also enables us to get to grips with more understanding of the characters' personalities, some of the different patterns designed for the production of certain dramatic effects and other

intricacies of the play. The validity of the quantitative approach stems from the fact that it makes it possible for us to assess the dialectal density and to account for its variability from one context to another. The procedure of the quantitative approach is of a simple nature. The dialectal density can be assessed as the following: First, the words of the extract marked out for analysis are to be counted. Second, the number of all the forms in dialect should be multiplied by a hundred and then divided by the total number of all the dialectal forms in the whole extract in order to get the mean value. The variability of the dialectal density can be accounted for in terms of sociolinguistic factors, such as age, sex, topic-exchange, social status and so on and so forth. It may also be explained in terms of the different patterns of the dramatic design of the play, such as the necessity of varying the dialectal density in a character's speech in order to reveal, for example, his intentions to climb the social ladder. It is also the case that the variability be may viewed in the light of certain psychological factors such as temperament.

Before coming on to the demonstration of the relevance of the phenomenon of 'Phatic Communion', in particular, to the current study of dramatic dialogue, I would like to familiarize the reader with the concepts and the intricacies it involves. The term phatic communion was invented by Bronislaw Malinowski in the early twenties. He defined this instance of interaction as

"a type of speech in which ties of union are created by a mere exchange of words"¹²

John Lyons (1968: 417) formulated the concept and claimed that phatic communion "serves to establish and maintain a feeling of social solidarity

and well-being". In 1974, John Laver went further and developed the concept of phatic communion by revealing the complexity and the intricacies which remained unexplored in either Malinowski's or Lyons' understanding of the phenomenon of phatic communion. Laver's original contribution to the development of the concept of phatic communion stems from the fact that he tried to show 'the social functions of the linguistic code used in phatic communion'. According to him, the instances of phatic communion carry indexical information about the speaker and the listener as well. He also claimed that there are what he called 'linguistic tokens' underlying the interactants' moments of phatic communion:

" in a rather broader sense, all the tokens have deictic reference ... In the narrow sense of deictic reference, we could call the tokens involved Neutral tokens: their reference in English is very frequently to a description or a prediction of the weather ... In the broader sense of deictic reference, it is useful to distinguish between tokens that comment about factors personal to the speaker and those personal to the listener. We might call these self-oriented and other-oriented tokens respectively."¹³

The examination of instances of phatic communion in the plays in the light of Laver's approach, which I deem more beneficial and complementary than either that of Malinowski's or Lyons', is not only to prove the existence of another aspect of natural discourse in the plays, but also to shed more light on our understanding of the characters' personalities and the nature of their relationship with one another.

Notes & References

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2. Ibid, pp. 700/701.
3. W. Shakespeare, The Tempest, ed. Morton Luce, (London, Methuen & Co Ltd, 1926), pp. 145-6.
4. Ibid, p. 50.
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6. "A Simplest Systematics for the Organization of Turn-taking", p. 709.
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8. S., S.,J., "A Simplest Systematics for the Organization of Turn-taking", p. 708.
9. Ibid, p. 723.
10. There are about five incidents in the whole play that include moments of overlapping. Yet the most significant of all occurs in Act II, scene 1, p. 48.
11. Poetic imagery, rhythmic taking of turns, remarkable absence of colloquialism, high stylization, etc.
12. (Ogden & Richards 1923: 315).
13. J. Laver, "Communicative Functions of Phatic Communion", ed. by A. Kendon, R.M. Harris & M. Ritchie Key (Paris, the Hague, Mouton Publishers, 1975), p. 217.
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**CHAPTER FIVE
SECTION I**

**STAGE PRESENTATION
IN
A COLLIER'S FRIDAY NIGHT
THE DAUGHTER-IN-LAW
THE WIDOWING OF MRS HOLROYD**

The intention behind focusing mainly on The Daughter-in-Law, The Widowing of Mrs Holroyd and A Collier's Friday Night, is due to the fact that these plays are written according to the naturalist tradition. Their nature as naturalist dramas is beyond doubt especially after Peter Gill's productions¹ in 1968 at the Royal Court Theatre. Giving an account of the different receptions these plays were given, would be a mere repetition of what some critics, including Sylvia Sklar, have already recorded, or what Lawrence himself made mention of in his letters². Considering the body of criticism which covered Lawrence's Three Pays, ranging from the dates of their publications up to the present time, one would notice that some critics have dealt with the three plays in relation to naturalism as a tradition in the theatre. Here I make reference to Sylvia Sklar's doctoral thesis³ and her book⁴ on Lawrence's complete plays. Sally Sullivan Bardon's dissertation⁵ is equally worthy of note in this respect. However, there remains a great deal of work to be done as far as the naturalism of these plays is concerned. Even Sylvia Sklar seems to have limited herself to the discussion of the plays in the light of some autobiographical elements and accounting for the characters' behaviour within social and domestic contexts. More noticeable is the unreliable handling of the question of how natural the language used in the plays may be. The criticism of Lawrence's dramas have not gone beyond making general statements about the quality of speech in the plays. Their impressionistic comments are confined to the level of textual observation. What one would find is assertions such as 'realistic dialogue'⁶, 'carefully spoken dialect speech'⁷, 'His dialogues are naturalistic, because they are very close to actual talking in a particular situation and place'⁸. All of these statements might be correct, but they are far from being convincingly proved. With the intention to produce a more accurate and justifiable

assessment of the degree of similarity between natural conversation and the language of Lawrence's The Daughter-in-Law, I have chosen to examine the dialogue in the light of a linguistic approach, the aspects of which I have already defined in the previous chapter.

Stage presentation is one of the 'illusion-producing factors' which Lawrence explored. To be compatible with the ordinariness of the people he depicted in the plays, Lawrence felt disposed towards an ordinary setting. It is interesting to remark that the kitchen represents the place of action in the three plays. In A Collier's Friday Night, the most striking feature which characterizes the depiction of the setting and makes the presentation more comprehensive is the very exact observation which is made manifest in the inclusion of even the smallest details. In the description of the kitchen, more than forty items are made mention of in a very subtle manner. Lawrence localized each item in its particular place. What makes the description quite effective is the fact that the reader does not feel at all that he is being made to go, mechanically, through a list of kitchen utensils and pieces of furniture. On the contrary, the placing of some items together in a particular part of the kitchen as opposed to other things, which might be arranged differently, suggested to the reader a certain way of life.

In The Daughter-in-Law, the importance attached to the stage properties is expressed by the very specified depiction of the items on the stage:

" Windsor chairs, deal table, dresser of painted wood, sofa covered with red cotton stuff ... rush-bottomed chairs, black oak bureau, brass

candlesticks, delfts, etc ... Green cushions in chairs."⁹

Paul Braithwaite's most recent television production of The Daughter-in-Law substantiated the significance of the set. The cameraman took the spectators around the kitchen and focused on different items. At this stage, none of the characters was shown yet. This device of starting with the presentation of the props is vital in that it enables the director to give a certain weight to the setting which is to play an important role in the establishment of the whole world of the play. It also provides the audience with an opportunity to consider the setting on its own, though for a very short time, before the appearance of any character.

The depiction of the setting in The Widowing of Mrs Holroyd is no less accurate than the presentations in the two previous plays. A precise account of the quality of the on-stage items was given:

" The room is furnished with a chintz-backed sofa under the window, a glass-knobbed painted dresser on the right, and in the centre, towards the fire, a table with a red and blue check table cloth. On one side of the hearth is a wooden rocking-chair, on the other an arm-chair of round staves." ¹⁰

The reason for attaching great importance to the props is twofold. Firstly, the illusion that we are in a real miner's kitchen is established. Secondly, the identities of certain characters are revealed when they are associated with some of the props. In The Widowing of Mrs Holroyd, the familiarity of the woman, who is first to appear, with the place and the domestic activity¹¹ she was in the process of performing made it clear who she was in relation to the place she is shown in. Although one cannot be sure

whether she is the mother, the sister or the daughter-in-law, her role as someone who had domestic duties to fulfill and other relations to look after is indisputably stated.

In The Daughter-in-Law, Mrs Gascoigne's status as a mother and a housewife was partially established through associating her with the units of the set. From the outset, the world of the play was clearly defined: a collier's kitchen. Accordingly, the television production which I previously referred to, realized this through a 'metonymic representation' of the mining community by a colliery rail which happened to be the most prominent element in the opening projection. This information-giving process which underlied the setting, introduced the audience to the world of the play and stimulated their curiosity to get to know more about it.

As regards A Collier's Friday Night, the reader or the audience can tell what kind of people, class and life the play will deal with before the performance of any physical action. This first impression which the audience may get is supported by factual details which the stage directions provided. The quality of the furniture (piece of furniture of stained polished wood in imitation of mahogany), the clothes of the woman (dressed in black, and wears a black sateen apron) and food (piece of bread ... a little pile of toast ... and butter) are reminiscent of a working-class milieu. As a matter of fact, this process of enlisting all the minutiae in the setting is a device of paramount importance among the conventions of naturalist drama. In his essay 'Naturalism in the Theatre', Zola emphasized the significance of the meticulously detailed presentation of the setting:

" Scenery should not be merely picturesque, it should be comparable to a description of Balzac, so that, when the curtain is raised the audience will receive a first impression of the character and habits of the people in the play."¹²

This is exactly what Lawrence tried to achieve by his description of the setting. Once 'the curtain is raised', we are positively sure that we would not meet people such as the Condomines of Noel Coward or the Lords of Oscar Wilde. Lawrence was not only seeking to introduce the general atmosphere in the home of this working-class family, but he also made room for other elements of the stage directions to suggest differences between people of the same class. The domesticity of the woman "who looks over her paper at a piece of bread" was indicated by her household management. The fact that she was the centre of the household was made manifest in the manner according to which Lawrence introduced her. In the description of the setting, Lawrence simultaneously included the woman with the intention to show her relevance in relation to the domestic context in which she made an appearance.

It is vital to realize that the setting in general and the props in particular in naturalist drama, play a tremendous role in authenticating the 'slices of life' which are to reflect what Bjorkman speaks of in his preface to the 1914 edition of The Widowing of Mrs Holroyd, as living reality. The Daughter-in-Law contains many activities¹³ most of which can be described as typical of ordinary life: cooking, washing up dishes, laying the table, knitting, eating etc... In A Collier's Friday Night, Mrs Lambert's activities¹⁴ in relation to the real props of which she makes use appear to have a reciprocal effectiveness as far as the substantiation

of their realities is concerned. On the one hand, she demonstrates the usual function of the stage properties with which she comes into contact. On the other hand, the existence of those particular properties supports the domestic aspect of her activity. The production of such a convincing 'impression of actuality' calls for more than one aspect of the establishment of that impression, the point which validates the idea that all the media through which naturalism finds expression are contingent upon one another. With respect to The Widowing of Mrs Holroyd, the scene of the washing of the dead body of Holroyd lucidly illustrates the effect of associating the characters with the set. For the purpose of inducing the audience into believing that the scene, despite its highly evocative quality¹⁵, is meant to be a slice of life, Lawrence included items such as 'sponge, flannel, bundle of clothes, boots, ...'.

The idea of the link between what we can see on the stage and the external world finds expression in Lawrence's Three Plays. In A Collier's Friday Night, although the kitchen remains the same place of action in the three acts, the contact with the external world is not completely lost. The 'window on the left', 'the door which communicates with the scullery and with the yard' and a narrow window' emphasise the reality of the outside world and that of the interior of the house alike. The fact that one can see a part ' a garden where the rain is dripping through the first twilight' grants the kitchen its lifelike quality and makes it different from a cul-de-sac box adopted for the stage use. In her chapter on A Collier's Friday Night, Sklar makes manifest the dramatic effectiveness of the use of the window:

"It is the window through which rain can be seen dripping onto a garden to which Lawrence's stage directions give prominence"¹⁶

The 'narrow window' also extends the scope of the setting by providing the audience with a view of the world outside and the people coming from it into the interior of the house. It is also the case that the naturalism of the setting is supported by the employment of other devices such as the noise of the outer door, which can be heard before the girl opens the door leading into the kitchen.

In The Daughter-in-Law, the establishment of a connection between the interior of the house and what falls beyond it is less strong than in the other colliery plays or in Corrie's In Time O'Strife. As far as the provided stage directions in The Daughter-in-Law are concerned, not very much of the external world is contiguously represented. Neither windows nor doors are used to furnish a physical and visual contact with the external world. This does not, however, imply that life outdoors is excluded from what is happening indoors. It is perhaps only a change in perspective on the part of the dramatist. In The Daughter-in-Law, the connection is fulfilled through the characters themselves rather than through the props. Luther's return from the pit covered with coal-dust and sweat is conspicuous enough to remind the audience of the permanent relationship between the miners, the pit-world and the issues that would arise as a result of the clash between man and his environment. Another example of no less importance is the appearance of Joe with a broken arm. This incident and the controversy it causes between mother and son takes the audience outside the auditorium to the place of action by inviting them to use their imagination and to form a mental image of what it looked like beyond the visible setting.

A view of the outside world, in The Widowing of Mrs Holroyd, is gained from the 'outer door' through which 'the colliery rail can be seen not far from the threshold, and away back, the headstocks of a pit.'¹⁷ That being the case, Raymond Williams seems to underestimate the effectiveness of having an open door when he claimed that

"In the story¹⁸ he begins from the mining country, and the train moving through it; ... This is not simply landscape, it is a definition of the relations between men and things in this place. In the play, which is in effect a trapped interior this cannot be shown."¹⁹

The 'relations between men and things' may escape the reader's mind as soon as Mrs Bates²⁰ goes into the house. Whereas in the play the audience are constantly reminded of the external world by virtue of the physical representation of the dominant part in it²¹ which could be seen through the open 'outer door'. At this stage of the play, there were no indications that the 'outer door' is not being kept open.

Let us consider to what extent Lawrence's stage properties, in the three plays, may be described as real. As far as the furnishing of a working-class kitchen, Lawrence made sure that it contained the usual paraphernalia. The bringing on of real props on the stage do not pose much difficulty so far as the following items, in A Collier's Friday Night, are concerned: 'a stove, a wooden rocking-chair, shelves of books, a window, a sofa, pink Chysanthemums, books, pictures, ...etc.' It is even plausible to have a fire on the stage in order to have real toast and coffee. However, limitations of naturalistic staging show when it comes to the representation of what exists on beyond the walls of the principal

setting. In the case of the A Collier's Friday Night, the embodiment of the 'garden', 'the rain' and the 'yard' has to be considerably theatrical. In other words, some stagy devices, such as painted canvas, have to be employed in order to complete the illusion of reality which is mainly built up by the real part of the whole set.

Because Lawrence chose a different method of relating the interior of the kitchen to the external world, in The Daughter-in-Law, the difficulties associated with the presentation of the world of the exterior on the stage were overcome. Lawrence instead preferred to give concrete descriptions of the people coming in from without so as to suggest the tangibility of the unseen world:

"The latch has clocked. Luther appears in the doorway, in his pit-dirt _ a collier of medium height, ... he has a red scarf knotted round his throat, and a cap with a union medal."²²

Lawrence also made use of the sound-effect. The fact that one could hear noise coming from off-stage leads one to believe that there is life beyond the stage:

Mrs Gascoigne: ... Did ter hear owt?

Minnie: Somebody got over the stile.

Mrs Gascoigne [listening]: Yi.

Minnie [listening]: It is somebody.

Mrs Gasacoigne: I' t' street.²³

The act of listening invites the audience to venture beyond the stage and to imagine 'somebody', a 'stile' and a 'street'. The employment of the

'illusion-producing' technique enabled Lawrence to do without 'bold theatricality', though there remains a small degree of artificiality in the device itself. The noise made by 'somebody' who 'got over the stile' may be produced by a character pretending to be using the steps of the stile which, in reality, do not have to exist in the unseen back of the stage.

As in A Collier's Friday Night and The Daughter-in-Law, a naturalistic presentation of properties such as pieces of furniture, clothes, doors, and windows in The Widowing of Mrs Holroyd, does not pose insurmountable difficulties. Nevertheless, the presentation of the pit by a colliery rail and that of the headstocks remain beyond the ambit of realistic staging. A painted perspective backdrop or a picture of these two properties may be back-projected in a space which can be seen through the door, though this possibility remains theatrical in essence.

CHAPTER FIVE
SECTION II

CHARACTER AND REALITY

"Waiting for them, in the first place, to put a man of flesh and bones on the stage, taken from reality." E. Zola.

Physical appearance is one of the channels through which Lawrence asserted the reality of his characters. The more familiar the characters look, the more convincing they become in the eyes of their viewers. It is no exaggeration to remark that Mrs Lambert's first appearance²⁴, in A Collier's Friday Night, is so common that the conviction of actuality starts to grow at this early stage of the play. That the play is about ordinary people is partly reflected in Mrs Lambert's physical appearance. Nellie Lambert's entrance supports the aspect of ordinariness in the sense that the manner according to which Lawrence described the young girl suggests that she came from the real world:

"She is tall and thin, and wears a long grey coat and a large blue hat, quite plain. After glancing at the table, she crosses the room, drops her two exercise-books on the wooden chair by the book-case."²⁵

More convincing is Mr Lambert's description in which the physical aspects are minutely depicted: 'middling stature', 'shoulders are pushed up', 'bushy iron-grey beard', 'heavily-shod feet', 'one leg being shorter than the other', 'wears a grey-and-black neckerchief', 'black arms are bare to the elbows', 'loose dirty sleeves of his flannel singlet'. It would be serious misleading to overlook the importance Lawrence attached to these details. In actual fact, a full recognition of the significance of the characters' physical appearance is a major contributing factor to the success of Peter Gill's outstanding productions of the three plays. Here is Frank Marcus' comment on the success of Gill's production:

"The most remarkable thing about this production is its realism. The characters are as rounded as figures from a canvas by Courbet. The

households tasks, preparing, cooking and eating meals, the miners' washing off of the grime after a day in the pit, his clothes drying over the oven, have an absolute verisimilitude."²⁶

Physical appearance does not only reinforce the 'verisimilitude' of a character to ordinary folk but it also gives his activities more credibility in the sense that they furnish the raw material for the performance of an activity which may be described as a slice of life. A character, for example, dressed in pit-clothes and covered with coal-dust is the authenticity-producing factor in the slice of life. The physical appearances represent solid grounds for the building up of the impression of actuality with which the slice of life is usually associated.

In The Daughter-in-Law, the social status of the first two characters is somewhat suggested by their appearances:

"A large stoutish woman of sixty-five, with smooth black hair parted down the middle of her head ..."

"Enter a young man, about twenty six, dark, good-looking, has his right arm in a sling; does not take off cap ..."²⁷

The picture Lawrence drew of Mrs Gascoigne is characterized by a working-class touch. Her stoutness suggests hard work and her hair-style intimates that fancy appearances are not a common practice in her own class. The fact that Joe 'does not take off cap' may imply that this kind of conduct is allowed within the social class to which he belongs. This inference would sound more sensible as soon as one recalls to mind what is and what is not allowed in Minnie Hetherington's 'pretty cottage'. When she refused to allow Luther to sit at the table before washing

himself, the latter retorted that

"there's scarce a collier in a thousand washes hissen afore he has his dinner. We never did a-whoam."²⁸

Joe's appearance with a cap when indoors is significant not only because it helps identify his social status but also because it reveals a certain conduct within that social class.

It may be significant to notice that Mrs Holroyd, Minnie Gascoigne and Nellie Lambert have all been described as 'tall'²⁹. It is also a shared characteristic that the three women consider themselves above the social context in which they found themselves. It may be safe to infer that 'tallness' is associated with those characters who, at least in Lawrence's opinion, have a middle-class background. This is the case of Minnie Gascoigne and Mrs Holroyd while Nellie Lambert's middle-class tendencies were inherited from her mother who equally believe to be 'superior' to the style of a working-class life. On the other hand, we find a height description of another kind: 'middling stature' which distinguishes some working-class characters:

"and, there enters an old woman. She is of *middling stature* and wears a large shawl over her head."³⁰

"He is a man of *middling-stature*, a miner, back from the pit."³¹

"Luther appears in the door way, in his pit-dirt, a collier of *medium height*, ..." ³²

I do not intend to argue here that 'tallness' is exclusively a feature of

those who are high up in the social ladder nor do I claim that 'middling stature' is typical of working-class people. Yet, it remains true that the difference in height proved to be, on certain occasions, a social class marker.

The verisimilitude of the characters in the play to the people one may encounter in the real world does not only depend on how convincingly familiar they can be, but also on the nature of their actions. The importance of action comes from the fact that it reveals truths which are not easily spotted about the characters. It represents, up to a point, a credibility-measuring factor. In his review of A Collier's Friday Night, Philip French comments that 'the characters are alive, the drama arises from their conflicts'³³. In fact, it is the word 'conflict' that underlies most of the characters' relationships and influences the course of action they take. The revelation of their 'emotional confrontations' is what makes the play more than 'vignettes of domestic life'. Lawrence's method of characterization went beyond lifeless drawing of characters. He ventured to explore the psychology of his characters and the motivating forces of their actions. In a letter to Edward Garnett, Lawrence wrote that

"... I'm sure we are sick of the rather bony, bloodless drama we get nowadays -it is time for a reaction against Shaw and Galsworthy and Barker and Irishy (except Synge) people- the rule and measure mathematical folk."³⁴

What Lawrence tried to achieve in his three plays was to flesh the bones and to infuse blood into his characters. The process of psychological probing stripped naked the different states of mind and the various emotions which the characters experience.

In a review of the published version of A Collier's Friday Night, Sean O'Casey comments that the play

"gives us a fine and sharp representation of a clash between a tired-out workman and tired-out wife, and the clash between these two and their children."³⁵

The marital conflict is indeed the source of the emotional manifestations. The antagonism between mother, son and lover are both related in a way or another to the main confrontation between husband and wife. I will support my inference by drawing a parallel between the parents' conflict and the uneasy conflict between mother and her son's lover more especially. The understanding of the motivations of Lawrence's characters depends on venturing beyond what is a matter of course. Mrs Lambert's grudge³⁶ against Maggie Pearson is not merely a result of a mother's usual jealousy of her son's woman. Her marriage failure left her with a series of repressions which she could never liberate herself from. She therefore struggled hard to make of her son's life a medium of expression of her ideals and desires. That the appearance of a new woman (Maggie)³⁷ in Ernest's life is a danger to Mrs Lambert's hope to fulfil her wishes, is expressed in the war she waged against her husband and Maggie.

The conflict between the father and his children is also connected to the main marital confrontation. Because the mother is convinced that her husband is not the example for the children to follow, she is accused of setting them against their own father:

Father: ... you stinking hussy! it's you as makes 'em like it. They're like you. You teach 'em to hate me. You make me like dint for 'em, you set 'em against me ...

Mother: You set them yourself.³⁸

Lambert's accusation of his wife of being responsible for driving a wedge between himself and his wife has some solid grounds to stand on because she keeps them under her spell while she highlights his faults for the children's criticism which develops in them hatred for old Lambert:

Ernest: I would kill him, if it weren't that I shiver at the thought of touching him.

Mother: Oh, you mustn't! ...

Ernest: He is a damned accursed fool!³⁹

Nellie's contempt towards her father is plainly revealed at the first encounter:

Father [in a tone of brutal authority] Fetch my breeches an' wa's coat down, Nellie.

Nellie [continuing to read ...]: You can ask me properly.

Father: You lazy, idle bitch, you let your mother go!

Nellie [shrugging her shoulders]: You can shut up. [She speaks with cold contempt]⁴⁰

The father-children antagonism is significant in that it reflects the complexity of the major conflict between husband and wife. This complexity comes from the fact that the nature of the children's

relationship to their father embodies the absence of compromises and common points in the husband-wife relationship. The mother's complete rejection of her husband takes another form in the children's attitudes towards their father.

Lambert's significance in the emotional conflict stems from the fact that not only does he represent one side of the marital battle, but he also expresses a series of reactions provoked by those on the side of his wife: the children. Some of the impressions one might get from Lambert's behaviour include irresponsibility, carelessness, rudeness and brutishness. It would be incorrect, in my opinion, to relate this kind of behaviour to any aspect outside the psychological tension which all the members of the Lamberts' family suffer from. Let us consider Lambert's arrival in the house in act I, for example:

[...The door opens and he (Lambert) enters...He hangs up his coat and cap in the passage and comes back into the living-room. No one speaks. The man gets hold of the table and pulls nearer the fire, away from his daughter.]

Nellie: Why don't you leave the table where it was!...

Father: Ah, dun, if you dunna...

It's a nice thing as a man as comes home from th' pit parched up canna ha'e a drink got 'im. [he speaks disagreeably] ⁴¹

The feeling of dissatisfaction and the failure of expectations are undoubtedly the motivating forces of Lambert's rudeness. Speaking about the use of contrast in A Collier's Friday Night, Sally Bardon rightly comments that,

" The most pervading contrast, that between expectation and fulfilment, is suggested by the title. A Collier's Friday Night was ordinarily a joyful one ... it was the night wages were paid, it was market night; it was the night young lovers met; all in all, it was a gay evening."⁴²

The absence of merriment and 'gay' atmosphere which a miner usually expects to enjoy, either in a pub or at home, after a long day work down the pit is what makes Lambert miserable. The wife's nagging and the children's hostility exacerbate the old miner's feeling of disappointment. However, the emotional confrontation between mother and father reveals the latter's unexpressed love for the children:

Mother [interrupting]: You did your best to get the other two here, anyway.

Father: [still shouting] You're a liar - I never did anything of the sort. What other man would keep his son doing nothing till they're twenty-two? where would you find another? Not that I begrudge it him- I don't, bless him ...

Mother: Sounds like it

Father: I don't begrudge 'em nothing. I 'm willing to do everything I can for 'em, an look 'ow they treat me? Like a dog, I say, like a dog?⁴³

Lambert's human reality is enhanced by the fact that he proved to be more than a vice-embodiment. He is a bread-winner, a fellow worker and a chatty father⁴⁴. His rude attitude are, on some occasions, only one aspect of his character which may be accounted for within its social context.

In The Daughter-in-Law, the relationships between the characters are underlied by the same kind of conflicts which I have discussed in relation to A Collier's Friday Night. One finds the triangular relationship involving mother, son and daughter-in-law. There are, however, significant differences between the group of Mrs Gascoigne, Luther and Minnie and that of Mrs Lambert, Ernest and Maggie. Social background is one difference between the two mothers. Minnie's social status as a married woman distinguishes her from Maggie whose relationship with Ernest does not exceed the limits of a girlfriend-boyfriend rapport. These differences are of value in the sense that the first one bears upon the mother's authority over her son and upon the realism of her expectations of him. Unlike Ernest, Luther shows some resistance to his mother's patronage. Being a married man, Luther has other matters to take care of rather than hanging on to his mother's apron. Luther's marriage, though it is an unhappy one, enables him to break free from his mother's spell. So far as the social class difference is concerned, Minnie's feeling of superiority and her possession of some money stand in the face of Mrs Gascoigne's challenge. Her economic independence of the old woman makes her less vulnerable than Joe.

The Gascoignes are, in a way, a continuation⁴⁵ of the Lamberts. The conflict between mother, son and girlfriend, in A Collier's Friday Night, is taken up again in The Daughter-in-Law but at a later stage. Here we have a mother and a married couple in conflict instead of a man and his girlfriend. The reason behind pointing to this continuity which underlies the plays is to demonstrate that the major motivating forces of the conflict between the mother, the son and the girlfriend still show at later stage.

Although Mrs Gascoigne does not feel as strong as Mrs Lambert does about the achievement of her dreams through her son Luther, she does not give up completely. She kept getting herself involved in Luther's life as much as she could manage. Her grudge against Minnie is clearly revealed in her attitude towards Bertha's pregnancy. Once the opportunity to hurt Minnie presented itself, Mrs Gascoigne decided to hit hard. She strongly rejected the suggestion to spare Minnie the trouble of finding out about Bertha's pregnancy. Instead, she asked Mrs Purdy, Bertha's mother, to take the trouble where it belonged:

Mrs Gascoigne: Right is right, Mrs Purdy. And you go tell a-front of her - that 's the best thing you can do. Then iverything's straight.

Joe: I never should. If I was you, I'd settle it wi'out Minnie knowing - it's bad enough.

Mrs Gascoigne: What's bad enough?

Joe: Him an' 'er- it's bad enough as it is.

Mrs Gascoigne [with great bitterness]: Then let it be a bit worse, let it be worse. Let her have it, then, it'll do her good. Who is she, to trample eggs that another hen would sit warm? No- Mrs Purdy, give it her. It'll take her down a peg or two, and my sirs, she wants it, my sirs, she needs it!⁴⁶

It is fairly clear that Mrs Gascoigne's refusal to deal secretely with the problem is not because it was not her business but because she deliberately wanted to humiliate Minnie. That Mrs Gascoigne never got over the fact that Minnie destroyed her dreams by taking Luther away from her, is evidently expressed in her desire to harm. Having realized that this occasion would enable her to narrow Minnie's leeway by

disturbing her feeling of superiority, Mrs Gascoigne made sure that the news reached Luther's house.

The emotional crises which underlie Luther's and Minnie's marital relationship are related to the failure of expectations on both sides. Luther was disappointed because Minnie failed, at least in his eyes, to reconcile herself to the conditions of living in a mining community. He therefore finds himself at odds with the novel rules Minnie has imported from her own social class into his unrefined milieu. On the other hand, Minnie is disgruntled owing to the fact that Luther fell short of her demands. Because the two parties refuse to come to some agreement, the confrontation gets worse. The series of fights they have are provoked by their different attitudes which are framed by their class traditions. One should not also ignore Mrs Gascoigne's part in the worsening of the emotional strain between Luther and Minnie. Because she is not oblivious of her mother-in-law's interference in her personal life, Minnie's bitterness mounts and fights between herself, Mrs Gascoigne and Luther increase.

Joe's contacts with the other characters is another way of demonstrating the complexity of human relationships and asserting the motivating forces of the people's actions. Although Joe is not directly involved in Bertha's pregnancy, he still plays the role of a mediator between those who are mainly concerned. One might wonder about the causes of Joe's involvement in Luther's and Minnie's affairs. There seems to be no solid grounds for assuming that it is only because Joe felt sorry for his brother that he decided to help. The motivation, I think, is more complex than what it appears to be. Joe's involvement contains a degree of self-interest in it. It represents an opportunity for him to achieve

what he was deprived of in his stifling relationship with his mother. He manages to assert his personality as a grown-up capable of making decisions and causing positive change around him. Although he does not succeed in convincing his mother to take his suggestion, which is to lend money to Luther in order to be able to pay for the financial compensation Mrs Purdy claims, at least he proves that it is in his capacity to come up with a more mature solution to Luther's problem than that of his mother. It seems to me that Joe's deliberate challenge of Minnie means another personality test for him. His threatening to go and fetch Lizzie Charley to 'look after' Luther is an example of Joe's desire to show to everybody, mainly his mother, that he is to be reckoned with. Joe also gets some satisfaction out of his involvement with Minnie in the sense that he mollifies the feeling of frustration which has originated from his inability to get himself a woman:

Minnie: ... But first, he's your son. And Joe ought never to marry, for he'd break a woman's heart.

Mrs Gascoigne: Tha hears, lad! We're bein' told off.

Joe: Ah, I hear. An' what's more, it's true, Mother.

Minnie: It is - it is. He only likes playing round me and getting some pleasure out of teasing me, because he knows I'm safely married to Luther, and can never look to him to marry me and belong to me.⁴⁷

The ever-lasting tension⁴⁸ between different individuals enabled Lawrence to reveal several dimensions of their characters. The process of psychological probing proved the complexity of motivation which in its turn authenticates the characters' human reality.

The Holroyds' relationship represents the most developed version of all the marital connections we have encountered in the first two plays. In A Collier's Friday Night, we have a pre-marital relationship between Ernest Lambert and Maggie Pearson. In The Daughter-in-Law, Luther Gascoigne and Minnie Hetherington are a newly-married couple. Whereas in The Widowing of Mrs Holroyd, we meet a married couple with children. The continuity of confrontations and bitter fights is demonstrated by the fact that the situation gets worse to the extent that Mrs Holroyd starts contemplating elopement with her lover Blackmore, and Holroyd dares bring loose women into the house. The state of despair the Holroyds reach is a consequence of their refusal to compromise, a failure of the ego to adapt the self to reality. Each party in the couple reciprocally represents an inexorable reality for the other. The choice of alternatives to their immediate circumstances reveals a major difference between Holroyd and his wife. In her choice of Blackmore, Mrs Holroyd takes into consideration the element of emotional involvement, love and care for her children as well as the question of money. On the other hand, Holroyd's decision to introduce loose women into his house has no future. Mrs Holroyd's humiliation is the sole goal of the husband's revengeful act. It follows that Holroyd proves to be unthoughtful and hot-headed, while Mrs Holroyd establishes herself as an astute person. Holroyd's death confirms that he is the loser, while Mrs Holroyd is left with the possibility of taking Blackmore as a husband.

The significance of Blackmore's involvement in the Holroyds' crisis comes from the fact that it provides us with an outsider's understanding of a family affair. The way he conducts his involvement shows how crafty he is. Because he has succeeded in spotting Mrs Holroyd's weak points, the efforts he has to make in order to win her are less strenuous. He is

positively sure that his success depends on how close he may get to Mrs Holroyd's own version of an 'ideal husband'. Holroyd's personality makes Blackmore's task less arduous in that he could see in Holroyd all the dimensions which Mrs Holroyd loaths. Unlike Holroyd, Blackmore has a romantic character. He appreciates Mrs Holroyd's beauty and responds to her flirtatious tendencies:

Blackmore: Look here! [He has put his hand on the table near hers]

Mrs Holroyd: Yes, I know you've got nice hands - but you needn't be vain of them.

Blackmore: No - it's not that - But don't they seem - [he glances swiftly at her; she turn her head aside; he laughs nervously] they sort of get well with one another. [He laughs again]

Mrs Holroyd: They do, rather-⁴⁹

Unlike Holroyd, Blackmore attracts the children's fondness. Like her mother, Minnie sees him as a positive alternative to her own father, though her preference for Blackmore is out of children's fear of being hurt:

Minnie: Why don't you come an' live here?

Blackmore [looking swiftly at Mrs Holroyd]: Nay, you've got your own father to live here.

Minnie [plaintively]: Well, you could come as well. Dad shouts when we've gone to bed, an' thumps the table. He wouldn't if you was here.⁵⁰

Blackmore's awareness of the idea that he has to keep up his reputation as a saviour who came to the rescue of Mrs Holroyd and her children

also shows in the way he handles the situation when Holroyd comes home drunk. Blackmore gives the impression that he cares for or at least feels sorry for Holroyd:

Blackmore [seizing him by the arm]: Here, here_! Come and sit down and be quiet.

Holroyd [snarling at him]: What?-what?An, what's thaigh got ter do wi' it ...

Blackmore: Nothing - nothing; but it's getting late, and you want your supper.

Holroyd [shouting]:I want nowt. I'm allowed nowt in this 'ouse ...

Blackmore [conciliatory]: You'll rouse the children. You'll wake the children at this hour.⁵¹

Blackmore's supposedly good attitude towards Holroyd proves to be a fake when he physically and verbally expresses his hatred for Holroyd:

[Holroyd is seen struggling to rise, and is heard incoherently cursing]

Mrs Holroyd: Aren't you going to get him up?

Blackmore: What for?

Mrs Holroyd: But what shall we do?

Blackmore: Let him go to hell.⁵²

It becomes fairly clear that Blackmore's ostensible goodness to Holroyd is merely a false gesture to impress his mistress. His hatred for Holroyd originates from the fact that he realizes beforehand that Holroyd represents a formidable obstacle to the achievement of his own ambition.

Unlike Mrs Lambert and Mrs Gascoigne, Mrs Holroyd (senior) is not

very much involved in her married son's life. In effect, she makes her first appearance just before the end of the play, though she takes part in one of the major scenes. One might wonder what makes the grandmother's participation so brief. It might be because her son's marital relationship had gone further than what she could have had some control over. Her grip of Charles becomes looser than Mrs Lambert's or Mrs Gascoigne's of their sons. This stage which the daughter-in-law's relationship with the mother-in-law comes to in The Widowing of Mrs Holroyd supports my claim that Lawrence tried to deal with the same kind of relationships in the three plays but at different phases of development. The senior Mrs Holroyd comes at a stage where direct confrontations and constant conflict are almost nonexistent. What she may have to say regarding her son's marital life would hardly affect the course of events. She is only capable of causing her daughter-in-law to suffer from the feeling of guilt and of failure.

It is important to notice that there are occasions when Lawrence's interference with the characters and their actions seem to weaken the 'impression of actuality'. Some of these occasions occur at moments when the dramatist had to change the course of action, for example. Here I refer to the last scene of The Daughter-in-Law and to Luther's part in it more especially. At the end of act III, after having a disheartening fight, Luther disappears. The next day, at an early hour of the morning, Luther returns asking for Minnie:

Luther: Mother! [he goes blindly] Where's Minnie?

Minnie [with a cry]: Oh!

Mrs Gascoigne: Where's Joe? - wheer's our Joe?

Luther [to Minnie, queer, stunned, almost polite]: I worn't 'cause I wor mad wi' thee I didna come whoam.⁵³

The Luther who appeared after 5 a.m. is nothing like the Luther we encounter before then. There has been a fantastic change of character which nobody would expect to happen overnight. What causes the shift in Luther's attitude towards his wife is that Lawrence perhaps wanted to put across the idea, expressed earlier on by Mrs Gascoigne⁵⁴, that sooner or later the mother has to retreat from her married son's life. The change in Luther's character, therefore, becomes an illustration of an idea rather than a natural outcome of the character's response to certain circumstances.

In The Widowing of Mrs Holroyd, the husband's death is quite debatable as far as the impression of actuality is concerned. There are no convincing motivations for the happening of this accident. There is nothing fantastic about the death of a miner in the pit. What is, however, fictitious about it in the play is that Lawrence explored the event to put across an idea. The way Rigley, a fellow worker of Holroyd's, describes his mate's last moments down the pit suggests that there was something unusual about what might have happened to Holroyd:

Rigley: ... As Ah was comin' out o' th' stall, Ah shouted, 'Art comin' Charlie? We're a' off.' An' 'e said, 'Ah'm comin' in a minute.' 'E wor just finishin' a stint, like, an' 'e wanted ter get it set. An' 'e 'd been a bit roughish in 'is temper, like, so I thowt 'e didna want the walk to th' bottom wi' us ...⁵⁵

The suspicion which hovers over Holroyd's intention to stay behind down

the pit, which as a matter of fact brought about his death, is clarified by his mother's predictions before she actually hears of his death:

Grandmother: Charlie's never been near me with a word _ nor as 'e said a word elsewhere to my knowledge. For all that, this is going to end with trouble.⁵⁶

Further in the same act, the grandmother foresees that

... they'll bring 'im 'ome, I know they will, smashed up an' broke!⁵⁷

The feeling that Holroyd was going to die has been lingering before it actually happens, at least to the knowledge of the mother and that of the wife. The grandmother's implications that Holroyd was up to some mischief finds more support in what Mrs Gascoigne said about her sons:

" Yes, an' men verily gets accidents, to pay us out, I do believe. Then get huffed up, they bend down their faces, and they say to themselves: ' Now I'll get myself hurt, and she'll be soory,' else ' Now I'll get myself killed, an' she'll ha'e nobody to sleep wi' 'er, an' nobody to nag at."⁵⁸

it is perhaps this deliberate death and its implications that induced Waterman to see Holroyd's death as a ritual⁵⁹.

Having discussed Lawrence's methods of creating life-like characters, the examination of the question of character and environment would, in its turn, shed more light on the reality of the characters. It is important to define, at this stage, the nature of environment in the three plays. The

external surroundings form a significant part of the environment. The immediate conditions of living and the people alike are of no less importance as far as the shaping of the characters' lives is concerned. Belonging to a mining community and being dependent on the coal-pit as a source of living show up in the characters' behaviour. Mr. Lambert's direct contact with the world of the pit exposes him to more influence than the other members of his family. The tough conditions of work including the masters' harassment make of the pit an unbearable place. The rough nature of the pit manifestes itself in the old miner's physical appearance:

" ... black from the pit. His shoulders are pushed up because he is cold. He has a bushy iron-grey beard. He takes from his pocket a tin bottle and a knotted 'snap' bag- his food bag of dirty calico- and puts them with a bang on the table. Then he drags his heavily shod feet to the door on right; he limps slightly, one leg being shorter than the other ... No one speaks ... He wears a grey and black neckerchief, and being coatless, his black arms are bare to the elbows, where ends the loose dirty sleeves of his flannel singlet ... The man gets hold of the table and pulls it near the fire, away from his daughter."⁶⁰

The external world of the miner is synecdochically represented within the house by a number of articles such as 'a tin bottle', 'a knotted snap bag' and the grime that covers the miner's body. The significance of this metonymic representation is not only due to the fact that it intensifies the conviction of actuality, but it also functions as a contrast if not a challenge to the general atmosphere Mrs Lambert tries to maintain in the house. It follows that Lambert becomes a reminder of the external world and the influence it could have on people.

In A Collier's Friday Night, Mrs Lambert and her son and daughter represent the party of outsiders. I intentionally called them 'outsiders' because of the attitudes they hold towards the mining-community in which they live. That they are dissatisfied with their social circumstances is plainly expressed in how they view their father who, as I commented earlier on, stands for the mining community and its ways of living. Lambert's return from work together with his fellow-workers, is a black piece of news for Nellie⁶¹. As to Ernest, his attempt to rise above his surrounding conditions is manifested in his 'intellectual' discussions with Maggie Pearson. His engagement in 'intelligent' talk is a way of asserting himself superior to his common circumstances. That education in this particular milieu is a means of distinguishing one self from the common people is also shared by Mrs Lambert. In a simple miner's kitchen, Mrs Lambert is shown reading the New Age. Although her willingness to talk about French poetry could be understood as a way of challenging Maggie's advantage of having a common interest with Ernest, Mrs Lambert, however, confirms her belief in education as a refuge from the commonness of her milieu.

Mrs Lambert's and her children's relationships to their environment seem to be more complex than that of Lambert. Unlike the old miner, Mrs Lambert and her children are constantly conscious of the idea that, according to them, they happened to be where they should not. They try, therefore, not to live as ordinary folk. This superiority complex leads to strong clashes between the three characters' ideals and their immediate reality. The opening scene lucidly illustrates the conflict between a wish and a fact:

Mother: They're all coming home from Selson, so I expect your father won't be long.

Nellie: Goodness!- I hope he'll let us have our tea first.

Mother: Well you were late. If he once gets seated in The Miner's Arms there is no telling when he comes.

Nellie: I don't care when he does, so long as he doesn't come yet.⁶²

Returning home with fellow workers in order to share the wages is a common practice in a mining community. Nellie's desire to relax after her dinner and to enjoy perhaps some privacy falls out of place. The necessity of the fact, which matches the milieu, makes Nellie's wish very hard to fulfill.

In The Daughter-in-Law, it is the mother and her sons that appear to fit in the social context in which they are shown. They are in harmony with their environment. Yet, the use of the word 'harmony' does not imply complete absence of conflict between these characters and their surroundings as I shall demonstrate further on. The economic stability of Mrs Gascoigne and her sons entirely depends on the money made out of working down the coal-pits. It follows that a possible strike or an accident would definitely bear upon the financial situation of the family. This vulnerable position exposes the mining families to the mercy of the pit. Provided that there were no strike or any other forms of work interruptions, the impact of the surrounding conditions would still show in the shaping of the people's lives. The standard of living is not the only area where the influence of the external forces could be felt. Mrs Gascoigne's ways of thinking, for example, reflect the impact of the environment in the framing of thought. Let us consider Mrs Gascoigne's

attitude towards Minnie's stay in Manchester. The taxi fare which Minnie has to pay from the station to Luther's house causes a state of shock in Mrs Gascoigne:

Minnie [to the cabman]: Thank you, how much?

Cabman: Ha'ef-a-crown.

Mrs Gascoigne: Ha'ef-a-crown for comin' from th' Midland station! why, tha now know what's talkin' about.

Minnie [paying him]: Thank you.

Cabman: Thank you.

Mrs Gascoigne: My word, tha knows how ter ma'e th' money fly.⁶³

The old woman's view of Minnie's spendthrifting is shaped by the first-hand knowledge of the fact that such extravagant spending of money is an alien practice in her milieu. This attitude of Mrs Gascoigne's towards the value of money is also shared by her son Joe who is similarly astounded by Minnie's spending of a hundred and twenty pounds in four days:

Mrs Gascoigne: tha's been an' spent a hundred and twenty pound i' four days?

Minnie: Yes, I have.

Mrs Gascoigne: Whativer are we comin' to!

Joe: That wor a stroke worth two.⁶⁴

More significant is Mrs Gascoigne's suspicious tone underlying her queries about Minnie's stay in Manchester with her 'old master':

Mrs Gascoigne: And where did ter stop?

Minnie: I stayed with my old master.

Mrs Gascoigne: Wor there no missis, then?

Minnie: No- his wife is dead. You know I was governess for his grand children, who were born in India.

Mrs Gascoigne: H'm! So tha went to see him?⁶⁵

What excites Mrs Gascoigne's suspicion is her attitude towards a married woman's staying with a man by himself. This incident may perhaps have raised no suspicions had it occurred in a more flexible milieu where such an incident is regarded as normal. But because of her class conventions, Mrs Gascoigne feels uneasy about Minnie's stay at a man's house when there was no 'missis' around.

Luther and Joe are another example of those who seem to be absorbed by their environment. There is no aspect of alienation as far as their relationships with the surroundings. The sense of congruity may be felt in their speech, manners and ways of thinking. There is no denying the might of the environment in The Daughter-in-Law. Joe's financial situation is surely to be affected by the accident which put him temporarily off work. Mrs Gascoigne, who represents a decisive factor in the shaping of Joe's life, is equally touched by Joe's accident since she has 'to keep (him) on two shillin's a wik club-money'. There seems to be more pressure on Luther than any of the remaining characters, because he is subject to the influence of the external conditions and at the same time he is exposed to the adversity of his wife who keeps him constantly aware of the inferiority, in her eyes, of his circumstances including manners, behaviour and social existence as a whole. In actual fact, Minnie highlightes the instances when Luther's absorption in his

environment shows up. Her comment on Luther's wish to have his dinner before washing himself makes manifest the idea that what is viewed as a common practice⁶⁶ in the mining community is considered by Minnie as 'not nice'. The conflict between what the environment makes of Luther and what his wife wants him to be exacerbates their conjugal life.

Minnie is an interesting case so far as the examination of the impact of environment upon its people is concerned. Minnie's social background, which is different from that of a mining community, puts her at odds with so many aspects of the kind of life the miners and their families go through. The difficulties Minnie faces in dealing with such an environment does not only come from the fact that she finds it different but also from her conviction that it is too low for her to accept. Her contempt is directed to more than one aspect of the circumstances in which she found herself. She hates her husband's conduct in the house. She disapproves of the miners' strike. She loathes Mrs Gascoigne's spell over her children and especially over Luther. Her refusal to conform to the customs of being a miner's wife is expressed in her rejection of showing any financial worries about the future, the aspect which is of great importance to the miners' wives as is illustrated by Mrs Lambert, Mrs Gascoigne, Mrs Purdy and Mrs Holroyd. It is not in point yet to speak of the extent to which Minnie succeeds in her challenge of her surrounding conditions. It is more relevant, at this stage, to try to determine the impact of environment on Minnie despite her defiance. An unhappy marriage comes as a major blow. Although one might see the act of reconciliation which occurs at the end of the play, between Luther and Minnie, as a victory of the latter's, it remains true that the conditions

of living in a mining community and being married to a miner who depends on the coal-pit is still there for Minnie to face up to. There are no strong indications in the play that Minnie's and Luther's future looks any brighter.

The impact of the surrounding conditions is demonstrated more fully in The Widowing of Mrs Holroyd than in A Collier's Friday Night or in The Daughter-in-Law. Like all the other miners we have encountered so far, Holroyd bears the marks of the environment to which he belongs. The harshness of the work down the pit affects his conduct. The atmosphere in which Holroyd spends the whole day makes no room for refinement. Gradually, the toughness of the work and the fierceness of the surroundings take another form in the miner's behaviour. And because he is continuously in contact with the world of the pit, the characteristics of the behaviour he develops in his surroundings get stronger and become a second nature. However, the pit is not the only influential factor of his environment. Mrs Holroyd and her superior attitudes form a part of the miner's tough circumstances. In point of fact, it is Holroyd's failure to handle the pressure from his wife, who wants him to be what could not because he is entangled in his environment, that makes his life more difficult.

Holroyd's death did not leave his wife unaffected. She is left with two young children to bring up. One might point out that Blackmore offers to take her and the children away from the mining community. However, after Holroyd's death there are no indications that the widow would take Blackmore's offer. The way the play comes to an end, with Mrs Holroyd lamenting over the body of her husband, evinces that her widowing is no

solution to her problems. Apart from the fact that she has to live with Holroyd's children, the feeling of guilt is another burden she would have to bear.

Like Mrs Holroyd's, Blackmore's attempt to overcome his surroundings proves to be a failure. At first, he seems to be on the right track. He impresses Mrs Holroyd by his 'gentlemanly' behaviour. His position as an electrician⁶⁷ distinguishes him from the 'common' miners of whom Mrs Holroyd does not approve. However, Holroyd's challenge of Blackmore's policy to play the gentleman shows the electrician's violent character and reveals the immaturity of Mrs Holroyd who thought she would change her life overnight by eloping with Blackmore. First of all, Mrs Holroyd's and Blackmore's failure to keep their affair secret is due to other people's gossip. In such a community, scandal-mongering is a social habit which also shows, as I shall demonstrate in the ensuing chapter, in O'Casey's Dublin plays; and Corrie's plays. Therefore, Blackmore's attempt to beat a rule of the place (gossip) culminates in failure.

It is quite noticeable that the great naturalist dramas are associated with the notion of tragedy. Death appears to be the ultimate reality for some characters. Strindberg's Miss Julie, closes on a tragic note. In Hauptman's The Weavers, the play closes on a state of chaos with the dead body of Old Hilse on the stage. Zola's novel, Therese Raquin, which was adapted for the stage, ends up with the death of both Therese and Laurent. The end of Chekhov's The Cherry Orchard is equally tragic, though no death occurs. O'Casey's three Dublin plays, Corrie's In Time O' Strife and Lawrence's The Widowing of Mrs Holroyd line up with all of the above-mentioned dramas so far as their tragic endings are

concerned. It is this notion of tragedy which exposes naturalist drama to the criticism of being an expression of defeatism. The deaths of some characters and the thwarting of others may suggest the ineffectiveness of man as opposed to the external forces which surround him. One might even go further and comment that the playwrights of this kind of drama have nothing to offer us apart from confirming man's defeat and showing his inability to effect change. This view, I believe, is simplistic in that it ignores the capacities of naturalist drama to go beyond a photographic reflection of 'tranches de la vie'. There is no denying the idea that the characters in Lawrence's three plays prove to be influenced by their environment. One should not, however, ignore the fact that Lawrence truly depicted events some of which he himself went through. The idea that people cannot escape the impact of their surrounding conditions is a reality. What is a pure illusion is when naturalism is done without and sophisticated theatrical devices instead are put to work in the hope of indicating that change is possible. What we have here is an escape from reality. How could we start talking about miners' problems, for example, and the urge for change, if we did not get the chock, which the Brechtian theatre aims to produce by distorting reality, through a strongly naturalistic presentation of the problems. It is the conviction of reality and not bold theatricality that would lead to some serious thinking about what we see on the stage and about the possible alternatives to the present state of things.

A Collier's Friday Night is not a political propaganda. It is a play about people rather than ideas. It is particularly about a working-class family and the problems they encounter within their mining community. The aspect of domesticity which characterizes the family's style of life is

emphasized by the daily activities such as cooking, eating, smoking, talking, ...etc. However, the play is more than a series of realistically painted tableaux. The issue of human relationships and the complexities they engender find expression in the play. The psychology of different characters is revealed through conflict, challenge or friendship. And from this point, the play moves on to touch upon broader social questions which raise as a result of the existence of certain relationships that become more serious on a social level. Lawrence was not only interested in telling us that Mrs Lambert was a dominant mother, Lambert an unhappy father or Ernest a dominated son. If that was the case why did Lawrence bother writing us a play and not an autobiography since the events related in the play were based on his own life? Although one might say that Lawrence's play may be a catharsis, the point that his play deals with problems of great significance, on a social level, remains irrefutable. The nature of the mother-son relationship as presented in the play is more of a social problem than the generation gap issue, for example, in Hindle Wakes. It is a serious problem because it kills the independent man in Ernest and makes him unfit to face the external world on his own. That Lawrence intended to give his play social implications and not merely to record biographical events, would find more support in my discussions of the questions The Daughter-in-Law and The Widowing of Mrs Holroyd raise.

It is more appropriate to speak of the voicing of social criticism in relation to The Daughter-in-Law. The issue of the mother-son relationship is brought up again. However, Lawrence gave it more significance in that he revealed some of the social difficulties it engendered. Mrs Gascoigne's interference with her married son's life is

partly to blame for the unworkability of the marriage. Outside the family circle, Lawrence hit upon the problem of the miners' exploitation by the employees. Although I believe that Touch and Go is the best of all Lawrence's plays as far as the treatment of the issue of workers versus exploitation is concerned, The Daughter-in-Law does present this problem at its preliminary stages. Although there are no big actions which would illustrate the conflict as is the case, for example, in The Weavers, it is indicated that the miners went on strike and the employers hired other men to take over. Consequently, the striking miners expressed their objection by stopping the blacklegs from going to the pit. The confrontation between the miners and the employers, in other words between 'labour' and 'capital', did not leave the miners' families unaffected. In actual fact, it caused rifts between them:

Joe [to Minnie]: Now, does thee think it right, Minnie, as th' mesters should get a lot o' crawlin' buggers in ter keep their pit i' order, when th' keepin' o' them pits i' order belongd by right to us?

Minnie: It belongs to whoever the masters pay to do it.

Luther: A'right. Then it belongs to me to ha'e any woman i' ter do for me, as I've a mind ...⁶⁸

The parallel Lawrence struck between the strike, which is an industrial action, and the conjugal dispute, which is a human affair, is perhaps a way of demonstrating the debasement of human values by the overwhelming impact of mechanization. Marital life, where passion, love and soul are normally involved, is mechanically viewed in terms of work and its material rewards. This disenchantment of Lawrence's with the corruption the industrial world brought about, struggles to come out in The Daughter-in-Law, though this attitude of his receives full expression

in his fictional works which came after the phase of playwriting.

It should be recognized that the people Lawrence included in the plays are from being representational of what he deemed to be 'real' human beings. The image we get in the plays is that of a group of people whose humanity, according to Lawrence, is interfered with by the machine. It is no contradiction to state that Lawrence did not present an image of real human beings in the plays and at the same time refer to the latter as naturalistic in general and the people as life-like characters. Lawrence saw the miners' lives so corrupted that their reality as human beings was weakened. What we have in The Daughter-in-Law is a depiction of a mining community which failed to achieve what the dramatist deemed as 'full humanity'. The failure of marriage, the insincerity of relationships, the dominance of materialism and the destruction of the primitive style of life are all demonstrations of man's fall and indications of the sources of his tragedy. And it was Lawrence's strong belief that as long as man gave in to the new 'civilization', he was doomed to be a failure.

As in the other colliery plays, The Widowing of Mrs Holroyd evolves around the relationship between man and woman, but in the process of a crisis. In his treatment of the Holroyds' case, Lawrence revealed the causes of the couple's failure. The clash between a miner whom the pit has turned into a brute and a proud woman who does not believe in an equal relationship with a miner, makes life for both husband and wife unbearable. Lawrence, therefore, resorted to the killing of the husband, though I personally find Holroyd's death, as I commented earlier on, quite unnecessary. The couple's failure could have been illustrated otherwise

and the sense of tragedy, which Lawrence insisted on magnifying, would still have been expressed. Now, it is fairly clear that Lawrence did expose issues, which he thought were the causes of modern man's tragedy. Despite the pessimistic tone which underlies his examination of those issues, it remains true that he did not claim that there was no solution. Instead, he implied that tragedy will be the ultimate reality so long as the situation remains as he depicted it. The positive attitude in Lawrence's treatment of the issues of modern man is that although he suggested no direct alternative in the plays, he indirectly invited the readers to decide for themselves.

In his method of characterization, Lawrence explored different techniques such as motivation based upon psychological probing in order to authenticate his characters' behaviour and to strengthen the conviction of actuality. At a physical level, Lawrence made certain that his characters are not at odds with the milieu in which they appear. He also emphasized their similarity to the people in the real world by making them look so familiar to their audiences. The other aspect which he examined to convince us that he was dealing with 'living characters' is the clash between people and their surrounding conditions. He went further to show the effectiveness of the conflict. Although the situation in the plays, and especially in The Widowing of Mrs Holroyd, looks quite gloomy, Lawrence did not condemn the fate of the community to be a permanent failure. The existence of hope is expressed in his personal attitude towards women⁷⁰, for example, and in the personal solution he took by escaping from the squalor of the industrial world into wild nature and among living people.

Notes & References

¹"Gill has established beyond doubt that he (Lawrence) is a major dramatist in naturalistic tradition, unrivalled in his ear for working-class speech. And in proving this Gill has provided what must be considered as the highwater-mark of naturalistic presentation in the country.", F. Philip French, "A Major Miner Dramatist" New Statesman, March 22, 380, 1968.

²The Collected Letters of D. H. Lawrence, 2 vols., ed. H. T. Moore (London: W. Heinemann Ltd, 1962).

³ S. Sklar, "The Relationship Between Social Context and Individual Character in the Naturalist Drama, With Special Reference to Chekhov, D. H. Lawrence, and David Storey", Ph D, Uni. of London, 1974.

⁴ S. Sklar, The Plays of D.H. Lawrence: A Biographical and Critical Study. London, Vision Press Ltd, 1975.

⁵ S. S. Bardon, " D.H. Lawrence's Neglected Art: His Theory and Practice of Drama" Ph D DAI 37; 7758 A., 1976.

⁶ Ibid, p. 92.

⁷ Philip French, "A Major Miner Dramatist", p. 390.

⁸ Suresh Nath, D.H.Lawrence the Dramatist (Ghasiabad, Vimal Prakashan, 1979), p. 98.

⁹ The Daughter-in-Law, p. 83 & p. 99.

¹⁰ The Widowing of Mrs Holroyd, p. 149.

¹¹ "... She carries a basket heaped full of washing , which she has just taken from the clotheslines outside. Setting down the basket heavily, she feels among the clothes. She lifts out a white heap of sheets and other linen, setting it on the table; then she takes a woolen shirt in her hand.", The Widowing of Mrs Holroyd, p. 149.

¹² Emile Zola, 'Naturalism in the Theatre', quot. in L.A. Carter's Zola and

The Theatre. Westport: Greenwood Press Publishers, 1977, p. 86.

13 "Washing off the coal dust after a day's exhausting work, baking a pie, preparing a meal, shoving a stubbed cigarette into a pocket, and a hundred activities are performed with an exact unobtrusive veracity that with the carefully spoken dialect speech, convinces us that the world outside created by our imagination is as real as the smell of the stew that wafts over the footlights.", Philip French, 'Major Miner Dramatist', p. 390.

14 "Now and again she looks over her paper at a piece of bread which stands on a hanging hob before the fire propped up by a fork, toasting ... the table is laid for tea, with four large breakfast cups ... the woman sees the piece of bread smoking, and takes it from the fire. She butters it and places it on the plate on the hob, after which she looks out of the window, then taking her paper, sits down in her place.", p. 20.

15 I believe that this particular scene from The Widowing of Mrs Holroyd is similar to one of the greatest scenes of Shakespeare's King Lear. Both scenes took place on a deserted stage, after a series of activities, with a major character lamenting over the dead body of another one of no less importance.

16 S. Sklar, The Plays of D.H.Lawrence, p. 46.

17 The Widowing of Mrs Holroyd, p. 149.

18 The story is "Odour of Chrysanthemums" which bears striking similarities to The Widowing of Holroyd.

19 R. Williams, 'D.H.Lawrence: The Widowing of Mrs Holroyd.' in Drama From Ibsen to Brecht, p. 294.

20 She is a major character in the story (the corresponding character to Mrs Holroyd in the play).

21 i.e. the pit.

22 The Daughter-in-Law, p. 100.

23 Ibid, p. 145.

24 "The woman in the rocking-chair is dressed in black, and wears a black sateen apron. She wears spectacles, and is reading the New Age. Now and again, she looks over her paper at a piece of bread which stands on a hanging bar before the fire.". A Collier's Friday Night, p.20.

25 Ibid, p. 20.

26 Frank Marcus, 'The Dominant Sex', Plays and Players (May, 1967, p.19).

27 The Daughter-in-Law, p. 83.

28 Ibid, p.100.

29 a) The woman is *tall* and voluptuously built. The Widowing of Mrs Holroyd, p.149.

b) a *tall*, good-looking young woman ..., The Daughter-in-Law, p. 99.

c) She is *tall* and thin, ..., A Collier's Friday Night, p. 20.

30 The Widowing of Mrs Holroyd, p. 185.

31 A Collier's Friday Night, p. 20.

32 The Daughter-in-Law, p.100.

33 P. French, 'Major Miner Dramatist', New Statesman, March 22, 1968, p. 390.

34 The Letters of D.H. Lawrence, vol. 1, ed. James T. Boulton, Cambridge, Cambridge Uni. Press, 1979. p. 509.

35 Sean O'Casey, 'A Miner's Dream of Home', New Statesman, July 28, 1934.

36 Mother [with emphasis]: No, I don't like her-and I can't say that I do.

Ernest: But why not? why not? she's as I am ... you've nothing against her-have you, now?

Mother [shortly]: No, I don't know I've anything against her.

Ernest: Well, then, what do you get so wild about?

Mother: Because I don't like her, and I never shall,so there, my boy. A Collier's Friday Night , p. 73.

37 In psychoanalytical terms, Maggie's presence intensifies the conflict between the reality principle and the pleasure principle in Mrs Lambert's character.

38 A Collier's Friday Night, p. 69.

39 Ibid, p. 71.

40 Ibid, p. 25.

41 Ibid, p. 23

42S. S. Bardon, D.H.Lawrence's Neglected Art: His Theory and Practice of Drama, p. 85.

43A Collier's Friday Night, p. 69.

44Apart from the scenes of quarrels and fights, Lambert figures in other peaceful scenes where he talked about general matters.such as the buying of books, life at college, ...Act I, p. 29/30.

45 My view of the three plays as a trilogy is supported by S. Sklar, who similarly refers to the plays, in her book The Plays of D.H.Lawrence, as a trilogy.

46The Daughter-in-Law, p. 97

47Ibid, p, 136.

48 Here is Irving Wardle's comment on characters in A Collier's Friday Night:" What is real in the play is the sense of of incurable tension; a bond that holds the characters together no matter how emotions ebb and flow", 'Lawrence Play With A Strindberg Touch' (The Times, March 17, 1967). The above-quoted comment is interesting the sense that it is also true of characters in The Daughter-in-Law.

49The Widowing of Mrs Holroyd, p.155.

50Ibid, p. 153.

51Ibid, p. 168.

52Ibid, p. 172.

53The Daughter-in-Law, p.145.

54Mrs Gascoigne: It's true. An' tha can ha'e Luther. Tha'lt get him, an' tha can ha'e him.

Minnie: Do you think I shall?

Mrs Gascoigne: I can see. Tha'lt get him _ but that'lt get sorrow wi' 'im, an' wi' th' sons tha has. See if tha doesna., The Daughter-in-Law, p. 145.

55The Widowing of Mrs Holroyd, p. 188.

56Ibid, p. 187.

57Ibid, p.189.

58The Daughter-in-Law, 143.

59" In the play, Holroyd triumphs in death, forcing his wife to realize her situation and her responsibilities - as they were in relation to him, and as they will be in her life without him. It is as if the dead Holroyd had become a dark god to whom his wife offers herself in tears of atonement for killing him, that is for destroying him in life and wishing his death.", Arther E. Waterman, "The Plays of D.H. Lawrence", Modern Drama, 11, 1960, p. 352-53.

60 A Collier's Friday Night, p. 23

61 See quotation no. 62.

62 Ibid, p. 22.

63 The Daughter-in-Law, p. 127.

64 Ibid, pp. 139.

65. Ibid, pp. 130.

66Luther: ... but there's scarce a collier in a thousand washes hissen 'afore he has dinner we never did a- whoam. The Daughter-in-Law, p.100.

67Blackmore: We electricians, you know, we're the gentlemen on a mine:

ours is gentlemen's work., The Widowing of Mrs Holroyd, p. 150.

⁶⁸The Daughter-in-Law, p. 132.

**CHAPTER FIVE
SECTION III**

**Conversational Analysis Of Language In
The Daughter-In-Law**

The examination of how turns are organized in Lawrence's The Daughter-in-Law is only one aspect of the conversational analysis which I am trying to fulfill. The systematics for turn-taking in naturally-occurring conversation, devised by Schegloff, Sacks and Jefferson, provides the tools for the study of the material furnished in the play. As to the first three 'facts'¹ about conversation', I shall not deal with them from the outset owing to the fact that they will be covered in the discussion of other substantial features such as 'turn order is not fixed but varies' and 'transitions (from one turn to another) with no gap and no overlap are common. Together with transitions characterized by slight gap or slight overlap, they make up the vast majority of transitions."

As regards turn-transfer, let us examine the ensuing example from the play in the light of the above-mentioned quotation about 'transitions':

A ---> Mrs Gascoigne: Well, I s'd ha thought thy belly 'ud a browt thee whoam afore this.

[Joe sits on sofa without answering]

A ---> Doesn't ter want no dinner?

B ---> Joe: [looking up] I want it if the' is ony²

Mrs Gascoigne's opening turn is followed by a pause which is marked by Joe's sitting on the sofa without responding to her. The failure of rule 1a and 1b (current speaker selects next and self-selection for next speakership) to cause a speaker-change at a first possible completion point, makes room for the application of rule 1c which allows the current speaker to continue talking; 'then the rule-set re-applies at the next transition place...'³ Therefore Mrs Gascoigne carries on with the talk by

providing the first part of an adjacency pair in the form of a question (Doesn't ter want no dinner?). At this point, the turn-transfer occurs and the second pair-part of the adjacency pair is produced by Joe.

The transitions from one turn to another in The Daughter-in-Law proves to comply with the rules⁴ which Schegloff and his colleagues discovered about naturally-occurring conversation. The majority of the transitions are completed with 'no gap and no overlap'. In the whole play, there are about twenty six marked pauses including eight moments of silence. There also other occasions when a pause is indicated by a description an action. These pauses, the majority of which proceeds a next-speaker's turn, occur as a result of different reactions from the interactants to what is being said just before the pause takes place. In the following example,

Luther: It's right if 'er says so.

Joe: Then it's the blasted devill! [a pause] So I come on here ter see if I could get Minnie to go up to our Harriet. ⁵

The occurrence of the pause is due to the fact that when Joe realized that what he had just said would worsen the situation by increasing Luther's worries, Joe takes a brief break to smooth the feeling of anxiety in his next turn. Another occasion which provides for the occurrence of a pause in conversation is at the moment when one of the interactants retreats and the remaining parties still have the intention to carry on with the talk. The scene where Joe said 'Good night' to Luther and Mrs Purdy who still had some talking to do, provides a good illustration for the kind of pause I have described above:

Mrs Gascoigne: How do you like living down Nethergreen?

Mrs Purdy: Well - We're very comfortable. It's small, but it's handy, an' sin' the mester's gone down t'a guinea-

Mrs Gascoigne: It'll do for you three.

Mrs Purdy: Yes.

[Another pause.]

Mrs Gascoigne: The men are comin' out again, they say... ⁶

A more substantial function of the pause in conversation is made manifest in the scene where Luther and Minnie were talking about Mrs Purdy's pregnant daughter. The three pauses which are situated in page 121⁷, for example, are to allow time for Minnie to swallow her anger and to be able to talk in an articulate manner. They may also be described as climactic-building pauses.

It is also noticeable that some transitions are characterized by 'slight gap or slight overlap'. In the whole play, the number of transitions with a brief overlap is in the region of forty. Like a pause, the happening of an overlap is due to more than one reason. In some occasions, a character would start speaking before the current speaker completely comes to the end of his turn. This can be related to the intruder's non-approval of what is being said:

Mrs Purdy: ... An' though I do consider as it's nowt b'r a dirty trick o' his'n to ta'e a poor lass like my long thing, an' go an' marry a woman wi' money-

Mrs Gascoigne: Woman wi' money, an' peace go wi' 'er an' 'er money!

what she's got, she'll keep, you take my word for it, missis.⁸

As it might happen in real life, overlapping can be a result of a would-be next speaker's strong desire to express his agreement with what has just been said. Here is an example from the play:

Mrs Gascoigne: That's what I say. If th' woman ca's for the piper, th' woman maun pay th' tune.

Mrs Purdy: No but what-

Joe: It's a nasty business

Mrs Gascoigne: Nasty or not, it's hers now...⁹

In other moments, one would overlap for the sake of preventing the current speaker from saying something which the person who overlaps thinks it might offend him. This is exactly the case when Minnie, 'in a flash', takes the floor to stop Luther from hurting her again:

Minnie: And so-

Luther: [after a moment] Yi, an' so. An' so I none care what ter does. If ter leaves me-

Minnie [in a flash]: What's the good of me leaving you? Aren't I married to you- tied to you? ¹⁰

A two-party conversation would not be a convincing example so far as the examination of the fifth feature of naturally-occurring conversation, which is 'turn order is not fixed, but varies.' For that reason, I have chosen the following piece of conversation the participants of which are four. It is more appropriate to quote in length the excerpt I have marked

out for analysis in order to make it available for frequent use:

1. Joe [to Minnie] : Now does thee think it right, Minnie, as th' mesters should get a lot o' crawlin' buggers in ter keep their pits i' order, when th' keeping of them pits i' order belongs by right to us?
2. Minnie: It belongs to whoever the masters pay to do it.
3. Luther: A' right. Then it belongs to me to have any woman in ter do for me, as I've a mind. Tha's gone on strike, so I ha'e the right ter get anybody else.
4. Minnie; When have I gone on strike? I have always done your housework.
5. Luther: Housework- yi! But we dunna on'y keep th' roof from comin' in. We get as well. An' even th' housework tha went on strike wi'. Tha skedaddled off ter Manchester, an' left to't.
6. Minnie: I went on business.
7. Luther: An' we've come out on strike 'on business'.
8. Minnie: You've not; it's a game.
9. Luther: An' th' mesters'll ta'e us back when they're ready, or when they're forced to. An' same with thee by me.
10. Minnie; Oh!
11. Joe: We get it fr' Tom Rooke - 'e wor goin' ter turn 'em down. At four to-morrer mornin', there's ower twenty men goin' down.
12. Mrs Gascoigne: What a lot of fools men are! As if th' pits didn't need ter be kep' tidy, ready for you to go back to 'm.
13. Joe: They'll be kep' tidy by us, them an' when we've a mind - an'by nobody else.
14. Mrs Gascoigne: Tha talks very high an' mighty. Tha's because I ha'e th' feedin' on thee.

15. Joe: You put it like our Luther says, then. He stands for t' mesters, an' Minnie stands for t' men - cos 'er's gone on strike. Now becos she's went ter Manchester, had he ony right ter ha'e Lizzie Charley in for a couple o' nights an' days?

16. Mrs Gascoigne: Tha talks like a fool!

17. Joe: I dunno.

18. Minnie: He's welcome to Lizzie Charley.

19. Joe: Alright. - she's a nice gel. We'll ax 'er to come in an' manage th' 'ouse - he can pay 'er.

20. Minnie: What with? ¹¹

The above-quoted piece of dialogue is introduced by a question [1] asked by Joe who uses 'current speaker selects next' technique to invite Minnie to take the floor [2]. Joe's question and Minnie's answer form an adjacency pair¹² which represents, according to Marion Owen, a constituent in ' a four-level hierarchy of units¹³ within natural conversation'. Before I proceed to the discussion of the three components, I would like to make a point about the first two turns which represent the opening of the exchange under analysis. The manner according to which Lawrence allocates the turns [1], [2] and [3] to their speakers is perfectly compatible with one of Schegolff's and of the others' discoveries about the characteristics of naturally-occurring conversation. The three analysts state that

" Addressing a party will not necessarily, in itself, select him as a next speaker. Thus A, addressing a question to B, selects him as next speaker; but when B speaks next and addresses an answer to A (a second-pair part), A is not necessarily selected as a next speaker."¹⁴

In The Daughter-in-Law, Joe addresses a question [1] to Minnie. The latter provides an answer [2] to the question; but Joe was not selected as next speaker. Luther makes use of 'self selection' technique which grants him the right to a turn. Starting from this turn of Luther's [3] down to Minnie's [10], which forms the first component, the exchange proves to be governed by a pattern which Schegloff, Sacks and Jefferson have noticed about naturally-occurring conversation. The pattern is arranged in a way that speaker A is 'as last and next for speaker B' and 'speaker B as last and next for speaker A'. In effect, the first two components¹⁵ are systematized according to the same pattern. Whereas the last component, which consists of three turns, complies with the structure of a 'three-part exchange'. Minnie's turn [18] may be the first pair-part (offer) to a second pair-part (acceptance) [19] which in its turn may function as a first pair-part to a second pair-part (challenge) [19]. The existence of these three components each of which includes different characters¹⁶ demonstrates that 'turn order is not fixed, but varies.'

As in naturally-occurring conversation, 'turn-size' in the play is not fixed. The following exchange covers a series of different unit-types:

1. Mrs Gascoigne: Happen we should. If they come, they'll come together. An' they'll come to this house first.

[A silence. Minnie starts.]

Did ter hear owt?

2. Minnie: Somebody got over the stile.

3. Mrs Gascoigne: [listening] Yi.

4. Minnie: [listening] It is somebody

5. Mrs Gascoigne: I' t' street.

6. Minnie: [starting up] Yes.

7. Mrs Gascoigne: Comin'? It's Luther. [Goes to the door] An' it's on'y Luther. [...]

My boy! my boy! 17

In this extract one would notice different constructions which produce different turns as far as their unit-types are concerned. There are four sentential turns [1, 2, 4 & 7], one single-phrase turn [5] and two single-word turns [3 & 6]. The non-fixedness of turn-size is made manifest in the fact that the current speaker is free to choose among 'a range of unit-types out of which turns may be constructed'¹⁸ . The system also grants any current speaker, by virtue of rule 1c, the advantage 'to produce more than a single instance of a single unit-type.' However, it seems that there are rules outside the system for the organisation of turn-taking which sometimes may control the size of a turn. In the course of a conversation, the longer one talks the more prominence one gets. In other words, to hold the attention of a group of listeners for sometime means that one must have some quality to sustain the continuity of one's talk. Among certain ethnic groups, age plays a great role in determining the amount of talk one is entitled to do. As a result, it is quite expected that the maximum turn-size would go for the 'wise' old parties, whereas the youth's participation would be kept to a certain minimum. Another characteristic which might affect the turn-size is knowledge in the field that dominates the topic of conversation. In general, the more one knows about the subject the longer one can take the floor. On the other hand, the less one seems to know, the less participation one gets. In Act IV, the scene which involves Mrs Gascoigne and Minnie provides us with a good illustration of how 'knowledge' or 'experience' seems to affect the

amount of talk each of the participants covers. Mrs Gascoigne's and Minnie's encounter is a scene of worries and a moment of distress. Minnie's unacquaintance with such situations disqualifies her from talking knowingly about it. Her turns are mostly questions and pieces of information. As regards Mrs Gascoigne, her first-hand knowledge of such circumstances she allows to do most of the talking¹⁹.

Once a conversation is launched, none of the interactants knows for sure the point at which it would come to an end. If the conversation runs smoothly, the interactants will keep talking till they come to a turning-point which would either initiate a new topic to stimulate more talk or to bring the conversation to an end. Unlike debates, interviews or court-hearing, conversation is so unpredictable that it becomes difficult to anticipate its end. Schegloff and his colleagues admit that

"the turn-taking system itself says nothing directly about the length or closing of conversation. It does, however, puts constraints on how any system of rules for achieving conversational closing (and thus length) could operate. E.g. by virtue of rule 1a, ending should not occur, and rarely does, after a turn in which a 'current speaker selects next' technique has been used." ²⁰

As regards the conversation between Joe, Mrs Gascoigne, Luther and Minnie in Act III, an audience with no knowledge of the written text, will have no clue at all about where Minnie-Luther exchange is to give way to that of Joe and Mrs Gascoigne. Joe's entry is accounted for by virtue of rule 1b, (self-selection technique). It is next to impossible to anticipate the end of Minnie-Luther exchange at that particular point. However, it is hard to turn a blind eye to the dramatist's control over the flow of

conversation and its closing-up.

According to Schegloff, Sacks and Jefferson

" the turn-taking organisation for conversation makes no provision for the content of any turn, nor does it constrain what is (to be) done in any turn. Neither the components nor the rule-set includes features bearing on this matter." 21

This quality of naturally-occurring conversation is quite true in the sense that there is no rule in the turn-taking system which dictates that the first turn, say, should be a question or the following one is bound to be a piece of news. However, Schegloff and the others qualify their statement about the content of a turn and declare that

" ... this is not to say that there are no constraints on what may be done in any turn.'First turns' in a structurally characterizable set of circumstances properly take 'greetings'; and 'next turns' can, in a variety of closely describable ways, be constrained by 'prior turns'."22

Normally, a question (first turn-Speaker A) is followed by an answer (second turn-speaker B):

A. Luther: [...] What hast bin doin' a' day?

B. Minnie: Working

A. Luther: Has our Joe bin in?

B. Minnie: No. [...]

A. Luther: You've not bin up home?

B. Minnie: To your mother? No, ... ²³

However, this not always the case. It is possible that, in a two-party exchange, a question might be immediately followed by another question. An answer is not an automatic occurrence after a question is being asked:

Minnie: It's almost liking having a stranger.

Luther: Would ter rather?

Minnie:What?

Luther: Ha'e a stranger?

Minnie: What for? ²⁴

In the play, there are other constraints on what occupies the parties' turns. The existence of a dramatic design which underlies the exchange between characters in the play bears upon the turns, the contents of which can partially lead to the production of a climax, an anti-climax, a turning- point in the course of events or other dramatic effects. Let us consider the conversation between Minnie and Luther at the beginning of Act I, scene 2, down to Joe's entrance. Here are the main points, as they occur in order, that have been raised in Minnie-Luther exchange: Luther's being late, the argument over the washing off of the grime before eating and the visit to Mrs Gascoigne's, Minnie's sexual attraction to Luther, the strike, Luther's lack of ambition and interest in his work and finally Mrs Gascoigne as an issue. Here the dramatist's intention to reveal the conflict which underlies Minnie's and Luther's marital relationship constrains what is to occupy the characters' turns. To highlight the nature of this relationship, Lawrence decides to make the

conversation a series of arguments through which the antagonism is revealed. Although the instance when Minnie was sexually aroused by Luther's 'red and bright' mouth represents a relief in the sense that the tension is eased off, the points of conversation have to be what they are if the effect is to be produced. It is safe to say that Lawrence allocated the turns, the contents of which is what interest us here, to his characters on the grounds that the concern of the play is revealed and the sources of the conflict are made known. It follows that the bringing in of Mrs Gascoigne in the course of conversation is bound to happen. Here we come to the conclusion that 'what parties say' is not as unpredictable as is the case in naturally-occurring conversation.

In the passage which I have chosen for the examination of 'turn order' (Act III, p. 132-3), there are four participants in the conversation: Joe, Minnie, Luther and Mrs Gascoigne. Joe got six turns out of a total of twenty. Minnie acquired seven turns, another four went for Luther, while Mrs Gascoigne retains three turns. According to these above-mentioned figures, it is noticeable that the distribution of turns is quite irregular. However, the rule-set provided by the turn-taking system accounts for the distribution of turns among the interactants. Three of Minnie's turns are allocated by virtue of rule 1b (self-selection), while the other four are distributed according to rule 1a (current speaker selects next). As to Joe, he self-selected for four times and was selected twice by the current speaker. Self-selection technique entitled Luther to three turns while he was only once picked up by a current speaker for 'next speakership.' Finally all of Mrs Gascoigne's turns in the above quoted passage, are a result of self-selection. It seems to me that the employment of either 'current speaker selects next' technique or 'self-selection' sheds light upon the characters themselves. The frequent usage of 'self selection

technique' is a manner of self-assertion. An interactant's capability of manipulating this device for his own benefit, reveals in a way his control over the situation. Taking into account this assumption of mine, I would argue that Mrs Gascoigne's status as a dominant mother and the significance attached to that fact are reflected in the method whereby she claims right for a turn (self-selection technique). No one can perhaps deny that Lawrence strongly intended to reveal this fact about Mrs Gascoigne. However, one could argue that Lawrence was oblivious of Schegloff's and the others' system for turn-taking. Yet, I believe that Lawrence was at least aware of the idea that the manner by which the interactants get involved in conversation helps define the degree of control they hold over a certain situation and the power they exercise upon one another. It follows that Mrs Gascoigne's method of getting entry to the conversation was meant to be carried out in that particular way (self-selection). A sensible conclusion which one can draw here is that the distribution of turns, in the play, undergoes a certain degree of manipulation by the dramatist who has some revelation to make about the characters through the way they hold conversation.

With respect to the tenth feature of natural conversation, 'number of parties can vary', it is almost unnecessary to consider it in relation to conversation in the play, because of its obviousness. As to the eleventh feature, 'talk can be continuous or discontinuous', there are some significant points to make. According to Schegloff, Sacks and Jefferson, the continuity and discontinuity of talk are both provided for by the system of turn-taking²⁵. In the play, the failure of keeping the talk going is marked by a series of pauses. However, one might observe that Lawrence describes the instances during which the conversation is

brought to a halt, in three different ways. In the written text of the play, we find 'pause', 'moment of silence' and other instances, whereby the dramatist informed us that nobody was talking. It seems to me that the distinction²⁶ Schegloff and the others draw between 'pause' and 'gap or lapse' is quite debatable. A pause, as is demonstrated almost in the whole play, occurs at a moment which projects no strong necessity of immediate talk. None of the instances marked out as [A pause] occurs after a question, which would normally require a response²⁷. In accordance with Schegloff's and the others' distinction between a 'pause' and a 'gap', the halt in the following exchange is a pause rather than a gap or a lapse:

Minnie: Did you never care for me?

[He does not answer]

Didn't you?

[He does not answer]

Didn't you?

Luther [slowly]: You niver wanted me- you thought me dirt²⁸

The two breaks which occur in the above-quoted exchange are gaps and not pauses, because they fill in a space in the place of which some immediate talk was expected. Whereas a pause happens at some point which makes the halt sound quite sensible. The placement of the pauses and gaps in the play does not seem to comply consistently with what Schegloff and the others advocate. Yet, I find Lawrence's differentiation between a gap and a pause more sensible than that of Schegloff and his colleagues.

The twelfth feature of natural conversation is 'Turn-allocation techniques are obviously used'. There is no need to indulge in the discussion of the allocational techniques because they have already been dealt with in some of the previous sections on other features of natural language. The same thing applies to the thirteenth aspect (i.e. Various turn-constructural units are employed for the production of the talk that occupies a turn) which was considered in the discussion of turn-size.

The organisation of turn-taking, as Schegloff and the others believe²⁹, is liable to be disrupted. The failure of turn-transfer is one of the errors which might disturb the sequence of turn-taking. Nonetheless, the system provides 'repair-mechanisms' for these kind of violations. As regards the above-mentioned error, Schegloff and his fellow-researchers state that

" What we earlier [4.12, point (c)] called '1c-1a's', a current speaker continuation after the non-occurrence of turn-transfer at a transition-relevance place - a continuation which selects a next speaker to go - should be appreciated as repairing a failure of turn-transfer, provision of which is directly incorporated in the turn-taking system's basic organization.³⁰

In The Daughter-in-Law, the opening exchange of Act I, sc.2 provides us with an efficient illustration of the occurrence of 'failure of turn-transfer' and its repair:

1. Mrs Gascoigne: Well I s'd ha' thought thy belly 'ud a browt thee whoam 'afore this.

[Joe sits on sofa without answering]

2. Doesn't ter want no dinner?

3. Joe [looking up]: I want it if the' is ony. ³¹

The end of Mrs Gascoigne's turn provides a transition-relevance place at which Joe's entry could have been possible. The non-occurrence of 'self-selection' allows the re-application of the rule-set a-c at the next transition-relevance place which occurs at the end of Mrs Gascoigne's turn.

It is possible that more than one party talks at the same time. According to the system for the organisation of turn-taking, this incident is an error. The three analysts discovered that this particular error can be repaired by the occurrence of another one of another sort:

" ...the basic device for repairing 'more than at a time' involves a procedure which is itself otherwise violative in turn-taking terms, namely stopping a term before its possible completion point (e.g., ex. 23); it involves, then, a transformation of a central feature of the turn-taking system - the use of turn-constructive units to their next possible completion point - and not some device external to it. "32

There are many instances, in the play, during which more than one speaker talks at a time. The places of where the majority of these overlaps occur are marked with a dash (-). Although this sign is placed at the end of the turn, the overlap might possibly have happened at least before the last word of the turn was completely uttered. Here is an example from the play:

1. Mrs Gascoigne: ... When has thee ever done as much?
2. Joe: No, I hanna, cos' I've niver seen th' woman as I wanted to say 'snap' - but he slormed an' she-
3. Mrs Gascoigne: Slormed! Thee slorm but one fiftieth part to any lass thee likes, an' see if 'er not all over thee afore tha's said six words ... 33

It is difficult to assert with absolute certainty the exact moment where the overlap occurs. However, since Mrs Gascoigne starts by repeating a word from the prior turn, the interruption which must happen at some point after Joe had uttered the word 'slormed'. To repair the error, Joe brought his turn to an end before it reaches its next possible completion point.

Now that I have examined the ways turns have been taken in the light of the system Schegloff and the others devised, 'Phatic communion' in the play is the next issue in question. Generally speaking, there are situations when the interactants find it quite difficult to embark on an exchange. With the intention of establishing a feeling of 'social solidarity', the interactants may start talking about general matters that would mitigate the feeling of 'hostility' which lingers around the 'early moments of the encounter. The length of the period of time during which the interactants are engaged in phatic communion depends on different factors. The social status of each of the conversationalists, for example, might bear upon how they approach each other. In The Daughter-in-Law, Mrs Purdy's and Mrs Gascoigne's encounter is the best conversation piece for the examination of phatic communion. The passage which I

have marked out for analysis starts with Mrs Gascoigne's 'Good afternoon (p.87) and ends at Mrs Purdy's 'Oh, very nicely - except our Bertha'(p.88). When one reads beyond this particular extract, one would find out that Mrs Purdy did not come to talk about Joe's broken arm or the miners' employees. The main objective of her visit was to break the news that her daughter, Bertha, was made pregnant by Mrs Gascoigne's son, Luther; and for that reason she came seeking financial compensation. In the television production, when she was first shown, Mrs Purdy appeared to be nervous. This feeling of hers was intensified by Mrs Gascoigne's cold reception (Er - what is it?). In those circumstances, the breaking of the news was inconvenient and highly awkward. While waiting for the right moment, Mrs Purdy 'indulge(d) in phatic communion.' Once she noticed that Joe had a broken arm, she picked that up "to lubricate the transition from non interaction, and to ease the potentially awkward tension of the early moments of the encounter, breaking the ice, so as to speak, before the main business of the encounter is embarked upon in the medial phase"³⁴

Mrs Gascoigne: Good afternoon.

Mrs Purdy: Good afternoon.

Mrs Gascoigne: 'Er - what is it?

[Mrs Purdy enters. She is a little fat, red-faced body in bonnet and blackcape.]

Mrs Purdy: I wanted ter speak ter yer rather pertickler.

Mrs Gascoigne [giving way]: Oh, yes?

[All three enter the kitchen. Mrs Purdy stands near the door.]

Mrs Purdy [nodding at Joe]: Has he had a haccident?

Mrs Gascoigne: Broke his arm.³⁵

Once Joe's arm is brought up to attention, the conversation was launched and the interactants felt more at ease so far as the encounter is concerned. Although she was busy talking to Mrs Gascoigne about a matter which was of no relation to the 'main business of the encounter', Mrs Purdy was constantly on the watch for the occasion which would enable her to introduce her daughter's plight. In justification of this point, I refer to the following excerpt:

Mrs Purdy: There can be as much ache in a motherly body as in bones an' gristle, I'm sure o' that.

Joe: Nay, I'm more than bones an' gristle.

Mrs Purdy: That's true as the day.

[Another pause]

Mrs Gascoigne: An' how have you all bin keepin'"

Mrs Purdy: Oh, very nicely - except our Bertha. 36

As soon as the opportunity rises, Mrs Purdy takes advantage of it and sets forth Bertha's case.

Viewing these instances of phatic communion in the light of Laver's approach, one would be able to distinguish between the different indexical information embedded in each character's share in the encounter. Both Mrs Gascoigne's and Mrs Purdy's first exchange of words contains neutral tokens. The neutrality of this moment of phatic communion is because Mrs Gascoigne does not have a clue as to the purpose of Mrs Purdy's visit. It is also because of Mrs Purdy's unsureness of how to account for her unexpected visit. Mrs Gascoigne's straightforward character grants her the courage to ask a question which

almost brought the moment of phatic communion to an end. Mrs Purdy's uneasiness, however, still holds her back from clearly revealing the "main business of the encounter". Joe's broken arm provides her with another opportunity of indulging in phatic communion until she finds it easier to hit the nail on the head. She therefore does not commit herself to the provision of any information which might reveal the purpose of her visit since she senses she has not yet established a feeling of 'social solidarity' with the other interactants. However, as soon as Mrs Purdy fails to ensure the continuity of the moment of phatic communion, Mrs Gascoigne, who has never been hesitant about anything, produces an instance of phatic communion with other-oriented token, which has finally brought the exchange down to "the main business of the encounter".

Besides 'turn-taking' and 'phatic communion', 'topic' is another aspect of considerable significance in conversational analysis. Ronald Wardhaugh observes that

" conversation normally covers a number of topics and involves shifts from one topic to another, and sometimes also a mix of topics."³⁷

In accordance with Wardhaugh's comment, conversation, in the play, hits upon different topics. In Act I, sc.1, the conversation between Mrs Gascoigne, Joe and Mrs Purdy includes more than one topic. Mrs Purdy's takes the initiative by catering for the first topic (Joe's broken arm). The beginning of this exchange is not new to us because we had Mrs Gascoigne and Joe talking about it earlier in the scene. The bringing up of Joe's case for the second time is significant in the sense that it

illustrates another fact about naturally-occurring conversation :

" if, for some reason, a topic does get changed without being exhausted that is, some participants feel there is still much that should be said - an attempt may be made to revive it after digression, interruption, or change." 38

It is Mrs Purdy's visit that represents the interruption of Mrs Gascoigne's and Joe's talk about the accident in the pit. However, the whole topic is being dismissed when Mrs Purdy gets the chance to introduce her daughter's problem. At this point, a new topic is being presented. The rest of the conversation is but 'a mix of topics'. Although Bertha is the focal point of the exchange, Mrs Gascoigne brings in Minnie Hetherington as a new topic in between. There are also two occasions when Mrs Gascoigne and Joe break away from the main topic of conversation to argue about other matters (e.g. marriage, leaving to Australia). Eventually, the conversation gets back to its main business.

In Act1, sc.2, there are about ten³⁹ different matters over which the participants talk. The beginnings and the ends of all the conversation pieces, in Act1,sc.2, are marked by either the entrance or the exit of one or two characters. The exchange between Luther and Minnie falls between the former's entrance and that of Joe. The following piece of conversation begins after Joe's entrance and ends at the point when Minnie exits. The third exchange between Luther and Joe is brought to an end by Mrs Purdy's entrance. Minnie's and Mrs Gascoigne's return closes the previous conversation and causes another to start after Mrs Purdy's exit. It is quite natural to have a logical conversation. The topics do not have to be completely inconsequential in order to be natural. The

logic of a conversation may stem from the fact that since one topic stimulates some talk about another one implies that there is some kind of relation between the two topics. Let us see how Luther's being late, for example, is related to the argument over Luther's sitting for dinner before washing off the grime he dragged in from the pit. Being late angered Minnie. In effect, it provided her with an opportunity to start her nagging. Hardly had she swallowed her anger that Luther offended her by sitting at the table without washing himself. As result, her fury increased and the argument started. There are, however, certain dramatic constraints which determine the flow of conversation. That Lawrence structured the beginnings and ends of each conversation, in Act I, sc.2, on an entrance-exit basis suggests that he has to manipulate the course of conversation in a way that would allow the entrance or the exit of certain characters. Therefore, Joe's sayings and deeds had to lead to Minnie's exit which would give him a free course to break the news to Luther while Minnie was absent.

That Minnie and Luther are the only characters to appear in Act II, makes no room for the employment of entrance-exit pattern. The conversation is one piece. Like the second scene of Act I, Act II starts with an argument about Luther's drunkenness. Minnie's disapproval results in her refusal to sleep with Luther in the same bed. Luther's reaction terminates in revealing the story of Bertha. And the whole act closes on Minnie's decision to leave Luther and go to Manchester. Regardless of the fact that this is how Lawrence wanted the elements of conversation to follow, these elements appear to have occurred according to the cause-and-effect principle, which is not an alien factor to naturally-occurring conversation.

In Act III, Minnie's stay in Manchester remains the main controlling topic. It receives more prominence on account of being viewed in parallel with the strike. After a brief exchange about the telegram, a worry about Luther and Joe is being expressed. Suddenly, Minnie's stay in Manchester pops up in the course of conversation, but Mrs Gascoigne changes the subject and starts talking about the miners, the soldiers and the riot. Another shift in topic is caused and the problem between Luther and Minnie is hit upon. Once again, Mrs Gascoigne goes back to the Manchester business. The matter of forty pounds is brought up again, followed by Mrs Gascoigne's killing curiosity to know what Minnie 'hast bin up to'. Joe's and Luther's arrival brings back the issue of strike and Minnie's absence under discussion. Finally, Minnie gives a thorough account of her four day stay in Manchester which culminates in a bitter fight. Conversation in this particular part of the play, is the most convincing of all so far as the topic issue goes. Not only do we have a 'mix of topics' but also the recurrence of some of them. Mrs Gascoigne makes three attempts to revive the story of Manchester. Her switching from one topic to another, which is typical of naturally-occurring conversation, happens so abruptly. The majority of the places where she introduces her new topics are in the middle of her turns:

1. Mrs Gascoigne: ... So I telled our Joe ter come 'ere for's dinner as well, but they'm neither on 'em bin yet. That's allers t'road when it's strike. They stop mornin', bletherin' and boomin' an' meals, bless yer, they don't count.^{//40} Tha's bin i' Manchester four days then?

2. Mrs Gascoigne: ... But my daughter's my daughter's the whole of

her life.

Minnie: Do you think so?

Mrs Gascoigne: I'm sure.//An' th' men's been out ten days now, ...

3. Minnie: Oh_no, I never knew there was any danger.

Mrs Gascoigne: No more there is, as far as that goes.//What's up atween you an' our Luther?

4. Mrs Gascoigne: ... Talks o' goin' t'r Australay ... you not thinkin' of it, are you?

Minne: No I'm not _ not that I know of.

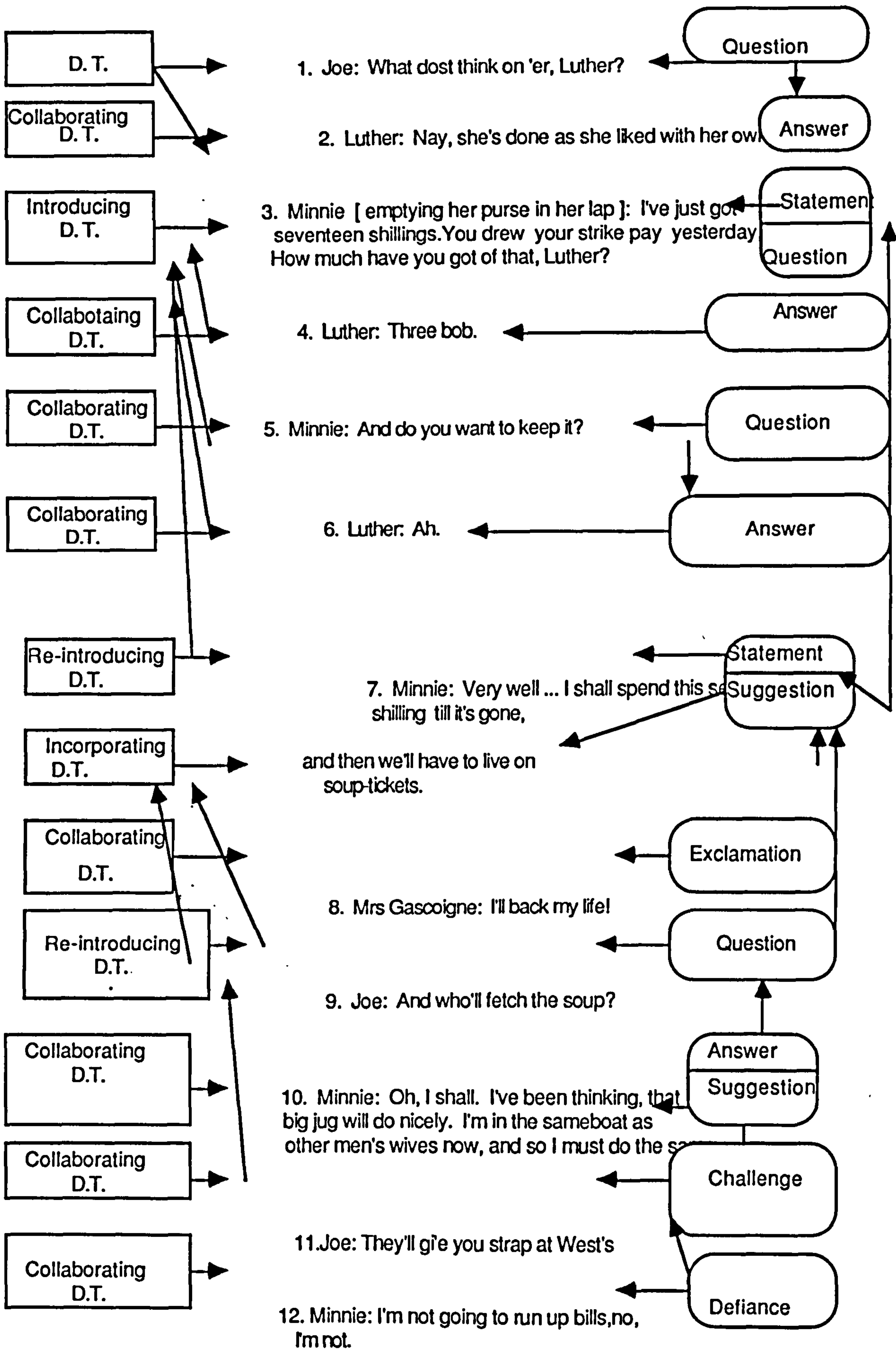
Mrs Gascoigne: ... But there's more blort than bustle, i' this world.//What took thee to Manchester?⁴¹

It may be the case that the abrupt occurrence of this change of topics is meant to support the inconsequentiality of talk which represents a major quality of naturally-occurring conversation. If we approach this feature of 'abrupt occurrence of topic-change' from a dramatic point of view, we would be able to perceive that it injects a degree of dynamism in the dialogue. In other words, it saves the dramatic dialogue from sounding boring by providing instances by virtue of which the listener (audience) get excited and anticipate the occurrence of a dramatic moment. The abrupt change of topics also reveals Mrs Gascoigne's uneasy feelings and suspicion as regards Minnie's stay in Manchester.

Being the shortest of all, Act IV contains two short pieces of conversation. The first is an expression of Mrs Gascoigne's worries about her two sons. The second is a tender exchange between Minnie and the defeated Luther. Mrs Gascoigne's experience entitled her to do most of

the talking, while Minnie had little to say. Due to this difference between the two women, it seems quite natural that the conversation acquires a tone of preaching. However, the way Lawrence brought about the end of this conversation piece and set forth the final one is less persuasive as far as natural shift from one topic to another is concerned. If we compare Mrs Gascoigne's manner of ending and introducing topics in the previous act to the way she carried out the shift in topic in act IV, it appears quite obvious that it was only because of Lawrence's intention to bring the play to an end that Mrs Gascoigne had to close down the conversation between herself and Minnie. Just before hearing footsteps, she said 'If they come, they'll come together. And they come to this house first.' In effect, how Lawrence handled this switch of topic is only a mild version of a very theatrical device according to which the arrival of a character from without is announced by another one on-stage. 'Here comes, Agrippa', for example.

As far as the structure of the dialogue in the play is concerned, I have marked out the following extract for analysis:



Luther's answer collaborates with Joe's opening discourse topic. Instead of keeping the same topic going, Minnie introduces a new one and , at the same time, gets Luther to keep feeding the exchange in a collaborative manner. Once again, Minnie re-introduces the matter of spending the seventeen shillings and goes further and incorporates a discourse topic that draws upon the previous one. Mrs Gascoigne's brief entry, which is in a form of an exclamation, brings the conversation to a halt. It has also given an opportunity for a new speaker to self-select. Joe, therefore, takes the floor and re-introduces the same topic Minnie raised earlier on. Joe's challenge to Minnie's suggestion to go and get the soup herself, and her defensive response produce a series of collaborating discourse topics. Now if one considers the nature of the discourse topics in the exchange above, one would notice that it is only Minnie that happens to introduce topics, while Luther, Joe and Mrs Gascoigne either collaborate with or re-introduce Minnie's topics. What one might understand from this is that Minnie was determined to fight all the way, while Luther took a weaker position in the sense that he was only responding to Minnie's way of seeing things rather than asserting himself as a challenger to Minnie's defiance.

If the analysis of some aspects of conversation shed some light upon the issue of natural language in the play, a reflection on the use of dialect would equally be significant in that respect. Lawrence's representation of Eastwood dialect takes many forms. It is noticeable at lexical, grammatical and phonetic levels. Different forms of pronouns are used. Semi- phonetic representation of the local accent are made. There are also grammatical deviations which characterize the dialect.

In his chapter on 'Rural Dialects in England', Martyn Wakelin

comments that

"The personal pronoun us 'me' is widespread in non-standard speech (Give us it); thou (subject), thee (object), thy, thine and thyself are often preserved in older dialect (to a lesser extent in the east midlands and south east)" 42

In compliance with Wakelin's statement, the use of 'thy', 'thine' and 'thyself' instead of 'you', 'your' and the reflexive forms of pronouns is very conspicuous in the play:

Mrs Gascoigne: Well, I s'd ha'e thought thy belly 'ud a browt thee whoam 'afore this.⁴³

'Yer' is also used instead of 'your' and 'you'⁴⁴. However, 'you' has another replacement in the form of a local lexis, 'Tha':

Joe: Tha talks like a fool, Mother. 45

As regards 'the interchange of subjective and objective function' of the pronoun, once again, Lawrence's use of the latter in the play is in perfect agreement with Wakelin's linguistic description of the pronoun:

" The interchange of subjective and objective function, e.g. her wear'th the trousers (S E D, VI. 14. 14.) brought her up (S E D, Viii. 1. 11), takes place in the south-west (and elsewhere) in certain apparently restricted circumstances, in general the object from being used for the subject when the pronoun is unemphatic, and the

subject from being used as the emphatic form of the object. Examples of the first are the use of us for we in the south-west and west, then for 'they' in the south-west and much of the west midlands; examples of the second are the use of I for 'me', of he for 'him' and of she for 'her' in the south-west."⁴⁶

Here is an illustrative citation from the play:

Mrs Gascoigne: Well, ter my knowledge, them as had a childt seemsto get off i' marriage better nor many as hasn't. ⁴⁷

With respect to the interchange of the personal pronouns and their reflexive forms, Wakelin notices that " the simple personal pronoun 'me' , thee, etc, may be used as a reflexive form in the north and the west midlands, e.g. wash me 'wash myself'⁴⁸. This kind of interchange, which characterizes the dialects in the areas mentioned above, is reflected in Lawrence's representation of Nottinghamshire dialect:

Minnie: [at the fire, flushed]: Yes, and everthing's ready, and will be spoiled.

Luther: Then we'd better eat it 'afore I wash me.⁴⁹

There are occasions where the characters make proper use of the pronouns. Yet, some of the dialectal characteristics, as described by Wakelin, are represented in Lawrence's employment of the pronoun in the play.

'Multiple negation'⁵⁰ is another dialectal variation which characterizes

the vernacular spoken in the play. The following examples elucidate the use of 'multiple negation':

1. ... if you'll not say nothink about it.⁵¹
2. I thought It 'ud niver come ter nothink.⁵²
3. I niver knowed a word on't till a Sat'day, nor niver noticed a thing.⁵³

The manners in which the endings of the present tense as well as the formation of the past tense⁵⁸ occur, in the play, represent another grammatical divergence which in its turn highlights the dialectal quality of the characters' speech. According to Martyn Wakelin,

" An important aspect of regional verb forms is that the operation of analogy has taken place on a larger scale than in standard English, so that certain forms have wider currency within the verb paradigm than they do in standard English. Analogy has clearly operated on a larger scale when we find, for example, that an -s ending is common for other members of the paradigm, i.e. after I, we, you, they or plural nouns, as well as after thou (reduced from -st), he, she, it"⁵⁴

In the play, the first person singular takes an -s just like third person singular:

"... 'Some stuff fell on't.' So he says, 'stuff fell on't! You mean coal or rock or what? ' So I says, 'Well it worn't a thipenny bit.', 'No' he says, 'but whta was it?' 'it wor a piece o' clunch,' I says."⁵⁵

As to the formation of past tenses⁵⁶, there are occasions when Lawrence uses the standard form of the past tense of the strong verbs, and other instances when he employs 'weak forms for some of the strong verbs:

1. I niver knowed a word on't till Sat'day, ...⁵⁷
2. ..., an' catched 'im ower th' arm.⁵⁸
3. ... Th heered what I telled thee? ⁵⁹

At a phonetic level, Lawrence seems to be less persuasive. In other words, his representation of the production of certain sounds has occasionally been unsatisfactory in the sense that the dialectal quality of certain words is blurred. Despite his attempt to produce some sounds in a semi-phonetic transcriptions, such as 'pertickler', 'haccident', 'dunno', 'swilled', 'enow', ...etc, it remains true that Lawrence falls back on the use of standard English in places where the actual realization of the dialectal sounds, whether semi-phonetic, orthographic or of some kind, could have been more convincing as far as the naturalness of speech is concerned. Let us consider how the two words, 'manager'⁶⁰ and 'pound'⁶¹, for example, are being represented in the play. According to Professor Harold Orton's rigorous description of English dialects including Nottinghamshire variety⁶², 'manager' and 'pound' are pronounced as /me:ndzð/ and /pæ:d/⁶³. However, Lawrence makes no alterations as far as the orthography of these words is concerned. What we find in the play is no more than the usual spelling of 'manager' and 'pound' and there is nothing about these two words that would suggest that they are locally pronounced as recorded in the survey. Another point which calls for comment is the possibility that one might argue that Orton's research was based on the spoken dialect of the early sixties which came four decades later than the dialect Lawrence tried to employ

in his play. However, it is unlikely that the word 'manager', for example, seemed⁶⁴ to be unaffected by the local vernacular around the first decade of the century and, suddenly, got a new dialectal pronunciation by the time Orton launched his research.

Now that I have discussed some of the features which characterize the dialect as opposed to the common core, it would be more illuminating to try to assess the density of the mixture of dialect forms with Standard English. The adoption of a quantitative approach would make the assessment plausible. I shall confine myself to certain extracts from the play. The first one is the opening exchange⁶⁵ involving Mrs Gascoigne and Joe. The second excerpt begins with Joe asking Minnie if the masters had the right to employ other men to keep 'them pit i' order'⁶⁶ and closes on Mrs Gascoigne's 'Tha talks like a fool'⁶⁷. The third passage is situated in act I, sc.2 where Joe broke the news of Bertha's pregnancy to Luther. It starts on page 107⁶⁸ and comes to an end at Luther's wish to die⁶⁹. Minnie's 'Somebody got ovet the stile'⁷⁰ is the starting point of the fourth extract⁷¹. As regards the first excerpt, the words in dialect forms represent about 35% of the total number of words, while in the second extract, only 29% of the total is dialectally deviated from the common core. In each of the third and the fourth passages, the non-standard forms are in the region of 30%.

Taking into account the fact that the percentage of Mrs Gascoigne's dialectal density equals that of Joe and Mrs Purdy's is almost identical to that of Luther, rules out the possibility that dialectal density may be accounted for in terms of sex or age. It can, however, be viewed as a result of intrinsically identical acquisition of the local variety.

What makes the percentage of dialect forms in the second extract less than that of the first one is the participation of an interactant, Minnie, whose social class is different to that of the other participants. That Minnie's use of Standard English is a convention of the social class she belongs to is clearly expressed throughout the play. Her speech hardly includes any of the features of the other characters' vernacular. It follows that her participation in conversation obviously affects the density of the dialect and the thickness of the local accent alike. In point of fact, Minnie's English represents a contrast to the dialect in the sense that it highlights the dialectal variations which characterize the dialect:

Minnie: You talk like a fool.

Luther: Tha comes o' bein' a fool.

Minnie: When were you a fool?

Luther: Ivry day o' my life, an' ivry breath I've ta'en. 73

The co-existence of dialect forms and the common core reciprocally substantiates the linguistic nature of one another.

It is significant to notice that the third and the fourth extracts comprehend almost the same percentage of dialect forms. The similarity between the two passages is due, I think, to other sociolinguistic factors other than age difference or social class. Minnie's participation in the fourth extract, which might be described as a difference between the two passages, is almost of no significance. The actual factor which relates the two pieces of conversation is the nature of the topics of exchange. In these particular extracts, the topics are governed by the feeling of panic

and the expression of solace and reassurance. It happens that Luther is the panic-stricken character in both scenes. Here is an example from each extract to support the idea that his panic does affect his speech articulation:

A1

Luther: I wish I wor struck dead. I wish a ton o' rock 'ud fa' on me to-morrer. 74

It is beyond the scope of this research to go into any more comprehensive analysis of the language used in the play. All the linguistic features, in the light of which I have examined the characters' speech, have been employed with the intention to make of the analysis more than a mere collection of observations based on impressions. I have come to the conclusion that as far as the range of the adopted approach allows, conversation in Lawrence's The Daughter-in-Law proves to comply with some of the rules of naturally-occurring conversation, as described by the already-named analysts. On the other hand, there are occasions when Lawrence's dramatic design of the play causes some constraints the results of which cripple the realization of certain aspects of natural language. Being that as it may, Lawrence remains one of the few playwrights who, to a large extent, manage to deal with the issue of using dialect in drama in a very effective way.

Notes & References

1. a .Speaker change occurs ot at least occurs.
- b..Overwhelmingly, one party talks at a time .
- c..Occurrences of more than one speaker at a time are common but brief.
2. The Daughter-in-Law., p. 83
3. "If at the initial transition-place of an initial turn-constructural unit, neither 1a nor 1b has operated, and, following the provision 1c, current speaker has continued, then the rule-set a-c re-applies at the next transition relevance place, until transfer is effected.", S.S.J., p. 704.
4. " If rule 1a is employed in a turn's talk, in selecting a next speaker to follow its possible completion, no lapse can properly occur; i.e., a silence after a turn in which a next has been selected wil be heard not as a lapse's possible beginning, nor as a gap, bur as a pause before the selected net speaker's turn beginning.", S.S.J., p.7
5. The Daughter-inLaw, p. 107.
6. Ibid, p. 88.
7. a. Luther: Ay, I knowed that
[A pause]
Minnie: And why didn't you tell me?
- b. Luther: I none care how I took at it
[A pause]
Minnie: And was there anybody else?
- c. Luther: I donno. I've niver bin much wi' anybody ..._ and then it wor an off-chance. The Daughter-in-Law, p. 121.
8. The Daughter-in-Law, p. 91
9. Ibid. p, 97.
10. Ibid, p. 121

11. Ibid, p. 132/33.

12." ... utterance types can be divided into 'first-pair parts' and 'second-pair parts' such as Question/Answer, Offer/ Acceptance or Offer/Refusal. Three part exchanges are also possible, such as Complaint/Apology/Acceptance, in which the middle component acts both as a second pair-part to the first component and a first-pair part to the last." 'Conversational Units and the Use of Well...', Conversation and Discourse, Structure and Interpretation, ed. Paul Werth. London, Groom Helm Ltd, 1981, p. 100.

13. Section e.g. topic section (functional)

closing section (structural)

Interchange e.g. any adjacency pair (structural)

remedial interchanges (functional)

Turn (structural unit, defined partly in functional terms. i.e. excluding back-channel utterances.)

Move(functional unit, defined partly in structural terms,e.g. an answer as a second- pair part. Ibid, 105.

14. S.S.J., p. 717.

15. The second component, begins with Joe taking the floor [11] just after Minnie exclamation down to turn [17]. Here we have another two different interactants: Joe and Mrs Gascoigne.

16. The last component involves one character from each of the two preceding ones.

17. The Daughter-in-Law, p. 145.

18. S.S.J., p. 709.

19. Since it is not possible to measure the length of the two characters' turns in terms of recording and timing, counting the lines spoken by each of them is another beneficial way of finding out about the dominant

conversationalist. Mrs Gascoigne spoke a hundred lines while Minnie's lines did not exceed thirty one.

20. S.S.J., p. 710.

21. Ibid, p. 710

22. Ibid, p. 710.

23. The Daughter-in-Law, p. 101.

24. Ibid, p. 102.

25. " That talk can be continuous is provided in the rules by the fact that each option provides a procedure whereby some next speaker can be located at any transition-relevance place. The exercise of options of talk, in the ordered fashion in which they become available at each transition-relevance place, yields a sequence of continuous talk. But since each rule provides an option (and the loss of the ordered set of rules in particular provides an option, rather than, e.g. a backstop, providing a speaker if no other option has provided one, the possibility of discontinuity also exists. At any transition-relevance place where none of the options to speak has been employed, the possibility of a lapse, and thus continuous talk arises.", S.S.J., p. 715.

26. If rule 1a is employed in a turn's talk, in selecting a next speaker to follow its possible completion, no lapse can properly occur; i.e. a silence after a turn in which a next speaker has been selected will be heard not as a lapse's possible beginning, nor as a gap, but as a pause before the next selected speaker's turn-taking.", Ibid, p. 715.

27. I intentionally used the word 'response' to avoid the word 'answer' the occurrence of which after a question is not guaranteed as I have previously discussed.

28. The Daughter-in-Law, p. 122.

29. " Repair mechanisms exist for dealing with turn-taking errors and

violations. The various organization operative in conversation are susceptible to errors, violations, and troubles, and repair devices are available for them.", S.S.J., p. 723.

30. Ibid, p. 724.

31. The Daughter-in-Law, p. 83.

32. S.S.J., p. 724.

33. Ibid, 91.

34. John Laver, 'Communicative Functions of Phatic Communion', in Organization of Behaviour in Face-to-Face Interaction, ed. A. Kendon, R.M. Harris & M.R. Key. Paris: The Hague Mouton, 1975, p. 218

35. The Daughter-in-Law, p. 87.

36. Ibid, p. 88.

37. Ronald Wardhaugh, How Conversation Works. Oxford: Basil Blackwell in association with Andre Deutch, 1985, p. 137.

38. Ibid, p. 145.

39. Luther's being late - Luther's grime - the mentioning of Mrs Gascoigne - Strike - Luther, the bad worker/ lack of ambition - quarell - Joe's visit (breaking the plates) - Joe breaking the news to Luther - Mrs Purdy's visit (negociations) - Minnie and Joe returned (Mrs Purdy quit) Minnie's flirtations with Joe.

40. The double stroke indicates the place where the change of topic occurs.

41. The Daughter-in-Law, p. 127-29.

42. 'Rural Dialects in England', Language in the British Isles, ed. Peter Trudgill. Cambridge: Cambridge Uni. Press, 1984, p. 79.

43. The Daughter-in-Law, p. 83.

44. 'Joe: .. an' a company as 'ud like yer ter scrape yer tabs afore you went home ...', p.86

45. Ibid, p. 83.

46. 'Rural Dialects in England', p. 51.

47. The Daughter-in-Law, p. 96.

48. 'Rural Dialects in England', p. 82.

49. The Daughter-in-Law, p. 100

50. " There are some grammatical forms which differ from those of standard English and which can be found in most parts of the country. This is because, in these cases, it is in fact the standard English which has diverged from the other varieties. A good example of this is the grammatical construction well known throughout the English speaking world as 'the double negative' ... We can note that there are two different ways of making this sentence (I had some dinner) negative. We can either negate the verb ... or we can negate the word some ... In most other English dialects, however, one can do both these things at once. The result is 'multiple negation", A. Hughes & P. Trudgill, English Dialects and Accents. London: Edward Arnold Ltd, 1980, p. 13.

51. The Daughter-in-Law, p. 92.

52. Ibid, p. 93.

53. Ibid, p. 89.

54. Martyn F. Wakelin, English Dialects, An Introduction. London: Athlone Press, 1972, p. 119.

55. The Daughter-in-Law, p. 85.

56. " ... a great many originally strong verbs have adopted weak p. ts. and p.ps. in the dialects. This seems especially the case with verbs which in O E belonged to strong verbs of class VII, the original 'reduplicating' verbs. Thus, for example, know (VI.5.17) and grow (IX.3.9) show that knowed, growed are widespread in dialect as distinct from the standard English strong forms knew,grew.", p. 122.

57. The Daughter-in-Law, p. 89.

58. Ibid, p. 85.

59. Ibid, 109.

60. Ibid, p. 88.

61. Ibid, p. 96.

62." It seems more appropriate to define which locality I have referred to in Orton's description of Nottinghamshire dialect. He includes four localities where the dialectologists carried out their 'field investigations' 1) North Weatley 2) Cuckney 3) South Clifton 4) Oxton. I have chosen to refer to Oxton because it is, geografically speaking, the most adjacent of all the other localities to Eastwood the variety of which Lawrence made use in the play.

63. Harold Orton & Wilfrid J. Halliday, Survey of English Dialects, (3 vols.). Leeds: E.J. Arnold & Sons Ltd, 1962-71.

64. This is just a supposition because I do not believe that the word 'manager' used to be pronounced as it is in standard English; but it was only Lawrence's failure to give the word its actual realization that causes the confusion here.

65 Mrs Gascoigne's 'Tha talks like one, me lad.', (p. 83) marks out the end of this passage.

66. The Daughter-in-Law, p. 132.

67. Ibid, p. 132.

68. Joe: 'Er mother says she's wi' childt by thee ...

69. Luther: I wish I wor struck dead. I wish a ton o' rock 'ud fa' on me to-morrer.' p. 108.

70. The Daughter-in-Law, p. 145.

71. This passage ends with Luther's 'We'd promised to tell nobody, ..., p. 145/46.

72. It starts with Mrs Purdy's " An' happen, but for 'ere marriage of thine,

tha'd 'a married 'er. (p.112) and ends with Luther's admitting that he had 'done everything that was bad, ...". p. 113. Thirteen out of thirty three words spoken by Mrs Purdy, and twelve out of thirty three delivered by Luther are dialectally deviated.

73. The Daughter-in-Law, p. 117.

74. *Ibid*, p. 108.

**Chapter Six
Section I**

**Stage Presentation in
Joe Corrie's
In Time O' Strife
Hewers Of Coal
and
The Darkness**

In comparison with Sean O'Casey or D.H.Lawrence, Joe Corrie is almost unknown. It seems that critics lost interest in him especially after his death. During his lifetime a great deal of his one one-act plays, which number almost a hundred, were performed by amateur theatre groups such as the Bowhill Players, the Newbattle Burns Dramatic Society, the Shotts Miners' Welfare Drama Guild and others. However, his most serious play, In Time O' Strife, was rejected by professional theatre companies such as James Bridie's Citizens' Theatre and the Scottish National Players on the grounds that it was out of the 'mainstream Scottish dramatic tradition'. Surveying what has been written on Corrie's plays up to the present time, one would be surprised to find that Corrie's plays have hardly received any serious study. Apart from Linda Mackenney's introduction to a selection of Corrie's works, which includes some of his plays, poems and extracts from his theatre writings¹, there exist only a few articles in Scottish Amateur Theatre, The Scottish Stage and few brief references here and there. There is hardly any critical assessment of any aspect of his plays especially In Time O' Strife, Hewers of Coal and The Darkness which contain worthy material for interesting criticism. My intention, therefore, is to make the first move towards a more serious consideration of Corrie's plays in the light of naturalism as a tradition in the theatre.

Although only a few plays, such as some of those included in the book edited by Linda Mackenney, introduce Corrie as a naturalist playwright, one should take into account that there exists a body of plays the tradition according to which they were written has nothing to do with naturalism. Before trying playwriting, Corrie took his first attempt at the writing of short stories, such as The Bad Yin and The Little Woman. He also wrote

poems, the most famous book of which is The Image O' God and Other Poems. As to his articles, they appeared almost regularly during his lifetime in different magazines such as The Scottish Stage, Scottish Amateur Theatre, and Scots Magazine. The articles covered different topics. Some of them are the playwright's own reflections on Scottish drama and theatre. Others take the form of replies to the critics of his drama including the major controversy between him and the Scottish National Players's Reading Panel in 1927.

As for the huge number of plays Corrie wrote, one would find a variety of genres. Plays, such as Home Ain't Sweet, The Poacher, Red Roses and The Shillin'-a-Week Man, range among the comedies which made Corrie very popular at the time. There are also other plays which have tragic endings, though they do not reach the full status of a tragedy. These include Martha, The Glory O' It and Homecoming. Yet, it was the comedies that established Corrie as a popular playwright and made his financial situation more comfortable. As to the literary merit of the majority of Corrie's comedies, one would notice that they, most of the time, lack in highly-constructed plots and strong characterization. However, Corrie made his comedies enjoyable by appealing to the sense of humour of the Scottish audience for which he was mainly writing.

Writing about the theatre, Joe Corrie commented that "they [playwrights] must dramatise what lies at their back-door or in their own homes. Then their shows will have the breath of life"². Now let us see to what extent Corrie himself succeeded in preserving the 'breath of life' in his own plays. There is no doubt about Corrie's belief in naturalistic drama. His choice to write about the community³ of which he was part

and the problems they had to face up to, confirms his purpose to be as authentic as he could in the presentation of the world he depicted in his plays. The down-to-earth nature of the dramas is reflected in the subject matter, the place of action and the people themselves.

At this stage, let us consider how naturalistic Corrie was in his presentation of the world of his plays: In Time O' Strife, Hewers of Coal and The Darkness . As in the naturalist plays of D.H. Lawrence and the Dublin plays of Sean O'Casey, the stage picture in In Time O' Strife is dominated by a domestic setting. The "Kitchen of the Smiths' home" appears as the major setting throughout the play. The inclusion of stage properties such as 'bed', 'dresser', 'table', 'stool', 'lamp' define the nature of the setting. It becomes clear from the outset that what we see on the stage is meant to be representative of some place which requires no imagination from us to identify. The condition of the items which Corrie included in the description of the kitchen mirror the ordinariness of the place. One might comment that Corrie was only indicative in his stage directions, which implies that a director would add more items in the furnishing of the setting. However, the director's addition of other items would take into consideration what is already provided in the stage directions. Apart from being a place of action, the setting acquires another function in the sense that it enables us to identify the characters themselves when they come into contact with some of the items of the set. That the play is about ordinary people is clearly established once the curtain rises. The appearance of Jenny Smith in the process of 'converting an old hat into a new one' adds more weight to the stage picture so far as the 'ordinariness' of the atmosphere is concerned.

It should be realized that Corrie's insistence on giving a detailed account of the setting is not only meant to authenticate the 'impression of actuality'. It is indeed true that it was Corrie's intention to highlight the naturalism of the play. Yet his fidelity to naturalism in the depiction of the setting has another purpose which resides in the fact that he wanted to reveal the people's poverty which is manifested in their miserable conditions of living:

" One feels that Mr. Corrie has just lifted the house-end of a typical miner's home during the last few weeks of the stoppage, and there one sees the sufferings and misery that came in its train, ..."4

The importance of the striking naturalism of the setting stems from the fact that it shocks the audience and makes them anxious to learn more about the world they are confronted with.

In Hewers of Coal, the setting is unusual in the sense that it is not a 'kitchen' or a 'drawing-room' which one may frequently encounter in naturalist plays, such as Miss Julie, Ghosts or even the plays of Arnold Wesker and Harold Pinter. In his description of the "headin' underground", Corrie once again tried to be as meticulous as he could:

"A headin' underground. It is a narrowly-confined place about five feet six inches high, hewn out of the solid rock with the exception of a narrow strip of coal which is seen at the bottom of the back wall ... The only entrance is on the right wall ... an opening about four and a half feet high and three and a half feet wide"5

The provision of exact dimensions in the stage directions, whether or not respected in the different productions of the play, is an indication by the playwright that he intended to create a plausible atmosphere on the stage based on realistic grounds. It was also Corrie's intention to show how tough the conditions of work down the pit can be.

In his description of the setting in The Darkness, Corrie reinforces the domesticity of the milieu by including some of the usual paraphernalia of a living-room occupied by a working-class family:

" The table, set at an angle in the centre of the floor, is covered with a dark red cloth ... There is a dresser at left side on which rests the clock and many ornaments. The pictures on the wall are of the grocer's calendar type. The chairs are of the wooden type, and have been scrubbed white."⁶

Although the description of the set is not complete, it is clearly demonstrated that the idea behind such a depiction is to establish an impression of actuality and to induce the audience into believing that the play is about the real world. It was also the dramatist's intention to give an idea about the people's conditions of living. The stage direction concerning the quality of the chairs is meant to be not only a clue to the director of the play, but also an indication of the people's keenness on self-improvement.. The table which is 'set for a simple meal' and 'the cheap novelette', on the other hand, suggest the social status of those people we are bound to meet.

Corrie's attempt to have a naturalistic setting may also have another

function on the level of acting. The impression of actuality, which is partly built up by the presence of real props on the stage, bears upon the psychology of the actors. The feeling of being a housewife, for example, looking after a poor household and suffering from miserable surroundings can be evoked by the actual existence of real items on the stage. Being in a 'narrowly-confined place', dressed like a miner and covered with the grime in addition to the illusion that one might be entombed, would help the actor get into the mood of the character he tries to be. Corrie's awareness of the issue of the actor's feeling of sincerity⁷ supports my assumption that he was influenced by Stanislavski's system of acting, at least as far as the actor's sincerity is concerned. Yet, it is essential to draw attention to the fact that Corrie's advocacy of the actor's sincerity differs from that of Stanislavski in the sense that Corrie recognized the impossibility of absolute identification between character and actor. His use of 'as if' in the above-quoted excerpt clearly states the difference between Stanislavski's belief in the actor's entering into the feeling of the character and Corrie's conviction that the actor has to *pretend*⁸ that he is the character.

The production of what is termed as a 'slice of life', which is in the heart of every naturalist drama, depends partly on the effect engendered by the physical side of the setting. Here is a description of a 'tranche de la vie' in In Time O' Strife:

" Jock fills the kettle with water; spilling some on the floor. He puts the kettle on the fire and then goes to the scullery, returning with a cloth. He wipes floor awkwardly, ... He chucks cloth through scullery door. He then lifts floor brush and sweeps the floor ... He puts table nearer

the window to hide the mess. Then he sits at fireside." ⁹

The inclusion of real props such as 'kettle', 'cloth', 'brush' and 'table' authenticates Jock's activity. On the other hand, the nature of these items as 'real' is strengthened when Jock makes use of them. As to Hewers Of Coal, the story of the play does not include big action. The scope of the play therefore does not allow many performances of activities such as those which I referred to, in In Time O' Strife, as slices of life. Yet the play is not void of incidents where the naturalistically described props function as a means of authenticating an action. Here is an example:

"Sandy sits in the centre of the stage eating bread and cheese from a piece tin and drinking from a tea flask. At his side there is a larger flask for the holding of water ... Willie sits also at his meal. They have donned their jackets as is the custom with miners when they are having their meal. Their safety lamps are beside them"¹⁰

The realistic props which are included in the above-quoted stage directions are sufficient enough to provide a solid ground for the naturalism of the scene. The 'piece tin', the 'tea flask', the 'bread', and the 'safety lamps' are all there to give the scene and the people involved in it more weight so far as the impression of actuality is concerned.

That the items of the set authenticates the characters' action is also illustrated in The Darkness. The physical aspect of the scene¹¹ where Jimmy is getting ready to go to work, for example, strengthens the plausibility of the incident by authenticating the character's behaviour.

Like Lawrence and O'Casey, Corrie linked the internal world of the play to what was happening beyond the four wall enclosure. He explored the technique of using windows to alleviate the claustrophobia of the one room and to establish contact with the external world:

"To the right of the dresser is a four-paned window through which can be seen the colliery in the distance"¹²

The importance of the window is also due to what one can see through it. In the case of In Time O' Strife, the fact that one is able to see the colliery is very significant. The representation of the colliery on the stage is, I believe, a way of asserting the importance of the pit-world in the lives of the people whom we are to encounter. In actual fact, the world of the pit proves to be the axis around which the whole life of the mining community revolves.

Apart from the employment of the window technique, Corrie also used doors with the intention to strengthen the illusion that there is some life beyond the visible stage:

"The door leading the outside is at left back.

The door to room is at right back."¹³

Jock Smith's exits and entrances, for example, broaden the scope of the world of action. His shifting from the visible and the invisible part of the stage causes a switch of concentration on different places. The use of the sound-effect is another channel through which Corrie asserted the reality of the 'unseen'. To hear Jock shouting from another room, or the 'sound

of marching people' singing, takes the audience beyond the stage and invites them to try to establish a relation between what is happening indoors to whatever seems to be taking place outdoors.

There are no strong grounds for claiming that Corrie was more interested in the establishment of the 'impression of actuality' in In Time O' Strife than in Hewers of Coal. In the latter, the playwright intended to intensify the feeling of being in a confined place. Corrie had no reason for interfering with the natural atmosphere of being down the pit, for the sake of giving more scope for the characters' action. In actual fact, Corrie meant to cause the audience to experience what it feels like to be many feet below the surface. The sensation of being stifled and the danger of being entombed are part of the harsh reality the miners have to endure. It was Corrie's 'commitment to naturalism'¹⁴ that compelled him to be true in his presentation of the world of the play. Theatrical effectiveness, 'cute lighting' and 'smarty-smartiness'¹⁵ were done without for the sake of reflecting a representational picture of what he chose to write about.

In The Darkness, as in In Time O' Strife, Corrie employed the technique of using windows and doors to overcome 'theatrical claustrophobia' engendered by the nature of the setting:

" The door leading outside is at left back; ... the door leading to the other rooms of the house is at right back ... The window with its little curtains is in the centre of back wall."¹⁶

Although the Gordens' living room is the permanent setting, the contact with the external world is established through the window past which

people are seen rushing. The window also functions as an access for the reporter of what is happening outside without leaving the living room which is the focal point throughout the play:

(Mrs Brown rushes to window.)

Mrs Brown: _Oh! Lord God! There's pitheid in flames! (She rushes out, followed by Agnes. The people now pass the window in crowds, the men mumbling and the women weeping.¹⁷

Despite Corrie's 'commitment to naturalism' which put him against 'bold theatricality', there are still a few occasions in In Time O' Strife, Hewers of Coal and The Darkness when the dramatist employed sophisticated theatricality. In In Time O' Strife, the staging of the events which take place outdoors raises some difficulties so far as the preservation of the naturalist mode of the play is concerned. On a textual level, Corrie relied on the technique of reporting. In other words, he would have a character from the outside to report what is happening out there.

(...Bob enters.)

Bob: By gee, there's gaun to be some fun when that worm, Baxter, comes up the pit; a' the women o' the place are getting ready for him. They're no' half wild because there's nae pairish money the day. And the polis are comin' in their hunners.¹⁸

A mental picture of what happens off-stage is drawn for the reader to imagine. There is nothing artificial about the use of the reporting-technique. In fact, that is how we most of the time learn about what happens beyond our four walls in the real world. Yet on the level of

acting, the staging of scenes such as the demonstration against Wull Baxter, poses some difficulties. A director who aims at a naturalistic production of the play would try to keep the use of theatrical devices to a minimum. The 'four-paned window through which can be seen the colliery' may be used to provide a sight of the marching demonstrators. Angry voices may also be heard. The above-suggested method of staging the demonstration scene might not be as sophisticated as the 7:84 company in its latest production of In Time O' Strife¹⁹. However, it is less theatrical and more suitable to the naturalist mode of the play. The 7:84 company employed a double platform the higher part of which showed Wull Baxter pretending to run away from the furious crowd of pickets which remained on the lower part of the platform. In fact, David Hayman's technique, which is of high theatricality, did away with the naturalism of the play. The stage picture of this particular scene looked like a circus show with an acrobat at a higher place while others awaited him on the ground just in case he fell down. This scene is far from being a representational picture of what a demonstration looks like in the real world. The 7:84 production was more into sophisticated theatricality rather than a simple but a representational picture of the scene.

The degree of theatricality of Hewers of Coal seems to be more debatable than that of In Time O' Strife. An anonymous reviewer of Hewers of Coal comments that

" ... it (Hewers of Coal) is to be recommended to a company which can overcome difficulties in staging and lighting and which is composed of actors who know so much (or so little) about acting that they don't act."²⁰

That Corrie chose the 'heading underground' and the 'hard Coal Heading' to be the main places of action in the play is not an easy task for the director to overcome. The possible staging of the "hard coal underground" which Corrie suggested in his stage directions is theatrical in essence:

" The scene is the Hard Coal Heading. It is on a slope, rising from right to left. This can be done by using a slope platform, a sloped frontpiece rising from about 1 foot to 3 feet at left. A black curtain can be lowered from the top, also at a corresponding slope..."²¹

The construction of the set, which is supposed to represent the underground on the stage, is too theatrical to create an impression of actuality, which the 'kitchen' or the 'drawing-room' would easily suggest. In other words, it is perhaps the lack of the aspect of familiarity in a setting as an underground-heading that would make the latter somehow look unusual.

The staging of the scene when the 'pithead' is on fire is of the same degree of difficulty as that of the presentation of the colliery in In Time O' Strife or the pit-disaster in Hewers of Coal. To minimize the degree of theatricality in the staging of the catastrophic scene in The Darkness, Corrie employed the technique of drawing a mental picture for the audience through the eyes of a character who has witnessed the event. However, Corrie's technique²² is slightly different to that of Lawrence and similar to that of O'Casey, in that the character who is to inform the audience about what is happening outdoors is kept on the stage looking

through the window rather than going out and coming back to report. The effectiveness of Corrie's technique comes from the fact that the audience feel that they are witnessing the external events at the moment when they are taking place. When the reporting is live, the identification of the audience with what is happening outdoors is more immediate than if a character rushed in, when other on-stage activities are taking place, to report that some event happened or was happening. It is the aspect of immediacy that makes the reporting more effective.

The incapacity of the stage to accommodate all the actions of the play is in a way related to the nature of the setting. The employment of a kitchen as a setting in In Time O' Strife allows more action on the stage than the "headin' underground" in Hewers of Coal. The exits-and-entrances technique animates the action on the stage. Pieces of news keep coming from the external world. A series of activities are being performed on the stage: people talking, quarreling, eating, rushing in to express their disapproval of what is happening outdoors or storming out to take action. In view of the fact that some stage properties generate action when they are being used by the characters, some items in In Time O' Strife seem to acquire this function. Bob Smith's gramophone, for example, is behind the happening of a whole scene. Bob's invitation of Kate to 'hear a tune on (his) gramophone' stimulates a dance in which all of the characters present take part. The sound of music gets Jock Smith out of his room into the kitchen.

In Hewers Of Coal, the setting narrows the scope of action. The 'narrowly-confined space' reduces the characters' deeds to almost nothing but talk. The exits and entrances are not as effective as in In Time

O' Strife owing to the fact that they do not engender significant action when they happen. Yet the initiation of action by certain items of the set, as is the case in In Time O' Strife, is also true of Hewers Of Coal. The 'water can' is very important to all the entombed miners. The opening exchange between Bob, Sandy and Peter in the second scene is produced because of the 'water can'. It almost leads to a fight between Bob and Peter.

It is noticeable that the initiation of action in The Darkness has more to do with the exit-and-entrance pattern rather than the items of the set. Wullie Morrisson's entrance leads to John's exit to go for a walk. This incident clears the way for another character's entrance which engenders more action.

The representation of both the colliery in In Time O' Strife, and the scene when the pit crumbles down in Hewers of Coal pose serious difficulties. The closest a director may get to a representation of the colliery on the stage, without very much affecting the naturalist mode of the play, is perhaps to use a canvas or a picture showing the colliery at the back of the stage. As to the crumbling of the pit, it is almost impossible to stage this particular scene without using "heavy theatricality". The difficulty is even suggested in the dramatist's own method of dealing with the catastrophe scene:

" ... there is heard a terrific roar, like thunder ... The noise gets louder and more terrible ... The noise is now horrible, and the sound of crashing debris can be heard. A stone, accompanied by a cloud of dust falls on the scene. A loud crash is heard at the opening."²³

Corrie's exploration of the technique of situating actions beyond the stage may be understood as a way of avoiding "heavy theatricality". The metonymic representation of the 'crashing debris', by a 'stone' and a 'cloud of dust' is all he could afford having on the stage. Without the off-stage performances, the catastrophe scene would have been ineffective. As regards the pit-disaster scene in The Darkness, a possible method of staging it and without very much weakening the impression of reality is to have perhaps a picture of a colliery which can be seen through the window. A burning smell might be infiltrated into the auditorium for the sake of getting the audience to be physically aware of the fire.

Corrie's interest in the "idea behind" the play led to his rejection of heavy theatricality. Like Robert Mcleish, Corrie concentrated on depicting the people's poverty and "the ways in which it warps aspirations and destroys life itself"²⁴. Corrie's realistically moving accounts of the mining families, their habits and grievances, staged with a minimum of theatricality, produce strong naturalistic plays, such as In Time O' Strife, of which the already established theatres of the day did not approve. David Hutchinson believes that

" If Corrie had found a theatre company sympathetic to his artistic concerns he would not have been waylaid into producing 'Scots Comedies' but would have been able to develop as proletarian dramatist of stature. That was not possible in the inter-war period when the main thrust of theatrical activity through the Scottish National Players and the professional repertory companies like the Brandon Thomas Players was in other more respectable directions."²⁵

Although it is implicitly indicated in the statement that Hutchinson recognized that Corrie's choice to produce 'Scots comedies' was motivated by the financial success they could bring, the use of the expression "more respectable" shows Hutchinson's negative attitude towards comedies as inferior to the "more respectable" serious drama. Bearing in mind the prevailing attitude at the time that whoever did not write according to the main tradition, the work was likely to be doomed as a failure. I therefore share Corrie's view that his play, In Time O' Strife, was rejected on political grounds rather than on the dramatic merits of playwriting.

Chapter Six

Section Two

Character and Reality:

In Time O' Strife
Hewers of Coal
The Darkness

" to create living people you must give them to the public not merely in accurate dress and in the environment that have made them what they are, but with their individual ways of thinking and expressing themselves."E.Zola

As far as the physical appearance of characters is concerned, Joe Corrie did not put as much emphasis on this aspect as, for example, did D.H. Lawrence. In In Time O' Strife, Hewers of Coal and The Darkness, none of the characters has received a detailed physical description similar to that of Mr. Lambert in A Collier's Friday Night²⁶. However, it would be untrue to claim that the physical appearance of characters is insignificant in Corrie's method of creating life-like individuals. There are few indicative descriptions of what some of the characters look like. Brief descriptions such as 'their faces are black', one would easily imagine the other physical details which would match the description that is already provided by the dramatist in the text. In Hewers of Coal, the fact that the people we see on the stage are miners is sufficiently suggested by their 'black faces' and the general atmosphere of the stage picture. In The Darkness, Corrie was also succinct in his description of the characters' appearances. As in Hewers Of Coal, the details which he included in his stage directions of The Darkness are indicative in that they suggest the general picture of the characters in question. Such indicative depictions are also used in In Time O' Strife. Jock Smith's introduction as 'a typical miner, in his shirt and trousers and stockinged feet' provide the basic elements for a more detailed picture of what Jock Smith would look like on the stage. Corrie's and Lawrence's different treatments of the aspect of physical appearance is due, I think, to their styles of writing. Throughout the play, one can see that Corrie had constantly the stage in mind when he was writing his plays. On the other hand, Lawrence tried to include in his descriptions of the characters' physical appearance all the details which he thought they would assert their reality as 'plausible characters', without leaving out what might covered by the director of the play²⁷.

Beside the aspect of physical appearance, behaviour is another channel through which Corrie supported the characters' reality as 'people from the real world'. In In Time O' Strife, some characters are shown in the process of performing activities typical of every-day life. We have Jock Smith 'sitting at the fire side reading a racing a paper', Jenny 'sitting at the table side ... trying to knock a few tackets in her shoes', Jean 'paring potatoes', Lizzie trying to do her homework ... etc. In Hewers Of Coal, there exists some activities which can be named as 'slices of life'. Here is an example:

" Sandy sits in the centre of the stage eating bread and cheese from a piece-tin and drinking from a tea flask ... At the right Willie sits also at his meal ... Both have donned their jackets."²⁸

The Darkness equally contains performances which are typical of a miner's routine. The scene where Jimmy Gordon gets ready to go to the pit, for example, represents the miner's usual practice before he goes off to work: getting dressed, eating some food, putting together the pit-gear (piece-tin, flask of water, etc). This performance and others authenticate the characters' behaviour and strengthen the impression that we are watching 'real people'. More important is a further function which the 'slice of life' acquires apart from supporting the conviction of actuality. In point of fact, the slice of life becomes a means rather than an end in the sense that it reflects certain conditions of living which the dramatist wanted to reveal:

" Jock takes his pipe from his pocket; it is empty. He looks towards

door, then hurries to the tea caddie on mantelshelf. He fills pipe with tea, and is seated, puffing merrily when Jean enters."²⁹

The above-quoted description is an account of one of Jock's activities which I refer to as slices of life. The incident, however, becomes more significant in that it reveals Jock's inability to afford some tobacco which compelled him to use tea instead. It is only when the demonstration of Jock's financial hardship is related to its cause that the slice of life becomes more than a passive reproduction of a certain incident.

The examination of the nature of the characters' actions and the dramatist's method of motivation would be very illuminating so far as the assessment of the characters' reality in In Time O' Strife, Hewers of Coal and The Darkness is concerned. As in Lawrence's Three Plays and O'Casey's Juno and the Paycock, the majority of the characters, in In Time O' Strife, belong to the same family unit. However, the nature of the relationships between the members of the same family in Corrie's plays is different from that of the connections between the Lamberts, the Gascoignes, the Holroyds or the Boyles. In In Time O' Strife, the confrontation is mainly between the family as a whole and an external force represented by the governing body of employers. The major conflicts are principally built upon social rather than psychological reasons. It is the characters' different reactions and attitudes towards the general issue, which is the strike, that create internal conflicts either on the level of the family unit or the mining community as a whole.

It is vital to realize that the motivating forces behind the characters' actions in In Time O' Strife, Hewers of Coal and The Darkness are of a

different nature to those behind the deeds and behaviour of Lawrence's characters. In Corrie's plays, the exploration of the people's psychology did not receive as much emphasis as it did in Lawrence's colliery plays. I do not imply that Corrie was simplistic in his method of creating life-like characters. Only because he was interested in highlighting the confrontation between a group of mining families and those who own the means of production, the issue becomes more of a social battle rather than an individual psychological warfare. Since Corrie focused mainly on exploring the relationship between the characters and the main issue, which is the strike, their behaviour is therefore to be accounted for within the framework of this relationship.

At the beginning, Jock Smith did not approve of the strike. Although he was on strike himself, he believed, at least for some time, that 'knuckling down' could have been better than the strike:

Jock: (Drinks and returns to chair). No, this strike! strike! Strike! idea'll no' dae.

Kate: But it coudna be helped.

Jock: Hoo could it no' be helped?

Kate: Weel, the maister wanted to reduce your wages and make you work longer 'oors, what else could you dae but strike?

Jock: We could have knuckled down.³⁰

Jock's lack of understanding of the effectiveness of the strike is clearly seen in his discussion with Kate³¹. Because he cannot perceive what the strike would bring in the long run, he sees no reason why he should sacrifice his 'pound a shift'. His decision to blackleg, which never

occurred, is a sign of his absolute disbelief in the industrial action which the miners have taken. Jock, however, changes his mind about going back to work and decides to join the picketers. It is justifiable to believe that Jock's change of attitudes is not a result of a new understanding of the prospect of the strike. Jock refuses to go back to work because of the fear of being called a 'blackleg':

Jock: Blackleg! No, I'm damned sure though it was a hunner pounds a shift ... Jenny, I came oot like a man, and I'll go back like a man; it'll never be said that Jock Smith was a blackleg.³²

The incident demonstrates that Corrie was interested in giving a true picture of Jock rather than justifying the positiveness of the workers' movement at the expense of an individual who would have been out of character had he claimed all of a sudden that the strike was the best way out.

All of Jean Smith's major actions are a response to a series of situations created by the conflict between a starving but proud community and the masters of the coal mines. Jean's attempts to fight starvation is an expression of her determination to show some resistance to the pressure the employers try to put on the striking miners. Although she has not been very successful in getting some food for her starving family, Jean never claims that the fight is over:

(Enter Jean, wearily, an empty basket in her hand ... she puts the basket on the table, takes off her shawl, and sits down at table side, as if she was exhausted).

Jock: Hoo did you get on, wife?

Jean: I'm beat, Jock, there's no' a grocer or a baker in the toon'll give me a crust.

Jock: (Rising). Get oot my pit claes.

Jean: (Rising). No you're no' dain' that.

Jock: What else can be done?

Jean: You came oot wi' your neebours, and you'll go back wi' them.

Jock: And have we to dee o' hunger?

Jean: Something'll turn up yet.³³

Despite her failure to overcome the problem of providing food for her family, Jean's determination to carry on with the fight is illustrated by the help she offers to her neighbours. Although she is not in a position to help in financial matters, she showed great tenderness and care for the neighbours who are equally poverty-stricken. She sends for a doctor to attend to Agnes Pettigrew's health. She comforts Kate when she learns of Tam's imprisonment. She sells her ring to buy some food. She even gives her husband some money when she could not afford it. More important is her optimism which has kept her spirit up. Although Agnes Pettigrew's death and Tam Anderson's imprisonment have broken her heart, Jean nevertheless keeps cherishing hope. Jean's talk with Tam Anderson before he took part in the demonstration against Wull Baxter, reveals many aspects of her character:

Tam: I'm likely to arrested the nicht, Jean.

Jean: Hoo d'ye ken?

Tam: The seargeant of the police warned me that if I took part in the demonstration against Wull Baxter I'd be arrested.

(.....)

Jean: It'll hurt kate, Tam.

Tam: I ken it will, but there's nae escape ...

Jean: And you'll get a' your thanks for it in the yin day. The miners are a queer crowd, they forget about the fight when they get their first week's pay in their hands,...

Tam: I ken a' that, Jean, But it has a' to be suffered, there's never anything won without a struggle ...

(.....)

Jean: I wish you would put this affair off, Tam. No I didna wish it either, laddie, for if you did you wouldna be Tam Anderson ...³⁴

Jean's wisdom is expressed in the way she handles Tam's plight. She considers the impact which Tam's imprisonment would have on Kate Pettigrew. On the other hand, she respects the young miner's commitment to a cause. Like mothers in Lawrence's The Daughter-in-Law, and The Widowing of Mrs Holroyd, Mrs Smith deals with problems in the light of the experience she has acquired over the years. Her speculations on the miners' return to work after a period of strike show that she already had first hand knowledge of this particular experience. Tam's departure reveals the emotional side³⁵ of Jean's character. In fact, the revelation of this aspect of Jean's personality illustrates the idea that although she proves to be strong, high-spirited and optimistic, the possible imprisonment of a close friend and the sadness of another does not leave her untouched.

Action in In Time O' Strife is more concentrated than in O'Casey's Juno and the Paycock, for example. In the Dublin plays, the characters'

actions revolve around more than one issue. We have the troubles and the killings outside the Boyles' home. The relationship between Mary Boyle and Bentham and all the problems it engenders is another concern of the play. The difficult marital life the Boyles suffer from equally represents another focal point in the play. On the other hand, the characters' actions in In Time O' Strife are mostly related to the major concern of the play, which is the impact of the strike upon a mining community and the people's resistance to such an impact. Like Jock's and Jean's, Tam Anderson's and Kate Pettigrew's actions are directly related to the central issue. Corrie handled Tam's personality in a way that the idea behind having a 'revolutionary' miner would not make of him simply a stereotyped character miming the dramatist's ideas, but an individual who reinforces his reality as 'living person'. Other human qualities which characterize Tam's personality include his love for Kate Pettigrew and his concern about the financial situation of her family:

Tam: .. Tell her, Jean, that whenever I get oot we'll get marrit ... And, Jean, I want you to gi'e her this (three pounds); it'll mebbe tide them over the strike.³⁶

As to his attitude towards the strike, Tam represents the group of people who have decided to take direct action against the employers' policy to break down the strike. His belief in sacrifice even if that means imprisonment or death makes of him a local hero in the eyes of his people. Like Jack Clitheroe and his comrades, in The Plough and the Stars, Tam Anderson cherishes the spirit of revolution. Although it remains true that Tam Anderson differs from Jack Clitheore in that the former did not feel glorious in doing his duty.

Corrie's inclusion of young children (Bob and Lizzie) as active characters in the story of the play was not only to support the domestic aspect of the Smiths' life, but also to reveal the impact of strike on youngsters, who equally have their own attitudes towards the whole crisis. A thirteen-year old girl's understanding of the time of strife her family goes through is reflected in her innocent wish that the 'strike was finished till (she) get(s) a new frock'. Bob's attitude towards the strike is more mature than that of his youngest sister. His view of the strike as a positive action is demonstrated in his condemnation of 'blacklegging' in general and Wull Baxter in particular:

Bob: Was he(Wull Baxter)sayin' he was gaun to his work in the mornin'. He has been in the office wi' the manager, and his mother has been gettin' his pit buits mended at the store. By gee! if he goes to his work in the mornin' there'll be nothing left o' him but a big bubble.³⁷

Bob's decision to sell his gramophone so that his family can buy some food is an illustration of his determination to keep up the fight against starvation and to save his father from being 'a dirty rotten blackleg'. However, it is important to notice that although Corrie was promoting the idea that the strike was a positive movement and that the people's continuation of the struggle is necessary, he did not sacrifice the childish side of Bob's character for the sake of sounding serious. Bob's trivial arguments with his sister Lizzie, besides his serious viewpoint of the strike, make it clear that Corrie wanted to present a true-to-life portrayal of a seventeen-year old boy who still enjoys behaving as a kid³⁸ but his

circumstances burden him with serious matters such as the strike and the fight against starvation.

If the conflict which underlies most of the characters' relationships in Lawrence's plays is of a psychological nature, the antagonism in Corrie's In Time O' Strife has a social background. The difference in attitudes towards the strike engenders hostility between the strike supporters and the blacklegs. The complexity of Jenny Smith's plight is due to the fact that she and her family are totally opposed to blacklegging, while her lover Wull Baxter happens to be a class-traitor. Neither Bob nor Jock shows any consideration to Jenny's feelings in their complete rejection of Wull Baxter:

Jock: ... Have you heard what it is that's working?

Jean: Ay, it's Wull Baxter.

Jock: Weel, God pity him when he tries to get hame, he'll be torn frae limb to limb.

(Jenny rises and goes to room).³⁹

Bob is even more inconsiderate than his father so far as Jenny's feelings for Wull Baxter are concerned:

Bob: (to Jenny). That Wull Baxter o' yours is gaun to get a maulin' when he comes up the pit; a' the women o' the place are gaun to be there; they'll skin him alive.⁴⁰

Corrie has gone further to show the complexities of the relationships between the blacklegs and those who believe in the strike. Although he

was in much sympathy with the strikers, Corrie approached the issue more comprehensively in that he provided more than one viewpoint of the matter. We have hardliners such as Tam Anderson and Kate Pettigrew who completely condemn the act of blacklegging on the grounds that it is a betrayal of the workers' cause. However, Jean Smith proves to be more perceptive than any of the other characters. It is only Jean who dares showing some understanding for Wull Baxter's treason:

Jean: He sent a letter to her yesterday.

Jock: Oh? did he! and what was in it?

Jean: Wantin' her to go to Canada wi' him.

Jock: Well, I'll be damned! Did you ever hear sic'neck? what did he say?

Jean: He's vexed for everything that's happened. Says it was for Jenny's sake he blacklegged_wanted to get as much as take them away frae here.

Jock: If you didna watch her she'll slip off with him that's what you'll see.

Jean: I'm kind of vexed for him tae, Jock.

Jock: I telt ye. See here, Jean, there's to be nae damned nonsense about this Wull Baxter's gaun to Canada HIMSELF! what would the neebours say about nathing like this?

Jean: To hell with the neebours! they didna concern me, Jock.⁴¹

One might comment that Jean's leniency towards Wull Baxter is a selfish act in that it is only because her daughter Jenny is in love with Wull that Jean approaches the problem in a considerate manner. However, the conflict between personal and class interest is almost inevitable in a strike

situation. It may also be true that Corrie tried to preserve the human nature of his characters by allowing them, in a way, the freedom of expression of their feelings and attitudes though they oppose his own ideas. And that is how the characters, up to a point, become more than an embodiment of an attitude.

In Hewers Of Coal, the conflict between the five miners underground is significant in the sense that it reflects the nature of relationships between the miners and the masters of the coal mines in general. The masters' greed, which is manifested in their exploitation of the workers, is challenged by the latter's refusal to knuckle down. All of Sandy's objections to Peter's and Bob's actions are motivated by his consciousness of the corrupted system according to which the mines are run. Pointing out to the lack of safety measures down the pit, for example, is a cogent challenge of Sandy's to Bob's fake sense of responsibility:

Sandy: it would be fine if everything could be put right as easy Bob.

Bob: What are ye drivin' at?

Sandy: Have ye got that fa' redd-up in the main aircourse yet?

Bob: (sarcastically). And what'll happen to me if it's no'?

Sandy: It's not what might happen to you, it's might happen to us a'.

(Significantly) There's gas doon this pit, remember.

Bob: (with a sarcastic smile). Oh, is there? Thanks for the information.

(A bit sinisterly) Ye ye had better come into my office when you get to the surface ...⁴²

It is also Sandy's awareness of the absence of justice and compassion that compels him to stand up for the unprotected boy, Willie, when he has

to deal with the pit handyman⁴³. As to Sandy's decision to give Peter's food to Ned without even asking for his permission, there exists perhaps more than one motivating force behind the making of this decision. It can be Sandy's anticipation that Peter would not mind, it might be an act of defiance to Peter's authority. It might also be an expression of Sandy's belief in the sense of communal life according to which one is not to suffer when another one can help. After the pit-disaster, however, Sandy's actions are reduced to almost nothing but moralizing:

Peter: (Also hysterically). Ay YOU were to blame! The air course was NEVER kept clear.

Sandy: (to Peter). That'll dae. We were a' to blame for something or ither. If it wasna greed and selfishness, it was fear and cowardice ... Thinkin' only o' oorsel's, and the rest could go to hell ...But what has been worth the day Bob?⁴⁴

The impossibility of future action, at this stage, makes the characters review their past situations. They also try to learn their lessons from what they have done.

Before the pit-disaster, Peter and Bob stood up for the bosses of the coal mine. Harassment, pressure and the threat of 'giving the sack' are the means of asserting themselves as masters. Peter's indecency is expressed in the blaming of Willie for the "smash-up at the bottom o' the brae" without even making "shair o' (his) facts". Bob's dishonesty is manifested in his negligence of the aircourse. The nature of their practice of authority reveals the wickedness of the hierarchical system of the coal mine management. A comparison between Peter's response to Bob's

orders before the pit-disaster and his reaction against his boss' fear that "(he)'ll be getting the blame" shows the hypocrisy that has always underlied their relationship. it is safe to claim that the actions of both Bob and Peter, as representatives of the pit-masters, are influenced by their own selfishness and groveling. Once the circumstances are different and the fear of losing one's position is gone, a great change in character occurs. The catastrophe, which has shattered Peter's illusion that the day when he needed help would 'never come' and has also revealed for Bob his ruthlessness, is the main motivating force behind the change of the course of action in the play as a whole.

Willie's and Ned's significance in the play comes from the fact that they illustrate not only the misery of the miners at work but also at home. A picture of how poverty-stricken a mining family may be is provided by Ned's report about his own:

Ned- I didna EAT your piece ...

.....

I put it my pocket to tak' hame to the bairns, ⁴⁵

The inability of a miner to feed his own family and the necessity to send a boy to work show how desperate their situations are. As to their character-delineation, Willie and Ned prove to be less convincing than Sandy or Peter. it is Ned and Willie that are associated with the scenes⁴⁶ where sentimentality⁴⁷ reigns and symbolism takes over from naturalism. Raving in one's delirium and talking in one's sleep are by no means alien practices in the real world. In the play, however, Ned's raving and Willie's talking in his sleep acquire a symbolic function when Corrie explored the

opportunity to gain sympathy for Willie and Ned from the other characters and the audience alike. The dramatist's intention to make Peter, for example, learn his lesson also intensifies the symbolism of the incident.

In his article "Use the Freedom of the Festival", Corrie claims that

"The drama must become a thing of the people, dealing with the problem that beset the people, showing one half how the other half lives, how they prosper, or how they suffer, ..."48

The Darkness is another play which illustrates Corrie's view of the function of drama as quoted above. His method of accounting for the different situations he described in his plays and the various temperaments his characters experience show that Corrie aimed at the reflection of a true picture of a certain state of affairs. An anonymous reviewer⁴⁹ of the 'Operatic Society's performance of The Darkness' comments that 'the characters lived in this play'. In actual fact, it is Corrie's method of exploring the dynamic relationship between the characters and the surrounding social forces that build up, to a certain extent, the impression of 'plausible individuals'.

The Darkness differs from In Time O' Strife and Hewers of Coal in the sense that the sufferings of the people depicted in the play are not only related to what is simultaneously happening around them, but also to past events the effect of which is still strong. John Gordon's blindness keeps the memory of a previous pit-accident alive:

John: ... Oh! I was a damned fule gaun back to that miss-fire shot in

such a hurry. I micht ha'e kent better; I micht ha'e thoucht. Trusted to luck, and ...ach!⁵⁰

It is established from the outset that affliction and hardship are not new to this group of mining people. Danger has always been there but the people have not stopped living. John's behaviour is enormously marked by his loss of sight. His wish that 'something would happen to them (engines) and blow them in the bloody air'⁵¹ reveals the state of despair John suffers from. The feeling of frustration and the growing impatience account for Jock's sudden outburst of anger when Wullie Morrisson took him for a walk:

Nan:- Oh! dear, what's wrong wi' him?

(... Then John enters staggering, supported by Wullie and Agnes)

John.- Oh! God! ...

Agnes. - What went wrang Wullie?

Wullie.- Naething, Agnes, he just wants to see and ... canna.

John.- For God's sake get them to stop thae engines! -

Wullie.- Calm yoursel', John.

John.- (madly) - Tak' awa' the scent o' that broom! ... keep the sun aff my face! ... Gimme my sicht! ... Gimme my sicht! ...⁵²

Because he was interested in creating life-like characters, Corrie explored more than one trait of their personalities. Despite his blindness, John still enjoys humour⁵³. He is not completely cut off from what seems to interest his mates. More important is his ability to keep up the will to fight the miners' exploitation. He still believes in the strike as a positive movement⁵⁴.

There is a great similarity between women and especially mothers in Corrie's and O'Casey's plays. Like Mrs Boyle, in Juno and the Paycock and Mrs Smith in In Time O' Strife, Mrs Gordon in The Darkness plays a great role in her family's struggle against the harsh conditions of living. Her husband's health is her prime concern. She spends all she has, including her 'dividend' to alleviate John's sorrow and to improve his health:

Rubina (to Agnes).- When are gaun doon to the store for your dividend?

Agnes (without looking at her).- I ha'e nae dividend to draw.

Rubina.- Eh! Nae dividend! what's wrang?

Agnes.- John's illness took it a' awa'.

Rubina.- Ay, I thoucht you were raither extravagant wi' your Bovrils and your Wincarnis wines.

Nan. -My faither needed i a' to get back his health.

Rubina. -And hoo dae either folk manage to get better withoot a' thae luxuries?

Agnes (Angrily).- surely to God John's health comes before a when shillin's o' dividend!⁵⁵

Mrs Gordon's goodness is also expressed in her wish that her husband would get his sight back even that would cause her to lose hers. what is interesting to notice here is not the plausibility of Mrs Gordon's wish but her sense of sacrifice and will to bring happiness to her family, which motivate her actions and decisions.

Like Lizzie and Bob in In Time O' Strife, Jimmy and Nan in The Darkness reinforce the family style of life. The presence of children gives more weight to the domestic aspect of the family as a whole. Jimmy's and Nan's attitudes towards the social and financial difficulties their family go through validate the sincerity of their parents' protest. It is the son's probable success⁵⁶ that cherishes his family's hope to put an end to their sufferings. Like Jenny Smith, Nan Gordon supports her family through the hard times. Although there are no indications that she has a promising future, which might better her folk's situation, she keeps their spirits up when they feel cast down:

John.- I was a damned fule gaun back to that miss-fire shot in a such a hurry ...

Nan.- What's past is past, faither, and regrettin' ower it'll no' help things. Far better to look forward to the day when you'll get your sight back again.

John.- If I just saw the least glimmer o' hope, lass ...

Nan. - You'll get it back yet, faither, just ha'e patience and live in hope.⁵⁷

Nan's motivated actions and sensible attitudes make of her a convincing character. Although one can see that she voices the dramatist's own view of the notion of hope⁵⁸, Nan retains her status as an ordinary lassie who loves her family and is ready to give all the help she can.

One might consider Wullie Morrisson and Mrs Brown as minor characters. However, this proves not to be the case as soon as one realises the significance Corrie attached to the inclusion of neighbours among his major characters. The association of the main family with

neighbours is a noticeable feature in many of Corrie's mining plays, such as In Time O' Strife, Hogmanay, Martha, The Dreamer and The shillin'-a-Week Man. The importance of this feature stems from the fact that it reflects the communal spirit which characterizes the life-style of the mining groups. Wullie Morrison's companionship of John Gordon and Mrs Brown's humour express their concern about their neighbours.

The interaction between character and environment is as strong in Corrie's mining plays as it is in Lawrence's and O'Casey's. Yet there is a difference as far as the characterization of the environment is concerned. In Corrie's plays, the characters' challenge of their environment is more significant than that of Lawrence's or O'Casey's. It seems that it is not taken for granted among Corrie's characters that environment is beyond the people's influence. Corrie's characters did not hesitate to challenge their circumstances, and the end of the fight proves that although their struggle was not a complete success, they managed at least to learn few lessons as to how to fight exploitation, such as unity of all workers and a strong sense of community.

In In Time O' Strife, the might of the environment is almost indisputable. The people seem to be very badly affected by the surrounding conditions. The dependence of the community on the coal mines, as the only source of living, aggravates their financial instability. The influence of the environment is also felt in the people's behaviour and attitudes. Tam Anderson's and Kate Pettigrew's strong objection to blacklegging, for example, is an attitude which has grown out of the conflict between the miners' fight against exploitation and the masters' policy of 'divide and rule'. Jean Smith's determination to keep up the fight

is a form of protest, a response to a crisis the pit-owners set up to crack down on the workers. Corrie went even further to show how environment is able to stimulate different outlooks and reactions which may fatally bear upon human relationships. The shattering of Jenny Smith's and Wull Baxter's dream of getting married is surely related to their different approaches to the main problem of the mining community. Also, one should not rule out the possibility that Jenny's family, which is part of her own determining environment, is likely to have influenced the young woman's decision to reject Wull Baxter on the grounds that he is a blackleg.

Although the environment proves itself as a mighty power, the characters are from being defeatists. Despite starvation, depression and even death, people such as Jean Smith and Kate Pettigrew still cherish hope. The two women's efforts are not in vain. Jean manages at least to save her family honour by stopping Jock from being a blackleg. Similarly, Kate prevents her father from being a traitor. Tam Anderson's imprisonment is not a complete defeat in that the demonstration, which is an effective expression of the workers' protest against exploitation, takes place and the potential power of the working man is surely felt.

Corrie's insistence upon the idea that man is capable of influencing his environment is strongly expressed in Hewers of Coal. When the play opens, one is disturbed by the enormity of the problems which the miners suffer from. what made Corrie's reflection of the miners' plight more dynamic is the manner according to which he manipulated the story of the play. In actual fact, it is the true portrayal of the characters and their situations in addition to the positive change which they managed to

achieve that made of the play more than a passive rendering of the sad story of a group of miners. In Hewers of Coal, as in In Time O' Strife, the impact of environment upon people is clearly demonstrated. Hunger, misery and exploitation are the main manifestations of the extent to which the environment affects the people's course of life. Down the pit, one encounters the elderly and the young whose circumstances forced them to work. One also learns about the workers' harassment and the employers' unfairness. Peter's and Bob's behaviour is the product of a rotten system of management in coal mines. Their corruption is due to their inability to resist the strong temptations built up by the masters so that they can have tight control over the mass of workers. On the other hand, Corrie made it clear that workers are not oblivious of the inhumanity of the system. He went even further to demonstrate their protest and their determination to fight. Although it is only after the pit-disaster that the relationship between the workers and their bosses gets better, the process of change is motivated by Sandy's confrontations.

It seems that Corrie's strong intention to demonstrate, in Hewers of Coal, man's capability of having some control over his surroundings, affects the subtlety of the method he chose to put across his ideas. The urge to see some change happening and the situation of the workers getting better induced the dramatist into resorting to quick and simplistic solutions, in a way. The gaffer and the pit handyman become kind-hearted friends of the miners' and big promises of decency and 'human conduct' are undertaken.

Corrie's treatment of the relationship between character and environment seems to me be more subtle in The Darkness than in

Hewers of Coal. Linda Mackenney's comment on Corrie's 'excessive' expression of emotion⁵⁹ is more appropriate to Hewers of Coal, The Glory O' It or The Last Day than to The Darkness. Corrie's expression of John Gordon's feelings of frustration and depression at times is far from being 'excessive', because it shows how strong the impact of the environment on people can be. The pit-disaster, on which the play closes, and its consequences represent another assertion of the might of the environment. Like the Smiths in In Time O' Strife, the Gordons in The Darkness endure their harsh conditions of living as well as putting up with the father's blindness. One might comment that the idea of 'endurance' suggests passivity and rules out the possibility of change. This is not, however, applicable to The Darkness owing to the fact that the people's endurance is supported by a flicker of hope. Although the end of the play is tragic, there is no indication that Jimmy is killed and that the Gordons are condemned to perish.

As regards the notion of hope, Corrie believes that

" They (dramatists) have not enough faith in the goodness of mankind. Their work is grey with tragic hopelessness and, as the Bolsheviks, would say, they are 'defeatists'. What we now want from our dramatists is hope. But so long have we been accustomed to this hopelessness of dramatic tragedy that is going to be difficult for, as the old saying goes " As the old cock crows, the young one learns'. The young dramatists have followed in the footsteps of the old."⁶⁰

This optimistic view of Corrie's bears upon the handling of the question of tragedy in the plays. In In Time O' Strife, the workers' challenge comes to

an end. Other calamities include starvation and even death. In Hewers of Coal, tragedy is expressed in the characters' entombment. The tragic side of the story of The Darkness is John Gordon's blindness and the fire at the pit. However, it remains true that none of the three plays comes to the conclusion that man stands no chance whatsoever against the social and economic forces. Corrie's optimistic view of the future, In In Time O' Strife, is suggested by Jean's concluding speech:

Jock: ... Finished, dearies, and we ha'e got knocked oot again.

Jean: ... Ay, but we're no' aun to lose he'rt, Jock, we'll live to fight anither day; there's life in the auld dog yet.

(Then the sound of voices can be heard singing in the distance, the tune is 'The Red Flag' . A look of pride comes into Jean's eyes, and she listens. Then she speaks, as if inspired by some great hope).

Jean: that's the spirit, my he`rties! sing! ...for there's nae power on earth can crush the men that can sing on a day like this.⁶¹

In Hewers of Coal, Corrie provided no clear-cut solution to the miners' plight. The play comes to an end with the five victims still entombed. Yet the existence of hope is hinted at by the audible 'tapping of the rescuers'. For all that, one might comment that the vestige of hope, which Corrie tried to cherish, only concerns the five miners' rescue but not their deplorable conditions of work and of living as a whole. This assumption, I think, is not appropriate to Hewers of Coal due to the fact that the mutual understanding of the miners, the gaffer and the pit handyman reach, is to bear upon their future as fellow workers. It follows that their rescue would, in a way, guarantee better changes so far as at least the relationship between the ordinary worker and his boss is concerned. As regards The

Darkness, the people's lives seem to be underlied by a recurring cycle of suffering. It appears that the mining community almost constantly experiences difficulties in different respects. The Darkness therefore can be described, in comparison with In Time O' Strife and Hewers of Coal, as Corrie's most pessimistic play; although the ambiguity which characterizes the way The Darkness comes to an end leaves the destiny of the community in general and that of the Gordons in particular open to speculation.

The subject matter of the play and the purpose behind it is another channel through the dramatist can assert the reality of his characters, as living persons, and the plausibility of their actions. The nature of the problems of the social group Corrie chose to write about supports the impression of actuality. The treatment of these people's predicament becomes more significant when one investigates Corrie's purpose behind the whole act of writing the play in the first place. It is worth quoting once again Corrie's opinion of a "real drama":

" I don't think a real drama can be built on tricks. New settings, cute lighting, and smarty-smartiness will get us nowhere unless the idea behind it is *big*"⁶²

It is indeed the idea behind Corrie's plays that attracts most criticism and holds the attention of audiences. The startling naturalism of the settings, the convincing creation of his characters and the echoing of a Scottish working-class dialect⁶³ are but solid grounds upon which he founded his social criticism, condemnation of the workers' exploitation and above all the establishment of a voice for the working man against the oppressions

of a rotten industrial age.

Social injustice and deprivation are the main concern of almost all of Corrie's mining plays and others including, The Last Day, The Bad Yin, The Inside World, Assassination and The Shillin'-a-week Man. The following excerpt clearly defines Corrie's target of criticism:

"Closely joined to his class, Corrie stands opposed to the enemy class. His work in all its aspects proves to be directed against the bourgeois society, against capitalism and his class opposition speaks through the whole structure of his works."⁶⁴

The conflict between the interest of the 'bourgeois society', which is represented by the masters of the coal mines, and the rights of the working-class people is the crux of the matter in the three plays under examination. Although the representation of the owners of the means of production, in IN Time O' Strife, is not as direct as in G. Hauptmann's The Weavers⁶⁵ and Galsworthy's Strife, for example, their presence and effect are felt through the impact they have on the working mass. The effectiveness of Corrie's treatment of the conflict between the two social classes stems from the fact that he revealed the selfish intentions of the class in power, the weakness of those who yield to the temptation of money and the reactions of those who highly esteem the dignity of labour. Corrie's support of his own class did not prevent him from criticizing it. Division among the workers themselves and the weak sense of class consciousness are exposed for the reader or the audiences to consider. However, the criticism of the working-class is of an instructive nature, in that it highlights for the workers their own faults of which the masters of the

pits are taking advantage.

The establishment of a voice for the working-class is a prime concern of Corrie's. The conflict between his socialist leanings and the capitalist practices of the day heightened his devotion to the people at the bottom of the social ladder. He believed not only in the right of the working-class to have a representational theatre but also in the dependence of 'Scotland's dramatic awakening' on the capacities of this particular social group:

" No, I Think - when the time is ripe - that the first signs of Scotland's dramatic awakening will come from very close to the soil. The common folk and their new hope will be the inspiration."⁶⁶

The difficulty of Corrie's task of introducing a more serious treatment of the question of drama about the working-class, is reflected in the reception he got from the already established theatres of the day. His insistence on establishing a people's theatre with a lot more to offer than comedy and entertainment is demonstrated in his advocacy of " A Chain of People's Theatre throughout Great Britain":

" You could produce a play about your own workers, written and acted by your own people ... And then Aberdeen could do the same with their fisher-folk, Manchester with their cotton workers, and so on. Then each town could have an interchange of their own plays ... This play (In Time O' Strife) is just another indication that the workers of Britain are taking greater and deeper, intelligent interest in everything. You only think when you are forced to do. And we are all thinking today. Thinking out a way to better our condition."⁶⁷

It is even more significant to notice that Corrie's interest in widening the scope of the working man's play has given a 'universal appeal' to some of his plays. Commenting on The Darkness, Clyde Irvin claims that

" The whole of this play can be moved to Western Virginia, the son can be waiting for a try-out with a baseball team instead of a soccer team, the conditions which caused the father's blindness can be duplicated in any coal mine. The kind-hearted or acid-tongued neighbours have their counterparts anywhere."⁶⁸

Commenting on the reception of the different productions of In Time O' Strife abroad and the various translations, Alexander Reid declares that

" On another occasion he (Corrie) visited Leipzig to attend the opening production in German of his strike play In Time O' Strife. His work has won a sympathetic response from miners of all nationalities who have encountered it and Jean Galtier-Boissiere once described him in 'Le Canard Enchaîné' as a 'Scottish Molière ... Joe Corrie's work, both in dramatic and other forms, has had a wide distribution of critical assessments of it have appeared in the publications of several foreign countries. His plays have been reprinted in no less than twenty-one anthologies and his work has been translated into French, German, Polish and Russian"⁶⁹

The good reception some of his works gained promotes the idea that the subject of Corrie's plays and their naturalistic mode, which provides a solid background for the sordid realities depicted in the plays, have more

than a local appeal.

That In Time O' Strife bears striking similarities to John Galsworthy's Strife may also be viewed as an evaluation as far as the importance of Corrie's play is concerned. Both plays deal with a period of confrontation between the workers and their employers. Yet, the nature of the conflict in Strife is different to that in In Time O' Strife. In Strife, the representation of the owners of means of production is more direct than in In Time O' Strife. One gets to learn about the confrontation directly from both fighting sides. Whereas in In Time O' Strife, the view we have of the people in power is only formed through the impact of their decisions on the workers and their families. In other words, it seems that we heard only one side of the story. Another advantage Strife claims over In Time O' Strife, by bringing both workers and the Board of management face to face, is the live drama that rises from such moments of confrontation. A good example of this is the heated debate between David Roberts, the workers' leader, and the Board members. The importance of such a confrontation is that it reveals the real nature of the fight and the obstacles crippling any satisfactory settlement.

Considering the ideology underlying the manner according to which each playwright handled the conflict, one would perceive that Galsworthy did not question the unfair distribution of wealth among the social classes. Neither did he recognize the right of the workers to rise above the hand-to-mouth standard of living. All he was asking from the socially strong class, whose status he never challenges, is to have 'Mercy' on the down-trodden working-class. If one considers the aftermath of the fight (the resignation of Mr. Anthony, Roberts' overthrowing and the survival of

the moderates on both sides), one may infer that Galsworthy meant to show that a degree of social tolerance is needed, and some understanding among the social classes is mostly vital. Yet, the idea that Galsworthy's call for the doing of justice is directed to the bourgeois class. In other words, there is no indication that social change and the restoration of justice may be effected from within the working-classes.

In In Time O' Strife, however, the struggle is described to be that of working-class people. Workers and their families are shown fighting the atrocities waged against them by their employers. All forms of resistance, such as the strike, demonstrations against blacklegs, cooperation among the starving people, are depicted to look as possible ways to victory.

On the level of the stage picture and the characters' physical appearance, naturalism is highlighted by contrast. The comfortable dining-room of the Underwoods stands as a contrast to the Roberts' kitchen. The descriptions of the Board members and those of the workers and their wives do not only reveal the playwright's intention to create life-like characters but they also show the discrepancy between the standards of living of the two classes. Although there is no representation of the bourgeois class in In Time O' Strife, the exact description of the workers' misery and of the hardly human conditions of living, successfully paves the way for the dramatist's criticism.

Notes & References

1. Joe Corrie. Plays, Poems and Theatre Writings. Edinburgh, 7:84 Publications, 1985.
2. Ibid, p. 178.
3. "... he has never cut himself from his old roots and he writes his best, now as in the past, when dealing with the joys and sorrows of Scottish working-class life and particularly with the life of the mining communities which he knows so well and with which he has remained so much in sympathy", Alexander Reid, 'Poetry, Plays and Pacifism' Scotland's Magazine, v. 54, March 1958, p. 42.
4. "Joe Corrie's Papers", a clipping . Acc. 4628, box 9, National Library of Scotland.
5. Hewers of Coal, p. 101.
6. The Darkness. Glasgow: Brown Ferguson, (Scottish plays, no. 29), 1932, p.1.
7. In his article, "Use the Freedom of the Festival, Corrie suggested that the actors should "... Be sincere to the parts you are playing. The words you are to speak may be opposed to your own views, but keep in mind that they are the words of your character, and unless you speak them as if you meant it the play will lose its truth, its insincerity and force."
8. My italics.
9. In Time O' Strife, p. 63.
10. Hewers of Coal, p. 101.
11. "Jimmy enters half dressed for his work. He sits at table hurriedly and Agnes pours out his tea ... (later on Jimmy) putting on his coat filling his pockets with his flask, piece-tin, etc.', The Darkness, pp. 7&9.
12. In Time O' Strife, p. 25.

13. *Ibid*, p. 25.
14. David Hutchinson, "Review of J. Corrie. Plays, Poems & Theatre Writings, ed. L. Mackenney", Scottish Literary Journal , v. 24, 1986, p. 16.
15. Joe Corrie, "A Scots Dramatist's future", The Scottish Stage, v. 4, (5), December 1935, p. 7.
16. The Darkness, p. 1.
17. *Ibid*, p. 19.
18. In Time O' Strife, p. 57.
19. 7:84 production of In Time O' Strife took place in The Citizens Theatre, Glasgow, May 1985, directed by David Hayman.
20. 'Hewers of Coal', 'Scottish Amateur Theatre', v. 4, (80), p. 546.
21. Hewers of Coal, p. 112.
22. "Mrs Brown rushes to window", Hewers of Coal, p. 19.
23. *Ibid*, p. 111.
24. David Hutchinson, " Review of L. Mackenney's Joe Corrie. Plays, Poems and Theatre Writings", p. 17.
- 25 *Ibid*, p. 16.
26. See Mr. Lambert's description in chapter five, page
27. See Lawrence's description of the setting in A Colliere's Friday Night, act I, pp. 19/20.
28. Hewers Of Coal, p. 101.
29. In Time O' Strife, p. 71.
30. In Time O' Strife, p. 33.
31. pp. 32/33. It may be useful to notice that Corrie perhaps wanted to reveal the press portrayal of strike-leaders through Jock's eyes.
32. In Time O' Strife, p. 43.
33. *Ibid*, p. 40.
34. *Ibid*, p. 56/57.

35. Jean: Guid bye! Tam ... This strike's gaun to break a' oor he'rts. (she sobs). Ibid, p. 57.

36. Ibid, p. 57.

37. Ibid, p. 36.

38. Note his 'revolution' catchphrase.

39. Ibid,, p. 47.

40. Ibid, p. 53.

41. Ibid, p. 68/69.

42. Hewers of Coal, p. 107.

43. Sandy: If Willie gets the sack because o' this you'll have to stand mair than talk off me.

Peter: It's nane o' your business, anyway.

Sandy: i'm makin' it my business. that laddie canna afford to lose his job.

Ye micht have made shair o' your facts before ye telt the gaffer.

Peter: If I had kept the blame off Willie it michtfa'n on me.

Sandy: Ay, and that would have been a hell o' a tragedy, wouldn't it? you're damned selfish, Peter.

Peter: If a body doesna look after themsel's in this world there's naebody else will.

Sandy:(Scornfully). And is that your outlook on life.

Peter: It is. Hewers of Coal, p. 105.

44. Ibid, pp. 114.

45. Hewers of Coal, p. 116.

46. (There is a silence. Then Ned begins to rave in his delirium)

.....

Ned: Three hunner pounds o' compensation! ... Three hunner pounds and a corpse! ... Ha! Ha!

Peter: I canna stand this!...

(... Willie begins to talk in his sleep ...)

Willie: Mither! ... Mither! ... sandy says that i have been Brave ... You ay telt me to be a man ... sandy Says I've been great ... But wee Danny will be deid, Mither ... my wee pownie ... Him and me were great pals.

Sandy: Plucky wee chap.

Ned: And Peter grudged me his bite o' breid ..., Hewers of Coal, p. 114/15.

47. " I confess myself a little disappointed with Corrie's Hewers of Coal, which came from Scotland with so high reputation. this drama of a group of entombed miners is powerfully written, and contains at least two memorable pieces of characterization. But it lacks the quality of dramatic surprise and the passages of sentiment do not always avoid lapsing into sentimentality.". Raymond Birt, 'Swing of the Pendulum?', Scottish Amateur Theatre, v.4 (75), p. 366.

48. Joe Corrie, "Use the Freedom of the Festival", Scottish Amateur Theatre, v.3, (66), p.7.

49. "Diaries, Presscuttings and Miscellaneous Items", Acc. 4628, box 8, National Library of Scotland.

50. The Darkness, p. 3.

51. Ibid, p. 3.

52. Ibid, p. 17.

53. (Wullie grabs her suddenly. They struggle but Wullie is too strong for her. John laughs heartily).

John. _Did you manage her, Wullie?

Wullie. _As easy as winkin'.

John. _Ha! Ha! Ha!, Ibid, p. 12.

54. John. _I hope sae, Jimmy. And if they talk a vote up at that pit you vote for a strike.

Jimmy. _Too true I will! ..., Ibid, p. 10.

55. Ibid, p. 15/16

56. Jimmy. _Isn't it? Six quid a week! If I get signed on we'll get out o' this rotten place the first week. Ibid, p.15.

57. Ibid, p. 3.

58. "The drama must become a thing of the people, dealing with the problem that beset the people, ... and if possible, giving a gleam of hope, something to strive for, live for, and fight for_ a dream of a new world, if it doesn't then it will stagnate and die", Joe Corrie, "Use the Freedom of the Festival" The Scottish Amateur Theatre, v. 3, (66), January 1937, p. 7.

59. Introduction to Joe Corrie. Plays, Poems & Theatre Writings., p.11.

60. J Corrie, " My Favourite Dramatist. I Have None Now", The Scottish stage, v. 2, (4), June 1932, p. 93..

61. In Time O' Strife. p. 80.

62. J Corrie , " A Scots Dramatist's Future" The Scottish Stage, v.4, (5), December 1932, p. 7. The italics are mine.

63. The ensuing section will deal more fully with the question of how natural the discourse is in Corrie's plays.

64. Diaries, Presscuttings and Miscellaneous Items, box 7. From the Russian of Serge Dinamov (translated by Ruth Kennell).National Library of Scotland.

65. Dreissiger, the manufacturer, and his family.

66. J. Corrie, " A Scots Dramatist's Future", p. 7.

67. The Newcastle Evening Chronicle, 27 August, 1929.

68. Diaries, Presscuttings and Miscellaneous Items, box 7, NLS.

69. Alexander Reid, "Poetry, Plays and Pacifism", p. 43. In the manuscript department (the National Library of Scotland), there is also a script of a translation of one Corrie's plays into an Asian language.

**Chapter Six,
Section III.**

**Conversational Analysis
of Language in
In Time O' Strife .**

The purpose of this section is to try to assess the extent to which Joe Corrie managed to enhance the naturalism of his play, In Time O' Strife, through the use of natural¹ language. It is beyond doubt that the aspect of language in Corrie's In Time O' Strife has not received any rigorous analysis which would enable one to make *justifiable*² statements about the similarity between the speech-exchange in the play and naturally occurring conversation. I have therefore decided to examine conversation in the play in the light of certain aspects³ which are of great significance in conversational analysis.

As far as the fourth feature⁴ is concerned, the three analysts claimed that there are rules intrinsic to the system of turn-taking which provide for its occurrence:

"The components and the rule-set, in organizing transfer for exclusively around transition-relevance places, provide for the possibility of transitions with no gap or overlap"⁵

Let us consider whether or not transitions from one turn to another in In Time O' Strife comply with the rules that govern turn-transfer in naturally occurring conversation:

Turn A Jock: ... Were you no' on the pickets this mornin' either?

Turn B Tam: No, I think mair o' my bed.

Turn C Jock: Ay, but strikes are no' won in bed.

Turn D Jean: Nor in the pub, either?

Turn E Tam: (To Jock). Was you on the picket?

Turn F Jock: Too true I was. Up at the pit at five o'clock.

Turn G Jean: He's been singin' "The Red Flag" since he came hame.⁶

As in naturally occurring conversation, the transition from turn A to Turn B occurs around a transition place. Jock makes use of "current speaker selects next" technique to cause a turn-transfer. The transitions from B to C, C to D and D to E come as a result of the employment of "self-select" technique for next speakership. Tam's turn [E] brings "current speaker selects next" technique into use again. While Jean claims the right for a turn by virtue of rule 1-b (self-selection).

It is more appropriate to quote in length the excerpt I have marked out for the examination of the order and the distribution of turns in the play:

A. Tam: Is Jenny awa' for the doctor?

B. Jean: Ay, he'll no' likely be long till he's up, Tam. I'm puttin' something in this basket for the weans. When had you onything last?

A. Tam: Yesterday morin'.

B. Jean: And Agnes?

A. Tam: I didna ken ... she's had naething the day.

B. Jean: And what wey did she no' come and tell me?

A. Tam: She's no' a good moocher, Jean, she would dee before she would ask onything.

B. Jean: I'm sure she kens she needna ha'e ony fears o' comin' here.

A. Tam: She's ay been queer that wey.

A. Jock: (to Tam) Was you in the mairch to the Parish Council this

mornin'?

B. Tam: No, I was not; you'll not get me takin' pairt in any o' your Bolshie stunts.

A. Jock: No, but you'll take the Parish money when it comes.

B. Tam: Ay, WHEN it comes.

A. Jock: We'll never get it sittin' at the fireside or lyin' on the grass ...
Were you no' on the pickets this mornin' either?

B. Tam: No, I think mair o' my bed.

A. Jock: Were you no' on the pickets this mornin' either?

B. Tam: No, I think mair o' my bed.

A. Jock: Ay, but strikes are no' won in bed.

(Jean: Nor in the pub, either?)

A. Tam: (To Jock). Was you on the picket?

B. Jock: Too true I was. Up at the pit at five o'clock.⁷

It is significant to notice that the above-quoted passage consists mainly of two components each of which can be a two party conversation. Both components seem to be governed by a pattern which is typical of naturally occurring conversation. The recurring cycle of "speaker A as last and next for speaker B" forms the structure of the pattern. Whereas the last two turns can be described as an adjacency pair (question/answer) which is characteristic of natural conversation⁸. Because of the availability of a set of rules which grants the conversationalists the freedom of choosing between "current speaker selects next" technique, "self-selection" or the possibility of continuous talk, the distribution of turns does not have a specified order. It is the employment of "current speaker selects" technique that limits the allocation of turns only to Jean and Tam in the first component of the extract. The asking of questions and the provision of answers by Jean

and Tam minimizes the chances of a further entry by a third party. Once the question-answer pattern comes to an end, a new entry becomes very possible. At this point of conversation, Jock launches the second component making use of "current speaker selects next" technique which once again gives speaker A the privilege of choosing speaker B. Jean's turn⁹, which might be considered as a disturbance of the sequence A-B-A-B..., occurs as a result of self-selection and a moment when the next speaker is expected to be picked up by the current speaker. Jean's entry does not mark a gap or an overlap because it comes only when Jock's turn reaches its transition-relevance place.

The analysis of pieces of conversation, from the play, in the light of the adopted approach becomes significant only when one goes beyond the mechanistic application of rules and accounts for the characters' behaviour, the dramatist's intentions with the assistance of those discovered features of conversation. In the above-quoted exchange between Jean and Tam, one notices that once Jean is selected by Tam to take the floor, the former succeeds in securing the continuity of her talk. Her use of "current speaker selects next" technique shows her insistence on getting Tam to tell her more about his family's difficulties, which happen to be a major concern of hers. Besides Jean's kind-heartedness, her capability of voicing her criticism, no matter how severe it might sound, is also demonstrated in her claim for a turn by virtue of self-selection in the middle of a two-party exchange which seems to favour "current speaker selects next" technique. "Self-selection", as I have remarked in my discussion of the technique whereby Mrs Gascoigne, in The Daughter-in-Law, gets her turns is an expression of self-assertion. Similarly the compliance of Jean's method of claiming

turns shows her competence as a character capable of getting others to listen to and consider what she has to say.

According to Schegloff et al, the non-fixedness of turn-size is accounted for by the combination of two features of the system. The first one is "the availability of a range of unit types out of which turns may be constructed ... and the availability of a current speaker of free selection among them."¹⁰ The second feature is rule 1c which "provides for the possibility that any current speaker may get a chance to produce more than a single instance of a unit-type"¹¹. In the following extract,

(2 w.c.+s.s.) Jenny: oh, faither, he's got three years.

(s. ph.) Jock: Three years.

(ph.c.+s.s.c.+s.w.c.) Jean: Three years! Tha canna be true Jenny.

(s.w.+ s.s.+s.w.+s.c.) Jenny: Ay, it's true mither, he's awa' to the jile for three years.

(s.ph.+s.s.+ s.ph.+ s.s.) Jock: Good God, that's cruel. Three years! asqiet as a laddie as ever stepped in twa shoon.

(s.s.+s.ph.+s.s.+s.c.+s.w.) Jean: This'll send Kate mad. Puir soul, she's hain' her fill o' sorrow the noo. Does she ken Jenny?

(s.w.+s.c.+s.w.) Jenny: No, will you go doon and tell her, faither?

(s.c.+ s.w.) Jock: Will I go doon, Jean?

(s.s.+s.s.+s.w.) Jean: (At window). Here she's comin'. You'd better go to the room, Jenny.

(s.s.+s.w.) Jock: This is a bad job, Jean.

(s.w.+s.s.) Jean: Oh, this strike's gaun to break a' oor he'rts before it's finished.¹²

The analysis of the characters' turns shows how the speaker's freedom to choose between the different unit-types causes variability in the turn-size. In the passage quoted above, all the characters prove to have combined more than one unit-type in the construction of a single turn. The importance of the examination of the characters' turns stems from the fact that it determines the amount of talk each of the characters is entitled to. There are different factors outside the system of turn-taking which account for the length of a character's turn. Knowledge or experience in the subject of conversation, for example, might be a crucial factor in the contribution of each character to the exchange. Among certain ethnic groups, as I have discussed in the previous chapter, age is a decisive aspect in the determination of how long one may take the floor. The older one is the longer one can talk. It is safe to claim that the size of the characters' turns, in the above quoted excerpt, does shed light on their personalities. The length of each participant's turns is important only when it is related to the subject of the conversation. Jenny's advantage of being the only one with some news to break enables her to take the floor as long as it takes to report the event. The amount of talk each of Jean and Jock makes, determines the impact of the shocking piece of news on them. Jean's capability of facing a problem with courage is shown in her speech. Unlike Jock, who could not talk as long as his wife, the former pulls herself together and proceeds to express her concern about Kate. Jock's helplessness as opposed to Jean's pluck is demonstrated in his brief and indecisive turns such as "Will I go down, Jean?". On the other hand, both size and content of Jean's turns make evident the strength of her personality and her capability to handle moments of crisis.

By virtue of rule 1a, which advocates the use of "current speaker

selects next" technique, conversation should not end. Schegloff and the others go further to notice that "length or closing of conversation is governed by other kinds of organization than the turn-taking"¹³. How natural conversation comes to an end is not of any great interest to us here simply because it is beyond argument that the 'conversational activities' in the play are constrained by the dramatic design which provides for the close of conversation. For that reason, conversation in the play is in line with other speech-exchanges such as interviews, meetings, court-hearings and so forth and so on. Let us consider how the ensuing piece of conversation from In Time O' Strife comes to an end:

Jock: There's something in the wind when you're beginnin' to pity him noo. Vexed for him! And Tam Anderson likely to get the jile ower the heid o' him.

Jean: He made a mistake, that was a'. And that tinker o' a mither o' his made him go.

Jock: Where's his letter?

Jean: She says she burnt it.

Jock: Then she has mair sense than you.

Jean; Ay, she tak's it off her father.

(Jenny enters, almost in tears.)

Jean: Ha'e you heard aboot Tam Anderson?

Jock: No, hoo did he get on?

Jenny: Oh, faither, he's got three years.¹⁴

The similarity between the close of natural conversation and that of the exchange between Jean and Jock is their unpredictability. An audience with no knowledge of the written text, would never anticipate for sure the

point at which Jean's and Jock's exchange would come to an end. However, it remains true that Jenny's entrance and her introduction of a new topic is prepared for by the dramatist. The necessity of advancing the plot of the play requires Jenny's entrance. For that reason, the exchange between Jean and Jock has to end at that particular point.

Conversation in In Time O' Strife also differs from naturally occurring conversation so far as the contents of the characters' turns are concerned. In the play, there are more constraints on what occupies the characters' turns. The relatedness of what they say to the main concern of the play limits what is to be done in the turns:

- A. Jean: It tak's something to lift oor he'rts noodays. I had Tam Anderson in the noo; he's to be arrested if he tak's pairt in the demonstration.
- B. Jock: So I heard doon the street. But Jean, if they arrest Tam Anderson there'll be a riot.
- C. Jean: Mebbe! I ken the Carhill miners; they're gey feart o' their ainskins whiles.
- D. Jock: that's right enough tae. Let them sit on their hunkers at the street corner, and let the likes of Tam Anderson risk every thing for them.
- E. Jean: are you gaun to the demonstration?
- F. Jock: there'll be plenty there without me.¹⁵

Jean's mentioning of Tam Anderson and the demonstration against Wull Baxter in turn A determines the contents of Jock's ensuing entry (turn B). Jean's comment on the miners' cowardice in turn C is being initiated by

Jock's anticipation that there would be a riot. Turn D is an expression of agreement to Jean's view of the Carhill miners. Corrie's interest in revealing Jock's real attitude towards the taking of action against the blacklegs produces Jean's question (turn E). The answer which gives (turn F), confirms that he does not have the courage to get involved in the struggle. Because the dialogue is the vehicle of the playwright's revelations about his characters, the contents of the turns are undeniably specified in a way that those particular revelations are made and the message of the play is put across.

With respect to the distribution of turns in naturally occurring conversation, Schegloff, Sacks and Jefferson claim that

" The rule-set maximizes the set 'potential next speakers': i.e. rule 1a allows current speaker to select any other party as next speaker; rule 1b allows any party other than current speaker to self-select as next speaker. The combination provides alternative routes whereby any current non-speaker is potential speaker. Furthermore, rule 1c has the consequence of not excluding even current speaker from next speakership ... the rule-set provides for the possibility of any overall distribution of turns, and frees turn-distribution for manipulation by such interests as can be realized with the distribution of turns."¹⁶

In the play, the distribution of turns is not specified. It seems that the same rules which govern, up to a point, the number of turns each participant claims in naturally occurring conversation, are also at work in the drama:

1. Bob: I'm sayin', if we had eggs, we could ha'e ham and eggs.

2. Jock: What the flames are you talkin' about?
3. Bob: (snuffing). What kind o' baccy is that you're smokin'?
4. Jock: what was wrang, there was nae soup?
5. Bob: Nae money left in the funds.
6. Jean: Did you hear about Tam Anderson, Bob?
7. Bob: No, hoo did he get on?
8. Jean: Three years.
9. Bob: Three years! I ken what's needed, it's a revolution that's needed.
10. Jock: Oh, for God's sake gi'e that revolution a rest.
11. Bob: What kind o' baccy is that you're smokin'?
12. Jean: (Coughing). It's fag ends.
13. Bob: (jumping). Where did you get them?
14. Jock: Never you mind.
15. Bob: I havena had a smoke the day. By Gee? When the strike's finished I'll smoke till I'm sick.¹⁷

Jean gets three turns two of which [6 & 12] are claimed by self-selection technique, while the third one [8] is obtained by virtue of 'current speaker selects next' technique. Out of a total of fifteen turns, Jock gains four three of which [2,4 & 10] are a result of self-selection whereas the fourth turn [14] is allocated by reason of 'current speaker selects next' technique. As to Bob, he self-selects for four times [9,11,13 & 15]; while he is selected for next speakership for the same number of times [1,3,5 & 7].

Although it appears that the distribution of turns in the above-quoted exchange is as relative as it is claimed to be in naturally occurring

conversation, there remains other factors, outside the system of turn-taking, which influence the frequency of each interactant's participation in the conversation. Beside the possibility of manipulating the turns by some participants in a way that some of them get to speak more frequently than the others, there are elements intrinsic to the dramatist's design of the play in general and of the characters' personalities in particular that bear upon the amount of talk each character is entitled to. Bob's major contribution to the exchange is not arbitrary in that it reflects the young boy's eagerness to have a say in everything. The fact about Bob is not new to us because throughout the play, one cannot miss Bob's interest in the issue of the strike, his opposition to his father's attitudes and above all his willingness to help his family. This variety of issues gets Bob, whenever he is present, a share in the conversation. If one bears in mind the fact that most of the exchanges between Bob and Jock are meant to be humorous, one would perceive the reason why Corrie minimized Jean's part. She seems to have more to say when it comes to serious matters such as the fight against starvation, Wull Baxter's and Jenny's plights and the prospect of the strike in general. It is a dramatic necessity to choose the right characters to produce a certain atmosphere. And it is this necessity that controls any character's entry to the conversation.

It is too obvious to examine conversation in the play in the light of the tenth feature of naturally conversation, which is "number of parties can vary". It is more important to proceed to the discussion of the eleven aspect of natural discourse: "Talk can be continuous or discontinuous". According to Sacks, Schegloff and Jefferson,

" Discontinuities occur when, at some transition places, the current speaker has stopped, no speaker starts (or continuous), and the ensuing space of non-talk constitutes itself as more than a gap - not a gap, but a lapse."¹⁸

In In Time O' Strife, there are instances when the conversation comes to a halt:

Jock; What's the maitter Jean?

(Jean is too much upset to answer)

Jock: What has happened?

Jean: Oh, Jock, she's deid!¹⁹

The failure of turn-transfer around the first transition place is due to the non-workability of both "current speaker selects next" technique and self-selection. The instance of discontinuity that occurs between Jock's first and second questions is more of a gap than a pause²⁰. However, such instances in In Time O' Strife are not so numerous as in The Daughter-in-Law. In Corrie's play, there are only seven moments of silences marked out by the dramatist as "pause". There are of course other instances of discontinuity of talk such as those occasions when a character's entrance causes a moment of silence:

Lizzie: My mammie was greetin' when I came hame frae the schule the day ... Gimmie a piece daddy.

(Enter Jean, wearily, an empty basket in her hand. She is followed by Jenny. Lizzie runs to her mother but Jean takes no notice of her. She puts the basket on the table, takes off her shawl, and sits down at table side, as if she was exhausted.)

Jock: Hoo did you get on, Wife?²¹

The occurrence of a pause is significant in the sense that it helps determining in a way the nature of the interaction. Her is an example:

Tam: Them and their strikes ... Oh! Jock ...

(Enter Kate, followed by Jenny and Bob)

Kate: Come awa' doon , faither.

Tam: (After a pause). Are you angry wi' me Kate?²²

The moment of silence that precedes Tam's question illustrates his feeling of embarrassment and the awkwardness of the situation as a whole. As in natural conversation, there are occasions , in the play, when some interactants fail to respond and therefore cause a gap in the conversation. The occurrence of a gap can be due to a character's refusal to talk to the current speaker, it can be a form of protest against what has been said prior to the instance of silence. It might also be an expression of difficult communication. And it is the existence of such functions of the pauses in the play that grants the exchanges a similar aspect to naturally occurring conversation.

A propos of "turn-allocation techniques" and "turn-constructural units", I believe there is no great necessity to consider these two features in relation to speech-exchange in the play simply because I have already discussed the employment of turn-allocation techniques when dealing with the distribution of turns and their order. I have also examined the turn-constructural units in my analysis of turn-size. However, it is revealing to consider whether or not the occurrence of

"errors and violations" in the play comply with the rules of the system for turn-taking. With regard to "interruption", the three analysts state that

" The use of interruption markers such as Excuse me and others, false starts, repeats or recycles of parts of a turn overlapped by others as well as premature stopping (i.e. before possible completion) by parties to simultaneous talk - are repair devices directed to troubles in the organization and distribution of turns to talk."²³

Here is an example of interruption from the play:

Jean: (Decisively). The doctor's comin' the day, Jock, I'm sendin' for him mysel', we're standin' nae mair o' this nonesense.

Agnes: But, Jean, what's the use o' sendin' ...

Jean: (Interrupting). He's comin', and that's a' that's about it²⁴

The interruption is caused by Jean's entry before Agnes' turn reaches its first possible completion point. In accordance with the repair mechanisms of the naturally occurring conversation, the interruption is mended by virtue of premature stopping which also saves the conversation from a further possible violation (i.e. more than one speaker at a time). The effectiveness of the system of turn-taking resides in its capability to employ its own intrinsic devices to repair its troubles. Although Agnes' premature stopping is a violation per se, it prevents her turn and that of Jean from overlapping.

The examination of how turns are taken in the play is only one possibility of assessing the degree of naturalness of conversation. The areas which have been covered in conversational analysis are too

numerous for the scope of my present study. However, there are certain aspects of conversational analysis the consideration of which would surely make the assessment of the degree of naturalness in the play more credible. The first aspect is "Phatic Communion". A definition of this characteristic of natural conversation is provided by Malinowski who described it as

" a type of speech in which ties of union are created by a mere exchange of words."²⁵

However, I find it more interesting to apply John Laver's view of phatic communion in the place of that of Malinowski. The significance of Laver's interpretation of phatic communion is due to the fact that he went beyond Malinowski's above-quoted definition to account for the functions of that "mere exchange of words" and "its intricate mechanisms":

" The prime functions of phatic communion is the communication of indexical²⁶ facts about the speakers' identities, attributes and attitudes, and that these indexical facts constrain the nature of the particular interaction."²⁷

It is not only the existence of phatic communion in the play that I am trying to prove, but also the revelations of the 'indexical facts' about the characters and how that would either support some of their already-discovered characteristics or unveil new ones.

The ensuing excerpt is a good example of the employment of phatic communion in the play:

(... Jock sits to put on his boots. Wull Baxter enters)

Wull: Weel, that was some row the nicht, John ... she's a right tartar, isn't she?

Jock: Ay, she has a temper.

wull: Ye keen, it's the women o' this place that's keepin' this strike gaun on.

Jock: They seem to have got their birz up.

Wull: Hoo are things wi' you the nicht, John?

Jock: No' too bad, we've been worse money a time.

wull: The morn'll tell a tale when there's nae pairish relief.

Jock: I'll tell a tale someway or ither.

Wull: I'm thinkin' aboot tryin' to get oot to Canada. there's naething here for a young chap.

Jock: It's no easy gettin' oot there.

Wull: I'll mänge, ... the men that are startin' the morn are gettin' a guid chance.

Jock: Are they?

Wull: Five pounds when they make a start, and a pound a day.

Jock: That's the stuff, eh!

Wull: Isn't it. It's no' often the miner get a chance like that.

Jock: No, I can hardly believe it.

Wull: You can take it frae me, Jock, it's the truth ... What aboot it?

Jock: What aboot what?

Wull: Makin' a start in the mornin' wi' the rest o' us.

Jock: Do you mean to tell your canvassing for blacklegs?²⁸

Phatic communion occupies the opening of the conversation. The use of 'Well', as an opening device, expresses Wull's uncertainty about the kind

of response he would get from his co-conversationalist. Jock's reply, which a confirmation of Wull's statement, encourages the latter to carry on with his preparation for the 'main business of the encounter'²⁹. It is interesting to notice here that the way Wull Baxter does phatic communion is consistent with Deidre Burton's remark on the making of phatic communion:

" ... one way of doing phatic communion is to refer to AB events. And one way of making phatic communion into on-going conversation is to refer to AB events as if they were B-events for confirmation - thus ensuring a reply from your co-conversationalist."³⁰

Wull's reference to an AB-event, which is a form of shared knowledge³¹, guarantees a response from Jock and at the same time initiates an indulgement in phatic communion. The mentioning of Kate Pettigrew paves the way for further talking about women in relation to the strike. Once Wull feels that Jock has a negative attitude towards the strike, he proceeds to get more indexical information which would make the revelation of the 'main business of the encounter' less shocking. The mentioning of more indexical and 'ideational'³² information such as the trip to Canada and the ending of the parish money is but a false justification for the need of money. At the point when the conversation reaches the talk about the mangers' good offers of money to those who want to go back to work, the instance of phatic communion comes to an end and the main concern of the interaction is made known.

It is worth considering other instances of phatic communion in In Time O' Strife in relation to Laver's categorization of the linguistic tokens used

in phatic communion. He claimed that

" Self-oriented tokens usually take the form of declarative statements, and examples would be: "Hot work, this," or "My legs wern't made for these hills ... Other-oriented tokens are very often in question form, as in: "How's life (business/things/the family/the wife/etc.)? or "How do you like the sunshine, then?" or "Do you come here often?" Occasionally there are forms of comment, such as "That looks like hard work." ... The neutral category remains available to a speaker of any relative social status, but the conversational choice between the self-oriented and the other-oriented category is normally governed by status differential between the two speakers."³³

Before I proceed to the analysis of the linguistic tokens in phatic communion used in the play, I would like to take the position that Laver's above-quoted examples are representing only one kind of phatic communion. The impression one might get from Laver's examples is that the engagement in phatic communion means general and vague exchanges. However, it seems to me that people can initiate a conversation by talking about specific matters and their interaction can still be referred to as an instance of phatic communion. As long as the introductory talk is but a means of "maintaining a feeling of social solidarity"³⁴ and of "facilitating the interactants' embarkation upon the main business of the encounter", the exchange, in my opinion, is still classified as "phatic communion".

In my discussion of the following instances of phatic communion, I shall define the nature of their linguistic tokens, and shall go further to see how these linguistic characteristics may help us develop our

understanding of the characters themselves and their actions alike:

(Wull Baxter enters)

1. Wull: Hello, Kate. And how's the health?

2. Kate: Not too bad, considerin' we're slowly fadin' away.

3. Wull: That's a fine nicht, John.

4. Jock: Is it?

(He takes 'tinnie' from Lizzie and drinks)

5. Wull: You're lokkin' raither like wild, John. What's wrang?

6. Jock: Oh, Kate and me have been ha'ein' an argument.

7. Wull: Ay, what's the trouble?

8. Jock: The strike.

9. Wull: We're a' thinkin' gey seriously aboot it noo ... We werena expectin' it to last as lang as this.³⁵

All the turns prior to Jock's [8] are instances of phatic communion. Wull's usage of this type of speech "allows (him) the opportunity to explore ... the ... momentary state of mind of the other participant(s)"³⁶. Three out of four instances of phatic communion produced by Wull have other-oriented tokens. One understands from this that Wull is trying to familiarize himself with the general atmosphere of the interaction. His shift from indexical to ideational information [3], which has a neutral token, is an expression of the fear of getting involved with Kate into an argument about the strike. His avoidance of Kate is seen in his selection of Jock as next speaker [3]. All of Kate's and Jock's contributions, with the exception of the fourth turn, provide indexical information containing self-oriented tokens. The contrast between Wull's usage of other-oriented tokens and Kate's and Jock's employment of self-oriented

tokens shows the insecurities of the former as far as social contact is concerned. The contrast also reveals Kate's and Jock's social solidarity which is expressed in the form of mutual communication despite their different attitudes.

Besides turn-taking and phatic communion, the topic of exchange is another aspect of great significance in conversational analysis. In their study of naturally occurring discourse, analysts such as Ronald Wardhaugh (1985), Elinor Ochs Keenan and Bambi B. Chieffelin (1975) revealed some of the mechanisms that govern the handling of topic including initiation, sustaining or dropping. Commenting on topic in conversation, Wardhaugh observed that

" conversation usually covers a number of topics and involves shifts from one topic to another, and sometimes also a mix of topics."³⁷

Let us consider the conversation piece below:

(kate enters ...)

Kate: (Holding out her hand). Here, Jean.

Jean: What is it, Kate?

Kate: Some money.

Jean: What is that for?

Kate: Just a wee bit help, Jean.

Jean: I didna want it, Kate, you ha'e mair need o' it than me.

Kate: I got the insurance money the day, Jean. Tak' it, noo, or I'll be angry.

Jean: I'll tak' it, Kate, but I'll pay it when the strike's finished.

(She takes the money)

Kate: Ha'e you seen my faither this mornin', Jock?

Jock: No, me, Kate.

Kate: He went oot after breakfast time, and he's no' hame yet. He cam' hame gey fu' yesterday.

Jock: So I suppose.

kate: D'ye ken, Jean, I'm weary.

Jean: I'm sorry for you, Kate, but you'll no need to lose he'rt.

Kate: Hoo d'ye think Tam'll get on the day, Jock?

Jock: I didna ken, Kate, I don't they'll be too hard on him.

Kate: Will he get off, d'ye think?

Jock: I doot he'll no' get off, Kate.

(He looks at Jean, Kate sees him).

Kate: Is the word in?

Jock: I dinna, Kate, I havena heard onything.

(He hangs his head)

Kate: You HA'E got the word. Tell me Jock. Tell me, Jean. Oh! for God's sake tell me!

Jock: (Putting his hand on her shoulder). Kate, ... I havena very guid news for ye ... You'll need to bear up ... They ha'e awa' for ... three years.

Kate: (In whisper). Three years! ... three years! ... Oh! Jock.

(She buries her on his shoulder).³⁸

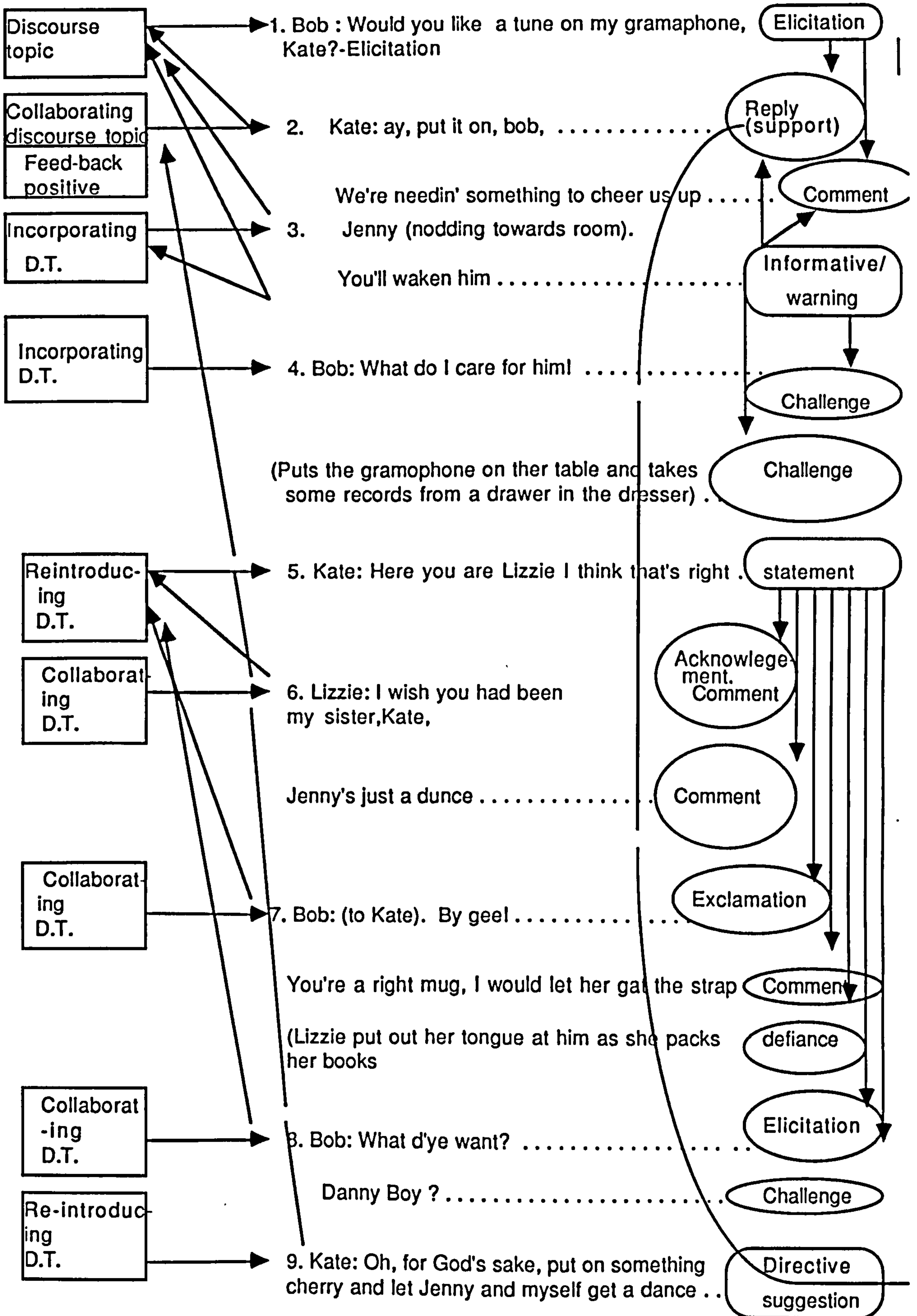
In compliance with Wardhaugh's comment on the shift from one topic to another, the above-quoted exchange is built upon more than one topic.

My division of the whole interaction into four components is done in terms of topic-change. It is interesting to notice that each discourse topic (E. Keenan, B. Schieffelin 1975:339) is initiated by Kate Pettigrew. The latter's control over the flow of the conversation is not accidental. It is due, I think, to Jean's and Jock's preoccupation with the bad news they have in store for Kate. Their intentional reluctance to initiate a discourse topic is made manifest in Kate's heavy use of "current speaker selects next" technique to ensure a reply from Jean and Jock.

Before I proceed to the analysis of the following exchange in the light of the discourse structure defined by Keenan and Schieffelin (1975:340-45), it is appropriate to familiarize the reader with the concepts which will be used in the analysis. According to Keenan and Schieffelin,

" A discourse topic is a proposition (or set of propositions) expressing a concern (or set of concerns) the speaker is addressing. It should be stressed that each declarative or interrogative utterance in a discourse has a specific discourse topic. It may be the case that the same discourse topic is sustained over a sequence of two or more utterances. We have described them as topic collaborating sequences ... On the other hand, the discourse topic may change from one utterance to utterance, sometimes drawing on the previous utterance (incorporating topic) and sometimes not (introducing topic, re-introducing topic).³⁹

Here is the extract marked down for the analysis of the discourse structure in In Time O' Strife.



The opening discourse topic is established through Bob's question [1]. Kate's collaborating reply [2] guarantees the preservation of the same discourse topic. The topic produced by Jenny [3] is incorporating rather than introducing because it 'draws on the previous utterance'. Bob's challenging response [4] directly collaborates with the prior turn and indirectly with the opening discourse topic. Kate's second entry is a re-introducing discourse topic which was initially brought up at an earlier stage of the conversation between Lizzie and Bob⁴⁰. The re-introduction of the doing of the decimals causes again a quarrel between the latter. As a consequence, all of the utterances that follow Kate's statement [5] are a sequence of collaborating utterances. Bob's and Lizzie's indulgement in the argument about the homework compels Kate to take the floor.

In addition to all these aspects of conversational analysis, a consideration of the use of dialect would make the whole study of language in Corrie's In Time O' Strife more revealing. It is very important to deal with the issue of dialect because it is the most obvious channel by virtue of which the dramatist clearly makes his audiences and readers aware of the naturalistic mode of his play. In actual fact, it is those eye-catching deviating forms of language that hasten some critics to make their impressionistic if not sweeping statements about how natural the language is in a play. Deviations from the common core can show on the level of phonetics, lexis, grammar, syntax and other trends. My intention here is to base my examination of dialect in Corrie's play on other dialectally oriented studies of Scottish vernaculars in general and Fife variety in particular. The reliability of sources such as works by Sir James Wilson⁴¹, Angus McIntosh⁴², and Peter Trudgill⁴³, comes from the fact that they have undertaken rigorous investigations which include

recordings of naturally occurring conversations and professional analyses of different aspects of dialectology.

It is of considerable relevance here to notice that Corrie's intention to reflect the phonetic quality of the Fife dialect is stronger than that of Lawrence or O'Casey. The number of words Corrie tried to transcribe gives speech a certain density which clearly distinguishes it from Standard English. James Wilson's study of the actual realization of sounds in Fife makes the assessment of the extent to which one can refer to Corrie's reproduction of Fife accent more possible. More important is the almost identical dates of appearance of Corrie's In Time O' Strife (1926/7) and Wilson's The Dialects of Central Scotland (1926). This implies that both the dramatist and the linguist explored, though in different ways, the same material and approximately at the same time. Commenting on one of the distinctive features of the Lothians and Fife dialects, James Wilson stated that

"There is a tendency to omit labial sounds ... The labial sound v is often omitted, especially at the end of a word ... the labial sound f is omitted in sel for self, twelt for twelfth shirray for (Sheriff)"⁴⁴

In compliance with Wilson's remarks about the Fife dialect, Corrie seemed to have preserved the aspect of the omission of some sounds in his transcriptions of words such as "gi'e"⁴⁵, "ha'e"⁴⁶, and "himsel"⁴⁷.

It would be more appropriate to limit myself to one particular passage from the play in order to be able to identify the nature of all the forms in dialect and to try to see how accurate Corrie's version of Fife dialect is. It

would be even more interesting to compare Corrie with some of his Scottish contemporaries⁴⁸ so far as the use of dialect is concerned. Here is the extract I have chosen for analysis:

Jean: (Taking her kindly by the shoulders). Come doon wi' me, Agnes, and get to your bed. I'll see that you get something to tide ower till they pay oot the pairish money.

Agnes: (Holding her brow). I'm tired, Jean ... tired ... tired ... tired, btu there's nae rest.

Jean: I'll see that you dae get rest, supposin' I should sit at your bedside till you fa' asleep.

Agnes: It's no sleep, Jean, it's ...

(She had another fit of coughing ...)

Jock: You better go for a doctor, Jenny, there's something gey far wrang wi' Agnes.

Jenny: It's hunger that's wrang. I don't believe she has tasted a bit for days.

Jock: It's hellish! Amd we can dae naething tae help, naething ava. And they wonder why we mairch in oor thoosan's wavin' the red flag. If they could only suffer oor lot for a week they wouldna wonder sae much. And that Wull Baxter oot working! cutting oor very throats.

Jenny: I didna ask him to gang, faither.

Jock: I ken, Jenny, and I'm vexed for ye. But the first time I'll meet him I'll take it o' his hide, the traitor.⁴⁹

The deviation of the above-quoted passage from standard English operates on at least three different levels. The first one is phonetic, the second one is lexical while the third one is grammatical. The dramatist's

intention to reflect the distinctiveness of the Fife dialect from the common core is demonstrated in his attempt to transcribe the sounds of some words. The following table describes the changes some words undergo, on a phonetic level, once used dialectally:

Standard English	Phonetic Transcriptions	Dialect	Local pronunciation
down	daũn	doon	dun
with	wɪð	wi'	wɪ
over	əʊvə ^(v)	ower	əʊə ^(v)
parish	pærɪʃ	pairish	perɪʃ
no	nəʊ	nae	næ
fat	fai	fa'	fə
not	nɒt	no'	nɒ
wrong	rɔ:ŋ	wrang	ræŋ
nothing	nʌðɪŋ	naething	næðɪŋ
march	mɑ:rtʃ	mairch	mertʃ
waving	weɪvɪŋ	wavin'	weɪvɪn
you	jʊ:	ye	jə

Corrie's omission of some sounds as shown in the table above complies with James Wilson's:

" The labial sound v is often omitted, especially at the end of a word ...
t is often omitted, especially at the end of a word after the guttural K ...
Other consonant sounds omitted (or not added) as compared with
English are

Sounds omitted	English	L&f
	with	wi, wee ⁵⁰

As to the vowel-sounds, we notice that [æ] and [ɜ:] are being converted into [e], [ɜ] into [ɹ], [ɜ] into [æ] and [ɜ:] into [æ]. A comparison of Corrie's reproduction of vowel-sounds with Wilson's following description of the same sounds convincingly demonstrates the former's accuracy in the re-echoing of the local accent, which in its turns grants more credibility to its speakers as 'convincing characters':

" E (English) aa becomes ai in airch (arch), mairch (march) ... But in Fife there is a tendency to pronounce a few of these words with the vowel-sound e, e.g. hert, yearn, fedther, redher (pp.25) ... In a number of words o becomes aa, especially when the vowel-sound is preceded or followed by a labial consonant-sound, as in aff (off) ... wrang (wrong) (pp. 32) ... E. ou or ow generally becomes oo, as in boo (bow) ... (cow) (pp.35)"⁵¹

Lexical deviation is another distinctive feature of Corrie's reproduction of the Fife vernacular. One finds words that are completely out of use in standard English. These include 'Ken'⁵², 'gey'⁵³. There are other

similar words in the play counting 'greet'⁵⁴, 'wee'⁵⁵, 'savvy'⁵⁶, and 'weans'⁵⁷. As to the grammatical deviation, it quite noticeable that the grammar of the passage above is not as heavily varied as is the case of lexis or pronunciation. However, there are occasions when grammatical correctness is being interfered with. One can cite the example of the omission of the objective pronoun in " I'll see that you get something to tide ower..." and the leaving out of the auxiliary in "You better go for a doctor".

Having examined how accurate Corrie was in his representation of some of the characteristics of the Fife variety, it behoves us to go further and assess the density of the dialect in the play as opposed to the common core. According to my analysis of few passages from In Time O' Strife, I have come to the following conclusions: Nineteen per cent of the exchange between Lizzie and Jenny⁵⁸ is in dialect forms. The piece of conversation between Jenny and Agnes⁵⁹ contains 25% of dialectally deviated forms. Twenty four per cent of Jock Smith's and Tam Anderson's speech⁶⁰ is dialectal. While 21% of the exchange between Jock and Tam Pettigrew is in dialect forms. It is very important to draw attention to the fact that the selection of the above-defined passages is not being done at random. I have approached the question of the density of the use of dialect with the assumption that the degree of density might be related to certain sociolinguistic factors such as age and sex. Unlike Lawrence's characters in The Daughter-in-Law, Corrie's in In Time O' Strife seem to have almost the same command of the dialect. The difference between the percentage of all the forms in dialect in the men's exchange and that of the women is insignificant. In the conversation between Lizzie and Jenny, there are about twenty six dialectal deviations

out a total of a hundred and thirty three words. Twelve out of the twenty six deviations occur in Lizzie's speech, while the remaining fourteen appear in Jenny's. One may conclude that neither the sex factor nor the age difference seem to account for the non-variability of the degree of the density of the forms in dialect.

In actual fact, this non-variability exposes Corrie's representation of Fife dialect to debate. It is possible to believe that Corrie mainly concentrated on lexis and the actual realization of sounds and therefore ignored grammatical and syntactical idiosyncracies of the Fife dialect. Yet, an examination of a passage from J. Brandane's Rory Aforesaid would substantiate the idea that Corrie's handling of the question of the dialect is, comparatively, more convincing. Here is an extract:

Rory: A fine day, Mr. MacCallum.

(MacCallum does not reply. Rory looks up and round the court-house inquiringly. The court-officer goes towards him.)

Court-Officer: Good day! Are you in this case?

Rory: I am that. It's a great stock of stones, this court-house. What time will you be wanting me?

(He hands some yellow papers to the court-officer.)

Court-officer (reading them). Ach! It's you, it is? Rory McColl! Eleven o'clock. You'll be having halh an hour to wait.

Rory: Half an hour! Is there an Inns in this place?⁶¹

The speech given to Rory is drastically unrepresentational of a shepherd from the West Highlands. The correctness of the grammar, syntax and phonetics of the characters' speech highlights the literariness of the text and discloses its stylization.

As to J. J. Bell, another contemporary of Corrie's, the reproduction of Glasgow dialect in Wee MacGregor is more credible than Brandane's attempt to make use of dialect in Rory 'Aforesaid. Like Corrie's In Time O' Strife, Bell's Wee MacGregor contains more than a superficial rendering of the dialect. Here is an excerpt from Wee MacGregor:

Mrs. Mc.O : This is Maister Baker, Maister Pumpherston. (In a whisper to Mrs Pumpherston) Mr. Baker's lodgin' wi' me. He's English, but he canna help that. (to Pumpherston) Tak' a sat near the fire, Maister Pumpherston. You'll be feelin' the cauld the nicht..

Mrs P. : Aye; he's delicate abbot the windpipe: That's the worst of being a songster.

Pump. : I'm nut. (Seats himself and appears to forget everybody's existence)

(.....)

Baker (Pleasantly to Pumpherston) Weather is rather close for the time of year.

(Mrs Pumpherston nudges Pumpherston)

Pump (Frowns at her and blinks at Baker) I believe ye. She (indicating Mrs Pumpherston with his thumb) was feart we wud be late. (Puffs) As I said to her, I've nevr been late in ma life, an' I never will be late till I'm in the tomb. (Puffs)

Baker: Ha ! Ha !

Mrs P. (To Pumpherston) That was a joke ye made Georgie.

(.....)

John: Hine night Maister Pumpherston. Mistress Pumpherston I hope you're brawly. Hoo are ye, Maister Baker? (They shake hands ...)

This is ma laddie. He kens ye, Maister Baker. (To Mac) Shake han's wi' Maister an' Mistress Pumpherston, MacGregor.⁶²

The forms in dialect are deviated from St. E. on phonetic, lexical and grammatical levels. If one considers these deviations in the light of Caroline Macafee's rigorous analysis of the distinctive features of Glasgow dialect, one would not miss the similarities between Bell's version Glasgow's variety and Macafee's linguistic account of it. As to the omission of / /, Caroline Macafee remarks that

" / / final is deleted in a small number of words, e.g. claes, claites = clothes; Sooside = Southside; wi', wi = with"⁶³

The preservation of // in the word 'cauld' in Bell's play complies with Macafee's comment on the vocalisation of //:

" // is vocalised following O Sc /a, o, u/ ... /a/ develops to / / ; e.g. , , = all; ... However, following /d/ blocks the loss of //; e.g. aul(d) = old; cauld = cold."⁶⁴

Bell's Wee MacGregor contains other dialectal qualities which increase the credibility of the reproduction of the Glaswegian variety as representative of the people he depicted in the play. Such deviations include the negative form 'nut' = not, " which occurs in sentence fragments expressing denial"⁶⁵, the interrogative 'whit wey'⁶⁶ and the usage of regional lexis such as 'wee', 'Dod', 'lassie', ...

Having examined Corrie's attempt to reproduce naturally-sounding

dialogue in the light of certain aspects of conversational analysis, it is then possible to conclude that the representation of the Fife dialect in In Time O' Strife is quite accurate so far as lexis and phonetics are concerned. However, Corrie was not comprehensive in his reproduction of the dialect in the sense that he did not escape at least a degree of the literariness of the dramatic text which calls for a series of standard practices such as grammatical correctness.

Notes & References

1. The use of the word 'natural' is not to be understood at this early stage as a definite description of language in In Time O' Strife. It only suggests that it was the dramatist's intention to reproduce speech as it was spoken by the social group with which he dealt in his play.

2. My italics.

3. Turn-taking (H. Sacks, E. Schegloff & G. Jefferson, 1974), Phatic Communion (J. Laver, 1975), Topic-issue and discourse structure (R. Wardhaugh [1985], P. Werth [1981] & Elinor Ochs Keenan and Bambi B. Schieffelin [1976]).

4. So far as the first three aspects of conversation are concerned, I have no intention to concentrate on them at this stage because, as I have noted in the last section of the previous chapter, they would be discussed in relation to other features of conversation such as 'turn-transfer' and 'turn order'.

5. Sacks, Schegloff & Jefferson (1974), p. 708.

6. In Time O' Strife, p. 50.

7. *Ibid*, pp. 49/50.

8. See Conversational Analysis of D.H. Lawrence's The Daughter-in-Law, chapter 3, p. 7.

9. "Nor in the pub, either", p. 50.

10. Sacks, Schegloff & Jefferson, p. 709.

11. *Ibid*, p. 709.

12. In Time O' Strife, pp. 79/80.

13. Sacks, Schegloff & Jefferson, p. 710.

14. In Time O' Strife, p. 69.

15. *Ibid*, p. 69.

16. Sacks, Schegloff & Jefferson, p. 711.

17. In Time O' Strife, p.72.

18. S., S., & J., p. 714.

19. In Time O' Strife, p. 62.

20. I have made a distinction between a gap and a pause in my discussion of language in Lawrence's The Daughter-in-Law.

21. In Time O' Strife, p. 40.

22. *Ibid*, p. 40.

23. S.S.J., p. 724.

24. In Time O' Strife, p. 48.

25. The Meaning of Meaning. Ogden & Richards. London: Routledge & Kegan Paul Ltd, 1923.

26. 'Index' is used in the sense advocated by Abercrombie (1967:6), where he defines an index, following one of the interpretations suggested by C.S.Pierce, as a sign which "reveals personal characteristics of the speaker.", "Communicative Functions of Phatic Communion", in Organization of Behavior in Face-to-Face Interaction, eds. A. Kendon, R.M. Harris & M.R. Key. (Paris, the Hague, Moutton Publications, 1975), p. 217.

27. *Ibid*, p. 217.

28. In Time O' Strife, pp. 41/42.

29. John Laver, "Communicative Functions of Phatic Communion", p. 218.

30. D. Burton, Dialogue and Discourse, p 30.

31. See William Labov (1970), "The Study of Language in Its Social Context", *Studium Generale*, vol. 23, pp. 66-84.

32. See D. Burton's "Conversation Pieces", eds. Ronald Carter & D. Burton, Literary Text and Language. London, Edward Arnold, 1982. pp. 86/87.

33. J. Laver, "Communicative Functions of Phatic Communion", pp.

223/24.

34.J. Lyons, Introduction to Theoretical Linguistics. London: Cambridge Uni. Press, 1968. p.417.

35.In Time O' Strife, p. 34.

36.J. Laver, "Communicative Functions of Phatic Communion", pp. 218/19.

One should bear in mind the isolation forced upon Wull because of his blaclegging.

37.R. Wardhaugh, How Conversation Works. Oxford, Basil Blackwell in association with AndreDeutsch, 1985, p.137.

38.In Time O' Strife, pp. 70/71.

39. Elinor Ochs Keenan & Bambi B. Schieffelin "Topic as a Discourse Notion: A Study of Topic in the Conversations of Children and Adults", ed. Charles N. Li, Subject And Topic. New York, Academic Press, 1976, pp. 342/42.

40.Ibid, pp. 28.

41. The Dialects of Central Scotland. London: Oxford University Press, 1926.

42. An Introduction to A Survey of Scottish Dialects. Edinburgh: Thomas Nelson and Sons Ltd, 1952.

43. P. Trudgill (ed.). Language in the British Isles. Cambridge, Cambridge University Press, 1984.

44.J. Wilson, The Dialects of Central Scotland. London, Oxford Uni. Press, 1926., p. 16.

45.In Time O' Strife, p. 27.

46.Ibid, p.27.

47.Ibid, p. 30.

48. James Joy Bell(1871-1934) and John Brandane (1869-1947).

49.In Time O' Strife, pp. 48/9.

50. J. Wilson, The Dialects of Central Scotland, pp. 16/7.

51. *Ibid.*

52. In Time O' Strife, p.49.

53. *Ibid*, p. 48.

54. *Ibid*, p.62.

55. *Ibid*, p. 62.

56. *Ibid*, p. 62.

57. *Ibid*, p. 48.

58. The passage starts from Jenny's " Weel, you'll need to try Bob, ..." down to "God knows. It was as like finishin' six weeks ago as it is the day.", pp. 25/6.

59. The extract begins with Jenny's "She's lucky. A nicht's dancin' noo and I'd ha'e no shoon left ..." down to Agnes's " It canna last much langer noo, Jenny, it canna...", p.27.

60. The passage starts from Tam's "Are ye gaun, Jock?" and ends at Jock's "I will, and if that Wull Baxter tried to pass me ...", p. 44.

61. Rory Aforesaid, *Ibid*, p. 55.

62. J. J. Bell, Wee MacGregor, pp. 1-2.

63. Caroline Macafee, Glasgow (Amsterdam/Philadelphia, John Benjamins Publishing company, 1983, p. 38.

64. *Ibid*, p. 38.

65. *Ibid* , p. 47.

66. " Cause is often queried by how or whit wey", p. 48.

**Chapter Seven
Section I**

**Stage Presentation
in
Sean O'Casey's
Dublin Plays**

O'Casey's inclusion in the pantheon of the Irish dramatists was due to the appearance of the Dublin Plays: The Shadow of a Gunman (1923), Juno and the Paycock (1924) and The Plough and the Stars (1926). These particular plays have received the attention of many perceptive critics including Ronald Ayling. However no study has concentrated on discussing, in a professional manner, the plays in relation to naturalism. O'Casey has been referred to as a naturalist dramatist in a variety of contexts. But the fact of the matter remains that, to my knowledge, the scope of naturalism in the Dublin plays has not received full exploration. The majority of O'Casey's critics seem to have been attracted by the dramatist's use of politics in a domestic context and his satirical vision of what was happening around him. Others focus on the interplay between reality and fantasy. The assessment of what is naturalistic in the Dublin plays, however, remains unsatisfactory in the sense that some critics, such as James Simmons, concentrate on the aspect of general characterization only or the historical background of the plays. What is indeed needed is a close look in the text as well as certain productions of the Dublin plays so as to be able to make a justifiable judgement of O'Casey's dramas. Beside stage presentation and characterization, the aspect of language in the Dublin plays is the most unexplored of all. As in the criticism of language in Lawrence's and Corrie's plays, one finds general and most of the time sweeping statements about how 'natural' or 'unnatural' O'Casey's version of ordinary speech is. My intention, therefore, is to try to assess the degree of naturalism in the Dublin plays based on the discussion of O'Casey's methods of furnishing his settings, creating his characters and giving them speech similar to natural discourse.

Like D.H.Lawrence and Joe Corrie, O'Casey chooses to depict in his

Dublin plays the world he knew best. The domestic aspect which characterizes the depiction of the settings is based on his familiarity with the tenement house life. O'Casey tried to make his depictions more complete than indicative. The description of the set includes even the very small items and the position they occupy in the place in which they appear. In the opening stage directions of Juno and the Paycock, this is how O'Casey describes, for example, a few items: " A teapot is on the hob and a frying pan stands inside the fender." and " Beside the fireplace is a box containing coal. On the mantelshelf is an alarm clock lying on its face." This precision in the description of the set in general and the props in particular is not done for its own sake. O'Casey could have been more laconic had he wanted to be. It is the intention to create an illusion of reality, which would subsequently authenticate the characters' behaviour, that makes of O'Casey an exact observer. Commenting on the production of the notion of actuality in the Dublin plays, Marianne Lavender believes that

" A factor that contributed to the realistic impression of the Dublin plays was the setting itself. O'Casey was the first playwright to bring the Dublin slums on to the stage. That he was familiar with the living conditions of the poor is obvious from the stage directions in the Dublin plays(and of course also from the autobiography). They are full of realistic details; rooms in the tenement houses serving as kitchen, bed-room, drawing- room all in one, packed with domestic utensils and shabby furniture" ¹

The realism of O'Casey's tenement house, which dominates in all of his Dublin plays, is not only to authenticate the nature of the setting but also

to establish the idea that the dramatist is after the revelation of some truth, in his eyes, about a group of people 'crammed in a place which is hardly livable'.

It is quite interesting to notice that both William Armstrong and Marianne Levander discover realistic connections between O'Casey's settings and actual places in Dublin. According to Levander, " These tenement houses were mostly old Georgian houses, abandoned after the Union year 1800 and converted into small flats and dilapidated."² As to Armstrong, he reports that " The scene represents ' a room in a tenement in Hilljoy Square, Dublin. ' There is no such place as 'Hilljoy Square' in Dublin, but the significant combination of 'Hill' , 'joy' and 'square' and some other details in the play made it pretty certain that O'Casey was representing a tenement in Mountjoy Square, which is situated in the northeastern part of the city and was built between 1792 and 1818..."³ The possible existence of these tenement houses is reinforced by the idea that the main actions of the play are based on history⁴ while some of the characters⁵ draw on aspects of persons O'Casey knew.

The three Dublin plays share a common characteristic in so far as the description of the setting is concerned. O'Casey chose to begin with depicting things before human beings. The positions of doors and windows are indicated. It is no accident that this method is being respected in the presentation of the settings in the three plays. The reason behind this intentional way of representing the milieu, I believe, is to define the space possible on the stage. The device of having windows is to get access to the actions taking place off stage and to mitigate *the feeling of theatrical claustrophobia*⁶ which might be engendered by the

tenement house.

That the characters of the play are meant to be living persons is announced in advance on the level of the setting. O'Casey includes in his set items which would give hints to what kind of people the audience are bound to encounter in the Dublin plays. In Juno and the Paycock, the following stage directions ' There are a few books on the dresser and one on the table '7 suggests the possible appearance of somebody who is interested in education. The ' long-headed shovel' leads one to believe that some character would be connected to labour some way or another. Moreover, the domesticity of the kind of life the play would be dealing with is highlighted by displaying items like a table, chairs and cooking utensils. In The Plough and the Stars, the working-class status of the inhabitants is made clear not only by the conditions of the place. Besides the general atmosphere of the stage picture, It is also emphasized by the facts that we have a carpenter fixing up a lock and at the same time ' through the window of the room at back can be seen the flaring of the flame of a gasoline lamp giving light to workmen repairing the street. Occasionally can be heard the clang of cowbars striking the setts⁸. In The Shadow of a Gunman, the existence of 'a pile of books' and a 'table', on which are a typewriter, a candle and candlestick, ... writing materials and a number of books' anticipates the appearance of a person who would be in a way or another associated with these properties. Yet, it is important to bear in mind that the informative function of such properties becomes valid only when they are viewed within the context in which they appear.

The nature of the setting in the Dublin plays acquires more significance than those of Lawrence's Three Plays or Corrie's colliery

dramas. They are more significant because they reveal the complexities that underlie the relationship between the inhabitants and the external world. That O'Casey decided to make of the tenement house the lens through which every event is viewed makes one wonder about what keeps the residents indoors, especially when one takes into account the importance of the external events. In actual fact, it is the cowardice of some people and the ignorance of others that make of the tenement house a sanctuary. Here I quote Michael Kauffman who was able to see the complex nature of the setting in Juno and the Paycock:

" The play's three acts unfold within the unchanging set of the Boyle home which itself seems a secure haven from the civil war outside. But the tenement is not only a family dwelling, its physical separation into two rooms becomes a visual metaphor for the way men attempt to escape their sordid reality. Most of the action takes place in the twin room where the family learns of its rising and falling fortunes. To the left of the set, however, is a door leading to an interior which is rapidly associated with the secure sanctuary to which the Boyle men frequently retreat to avoid their responsibilities. On the other side of the stage, a window and door provide access to the street, the outside world where war, death, and love are powerfully elements in human experience. "9

This is also true of The Shadow of A Gunman, where Donal Davoren and Seumas Shields take refuge against the atrocities of the external world. As to The Plough and The Stars, although O'Casey set the actions of the play in four different places¹⁰, being indoors and watching events in the making is still a common practice of the residents. And to prove that this

is meant to reveal the insecurities people feel vis-a-vis the external world, I draw attention to the fact that the majority of the most important and dramatic actions of the three plays take place outside the tenement house: The Rising (Jack Clitheroe's death), Minnie Powell's shooting, the looting, Johnny Boyle's death,

So far as the possibilities of the stage to accommodate all of the actions of the play, it is safe to assume that O'Casey's Dublin plays seem to be more manageable than those of Lawrence or of Corrie. The adoption of the technique of reporting the events of the external world would make it very possible for any director of the plays to avoid high theatricality had he wanted to. The characters' exits and entrances keep those who stay in informed of what is happening beyond the walls of the tenement house. One might argue that both Lawrence and Corrie also made use of the technique of reporting. However, the difference lies in the fact that O'Casey did not put too much emphasis on the metonymic representation of the external world. This fact supports the possibility that O'Casey perhaps meant to highlight the isolation of this group of Dubliners and their fear of what lies beyond their door-steps.

In the Dublin plays, there are certain scenes which would call for a considerable degree of theatricality if they were to be staged. The scene about Minnie Powell's arrest and her jumping from the soldiers' lorry, in The Shadow of A Gunman, as well as the scene of the looting in The Plough and the Stars may impose a certain degree of theatricality. The Citizens' Theatre production of The Plough and The Stars¹¹ corroborates my point. The staging of the scene which includes the orator's speech seems to be far from being convincing so far as the preservation of the

naturalist mode of the play is concerned. The director resorted to the breaking of the fourth wall and used the audience of the stalls as the crowds attending the revolutionary speech. However, it is quite interesting to notice that the breaking of the fourth wall in The Citizens' production of The Plough and the Stars ironically enhances the impression of reality. With the orator facing the audience and the other characters looking in his direction the whole theatre becomes a stage. Being addressed gets the audience to play a role in the scene. As a result, the feeling of being in the theatre weakened, and emotional involvement was achieved.

The grouping of the stage items into different categories seems to be a feature of O'Casey's stage directions. In his description of the stage properties, O'Casey followed a certain sequence which enabled him to establish the various aspects of the atmosphere reigning on the stage. Let us consider the opening stage directions of Juno and The Paycock:

" Between the window and the dresser is a picture of the Virgin; below the picture, on a bracket, is a crimson bowl in which a floating votive light is burning ... To the right is a fireplace; near the fireplace is a door leading to the other room. Beside is a box containing coal ... In a corner near the window looking into the back is a galvanized bath. A table and some chairs. On the table are breakfast things for one. A teapot is on the hob and a frying-pan stands inside the fender."¹²

In the above-quoted extract, one can distinguish between at least two characteristics of the stage picture: The importance of Catholicism in such a milieu and the domesticity of the place. Such characteristics are revealed by the dramatist's technique of matching items the juxtaposition

of which create a certain atmosphere. The same technique is at work in The Shadow of A Gunman and The Plough and the Stars. Here is an example from each play:

" On the mantelshelf to the right is a stature of the Virgin, to the left a statue of the Sacred Heart, and in the centre of the room is a table, on which are a typewriter, a candle and a candlestick, a bunch of wild flowers in a vase, writing materials and a number of books, ..."13

"On the mantelshelf are two candlesticks of dark covered wood. Between is a small clock. Over the clock is hanging a calendar which displays a picture of "The Sleeping Venus". In the centre of the breast of the chimney hangs a picture of Robert Emmet. On the right of entrance to the front drawing-room is a copy of 'The Gleaners', on the opposite side a copy of 'The Angelus'. Underneath 'The Gleaners', is a chest of drawers on which stands a green bowl filled with scarlet dahlias and white Chrysanthemums."14

From the first extract, one gets a concentrated picture of the little haven of the dreamy poet, while the second passage reveals an inclination towards self-improvement as well as the importance of religion in such a milieu. It also indicates the conflicting interests of the inhabitants.

The significance of some stage properties leads to the issue of symbolism in a naturalist setting. Although there is a large consensus of opinion that O'Casey's Dublin plays are basically naturalistic, one is struck by the symbolic functions some of the stage properties may acquire. Some items in the Dublin plays are more complex than they

seem to be. A picture and a statue of the Virgin Mary appears both in Juno and the Paycock and The Shadow of A Gunman. It is hard to believe that O'Casey put up the picture or the statue for the sake of it. The significance of the portrait as spiritual salvation for those exposed to danger comes to the surface when people are in a helpless state. The recurring appeal to The Virgin Mary gives more weight to the symbolic function of the hanging picture. Here is Mrs Tancred's speech in a moment of despair:

" ... Mother o' God, Mother o' God, have pity on the pair of us! ... O Blessed Virgin, where were you when me darlin' son was riddled wi' bullets ..."15

The burning light before the statue is another stage property that makes one wonder beyond its usual function. The fact that the "votive light under the picture of the Virgin gleams more redly than ever"¹⁶ symbolizes the increase of danger if not tragedy awaiting the Boyles family. This connotation sounds quite sensible when one recalls to mind that the 'red light' is associated with danger. Although the removing of the furniture at the end of the play is a result of the failure of the Boyles to pay their debts, the impact of an empty stage after a period of plenty stands out as a symbol of the tragic end of the Boyles' unity as a family. The following quotation of Katherine Worth's lucidly supports the symbolism of the closing scene:

"They (the furniture men) leave behind them a dismantled stage which stands as a physical symbol of a disintegrating family and a disintegrating country."¹⁷

It is quite right to see this particular scene as a symbol of a 'disintegrating country'. Yet, it remains a negative attitude held by O'Casey. The play, after all, depicts a consequential period of Irish history which represents the foundations for a brighter future of Ireland as a Free Republic. One would not deny the havoc and turbulence that followed Independence and the fact that even nowadays, people are still suffering from sectarian hatred. However, the situation was by no means a total disaster.

O'Casey's choice of a tenement house as the major setting for his Dublin plays and his methods of presenting its aspects show, as I have demonstrated throughout this section, the dramatist's intention to create a plausible world on the stage which would match if not enhance the realities he set to deal with in his plays. Although O'Casey did not use the windows as a screen through which parts of the external world may be seen, he nonetheless relied on sound-effect (shots, knocking, noises,...) to assert the reality of what lies beyond the visible dramatic space.

Chapter Seven
Section II

Character and Reality
in
Juno and the Paycock
The Shadow of A Gunman
and
The Plough and The Stars.

The down-to-earth nature of the setting is only one aspect in the dramatist's design for producing a naturalist play. It is a background for the characters' reality. As to the resemblance between the play and the actual life, James Simmons notices:

" When O'Casey began writing his plays of tenement life in the language of the Dublin tenements, many of the 'people' came to the theatre for the first time to see themselves "¹⁸

What is more interesting is the fact that the life-like nature of O'Casey's characters in the Dublin plays is not only seen in terms of eating, sleeping, talking and other daily activities. Their human nature is also measured against their relationships to the major events at the time. The lack of heroism¹⁹ in all of the Dublin plays, I believe, is something of which O'Casey was aware. To avoid making of his plays plain propagandas and of his characters mere sloganeers, O'Casey tries to lay bare the real nature of his characters during particular moments of history. In the Dublin plays we meet the hard-working mother, the indolent father, the brave and the cowardly. There are also people who are involved in what is happening outside the tenement house, while others show no interest in what falls beyond their walls. The cowardice of the Covey and Peter Flynn, the inclusion of looters and prostitutes beside the rebels were among the reasons which explain the Dubliners' riot against The Plough and the Stars . O'Casey's interest lies somewhere else. His participation in the organisation of the Irish Citizen Army and his opposition to the British occupation of Ireland sweeps away any doubts as to his patriotism. Yet, his attitude towards the course revolution took was not favourable. Events such as the looting, the killing

of people by fellow citizens and others' infatuation with heroism stand for the dramatist's targets of criticism. Because the revolution did not cover O'Casey's belief in the emancipation of the working masses by overthrowing the reigning regime, the uprising which took place was not welcomed. According to O'Casey, it was the unreadiness of the working-classes to fulfill a successful revolution (the war for th' economic emancipation of th' proletariat) that provoked his criticism.

Before I proceed to the discussion of the relationship between the people and their environment, I would like to consider the dramatist's method of creating three-dimensional characters. O'Casey's acquaintance with the people and the milieu he depicted in his Dublin plays grants the latter a certain degree of credibility. It is generally acknowledged that he is "so intimate with the people of his plays that he could not fail to portray them justly". In actual fact, it is this intimacy between O'Casey, Lawrence and Corrie and the worlds in which they grew up that strengthens the sense of truth in their plays.

The mother, as in the majority of working-class drama, plays a major role in the family or the community life. Like Lawrence's Mrs Gascoigne, Mrs Lambert and Corrie's Mrs Smith and Mrs Godon, O'Casey's Mrs Boyle is the most responsible of all. The obligations she feels as a mother towards her family are expressed in her struggle against starvation, her assistance to her maimed son, her pregnant daughter and her good-for-nothing husband. O'Casey's efficient method of introducing his protagonists provides the most crucial features of a character's personality:

" Mrs Boyle enters ...;she has been shopping ... she is forty five years of age, and twenty years ago she must have been a pretty woman, but her face has now assumed that looks which ultimately settles down upon the faces of the women of the working-class; a look of listless monotony and harassed anxiety blending with an expression of mechanical resistance."²⁰

From the outset, one learns either from the written text or the physical appearance of Juno on the stage that she is a responsible person. Her opening exchange with her daughter Mary reveals her concerns and anxieties:

Mrs Boyle: Isn't it terrible to have to be waitin' this way! ... He wore out the health insurance long ago, he's afther wearin' out the unemployment dole, an', now, he's thryin' to wear out me!"²¹

Unlike her husband, Juno faces the harsh conditions of living and dares to venture beyond the tenement in pursuit of food. Her behaviour as a real mother is demonstrated in her last action when she decides to stand by her daughter while she is expecting a fatherless child. Juno's choice of leaving her husband after loosing a son is not an attempt on the part of the dramatist to idealize Juno's dignity or glorify her sense of motherhood. It rather comes as a wise decision from a wise mother.

If one views Mrs Boyle in relation to the development of events throughout the play, one would not miss the dramatist's intention to preserve Juno's reality as a human being rather than a type embodying an ideal. Beside being a hard-working and loving mother, Juno can also

be trivial. Her insensitivity to the death of Mrs Tancred's son shows that she may be careless at times. Juno's lack of political conscience is demonstrated in her attitude towards the workers' strike:

Mrs Boyle. I don't know why you wanted to walk out for Jennis Claffery; up to this you never had a good word for her.

Mary. What's the good of belongin' to a Trades Union if you won't stand up for your principles? Why did they sack her? It was a clear case of victimization. We couldn't let her walk the streets, could we?

Mrs Boyle. No, of course, yous couldn't - yous wanted to keep her company. Wan victim wasn't enough. When the employers sacrifice wan victim, the trades Unions go wan betther be sacrificin' a hundred.²²

The limitation of Juno's vision is seen in her failure to recognize the positiveness of the strike and the role of the trade unions in protecting the workers against the atrocities of the petty employers. However, it is interesting to notice that Juno conceives of things in terms of individual materialistic survival. As long as her daughter is still working, Juno sees no reason why Mary should walk out for a worker-mate. She even fails to distinguish between the workers' obligations towards one another and a personal relationship. Taking all these characteristics of Juno's personality into account, one would understand that O'Casey was after creating a character similar to a living person with all her virtues and follies.

O'Casey's intention to present convincing characters on the stage leads to the extent of modelling them upon people from the living world. Mariane Lavender claims that

" Two of O'Casey's best-loved characters, Captain Boyle and his buddy, Joxer Daly (in Juno) are taken straight from life. O'Casey did not even change their names."²³

The importance of these characters stems from the fact that they provide comic relief. The feeling of tragedy that keeps building up throughout the play is being mollified by comic scenes including Boyle and his mate:

Johnny: ... Who's that at the door?

Boyle (to Johnny). How the hell do I know who 'tis? Joxer, stick your head out o' the window an' see.

Joxer. An' mebbe get a bullet in the kisser? Ah, none o' them thricks for Joxer! It's betther to be coward than a corpse!²⁴

Such comic but witty remarks of Joxer's reminds one of Shakespeare's fool whose status allows them to say what 'respectable' characters would not dare to mention. With the exception of Maisie Madigan, none of the other characters in Juno and the Paycock but Boyle and Joxer can indulge in self-amusement and silly behaviour.

If one considers Boyle's character in the light of psychoanalytical approach, one would discover that the conflict between the reality principle and the pleasure principle in his personality is embodied in his relationships with Joxer and Juno. In the presence of Joxer, Boyle gives free reign to his imagination and indulges into fantasies. Joxer, who acts as a stimulus to Boyle's repressed wishes and desires, encourages his friend to escape from reality. In his essay "Patterns of Language and

Ritual in O'Casey's Drama", Professor Ayling perceptively describes Joxer's relationship to Boyle as follows:

"His speech is mostly compounded of stale tags of proverbial wisdom, well-worn quotations, second-hand thought and generalizations. His reiteration of Boyle's opinions acts as a hollow echo of the latter's inanities and exposes their vacuity even more thoroughly."²⁵

On the other hand, Juno forces Boyle to have his feet on the ground, at least when she is present. Unlike Joxer, she kills the joy Boyle finds in lethargy by bringing him face to face with the harsh realities of a working-class family. She chucks out Joxer, the stimulus to Boyle's dreams. When Johnny is dead and Mary is deserted by Bentham, Juno urges Boyle to face their problems in a realistic manner rather than seeking refuge in public houses drinking himself to death. It is Boyle's incapability to keep the conflict between the reality and the pleasure principles under control that causes his failure to sort out his problems. Instead, "with his family divided and stricken and his possessions scattered, he lies on the floor of a darkened room, dead drunk, boasting of past and imaginary glories, while creditors wait outside the door."²⁶

Generally speaking, the inclusion of children among the major characters in a naturalist play is a way of highlighting the domestic aspect of the latter. All of Lawrence's Three Plays and some of Corrie's colliery dramas²⁷ involved grown-up children in the course of events. Similarly, O'Casey presented a full family unit. However, none of the three dramatists did so solely to increase the sense of domestic life. What one gets from having parents as well as children is a variety of

angles from which the realities dealt with in the play may be seen. In Juno and The Paycock, Johnny and Mary reveal the complexities underlying the relationship between a poverty-stricken family and an atrocious environment. As is indicated in the dramatist's stage directions, Mary is

" a well-made and good-looking girl of twenty-two. Two forces are working in her mind - one through the circumstances of her life, pulling her back; the other, through the influence of books she has read, pushing her forward."²⁸

Like her father, Mary's wishes are challenged by her circumstances. Her keenness on self-improvement²⁹ is frustrated by her family's limited means of survival. One may understand Mary's rejection of Jerry Devine, who is of the same social class, in favour of a more sophisticated school teacher, as an attempt to climb the social ladder. The immaturity of her judgement and the hollowness of her claims such as "a principle's a principle", are seen in the results of her actions. Unlike Jenny Smith, in In Time O' Strife, to whom a principle is indeed a principle, Mary does not stand up for what she sees as right. Now that she is deserted by Bentham, she would have been happy to take Jerry Devine had he wanted to. Whereas, Jenny Smith lives up to her decision to reject Wull Baxter on the grounds that he was a blackleg. It is Mary's naive "elevation of romance over reality"³⁰ that exacerbates her own problems and hastens her parents' rift.

Before I move on to the discussion of Johnny's character, it might be useful to point out to the fact that there appears a self-improving figure in almost all of the plays under discussion. The frequent recurrence of this

type of character in naturalist drama may be accounted for in relation to the autobiographies of the writers concerned

Johnny seems to be the last member of the Boyles family to be asking for anything from the outside world. The bitter experience of the Easter Rising kills ambition in him. He is scared of talking about killing or whatever is associated with death. All he is asking for is to be left alone. Yet this wish of his implies a trick of vision in itself. The Irregulars' visit to Johnny demanding more service from him shatters the young man's belief that he has done enough for Ireland

The Shadow of A Gunman, like Juno and the Paycock, is a play about the impact of a turbulent period of Irish history on the lives of a group of needy people. However, The Shadow of A Gunman differs from Juno and the Paycock in that the criticism of some people's vanities and the stupidity of others in the former is less subtle than in the latter. In other words, O'Casey's characters in Juno are seen in more than one context. Mrs Boyle's triviality and narrowness of vision, for example, appears as a result of her attitudes to more than one issue treated in the play; such as the strike and the cause of the Diehards. What is interesting, however, is the fact that Mrs Boyle's shortcomings are not boldly framed. They represent only one aspect of her personality beside her devotion to her family and her determination to live. On the other hand, Donal Davoren is boldly exposed to the criticism of his audiences. O'Casey's strong intention to reveal the poet's vices affects the full development of his character. As a consequence, Davoren's life is being reduced to a mere representation of what is vile.

Every action of Davoren's is either an expression of man's cowardice vis-a-vis the turbulence outside or an attempt to escape reality. His resorting to writing and reading poetry is a but a manifestation of his fear to face the actual world. Regarding poetry and the poet's obligations towards the people, Seumas Shields advises Davoren that

" If I was you I'd give the game up; it doesn't pay a working man to write poetry. I don't profess to know much about poetry _ ... _ but I think a poet's claim to greatness depends upon his power to put passion in the common people."³¹

If Joxer Daly is a stimulus to Boyle's fantasies, Seumas Shields, on the contrary, is a challenger to Donal Davoren's dreams. The above-quoted statement shows the fakeness if not the ineffectiveness of Davoren's claim of being a poet of passion. More important is that the social context of the play proves the irrelevance of Davoren's poetry to the cause of the people in action. And the utmost example of Davoren's delusion is his acceptance to play the role of the fake gunman.

Dealing with characters in parallel is part of O'Casey's method of characterization. The effectiveness of this technique stems from the fact that it enables the playwright to reveal truths about his characters by either contrasting or comparing them with one another. The relationship between Donal and Minnie is a good example of the employment of this technique. Viewing both characters in parallel, one would perceive that they highlight the features of one another's personality. The severity of Davoren's cowardice is brought to the fore when we learn of Minnie's valour. Our condemnation gets stronger as soon as we find out that it

was because of Donal's cowardice, as well as Sheumas', that Minnie got arrested and ultimately shot dead.

The number of people included in The Shadow of A Gunman and the crux of the matter which the play is about seem to be unbalanced. It appears to me that O'Casey fell into the trap of rehashing his points. He surrounded his two main characters, Donal and Sheumas, by six other people to express the same ideas. Mrs Grigson's and Tommy Owens's and Minnie Powell's beliefs in Donal's courage show once again how dishonest it is of him to keep playing the game the rules of which he could not even abide by. One might argue that O'Casey was not only interested in Davoren and Shields but also in revealing the gullibility of the other characters. However, this possible claim does not refute the fact O'Casey did overwork one main trait of Donal's character.

By contrast to Davoren, Shields is a more sensible character. Although he talks more than he acts, he nevertheless has a more realistic view of what is happening around him. It is Shields who senses the danger getting close. It is also Shields that gets suspicious of the bag Maguire left behind and which happens to be full of bombs. Besides his alertness, Shields also has a clear vision of the consequences of the clash between the Tommies and the Nationalists:

Seumas: you're not goin' to beat the British Empire - the British Empire, by shootin' an occasional Tommy at the corner of an occasional street. Beside when the Tommies have the wind up ... they let bang at everything they see - they don't give a God's curse who they plug.

Davoren: May be they ought to get down off the lorry and run the

Records Office to find out a man's pedigree before they plug him.

Seumas: It's the civilians that suffer; when there's an ambush they don't know where to run ... I believe in the freedom of Ireland, an' that England has no right to be here, but I draw the line when I hear the gunman blowin' about dyin' for the people, when it's the people that are dyin' for the gunmen."³²

Because O'Casey used Shields here as a mouthpiece for his own attitudes towards the rebels, Davoren, on the other hand, sounds foolish. Unlike the poet, Shields is shown as having a clear vision of the realities of the external world. His attitude towards the gunmen, however debatable it may be, shows at least that he has more or less a higher awareness of the real face of things. On the other hand, Davoren's suggestion that the Tommies should check their victims' lines of descent before they shoot them, evinces the idea that his sarcasm and fantasy have distorted his vision of the real.

Minnie Powell is the sound example of strong characterization in The Shadow of A Gunman. The absence of the dramatist's grudge against this character lets her breathe. We encounter Minnie the young woman in the process of falling in love with the local hero, Donal. The closing scene of Act I is an echo of the love scenes including Synge's the playboy of the western world and his admirer. The exchange between Minnie and Donal is not significant only because it reinforces the illusion that we are watching 'ordinary people', but also because it reveals a very crucial trait in the character of Minnie the development of which would bring her death. The young girl's naivety is asserted twice: first, through her request to have her name and that of her charmer typed; and second,

through Davoren's impression of her as "Very pretty but very ignorant"³³. The most obvious manifestation of Minnie's unsophistication is her decision to take bombs to her room after they have been discovered in Donal's. One might account for this action in terms of Minnie's infatuation with the poet. There remains, however, a degree of doubt as to the plausibility of such an action. What might be the possible motivation for Minnie's action is twofold. Firstly, it is perhaps a convenient choice taken by the dramatist once again to condemn Davoren for his cowardice. Secondly, it can be an expression of the people's ignorance of how high they may pay for a part they cannot play properly.

Now we come to The Plough and the Stars which I regard as O'Casey's strongest drama. The play is full of life. The characters are living and the story of the play is moving. The dramatist's criticism is directed to various aspects of the life the characters are leading; but it does not reduce their existence to mere targets for his condemnation.

My claim that the play is full of life is based on the fact that the group of people O'Casey included in The Plough and the Stars are representative of different modes of life within the same social stratum. The complexity of the relationship between the characters and their oppressive conditions comes from the fact that they approach them from different perspectives. The treatment of a historical uprising is not a documentary one. There is an ordinary flow of life with all its domesticity and daily style. There is the postman's delivery of Nora Clitheroe's hat, Fluther Good in the process of repairing a lock, Peter Flynn and the Covey arguing at the table, Nora and Jack singing love songs, men

playing cards and so forth and so on. And it is out of this domestic context that the action of the play gathers momentum and the Easter Rising issue is brought to sharp focus.

The rift between the interior of the tenement and the external world of action is not as flagrant as it is in The Shadow of A Gunman. Courage and self-proving reduce some people's fear in The Plough and the Stars. Almost every character ventures beyond the doorsteps of the tenement house. Jack Clitheroe is the most ambitious of all. Getting angry at his wife for keeping him oblivious of his promotion as a Commandant in the Irish Citizen Army proves his keenness on self-improvement and the rise to a hero's image. Clitheroe's real commitment to the cause of their struggle is demonstrated in his decision to join his comrades and to desert his "red-lipp'd" Nora. It is this choice of Clitheroe's that brings about the tragic ending. It is interesting to notice that O'Casey's use of an ancient dramatic technique which cultivates the conflict between love and duty as the basis for the occurrence of tragedy, has by no means set the action out of its contemporary context. The possibility that modern man may be forced to make this choice is always present and the aftermath can still be tragic, though the degree of tragedy may vary.

Although Nora Clitheroe seems not to be interested in politics, being the wife of a zealous freedom-fighter gets her involved against her will. It is evident that she is a caring person and a reliable housewife with a strong desire for joie de vivre. At home she tries to put some order in the management of the house. This is made manifest in her attempt to keep intruders out by having a lock on the door. The burning of Jack's note of promotion is an extreme example of her fight against whatever may endanger the stability of her household. Nora's determination to save

her husband's life is as strong as the latter's to fight the British occupation of Ireland. She even goes to the extent of chasing Jack from one barricade to another. If one takes O'Casey's view of life preservation³⁴ as opposed to martyrdom, one would perceive the sensibility of Nora's actions, at least in the eyes of her creator. It seems to me, however, that there is another factor, which is the dramatist's anti-heroic vision, that plays an important role in the shaping of each of the characters' action.

Before I proceed to the discussion of O'Casey's anti-heroic vision, it is worth considering Bessie Burgess' and the Covey's standpoints as to the uprising. If Jack Clitheroe represents the rebels and Nora Clitheroe stands for the group of people who decided to retreat from the world of action, Bessie embodies the loyalists to the British rule; while the covey condemns both the British occupation and the rebels. Instead, he favours socialism and believes in "th' war for the economic emancipation of th' proletariat"³⁵. It sounds quite confusing to find out that O'Casey, who completely opposed the British rule of Ireland, was sympathetic, to a certain extent, to Bessie. She is not represented as a total villain, especially when one takes into consideration that she saves Nora's life. Although Bessie does not intentionally sacrifice herself to save Nora, she nonetheless gains a degree of sympathy by virtue of her death. As to the Covey, who is the mouthpiece of O'Casey's own views, one cannot assert with absolute certainty that the playwright showed him great sympathy. As any of the other characters, the Covey is also criticized. Apart from mouthing platitudes about the potentiality of the workers' movement, the Covey is a complete nuisance. His insensitivity to the the prostitute's feelings makes evident the shortsightedness of his vision and the hollowness of his claims.

One might presume that O'Casey's anti-heroic vision brings him closer to Brecht's Epic rather than to the naturalist theatre. This is due to the fact that O'Casey's attitude towards heroism is similar to that of Brecht. O'Casey, however, had no intention to prevent the audience from identifying with their favourite character. The object of avoiding having heroes or heroines in the Dublin plays in general and The Plough and the Stars in particular is, in O'Casey's eyes, to protect them from turning into 'political platitudes'. Being opposed to the propaganda play³⁶ and more interested in showing that humanity is above all, O'Casey chose to write about a subject which is automatically associated with politics, nationalism and the cause of a whole nation. And to make his point clear, O'Casey showed little interest in rebels such as Clitheroe, Lieutenant Langan and Captain Brennan by giving them no prominence in the plays. He even made their appearance on the stage quite irregular. The idea of having a hero implies that the dramatist is sympathetic with the latter, the point which O'Casey was not willing to do with the would-be heroes in the Dublin plays.

The absence of real heroes and heroines in the Dublin plays remains, however, disturbing due to the nature of the subject the dramatist treated in the three plays. Because they are based on three important periods of history which the Irish people regard as important if not holy, it was expected of O'Casey to honour the cause of his nation by presenting noble heroes and heroines. O'Casey's treatment of the Irish people vis-a-vis foreign occupation is shaped by his own version of what was wrong and what could have been right. Autobiographical details may be very useful in the understanding of O'Casey's indictment of the course the

revolution leaders took. In his autobiography, "The Drums Under the Window", O'Casey reports that

"Catching light from the flame of the Irish Citizen Army, the much more respectable sons of Cathleen ni Houlihan, headed by Eoin MacNeill, ... founded the Irish Volunteers, into which poured many who had fought Larkin and Connolly, so that it is streaked with employers who had openly tried to starve the women and the children of the workers ... the words brassard, the Hague, belligerent, took wings, flew about everywhere, setting on everyone's shoulder, cooing a sense of security into every mind except Sean's. He argued incessantly and insistently that neither uniforms nor brassards would be of use to them in securing treatment of belligerents when waging war against the British.³⁷

The withdrawal from the management of the Irish Citizen Army shows O'Casey's disapproval of the merger between the workers' struggle for 'economic emancipation' and the nationalists' rebellion against the occupying forces. It seems to me that O'Casey was not opposed to nationalism as such but was against the nationalism the middle-classes and the well-off tried to advocate in order to guarantee the safety of their own interests which were menaced by the British monopoly of the Irish economy. He therefore saw no good in replacing a regime of exploitation by a similar one. Be that as it may, it remains true that O'Casey did not develop this idea very clearly in the plays. Instead, he got carried away by the love of humanity and the preciousness of life to the extent that he started to sound as a priest condemning war in favour of peace.

As in all the major naturalist dramas, the relationship between man and environment is a prominent aspect in the Dublin plays. In Juno and the Paycock, for example, no character seems to have escaped the influence of the environment. Poverty and need affect all the members of the Boyles family though in different ways. Accordingly they react to it differently. The mother refuses to knuckle down to misery and starvation. She keeps up the hunt for food and maintenance. Whereas the father shows no resistance to the harsh conditions of their life. He uses up everything he can including his wife's goodness. As to their children, Johnny is the one to have suffered most from the surrounding conditions. The blow of the Easter Rising left him crippled, the atmosphere at home provides him with no consolation or relief. More sadly is the fact that a past event (he gave in his comrade, Mrs Tancred's son) causes his life to end tragically. On the other hand, Mary's inability to face up to a world of misery and hopelessness brings about her downfall. In The Shadow of a Gunman, the impact of the external surroundings seems more direct than in Juno and the Paycock. The kind of life Donal Davoren and Semas Shields leads in the tenement is subject to what is happening outdoors. The turbulence does not only disturb the citizens' peace of mind but also endangers their lives as well. The damage caused by the Tommies after the intrusion is both physical and moral. A young woman's life is lost, an old man is being humiliated, Davoren and Seumas are left with shame and guilt to live with. As for The Plough and the Stars, every single character is affected by the milieu in which he finds himself. What is worth noticing in this play is the point that not only does the environment stimulate certain attitudes from the characters but also causes a series of confrontations among them owing to their different points of view regarding their surrounding conditions. The

national pride of the three young rebels, Clitheroe, Langan and Brennan is challenged by Nora's individual love and by Bessie's support for the Tommies. The looting and prostitution mitigate the feeling of patriotism. All this variety of standpoints is a result of the different angles from which the people in the play approached their environment.

Taking into account all the examples cited above regarding the impact of environment on the people and how it shapes their lives, it would be more illuminating to define O'Casey's view of the nature of man's relationship to his environment. In pure naturalistic drama, no matter how resistant man proves to be, environment is the determining force. Man has to go through what he has to go through regardless of his efforts to change the course of events. Yet O'Casey appears to base this relationship between man and his environment upon a different ground. In Juno and the Paycock, Mrs Boyle is by no means a passive victim. Although she lost her son and was left with no husband but a pregnant daughter, with whom she has to bear the burdens of the future, she does not admit a complete defeat. She still believes in the worthiness of living. Her hopes of carrying on being useful and active are well expressed in her last exchange with her daughter:

" Mrs Boyle: We'll go. come, Mary. an' we'll never come back here agen. Let your father furrage for himself now; I've done all I could an' it was all no use- he'll be hopeless till the end of his days. I've got a little room in my sister's where we'll stop till your trouble is over, an' then we'll work together for the sake of the baby."³⁸

The feeling of failure which is produced by all the tragic events that

happen to the Boyles family does not put out Mrs boyle's will to continue leading an active life notwithstanding the threats of the social forces which can strike at any time.

As far as The Shadow of a Gunman is concerned , it is quite hard to find a similar character to Mrs Boyle. The feeling of defeat and man's inability to have some control over the surrounding forces are quite prevalent. Donal Davoren and Seumas Shields show no challenge at all to what is happening around them. All they are capable of is mere talking and hanging around with folded hands. Their passivity does not only make of them easy preys for the intruders but also exposes others to danger. The tragedy the cause of which is Donald and Shemas, could have been less disastrous had two men shouldered their responsibilities. I would not speculate on what would have happened had they been different from what they are. The least we could have had would be a challenge to the surrounding conditions. If victory is not possible at the time, the effort is not wasted at all because it would keep cherishing hopes and building a new spirit of rebellion. However, O'Casey saves the plays from being completely an expression of defeatism by including a more dynamic character, Minnie Powell whose challenge of the soldiers, who form a part of the determining forces, is to be reckoned with. Despite the fact that Minnie is not as much aware as Mrs Boyle of what is actually the matter, her sacrifice, though it is not wholeheartedly positive, changes the course of events and brings Davoren, more especially, face to face with hard facts about himself. If her death did not tremendously influence the dominant atmosphere at least it raked a sleeping if not dying conscience of a dreamer.

As in Juno and the Paycock, there are people of action and those who

do nothing but empty talk in The Plough and the Stars. Unlike the other two Dublin plays, the confrontation between the military forces of the government in power and the rebels is quite tense. Physical clashes between the two parties occur. Captain Clitheroe and his comrades represent the people in direct contact with the oppressive forces. People like the Covey do have a degree of social awareness. Yet, they take no immediate action to try to change it or at least to mitigate its effect. And there is another category, represented by Nora Clitheroe, whose individual interests³⁹ make no room for anything else. Although O'Casey does not seem to believe in heroism, Jack Clitheroe is the man who is after bringing some pressure to bear upon the external forces. Whether made enthusiastic by his promotion or pride, Clitheroe gives up his wife and the happiness of being at home in favour of fighting on the side of his comrades. The fact that Jack does not succumb to oppression, implicitly conveys the idea that according to Jack and the people in his circle, the dominant forces are by no means beyond man's power. Here one might ask that since the men who are trying to change the world around them prove inferior to the mighty environment, what is the point then in wasting the 'breath the of life'? The answer is that though lives are lost, something is gained out of the disaster. The tenement house which used to be a refuge for those who want to avoid their social duties is no longer there. In other words, they are put face to face with the problem with which they must deal. Also the idea that the social forces are far above man's influence or challenge becomes very hard to believe. As a result, the horizon gets larger for more action and change. And this has been proved by history.

Although the three plays end tragically, the notion of hope and the

possibilities of a better life are not totally ruled out. There is no denying that the people's struggle against the atrocious environment is not a complete victory. Yet it would be untrue to claim that man's defeat, in the Dublin plays, is a direct result of the naturalist mode according to which O'Casey wrote his dramas. The misery and helplessness brought upon the Irish people during a period of occupation are historical facts. However, the depiction of the inefficiency of a premature rebellion against the mighty forces of occupation remains O'Casey's own point of view. As a result, one cannot view man's failure, in the Dublin plays, as a law of nature or a historical causality. O'Casey described the tragedy of the Irish people, at a certain period of history, and accounted for it in his own terms. Tragedy, according to him therefore, is man's product and not an inexorable curse of nature. And it is this viewpoint that give the plays an optimistic tone. Once man is fully equipped to take a certain course of action, the possibilities of success are higher.

Notes & References

- 1 Marianne Levander, ' O'Casey and Realism', *Modern Sprax*, (Goteberg, Sweden, 1975, 69., p. 124.
- 2 Ibid, p. 124.
- 3 William Armstrong,' History, Autobiography and The Shadow of a Gunman', in O'Casey: The Dublin Trilogy, R. Ayling (ed.). London: MacMillan Publishers Ltd, 1985, p. 56.
- 4 See Bernice Schrank, ' You needn't Say no More', in O'Casey: The Dublin Trilogy,p. 36.
- 5 " Not only is the setting described in detail by O'Casey, but the characters are modelled on real people. Juno, like other heroines of O'Casey's is a portrait of Mrs O'Casey, Sean's mother... " Marianne Levander, p. 124/5.
- 6 William Irvine claims that " The technique is of course, as old as Greek drama, but here the incommensurate relation between the on-stage world and beyond-stage world is not because of a physical inadequacy of the stage to accommodate a large action; it is a suggestive use of dramatic space ..." (O'Casey: The Dublin Trilogy, p. 155.) The use of doors and windows may be regarded as 'a suggestive use of dramatic space'. However, it is misleading to deny this technique, in The Plough and the Stars, the function of providing more scope for the action of the play. That some scenes, such as those of the looting, take place in the 'beyond-stage world' prove that the technique of viewing things through the windows was also employed to go beyond the limits of the stage.
7. The Plough and the Stars, p. 7.
8. Three Plays, p. 136.
9. Michael Kaufman, "O'Casey's Structural Design in Juno and the Paycock",Quaterly Journal of Speech, 1972, p. 195.

10. 1.The living-room of the Clitheroe flat, 2. A public house, 3. The street outside the Clitheroe tenement, 4. Bessie Burgess.
11. The Citizens' Theatre, Glasgow, 1986.
12. The Plough and The Stars, p.5.
13. The Shadow of A Gunman, p.79.
14. The Plough and the Stars, pp. 135.
15. Juno and the Paycock, p.46
16. Ibid, p. 51
17. Katherin Worth, "O'Casey's Dramatic Symbolism", Sean O'Casey, ed. Ronald Ayling. London: Aurora Publishers Incorporated Nashville, 1970, pp. 183.
18. J. Simmons, Sean O'Casey. London: The MacMillan Press Ltd, 1983, p. 2.
19. " ... O'Casey is not moving toward any affirmation of Irish heroism, for the poor do not rally around the green flag but pour out of the slums to loot and pillage while the police and the army are distracted by the rebels. The naturalistic imagery of prostitutes and brawling hags, O'Casey now adds the looters, and those who do not steal but stay home do so out of cowardice not morality.', Lawrence Olivier, ' Meditation on Juno and the Paycock', p. 162 (casebook)
20. Juno and the Paycock, pp. 6.
21. Ibid, pp. 7.
22. Ibid, pp. 7-8.
23. M. Lavender, "O'Casey and Realism", p.121-25.
24. Juno and the Paycock, pp. 20.
25. R. Ayling, Literature and Folk Culture, Ireland and Newfoundland, 1977. pp. 42-3.
26. Ibid, pp. 42.
27. In Time O' Strife, The Darkness, The Shillin'-A-Week-Man ...
28. Juno and the Paycock, pp. 5.

29. Before I move on to the discussion of Johnny's character, it might be useful to point out to the fact that there appears a self-improving figure in almost all of the plays under discussion. The frequent recurrence of this type of character in naturalist drama may be, to a certain extent, accounted for in relation to the autobiographies of the writers concerned. In the case of Lawrence, if one takes in consideration his autobiography, one would find he has always, or at least as a young man, suffered from the complex of dissatisfaction. Because he was not content with the kind of life he was leading in the mining community, made hate his father and his social class. Good education and intellectualism were, according to him and to his mother, the healthy means of escaping 'the commonness' of the working masses. And that is, perhaps, why we always meet, in the plays, a character who tries to improve his social status either by acquiring good education or by relating to a higher social stratum which would alleviate him above the common people. As far as O'Casey and Corrie are concerned, the inclusion of a self-improving figure among the characters may be understood differently. Some plays, such as Juno and the Paycock and In Time O' Strife, do include characters (Mary Boyle and Wull Baxter) who tried self-improvement. Yet, this aspect in both characters is condemned by Corrie and O'Casey. As a result of her attempt to climb the social ladder, Mary is left with a fatherless yet-to-be-born baby, while Wull loses his girlfriend as well as his place in the community.

30. Michael W. Kauffman, "O'Casey's Structural Design in Juno and the Paycock", Quarterly Journal of Speech, 1972, 58, p. 194.

31. The Shadow of A Gunman, pp. 106-7.

32. Ibid, pp. 110-11.

33. Ibid, pp. 104.

34. "They murmured against the viewpoint of Nora Clitheroe, saying that

it did not represent Ireland's womanhood. Nora voices not only the feeling of Ireland's womanhood, but also the woman of the human race. The safety of her brood is the true morality of every women. A mother does not like her son to be killed - she does not like him even to get married.", Blasts and Benedictions (Articles and Stories by Sean O'Casey). Selected and introduced by R. Ayling. London: MacMillan, 1967, pp. 89.

35. The Plough and the Stars, pp. 170.

36. " Then there is the question of what is called propoganda in a play. There few plays in which the artist does not give an opinion about life as he sees it or gives forth a sigh for what he would like it to be; or laughs at its follies, applauds its courage, or lashes out at its hypocrisies. There is , of course, at times the play that is nothing but a wearisome string of political party platitudes, containing no element, in character or lyricism, of a play at all. The writers of this sort of thing have in them no spark of the love of humanity, but are merely hangers-out of opinions, voiced by puppets dressed up for the occasion in the garments of men and women. Unless what is said by a character in a play be a part of the play's texture, and part of the nature of the character speaking, then the dialogue is just severely boring, and tends to injure the very cause the writer is trying to advocate.", Articles and Stories by Sean O'Casey', p.23.

37. Ibid, p. 71.

38. Juno and The Paycock, pp.

39. "I won't let you go ... I want you to be true to me, Jack ... I'm your dearest comrade; I'm your truest comrade; They only want the comfort of havin' you in th' same danger as themselves ... Oh, Jack, I can't let you go.", p. The Plough and the Stars, pp. 195/6.

Chapter Seven
Section III

Conversational Analysis of Language
In
SEAN O'CASEY'S
The Plough and the Stars

So far as the issue of language in the Dublin plays is concerned, it is no exaggeration that O'Casey's critics have not gone beyond making impressionistic comments about how 'natural' or 'unnatural' the characters' speech is. Examples of such unjustifiable claims include statements made by Mariane Lavender and James Simmons. The former reports that

"If the Dubliners recognized themselves in O'Casey's plays they also recognized their own accents. The language that O'Casey brought on the stage was the spoken, rich Dublin accent, which he tries to reproduce faithfully down to a semi-phonetic spelling."¹

Mr. Simmons comments that

"The vitality of O'Casey's dialogue is firmly based on the real energy of the Dublin slum discourse, just as Synge's was based on peasant speech, and Bouccicault before them."²

The above-quoted critics only make statements, which may be true, but they provide no analysis or study of the language in a convincing manner so that their claims would acquire a certain degree of credibility. I therefore define the extent to which one can refer to dramatic dialogue in The Plough and the Stars as similar to natural discourse. The examination would be undertaken in the light of the same stylistic approach I adopted in my previous discussion of discourse in Lawrence's and Corrie's plays.

As regards the system of turn-taking, there is no great necessity to

consider the first three features³ at this stage since they will be brought up in a further discussion of more important facts about naturally-occurring conversation.

The examination of the order of the characters' turns³ in the following extract would make it possible to see the areas where it may be compatible to that of natural discourse as well as the points where the turn-order, in the dramatic dialogue, takes a different course:

1. Clitheroe. It's sure to be a great meetin' to-night. We ought to go, Nora.
2. Nora (decisively). I won't go, Jack, you can go if you wish.
3. The Covey. D'ye want th' sugar, Uncle Peter?
4. Peter (explosively). Now, are you goin' to start your thryin' an' your twartin' again?
5. Nora. Now, Uncle Peter, you mustn't be so touchy; Willie has only assed you if you wanted the sugar.
6. Peter. He doesn't care a damn whether I want th' sugar or no. He's only thryin' to thwart me!
7. Nora (angrily to the Covey). Can't you let him alone, Willie? if he wants th' sugar, let him stretch his hand out an' get it himself!
8. The Covey (to Peter). Now, if you want th' sugar, you can stretch out your hand and get it yourself!⁴

Although it seems that there is no apparent pattern governing the turn-order, because of the relative distribution of turns among the interlocutors, the dramatic design, which includes the purpose of the exchange, does determine the order of turns. Unlike in natural conversation, a character's claim for a turn in the play, most of the time,

depends on his relevance to the matter of the conversation, the importance of the content of his turn to the advancement of the plot, and the production of a climax or an anti-climax. In justification of the major difference between the fixedness of turn-order in the play as opposed to natural conversation, I shall try to account for the necessity of having Nora, for example, taking the floor almost immediately after each current speaker in the above-quoted passage. Her first entrance calls for no explanation since it is an answer to a question addressed especially to her. As to her second and third turns, they come as a result of her insistence on having some order in her place. This desire of hers is not only expressed in this particular scene, but throughout the play as a whole. In actual fact, it is part of her strategy "to get on in the world". Nora's necessary involvement in the quarrel between Peter and the Covey is also another demonstration of her concern over the domesticity of the house as opposed, for example, to her husband's interest in the fight against the occupying forces. It is Jack's lack of interest in Peter's and the Covey's trivialities that leave the conversation open to Nora who, on the other hand, feels responsible for the smooth running of her household.

As regards turn-size, I quote an extract from The Plough and the Stars to analyse the turn structure and to try to account for its variability in the characters' speech. Here is the passage I marked out for examination:

(2s.s.) Clitheroe. I don't understand this. Why does General Connolly call me Commandant?

(2s.s.) Capt. Brennan. Th' Staff appointed you Commandant and th' General agreed with their selection.

(s. c.) Clitheroe. When did this happen?

(s. ph.) Capt. Brennan. A fortnight ago.

(s. s.) Clitheroe. How is it word was never sent to me?

(2s. s) Capt. Brennan. Word was sent to you ... I meself brought it

(s. s.) Clitheroe. Who did you give it to, then?

(s. s.) Capt. Brennan. I think I gave it to Mrs Clitheore,
there.

(s.w. + s.s.) Clitheroe. Nora, d'ye hear that?⁵

The syntactical analysis of the turns show that the characters combine a variety of unit-types in their speeches. It might be argued that not only does natural discourse combine different constructions but so does the most poetic language of T.S. Eliot or even that of Shakespeare. However, the fact of the matter is that this argument has no solid grounds to stand on simply because sharing one or two aspects with natural discourse does not automatically classify T.S. Eliot's or Shakespeare's languages as similar to natural discourse. Although it is true that Clitheroe and Captain Brennan construct their turns out of different unit-types, it is noticeable that the turn-size is considerably concise. This is due, I think, to the nature of the discourse topics and the importance the interlocutors attach to them. Now, one can claim that the abruptness or the indulgence in lengthy talk of the characters' contributions to the conversation does depend on the circumstances of the scene.

According to Schegloff, Sacks and Jefferson, the length of naturally-occurring conversation is not fixed in advance. The absence of this aspect in dramatic discourse is due to the presence of the purpose which is already thought of by the playwright beforehand. Like a court-hearing or a job-interview, conversation in The Plough and The Stars is constrained by certain factors that determine the point at which a

particular exchange must come to an end. Here is a conversation piece for examination:

Fluther. What th' hell's that?

The Covey. It's like the boom of a big gun!

Fluther. Surely to God they're not goin' to use artillery on us?

the Covey (scornfully). Not goin' ! (Vehemently) Wouldn't they use anythin' on us, man?

Peter (plaintively). What would happen if a shell landed here now?

the Covey (ironically). You'd be off to heaven in a fiery chariot.

Peter. In spite of all th' warnin' around us, are you goin' to start your pickin' at me again?

Fluther. Go on, toss them again, toss them again ... Harps, a tanner.

Peter. Heads, a juice.

Fluther (as the coins fall). Let them roll, let them roll. Heads, be God !

[Bessie runs in excitedly ...

Bessie. They're breakin' into th' shops.⁶

With no first-hand knowledge of the written text of the play, it is virtually impossible to anticipate the end of the three men's exchange. On the stage, the conversation would sound like a chat of three Dublin gamblers sitting at the corner of a street. Yet the rules that govern the closing of the conversation are intrinsic to the dramatist's design for the continuity or the discontinuity of talk. Although Fluther's last entry induces one to believe that the idle conversation is still in progress, Bessie's entrance firmly brings about the end of the men's talk by initiating a new discourse topic. O'Casey's plan to introduce Bessie is as much fixed in advance as an interviewer's to call for the next candidate. One, therefore, may claim that the size of turns in the play is not always

unfixed as is the case of naturally-occurring conversation.

In a natural conversation, the contents of the interlocutors are not specified in advance. One turn draws upon the previous one, or at least gets from it the potential for continuing the conversation. It seems, on the face of it, that this is also true of the dialogue in the play:

Clitheroe. I wonder who can that be?

Nora (a little nervous). Take no notice of it, Jack, they'll go away in a minute. [Another knock, followed by a voice.

Voice. Commandant Clitheore, Commandant Clitheore, are you there? A message from General Jim Connolly.

Clitheroe. Damn it, it's Captain Brennan.

Nora (anxiously). Don't mind him, don't mind, Jack. Don't break our happiness ... Pretend we're not in. Let us forget everything to-night but our two ourselves!

Clitheore (reassuringly). Don't be alarmed, darling; I'll just see what he wants, an' send him about his business.

Nora (tremulously). No, no. Please, Jack, don't open it, for your own little Nora's sake!

Clitheroe (rising to open the door). Now, don't be silly, Nora!⁷

If one considers what has been said in the above-quoted passage in relation to the personalities of both Clitheroe and Nora, one would discover that there are certain elements that determine the contents of each character's turns. Nora's insistence that Jack should ignore Captain's Brennan's knocking is what is logically expected from her. It is so because she kept Jack oblivious of the promotion message which

Captain Brennan handed in to her. Despite O'Casey's intention to create appearances of life-like conversation, dramatic constraints such as the manipulation of the plot and the production of action do bear upon the contents of the characters' turns.

It is more convenient to consider the distribution of turns in relation to their allocation-techniques in that distribution, which Schegloff and his fellow researchers claim to be relative, is due to the employment of different allocations devices:

Fluther (furtively peeping out of the window). Give them a good shuffling ... Th' sky's gettin' reddher an' reddher ... You'd think it was fire ... Half o' th' city must be burnin'.

The Covey. If I was you, Fluther, I'd keep away from that window ... It's dangerous, an', besides, if they see you, you'll only bring a nose on th' house.

Peter. Yes; an' he knows that we had to leave our own place the way they were riddlin' it with machine-gun fire. ... He'll keep on pimpin' an' pimpin' there, till we have to fly out o' this house too.

Fluther (ironically). If they make any attack here, we'll send you out in your green an' glory uniform, shakin' your sword over your head, an' they'll fly before you as th' Danes flew before Brian Boru!

The Covey (placing the cards on the floor, after shuffling them).
Comme on, an' cut.

[Fluther comes over, sits on floor, and cuts the cards.

The Covey (having dealt the cards). Spuds up, again.

[Nora moans feebly in room on left.

Fluther. There, she's at it again. She's been quiet for a long time, all th' same.

The Covey. She was quiet before, sure, an' she broke out again worse than ever. ... What was that time?

Peter. Thray o' Hearts, Thray o' Hearts, Thray o' Hearts.

Fluther. It's damned hard lines to think of her dead-born kiddie lyin' there in th' arms o' poor little Mollser. Mollser snuffed it sudden too, afther all.

The Covey. Sure she never got any care. How could she get it, an' th' mother out day an' night lookin' for work, an' her consumptive husband leavin' her with a baby to be born before he died!⁸

As in naturally-occurring conversation, the distribution of turns in the above-quoted passage, is relative. Out of the total of ten turns, Fluther gets four. The Covey takes the floor five times. While Peter's participation is limited to two occasions. As to the allocations techniques by virtue of which the characters claim the right for their turns, it is important to notice that self-selection is the only technique, with the exception of the occurrence of an instance of current speaker selects next, employed throughout the exchange. The heavy use of self-selection may be understood as a reflection of the lack of understanding and comprehension among the three characters. That Fluther and the Covey are the ones to do most of the talking while Peter speaks only twice, shows that the former have more self-confidence than the latter. This difference in character is also expressed throughout the play. Peter is, most of the time, the one to be laughed at. Keeping quiet is the only way of minimizing the number of times during which he may be the subject of laughter and teasing. Although Fluther can be ridiculed, he, unlike Peter, can always strongly stand up for himself.

In order to be able to see whether or not the length of conversation is

specified in advance in the play, it is necessary to examine the manner according to which each act comes to an end. As far as the four acts are concerned, there seems to be a recurring feature as to how they end. The echo of the singing of the tune 'It's a Long Way to Tipperary' together with a very short exchange between Bessie and Mollser conclude act I. Rosie's love-song brings act II to an end. Morale-uplifting songs of soldiers mark the end of act IV. As to act III, Fluther's singing, which occurs shortly before the end of the act, induces us to believe, at least for a while, that the end of this act would also be musical. Yet, a dramatic turning point (Nora needing a doctor) occurs and the act closes on a moment of panic.

Considering the ends of the acts, one would notice that there is a pattern underlying O'Casey's method of concluding each act. There seems to be an interplay between the end of the act which would leave the audience wondering about what is next, and the end of another one which would mark a point of finality. Mollser's unanswered question at the closing point of act I hits upon a very important issue in the play. It leaves the audience with a hard bone to chew. Act II comes to an end with Rosie happily singing and Clitheroe gloriously giving order to the battalion to march. The nature of this ending prepares the audience for a break. The end of act III takes us back to the experience of suspense. Nora needs a doctor. Fluther who is likely to go and fetch one, is drunk. Mrs Gogan has to look after her sick daughter and Bessie, who is the last one to help Nora, offers to go and get a doctor. Finally, the end of act IV falls back on the technique of finalizing: some are dead, others survive and the Tommies sing their song and drink their tea.

In naturally-occurring conversation, there exists "repair-mechanisms for dealing with turn-taking errors and violations; e.g. if two parties find themselves talking at the same time, one of them will stop prematurely, thus repairing the trouble."⁹ Here is an example from The Plough and the Stars:

The Covey. we can do nothin'. You can't stick your nose into O'Connel street, an' Tyler's is on fire.

Peter. An' we seen th' lancers ____

The Covey (interrupting). Throttin' along, heads in th' air; spurs an' sabres jingling, an' lances quiverin',¹⁰

The turn-taking error here is an interruption of a turn before it reaches its first possible completion point. The violation is repaired by Peter's premature stopping which is an error per se.

Besides the examination of the system of turn-taking, phatic communion is another aspect of natural conversation worth considering in relation to the play. Like Lawrence and Corrie, O'Casey also employed various devices to increase the similarity of his characters' speech to natural discourse. In The Plough and the Stars, there are instances the description of which as moments of phatic communion complies with Laver's own definition:

[Clitheroe silently takes out a cigarette for her and himself and lights both.

Nora (trying to make a conversation). How quiet th' house is now; they must be all out.

Clitheore (rather shortly). I suppose so.

Nora (rising from the seat). I'm longin' to show you me new hat, to see what you think of it. Would you like to see it?

Clitheroe. Ah, I don't mind.

[Nora suppresses a sharp reply, hesitates for a moment, then gets the hat, puts it on and stands before Clitheroe.

Nora. Well, hoes does Mr. Clitheroe like me new hat?

Clitheroe. It suits you, Nora, it does right enough.

[He stands up, puts his hand beneath her chin, and tilts her head up.

She looks at him rouguishly. He bends down and kisses her.

Nora. Here, sit down, and don't let me hear an another cross word out o' you for th' rest o' the night.

[They sit down.¹¹

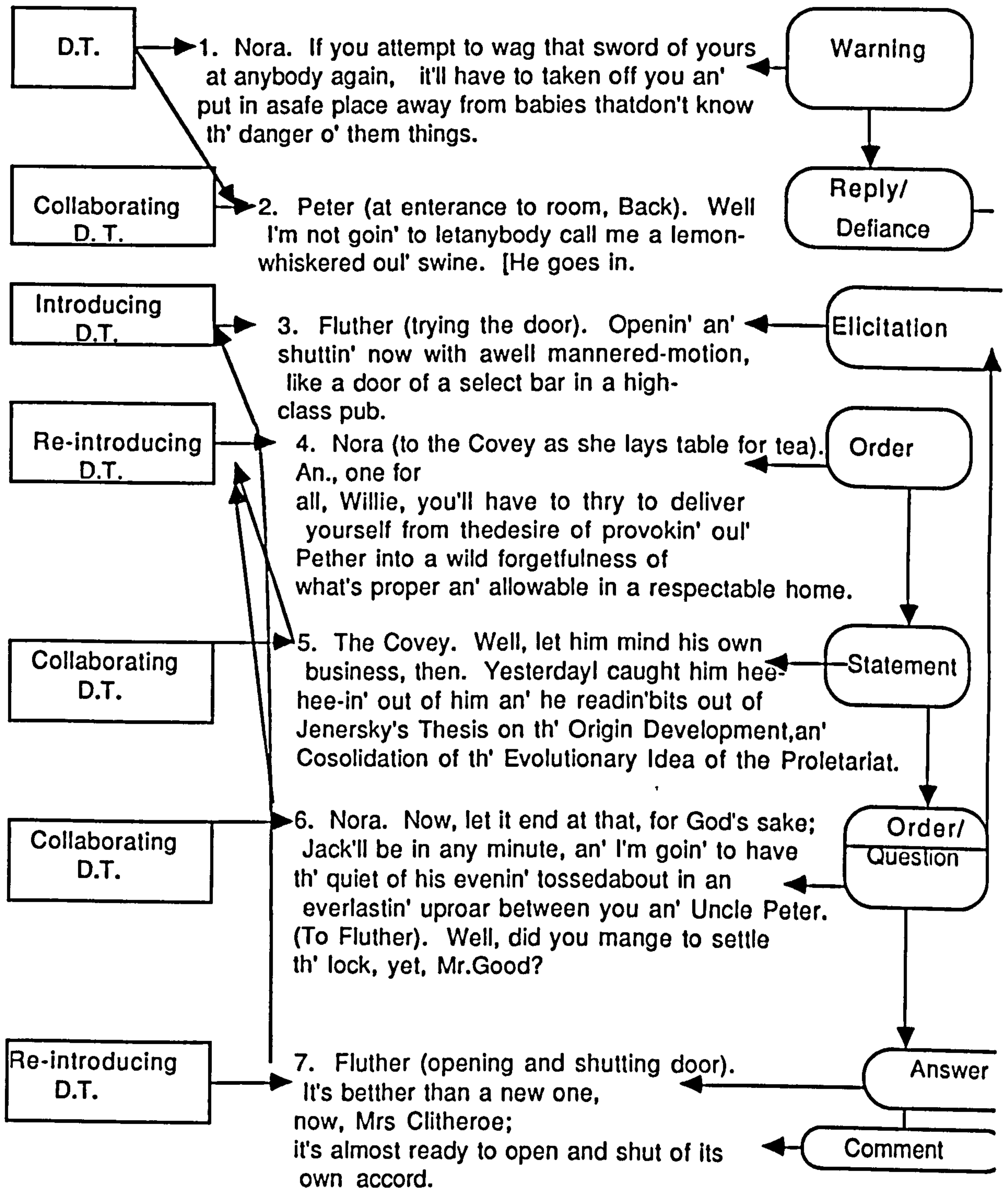
The above-quoted instance of phatic communion comes after a moment of difficult communication. Because Nora senses that a feeling of hostility is getting hold of their argument, she decides to switch to a more relaxed exchange of words; in the hope of releasing the mounting tension. Although it is generally known that phatic communion occurs at the beginning of an encounter, it is not impossible to find such an instance in the middle of a heated conversation. As long as the talk is merely to provide a friendly break and to create a feeling of social solidarity, the instance, I believe, is still of phatic communion.

It would be more revealing to proceed to the examination of the linguistic tokens underlying all the indexical information provided in the above-quoted instance of phatic communion. It is ascertainable that the linguistic tokens occupying Nora's and Clitheroe's indexical information form a pattern. The linguistic token of the opening moment of phatic

communion is neutral. Once Nora gets a positive response from Clitheroe, she produces indexical information with a self-oriented token, which is a sign of anticipating a peaceful exchange. The shift to more information with other-oriented tokens shows the considerable amount of progress to which the exchange has come. What one might understand from Nora's switching from neutral to self-oriented to other-oriented information is her fear of offending her husband. On the other hand, it shows Clitheroe's authoritative and impulsive character from which Nora has to suffer throughout the play.

Professional analysis of the structure of naturally-occurring conversation proves that there are patterns governing this type of speech-acts. Taking in account Wardhaugh's statement¹² about the topic or topics of a conversation, one would accordingly perceive in the ensuing exchange the existence of various topics and the characters' shift from one to another:





The discourse topics that have been covered in the above-cited piece of conversation include Peter's and the Covey's uneasy relationship, the fixing-up of Nora's door and Jack's coming home. The inconsequentiality of the shift from one topic to another is demonstrated in the fact that Fluther's mentioning of the door occurs in the middle of the course of the argument about the Covey's tormenting of Peter. Despite Fluther's attempt to initiate a new discourse topic, Nora does not immediately draw upon his introducing discourse topic. Instead, she re-introduces the opening subject matter. The manner according to which O'Casey handled the topics of his characters' conversation complies with the way it happens in naturally occurring conversation. Because Nora feels that the opening topic is not exhausted yet, she therefore re-introduces it once again despite Fluther's new topic. As soon as she finishes what she has to say, she quickly mentions her concern over her husband's ease at home and re-introduces a previously brought-up point which is that of the door. One might even argue that the mentioning of Jack's coming home is a necessary pre-announcement of a character whose presence is of great importance at least to Nora.

Examining the grammar of O'Casey's version of the Dublin variety, it appears that some of the grammatical deviations that differentiate the Dublin vernacular from standard English are not being realized. In their book, A Guide to Varieties of Standard English, Peter Trudgill and Jean Hannah provide a reliable description of Southern Irish English. As far as certain grammatical aspects of SIEng.¹³ are concerned, Trudgill and Hannah claim that

"The simple past tense is used when the sequence of tenses would require the past perfect in other English varieties ... An aspectual

distinction between habitual and non-habitual actions or states is signalled by placing do, inflected for tense and person, before the habitual verb ... Indirect questions may retain question-inversion and lack a subordinator."¹⁴

In the play, we find different sequences of tenses. Sometimes, the coordination of tenses is grammatically correct. On other occasions, it corresponds to Trudgill's and Hannah's quotation above:

Nora. She was bargin' out of her, *an' I only told her to go ower to her own place; an' before I knew where I was, she flew at me like a tiger, an' thried to guzzle me!*

Clitheroe ... Get up to you own place, Mrs Burgess, ... Go on, go on!

Bessie ... Mind who you're pushin', now ... I attend me place o' worship, anyhow ... not like some o' them that go to neither church, chapel nor meetin'-house ... *If me son was home from th' threnches he's see me righted.*¹⁵

As to habitual actions¹⁶, the play does contain examples¹⁷ which prove that O'Casey did intend to preserve, as much as he can, of the grammar of the dialect he chose to employ.

Some of the distinctive features of O'Casey's version of the Dublin variety include the dropping of 'g' in the majority of the ing-forms and the schwa of the definite article 'the'. It is also noticeable that O'Casey echoed the aspirated 't' in the form of an 'h' following the 't'. The pluralisation of the personal pronoun 'you' by adding an 's' and the use of 'me' instead of the determiner 'my' ... are other idiosyncracies O'Casey

included in his re-production of the Dublin vernacular. Yet, it remains possible to claim that O'Casey was perhaps taken by the idea how rich the Irish English is to the extent that the characters' language sounds literary at times. The use of consonantal alliteration, for example, in the ensuing sentence raises a question as to the dramatist's reason for doing so:

Fluther. ... It would take something more than a thing like you to fluther a feather o' fluther.¹⁸

The following passage illustrates O'Casey's deliberate use of alliteration even more clearly:

Peter. ... I'll not stick any longer these titherin' taunts of yours, rovin' around to sing your slights an' slanders, reddenin' th' mind of a man to th' thinkin' an' sayin' of things that sicken his soul with sin!¹⁸

It appears that the reason for the alliteration of Peter's and Fluther's speeches, especially, resides in the fact that O'Casey wanted to highlight the comic character of both men. Speaking alliterative speech in a state of anger and being funny as Peter is engenders humour. O'Casey's attribution of alliterative speech to Fluther may also be accounted for in terms of humour. As to the use of alliteration in the other characters' dialogue, it seems that is only a part of O'Casey's attempt to give them a locally-sounding tone.

The exactness of the dialectal deviations included in O'Casey's version of the Dublin variety can be measured against P.W. Joyce's

English As We Speak it in Ireland¹⁹. In this book, he provided a reliable description of Irish English, based mainly on first-hand experiences of how language is spoken in different regions of Ireland. He, for example, reports that

" There is a curious tendency among us to reverse the sounds of certain letters, as for instance sh as ch. 'When you're coming home to-morrow bring the spade and the chovel, and a pound of butter fresh from the shurn ...' So with the letters u and i. 'When I was crossing the brudge I dropped the sweeping brish into the ruvver'. But such words are used only by the very uneducated."²⁰

In view of this quotation and others concerning the phonetics of the Irish English in general and the Dublin vernacular in particular, one would ascertain that what O'Casey reproduced in The Plough and the Stars remains very minimal.

It would not be sufficient nor interesting to stop at the level of only defining the dialectal deviations by virtue of which O'Casey tried to enhance the naturally-sounding quality of the characters' speech. One might go further and account for the variability of the degree of the dialectal density. A quantitative approach to a few passages from the play would make the assessment quite possible. The argument²¹ including Peter, the Covey and Nora contains 190 words out of which Nora speaks 96, Peter 46 and the Covey 48. The forms in dialect represent 37% of Nora's part, 15% of Peter's contribution to the conversation and 16% of the Covey's share in the exchange. In another extract²², 21% of Peter's speech is dialectally deviated, while a part of Mrs Gogan's opening chat²³ of Act III contains 22% of the forms in

dialect.

Although the analysis provides us with different figures as far as dialectal density is concerned, one should notice that the difference in percentage is due to the frequent recurrence of the same dialectal variations rather than a varied use of dialect forms. If we examine Bessie's speech²⁴ in Act III, Clitheroe's in Act I²⁵ and an example of Fluther's²⁶ in the same act, the percentage of dialectal density in each extract would prove to be different. Yet the dialectal forms, which occur in all of the three extracts, are almost the same. What we find is a recurring dropping of /e/, /g/, /d/, and the aspirated /h^h/ and /d^h/. The absence of varied use of dialect forms by the characters allows the grounds for the possibility that O'Casey only made a list of some dialectal variations of the Dublin vernacular, and then injected them, at random, in the characters' speech. That Clitheroe, on some occasions²⁷, drops the /f/ of the preposition of, and sometimes²⁸ he does not, reveals O'Casey's lack of precision in the reproduction of the dialect.

I have chosen six different pieces of Bessie's speech for the consideration of how the dialectal density may vary. I have also divided the six extracts into two groups each of which contains three examples of Bessie in confrontation with other characters; while the second group provides another three instances during which Bessie is at peace with her interactants. The first example²⁹ of Bessie in a state of anger shows that 27% of her speech is in dialect forms. Twenty three per cent of the second extract³⁰ is dialectally diverged. The third instance³¹ illustrating confrontation, accommodates 29% of the dialectal constructions. When the atmosphere, on the other hand, is peaceful, the dialectal density

seems to decrease. In the first example³², only 16% of the extract is dialectally deviated. Each of the second³³ and the third³⁴ pieces of exchange reveals that the forms in dialect represent 17%. If we consider the results furnished by the analysis of three examples of Bessie's moments of confrontation as opposed to the other three of peace, we can safely relate the variability of the dialectal density in her speech to the state of mind she is in.

A further examination of Mrs Gogan's use of dialect would substantiate the assumption that the psychological state of mind the characters are in during the interlocution does affect their command of the language. I have quantitatively approached four extracts from Mrs Gogan's speech, two of which are made in moments of peace and the remaining two are examples of heated arguments. The results are that 29% of Mrs Gogan's reaction³⁵ to Bessie's scolding are in dialect forms. While the second instance³⁶, which is more hostile, contains 34% of dialectal divergences. On the other hand, Mrs Gogan's friendly talk³⁷ with the postman and her exchange with Fluther reveal that the dialectal density abates. Instead of 29% and 34%, we get 8% and 17%.

It would be more illuminating to compare O'Casey's attempt at reproducing ordinary speech to that of another Irish playwright. J.M.Synge seems to be a good example in that he chose to write about peasants and tried to be true in his presentation of their life-style. After even the first reading of the play, one would notice the dialectal quality of the language. However, the deviations from standard English in Synge's representation of the Aran Islands variety are quite different to those reproduced in O'Casey's Dublin vernacular. The comparison here might

sound as a matter of fact since both dramatists dealt with two different regions of Ireland. Yet, the absence of phonetic spelling that would indicate how some sounds are locally pronounced in the Aran Islands, for example, is highlighted by contrast to O'Casey's noticeable semi-phonetic representations. Synge, on the other hand, concentrated mainly on realizing the lexical and syntactical deviations. The grammatical form of habitual actions in Synge's Riders to the Sea complies with Trudgill's linguistic description of how they occur in Southern Irish English in general. Here are some examples:

Maurya ... In the big world the people do be leaving things after them for their sons and children, but in this place it is the young men do be leaving things behind for them do be old.³⁸

It is beyond doubt that O'Casey did attempt to make his characters sound as if they were taken from the real world. The intention to reproduce the ordinary speech of the working Dubliners is made manifest in the semi-phonetic spelling, the inherent mechanisms of natural discourse such as the employment of phatic communion and inconsequential talk. The informality of the language of the play is also expressed in the grammatical, lexical and syntactical deviations. However, it remains true that O'Casey's version of the Dublin vernacular contains other qualities which go beyond the bounds of ordinary language. Such qualities include flowery speech embedded with alliteration, poetic imagery inspired by wild imagination, patterns of rhythm created by the repetition of the same catch-phrases (e.g. Fluther's word 'derogatory' and Peter's 'God Almighty, give me patience'). The play, therefore, is a mixture of instances where the dramatist attempted to make the characters' dialogue sound like natural conversation. Yet, he

gave free reign to his literary vocation at times, and injected the language of the characters with a Shakespearean flavour, which leaves the reader commuting between the Dublin slums and the Elizabethan funfares.

Notes & References

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2. J. Simmons, Sean O'Casey. (London, Basingstoke, MacMillan Press Ltd, 1983), p. 58.
3. As regards the system of turn-taking, there is no great necessity to consider the first three features at this stage since they will be brought up in a further discussion of more important facts about naturally-occurring conversation.
4. The Plough and the Stars, p. 151.
5. *Ibid*, p. 157.
6. *Ibid*, p.187.
7. *Ibid*, p.156.
8. *Ibid*, p. 195.
9. S., S., J. , p. 701.
10. The Plough and the Stars, p. 182.
11. *Ibid*, p. 155.
12. See page 183¹²³
13. Southern Irish English.
14. Peter Trudgill & Jean Hannah, A Guide to Varieties of Standard English. London, Edward Arnold, 1982, p. 94.
15. The Plough and the Stars, pp.149-50.
16. According to Trudgill and Hannah, "An aspectual distinction between habitual and non-habitual actions or states is signalled by placing do, inflected for tense and person, before the habitual verb", A Guide to Varieties of Standard English, p. 94.
17. Mrs Gogan ... I do be ashamed of me life before her husband. p. 137.
18. *Ibid*, p. 174.

19. Ibid, p. 152

20. P W Joyce, English As We Speak it in Ireland. Dublin: Longman & Green Co., 1910

21. *The Plough and the Stars*, p. 147.

22. Ibid, p. 172

23. Ibid, p. 181.

24. Bessie (from upper window). Yous are all nicely shaghaied ... for judgements are prepared for scorners an' sthripes for th' back of fools. p. 184. (Dialectal density 32%).

25. Clitheroe. To-night is th' first chance that Brennan has got ... He was sweet on you, once, Nora?, p. 151. (Dialectal density 10%).

26. Fluther. He's adornin' himself for th' meetin' ... I feel a new man already. p. 139. (Dialectal density 12%).

27. Clitheroe (removing her hands from around him). None o' this nonsense, now, I want to know what you did with the letter?, p. 158.

Clitheroe. Is it any wondher, turnin' a tendher sayin' into a meanin' o' malice an' spitel p. 154.

28. Clitheroe. To-night is th' first chance that Brennan has got o' showing himself off since they made a Captain of him -why God only knows. I'tt be a treat to see him swankin' it at th' head of the Citizen Army carryin' th' flag of the Plough an' the Stars. Ibid, p. 151.

29. Bessie. Puttin' a new lock on her door ... she damn well likes!, p. 149.

30. Bessie [...]. You an' you leadhers ... that's what the Irish people is!, p. 186.

31. Bessie ... Th' Minsthrel Boys aren't feelin' very comfortable now ... an' that's sayin' a lot!, p. 194.

32. Bessie. I left her sleeping quietly ... that I'm able to keep awake., p. 203.
33. Bessie. We'll bring Mr. Clitheroe ... I'll sing something to you., p. 206.
34. Bessie. God, I was nearly asleep ... but there may be more lower down, why?, p. 210.
35. Mrs Gogan (plunging out into the centre of the floor ... to dip into th' sins of a night's diversion., pp. 170-71.
36. Mrs Gogan (franticall). Here houl' th' kid, ... Here houl' th' kid, you. , pp. 172.
37. Mrs Gogan (outside). Who are you lookin' for, sir?...You dunno? Oh, excuse me., pp.136-37.
38. Riders to the Sea, in Plays. ed. by Ann Saddlemyer. Oxford: Oxford Uni. Press, 1980, p. 7.

CONCLUSION

The point of departure of every literary movement is the claim that it rates higher than its predecessor. The exponents of the novel trend base their claim on the assumption that they have either developed the previous movement or they have gone beyond the level of evaluation to establish new theories and approaches the validity of which they highly estimate. As for literature and drama, history proves that some exponents of movement including classicism, romanticism, realism, naturalism and others, have such an attitude. If we take into consideration naturalism for example, we would find its main advocates claiming its practicality and its compatibility with the age during which it appeared. They have also attacked preceding movements such as romanticism to prove their case. As a result, new schools of criticism took an opposing position to naturalism.

Having chosen naturalism in drama and theatre as the area of my research, I decided to examine the validity of those claims made by the exponents of naturalism. I have also, as far as I can see, tried to assess the criticism voiced against the naturalists. In other words, I have endeavoured to tidy up the confusing threads around naturalism in drama and theatre, and to draw, to a certain extent, a line between what may be referred to as sound criticism of naturalism and what is to be disposed of as unfounded claims.

The first chapter, which is a critical evaluation of the theory of naturalism and its practice in the theatre, represents the background against which the validity of the following conclusions can be examined. Having assessed the tenets that form Zola's view of naturalism, I have come to the conclusion that his theory is not infallible. Zola's belief in the

exact scientific approach to literature and the explanation of the characters' behaviour in terms of scientific formulae exemplify the areas, which I consider as faulty. The weakness of Zola's scientific approach to literature can be accounted for in terms of his insatiable desire to introduce a novelty at the time. It should not, however, be understood here that Zola's claim to 'scientific' literature exposes the whole of his theory to complete rejection. There are other aspects, such as the concept of environment, that have been shaped in the light of the scientific approach, and they still sound sensible.

So far as the notion of motivation is concerned, the comparison between Zola and Strindberg shows that the latter proved to be more convincing than the former. Because Strindberg went beyond the scientific framework Zola drew for his characters, one can see the life-like nature of Strindbergian characters on different levels. The uncertainty which characterizes the deeply-buried motivating forces gives more weight to the people depicted in the play and makes them more than logical puzzles based on a two-plus-two-gives-four formulae.

As regards the embedded notion of tragedy in the theories of both Zola and Strindberg, I have demonstrated the pessimism of both writers and have challenged the implication that man's tragedy is an inherent aspect of the theory of naturalism and proceeded to give examples of other naturalist dramatists whose works defy the idea that man is doomed to be a complete failure.

In my discussion of the naturalist theorists' other tenets, I have incorporated my own views as to how effective characterization can be. I have also considered Zola's and Strindberg's methods of staging and

endeavoured to demonstrate the cogency of the techniques they advocate.

On the level of the practice of naturalism in the theatre, I have concentrated on the methods of acting and staging as promoted mainly by Andre Antoine and Stanislavsky. In my discussion of the above-named producers' techniques, I have not only argued for their validity but also revealed the problematic nature underlying some aspects of their methods of acting and staging; especially Stanislavsky's notion of 'entering into the feeling of the character'. I have also demonstrated the dispensibility of such a technique as to the production of convincing acting. Having rejected the idea of absolute identification of character and actor, I put forward a possible alternative which is that the actor can get close to the character he tries to be by pretending that he is the character. In other words, the actor remains true to the fact that he is not the play-person but he can always try to induce us into believing that he is. My conclusion, therefore, is that Stanislavsky fell into the trap he was trying to avoid which is untruthfulness. Instead of producing a convincing reality, Stanislavsky crafts an artistic one.

In the same chapter, I have taken the task of making manifest the effectiveness of naturalist drama and theatre. To make my judgement of naturalism well-reasoned, I first took into account the existing criticism waged against naturalism mainly by B. Brecht and G. Luckas. As to the former, I believe that his rejection of naturalism was based on his conviction that the naturalist theory was not shaped according to marxist factors. Whereas Brecht thought that naturalism lacked in the potential of effecting change. In other words, it pacifies people since he believed that

it only provided a photographic version of what things are like in the real world. As to the Alienation-effect, of which Brecht thought as an alternative to the pacifism of the naturalist theatre, I have proved that it did not go beyond the walls of an illusion. Instead, he replaced an illusion with another. Along my discussion of Brecht and Luckas, I have defined what I see as positive aspects of the naturalist theatre, such as the power of voicing social criticism, its capability of making people think and act as well as its fidelity to truth since it happens to be the art of the naturalist theatre.

In the second chapter, I undertook a comparative study between the naturalism of the new drama and working-class naturalism. I concentrated on the main exponents of the new drama such as John Galsworthy, Harvey Granville-Barker and St. Hankin and compared their practice of naturalism to that of the working-class dramatists namely D. H. Lawrence, Sean O'Casey and Joe Corrie. The conclusions I drew include the existence of a continuous practice of some of the naturalist aspects of the new drama in the plays of the working-class playwrights. These aspects involve the revelation of brutal facts and the production of the notion of actuality. I have also noticed that there exists areas in the dramas of the three working-class playwrights that might be referred to as novelties. These include heavy concentration on the lower classes as the subject of their plays, the attempt to establish a dignified voice for the working-man, which, in itself, rejects the ideology implied in the treatment of working-class issues from a middle-class point of view.

In the third chapter, I have defined the comparative aspects in the plays of Corrie, Lawrence and O'Casey. At this stage, I discussed the

four aspects¹ of comparison as concepts. As far as stage presentation is concerned, I specified the prime functions of a naturalistic setting, the possibilities and limitations of having a life-like set, and the techniques adopted in its creation. I have also discussed the concept of characterization including the methods whereby convincing characters may be created.

The four chapter introduced the reader to the approach I have adopted in the examination of how natural the characters' language may sound. I have also proved the validity and the effectiveness of such approach to the dramatic dialogue of naturalist drama in particular. The analyses of pieces of conversation which I have undertaken include more than one aspect of conversational analysis. I chose Schegloff's and his fellow researchers' system of turn-taking to examine the manner according to which characters take the floor in the plays. As to the assessment of the dialectal density, I made use of a quantitative approach which enabled me to account for the variability of the density of dialect in socio and psycholinguistic terms. The phenomenon of phatic communion, as put forward by J. Laver, and discourse structure, as displayed by Keenan and Schieffelin and Laver and Hutchenson, have been explained with the intention to be used as tools for the examination of the the degree of similarity between the material provided in the language of the plays and naturally-occurring conversation.

In the fifth chapter, I have examined Lawrence's own methods of staging, characterization and language in the light of my previous discussion of these aspects as concepts. As far as stage presentation is concerned, I have revealed the techniques Lawrence employed in the creation of a naturalistic set. Yet, I weighed the almost insurmountable

degree of theatricality in the Three Plays. As regards Lawrence's characterization, it is to be concluded that they comply with those advocated by Zola and Strindberg. In actual fact, I can now safely claim that Lawrence's concept of characterization is, up to a point, a combination of Zola's and Strindberg's ways of creating life-like characters. The importance Lawrence attached to physical appearance reminds us of Zola while his psychological probing makes us think of Strindberg. I have yet gone further to reveal the deficiency of Lawrence's method of characterization which may be related to his interference with the characters. The artificiality of some of the characters' actions disturbs the flow of life in them and shows the dramatist's theatrical intentions. Then I proceeded to the discussion of the notion of tragedy in the three plays and proved the existence of an optimistic tone despite the apparently tragic notes upon which the plays close. The examination of The Daughter-in-Law, in the light of the linguistic approach I have previously discussed allows me to make justifiable statements as to how naturally-convincing dramatic dialogue in this play may be. The examination of how turns are taken revealed the fact that there are instances when the dramatic dialogue complies with the rules according to which people take the floor in naturally-occurring conversation. The analysis also demonstrated the existence of moments when the characters' speech drifts away from the track of natural discourse. Having found such instances, I tried to account for their occurrences in terms of the exigencies called for by the dramatic design the playwright outlined for his play.

Chapter six represents a full examination of Corrie's stage presentation, method of characterization, the main concern of the plays

and a conversational analysis of language in In Time O' Strife. Comparatively speaking, Corrie proved to be quite similar to Lawrence as far as the establishment of the illusion of reality is concerned. Yet, it is to be noted that the degree of accuracy, in the depictions of the sets, varies. While Corrie proved to be more indicative in his stage directions, Lawrence tried to be as comprehensive as he could. Here I tried to account for this difference between the two dramatists in terms of the confidence they had in their plays whether to be produced or to be regarded as reading literature. My discussion of the degree of theatricality in Corrie's plays enabled me to draw a line between the possibilities and limitations of the staging of the settings he provided for his plays.

With respect to Corrie's method of characterization, it is safe to claim that he could be related to Zola so far as technical naturalism is concerned. In other words, Corrie's depictions of the characters' appearance and the nature of their actions may be described as Zolaesque rather than Lawrentian or Strindbergian. The conflict between the characters is more of a social struggle rather than a psychological warfare. One characteristic which seems to distinguish Corrie's handling of the relationship between man and environment from that of Lawrence and O'Casey is the strong notion of hope which challenges the claim that naturalist drama is essentially pessimistic. Although Corrie did show how strong the impact of environment on its people may be, the possibilities of change are not totally ruled out.

Another aspect which might be described as a distinctive feature of Corrie's, when compared to Lawrence, is the political nature of his plays.

Corrie did not only concentrate on the family as a social unit, with all the complexities such a group may engender, but went further to expose the sufferings and the miseries which an incompetent political system can inflict on its lower classes.

Conversational analysis of language in In Time O'Strife proves useful in the sense that it makes it possible to discern the extent to which one can refer to the characters' speech as life-like. The manner according to which turns are taken in In Time O' Strife confirms its similarity to how they are taken in naturally-occurring conversation. As in the case of Lawrence, there are areas where turn-taking in the play does not comply with the mechanisms of natural conversation. Here again, I attempted to show how the variability occurred. In Time O' Strife also proved to contain aspects which characterize naturally-occurring conversation such as phatic communion and a similar discourse structure to that of natural dialogue. Yet, it is interesting to notice that the employment of the phenomena of phatic communion in In Time O' Strife does not only convince us that the dramatic dialogue is similar to natural discourse, but also sheds more light as to the understanding of the characters' personalities and some of the dramatists' intentions.

The last chapter dealt with O'Casey's Dublin plays. As in the case of Lawrence and Corrie, I have considered O'Casey's method of stage presentation, his own ways of creating living persons, the purpose of his plays and the language of the characters.

As regards the techniques of establishing the notion of actuality, on a physical level, O'Casey is not at odds with Lawrence or Corrie. Exact details in the stage directions are provided, naturalistic descriptions of

sets are presented. Yet, it seems to me that O'Casey has a distinct method of organizing his stage properties. One would ascertain that he juxtaposed certain props that go together so that they can acquire a certain significance. His belief in the effectiveness of the whole rather than the part reminds one of the technique of the ensemble rather than the individual on the level of acting. As for the assessment of the degree of theatricality in the Dublin plays, I have referred to the Citizens' Theatre production of The Plough and the Stars and suggested how some aspects of heavy theatricality could have been minimized without affecting the effectiveness of certain scenes.

As to the issue of character and reality, one would not miss the difference in the techniques O'Casey employed to strengthen the characters' reality as living persons. Comparing and contrasting characters is one aspect O'Casey seemed to have explored more efficiently than Lawrence and Corrie. By so doing, one character becomes a mirror for the other and the audience get more than one channel of learning about the characters. Yet, his concept of characterization proves to be less impressive once we heed his rehashing of character-delineation, which does not appear to be applicable either to Lawrence or to Corrie.

The purpose of O'Casey's plays seems to be the most controversial of all. It is so due to the fact that he got the material for his plays from a very sensitive period of the history of his people and yet appeared to have gone against the public opinion because of his disapproval of the course the Irish revolution took.

This dissertation has investigated the theory of naturalism and its practice in the theatre. The structure of the whole research shows that the aim consists in contributing to a better understanding of naturalism, in general, and that of working-class in particular. My discussion of naturalism, as manifested in the plays on which I chose to work, covers both the positive as well as the negative aspects of such a movement. My attempt to try to examine naturalism in relation to other conventions is based on the belief that there is a continuity underlying all movements. The result of such an approach is that the position naturalism occupies in the historical sequence of literary movements, becomes clearer and the merits of the naturalist movement emerge from behind the misty clouds formed by short-sighted criticism and far-fetched speculations.

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