

Christy's Loneliness and Boastful Story in *The Playboy of the Western World*

Satoshi Tokunaga

1. 'Reality' and Renouncement of Christianity

In *Preface of The Playboy of the Western World*, J. M. Synge wrote as following ;

When I was writing *The Shadow of the Glen*, some years ago, I got more aid than any learning could have given me from a chink in the floor of the old Wicklow house where I was staying, that let me hear what was being said by the servant girls in the kitchen. This matter, I think, is of importance, for in countries where the imagination of the people, and the language they use, is rich and living, it is possible for a writer to be rich and copious in his words, and at the same to give the reality which is the root of all poetry, in a comprehensive and natural form. . . . On the stage one must have reality, and one must have joy. . . .¹⁾

Synge emphasizes that one must have reality. On the stage, what is the 'reality' which Synge emphasizes? This 'reality' has a meaning peculiar to Synge. We should remember that he argues it on the assumption that Irish people have an excellent feeling of languages.

Urban life which made an impression on him is 'joyless', insensitive and poorly imaginative. But for rich imagination, he thought, life would be dull and uninteresting. Whereas 'Reality' can not be found in urban life, it can be found in country life in Aran Islands or Wicklow. Country life has a close relation to nature, and is ruled by the rhythm and laws of nature. Simple emotion toward nature and rich imagination make the country-

men's life vivid.

Synge had been tormented with his own atheism, until he, at the age of 18, explicitly confessed to his mother that he couldn't bring himself to go to church because he had renounced his Christian faith.²⁾ But it is my guess that he did not renounce the Bible. Since the renouncement of Christian faith at the age of 13 or 14, he had been holding the contradiction between Christianity and atheism in him.

As most members of his family who kept up the family traditions became lawyers, priests and real estate agents, they had nothing to do with art or literature. They neither have the ability to appreciate music nor share his interest in artistic expression. Besides, they seemed to Synge to be conservative and restricted, though they were very kind to poor, young Synge and he did not hate them. Such a mental dissatisfaction with his family produced his idea of the two different worlds: Christian and atheistic.

He began to consider Christian belief in relation to his family's life, and atheism was connected with his own life or a stray sheep he must have considered himself. Christianity meant, to Synge, the lack of imagination or the conservative life. Besides, he must have related it with the modern urban life.

Synge had been to the Aran Islands five times (1889–1902) before he left Paris for his motherland Ireland in 1903³⁾ The experiences in the Aran Islands influenced Synge. He perceived the religious life peculiar to Islanders. They "could mingle the pagan and Christian beliefs that in him were so divided"⁴⁾ From the perception he discovered the way to translate the contradistinction in him into the dramatic conflicts. He created the pagan heroine Maurya in *Riders to the Sea*, and the other comical people, Michael, Pegeen and Widow Quin in *Playboy of the Western World*. They were all mediums in which he devised his own dramatic world and examined the contradistinction in him. 'Reality' on the stage that Synge emphasizes lies in his fictional dramatic world, and it is strongly connected to "the imaginative

metaphors and language of drama”⁵⁾

2. Metaphoric Meaning of the First Father-Murder

A central figure, Christy Mahon, was born and was brought up in the mountains of the Western Ireland. According to what his father, Old Mahon, remarks on Christy, he is born a fool and timid and bashful.

Even though he was such a timid and bashful child, he murdered his father. Why did such a timid boy murder his father? From what Christy himself speaks to Pegeen in Act I and to girls in the neighborhood in Act II, we can learn two kinds of motives of his father-murder. The motive that Christy speaks in Act I is different from that of Act II. In Act I, the motive is the escape out of the lonely, wild life and the Father's tyrannical violence. Christy says, his father is “a crusty kind” and “raging all times” “like a gaudy officer.” And he is “a man never gave peace to any,” with “battering peelers or assaulting men.” In Act II, the motive that he speaks to the girls in the village is that his father forced Christy to wed with the woman who was forty-five years old and whose weight was two hundred and five pounds. (Collected Works Vol. IV, Colin Smythe, 1982, p. 101)

The real motive is not definite, but the escape out of the lonely, wild life and conquest of his loneliness are the theme of this play. The theme is in contrast to his boastful story of father-murder. The extravagant development of his story is the device that J. M. Synge employed in order to illuminate Christy's loneliness.

Christy murders his father three times in all. The dead Old Mahon actually appears in Act II and Christy murders him again in Act III but Old Mahon reappears at the end. Christy returns home with Old Mahon. His return home can be considered as the third father-murder, because we can find a reverse of the power-struggle between the Father and his Son. The first of the father-murders is only his story he boasts of in the public-house. The second is the actual murder in the backyard of the public-house. At the third time, he mentally overcomes his father. These three

father-murders, in all cases, can be considered as dramatic devices for the revaluation of the outsider's life. Accordingly, Some considerations of metaphoric meanings of the father-murder become important.

It is possible to learn that, at the back of the motive of the father-murder, the latent wish within Christy worked on: to break free from his father's tyranny and to enter the orderly world inside the law. He wished to emerge from the unrestrained, wild and uncivilized life of his father's tyranny, and in order to accomplish the wish, he committed the first father-murder and made escape.

Patricia M. Spacks regards the first father-murder as the metaphoric, symbolic violence.⁶⁾ Spacks says: It is a ritual murder, a step in the process toward maturity.⁷⁾

The second father-murder takes place in the presence of villagers. Christy runs at his father with a loy, chasing him out of the door, and he actually murders. When he is abused of being "a saucy liar" and his leg is burned by his love, Pegeen, he acknowledges that he is refused to enter the orderly world inside the law. His ambition is frustrated, but he promptly recognizes his identity and becomes a man. In short, the second father-murder is a symbolic event through which a boy who is ignorant of the world comes to know the world.

The third father-murder means that the relationship between the Father and his Son is reversed. He shakes off his father's domination and becomes a tyrant, and he returns to the outsider's life. The third one gives evidence of maturity.

3. Beginning of Extravaganza

After he murdered his father, he found his way to the seaside public-house. The first scene of this play begins with inside of the public-house. It is a quiet night in Autumn, Pegeen is alone there and is writing order sheets for the nuptial ceremony uniting herself and Shawn Keogh, her cousin.

Shawn Keogh, a fat and fair young man, comes in. He is a decent Christian. He is engaged to marry her and waiting for the

marital dispensation from the bishops.

Pegeen has a violent temper. He is too timid to be with her alone before receiving the dispensation, so she sometimes loses her temper and scorns Shawn when she is talking with him.

Pegeen's character is in the striking contrast to Shawn, and she is manlier than he. The following dialogues make it clear:

Shawn [retreating]. I couldn't see him at all, but I heard him groaning out and breaking his heart. It should have been a young man from his words speaking.

Pegeen [going after him]. And you never went near to see was he hurted or what ailed him at all?

Shawn. I did not, Pegeen Mike. It was a dark lonesome place to be hearing the like of him. (C. W. IV, p. 61)

From the dialogues we can learn two things. One thing is the contrast of their characters. The other thing is that a young stranger is outside the public-house surrounded by the lonely darkness. Though Shawn timidly speaks about the stranger, the situation of the stranger is exaggerated with his imagination.

After a time Michael James, Philly Cullen and Jimmy Farrell come in. They are going to leave Pegeen alone in the public-house and go to Kate Casedy's wake. When Pegeen complains to her father of being left alone, Jimmy says, "What is there to hurt you, and you a fine, hardy girl would knock the head of any two men in the place?" (C. W. IV, p. 63) This Jimmy's speech suggests the beginning of the extravaganza.

After a little while he come back with a threatening look and says in a small voice:

The queer dying fellow's beyond looking over the ditch. He's come up, I'm thinking, stealing your hens. (C. W. IV, p. 67)

Through the darkness of the night, a strange man is pressing his way toward the public-house. The people inside the public-house

are uneasily looking at the door for a moment. Tension is heightened in the public-house.

The door is opened. Christy, a slight young man, who is not "the queer dying fellow," enters. He is a timid boy in every respect and looks very tired and frightened. He says in a small voice, "God save all here !" In the public-house, there is not such any indication as everyone is cautious of him except for Shawn. They easily receive him.

Michael says patronizingly:

Let you come up then to the fire. You're looking famished with the cold. (C. W. IV, p. 67)

He has now taken refuge in the public-house. It seems to them that he has been hunted by the police. Michael asks the reason why he sought refuge there, and the others, too, give their interest to him. He seems not to be "one of the tinkers", nor "a bona fide". Michael assumes Christy to be a wanted man. Though they try to confirm his identity by guess, it results in getting the answer deviated from the normal.

When Pegeen suddenly attacks and says with violent rage, "Would you have me knock the head of you with the butt of the broom?" (C. W. IV, p. 73) Christy twists round on her with a sharp cry of horror and inadvertently confess to the murder of his father. "Don't strike me. I killed my poor father. Tuesday was a week, for doing the like of that." (C. W. IV, p. 73) They are surprised at his confession and retreat. Philly says, "There's a daring fellow." (C. W. IV, p. 73) Michael says with great respect, "That was a hanging crime, mister honey. You should have had good reason for doing the like of that." (C. W. IV, p. 73)

The people in the public house love boastful stories, and their stories are always exaggerated. When they hear Christy telling his story, they regard his story not as a real event but as an exaggerated, boastful story. Accordingly, they are more swayed by the 'metaphoric power of Christy's crime'⁸⁾ than surprised at

the gravity of his crime.

His identity, for example, his name, birth or origin, is taken no notice of and the actual state of the crime has never been investigated. They never send for the police. The savage crime gives guarantee to his identity.

Pegeen says, "That'd be a lad with the sense of Solomon to have for a pot-boy."

Philly says, "The peelers is fearing him."

Jimmy says, "Bravery's a treasure in a lonesome place. And a lad would kill his father, I'm thinking, would face a foxy devil with a pitchpike on the flags of hell." (C. W. IV, p. 75)

Christy is sensitive enough to adapt himself to the mood in the public-house and his story is getting hyperbolic more and more. He scores an expected success with his exaggerated story about the father-murder and he rises to a decent sort of hero. He is employed as a pot-boy in the public house. All the people except Shawn are insane and frenzied.

4. Shawn Keogh, the Buffoonery Role

Shawn believes himself to be a shy, decent Christian. He is really dominated by the local priest, Father Railly, and he is the consistent spokesman for Catholic beliefs. In Act II, Shawn says,

If I wasn't so God-fearing, I'd near have courage to come behind him and run a pike into his side. Oh, it's a hard case to be an orphan and not have your father that you're used to, and you'd easy kill and make yourself a hero in the sight of all. (C. W. IV, p. 117)

In his speech, he expresses himself to be an "orphan". It means that he has no father to kill. He probably wants to say, if he had a father, he would find it easy to kill his father and to be a hero like Christy. The father that Shawn describes is simply his natural father.

The author, J. M. Synge, puts metaphoric significance on the father. The priest, Father Reilly, clearly dominates Shawn, and he can be considered as his father, though it is very figurative.

Patricia M. Spacks illuminates a difference in character between Christy and Shawn. Shawn is always dominated by the priest, Father Reilly, so he cannot act on his own authority.

P. M. Spacks says,

Father-destruction is, after all, an archetypal theme, and the primitive necessity of father-murder is stressed in *The Playboy* by the character of Shawn, who is totally unable to free himself from authority.⁹⁾

The murder of his father has metaphorical, symbolical meaning, and it is indispensable to freeing himself from authority.

Zack R. Bowen discovers 'the three fathers'¹⁰⁾ in this play. The first father is Old Mahon. He is a sort of Godlike figure who feels superior to the citizens, but degraded. The second father is Michael James Flaherty who is 'the epitome of the Irish father stereotype. He 'bestows high honors on the act of patricide during the first act and spends the second act in drunken comic verbosity and the third act leading the townfolk in their chastisement and vilification of Christy'.¹¹⁾ The third is Father Reilly who is 'an ecclesiastic',¹²⁾ but never seen on stage. He is an 'ever present specter and haunts the every action of Shawn Keogh',¹²⁾ Z. Bowen comments about Shawn Keogh in the following words:

From marital dispensation through guilt to fears of torment beyond the grave, the sanctions of Father Reilly and the image of his clerical being render Christy's rival, Shawn simpering, cowardly child.¹⁴⁾

At the beginning of Act I, Shawn Keogh comes in the public-house, and complains about Pegeen's father, Michael who will appear later. Michael is going to leave Pegeen alone at a lonely

night and go to the Kate Casedy's wake.

Then I'm thinking himself will stop along with you when he sees you taking on, for it'll be a long night and with great darkness, and I'm after feeling a kind of fellow above in the furzy ditch, groaning wicked like a maddening dog, ... (C. W. IV, p. 61)

This Shawn's speech in which "darkness", "furzy ditch", and "a maddening dog", etc. are emphasized, does not only call forth some dirty image of an outsider but it also suggests his persistent hostility to a pagan. The hostility to a pagan, that is, Christianity against paganism, is, according to Anthony Roche's *Christianity versus Paganism*,¹⁵⁾ one of the themes of this play. This theme is extended and clarified when Michael and his drinking companions appear.

Michael who gets ready for departure asks Shawn to spend a night alone with Pegeen. But Shawn is so discreet a Christian that he can't accept Michael's offer. He has no doubt that he cannot be alone with an unmarried woman before he attains the marital dispensation. He is about to leave the public-house.

Shawn [screaming]. Leave me go, Michael James, leave me go, you old Pagan, leave me go or I'll get the curse of the priests on you, and of the scarlet-coated bishops of the courts of Rome. [With a sudden movement he pulls himself out of his coat and disappears out of the door, leaving his coat in Michael's hands.]

Michael [turning round, and holding up coat]. Well, there's the coat of a Christian man... (C. W. IV, p. 65)

This small event around his coat suggests the Christian life in contradistinction to the pagan's as well as depicts Shawn's timidity as being humorous. In Shawn's speech, "you old Pagan" seems to be the interjectional customary expression of reproach

but it suggests his own exclusive, obstinate Christianity. About this dialogue between Shawn and Michael, A. Roche comments as following:

On its verbal and physical surface, this scene clearly represents the conflict of Christianity (Shawn Keogh and, by extension, the Catholic priests, bishops, and pope) versus paganism (Pegeen, her "old Pagan" father and his cronies).¹⁶⁾

Shawn's timid character produces a theatrical effect as well as suggests the problem of Christianity and paganism. He plays an important role as an informer in dramatic irony.

According to Augustine Martin: *Christy Mahon and the Apotheosis of Loneliness*,¹⁷⁾ Shawn is the most important person as opposed to Christy. On one hand, Shawn represents 'a version of the Apollonian — the rational, the settled, the well-ordered existence',¹⁸⁾ and stands on the zenith of the Apollonians. When Christy actually performs the second father-murder in the backyard of the public-house, Shawn draws all the Apollonians and pseudo-Dionysians bond to himself. They form a close bond and attack Christy. On the other hand Christy has the Dionysiac freedom, energy and excess. To diagram the contraposition is very useful to understand Christy's loneliness, but it has a tendency to lose Shawn's dramatic role. The contraposition between Shawn and Christy includes an ironic relationship. In Act I, Shawn plays the introductory part: the fearful mood Shawn's exaggerated speech produces can be considered to prepare the audience to greet a comical Christy, to the stage with laughter. Shawn serves a foil to Christy's becoming a playboy of the Western World from the start. But in Act II, he plays the role of concluding the extravagant comedy.

Synge maintains a cool judgment a little away from the extravagance all through the play. It emerges out of the hiding place for the first time, when Pegeen remarks: "I'm after going down and reading the fearful crimes of Ireland for two weeks or

three, and there wasn't a word of your murder." (C. W. IV, p. 113) But this Pegeen's speech is nothing but showing a guarantee of their romantic love-story. In the next dialogues among Shawn, Christy and Widow Quin, when we see Shawn giving 'the half of a ticket to the Western States' (C. W. IV, p. 113) to Christy, we can recognize that the crime of patricide actually took place somewhere in Ireland. We hope that Christy will leave the village for the Western States, before the news is carried. When Christy rejects his offer, the extravagant, romantic comedy changes into an intensely thrilling play.

5. Christy, A Lonely Playboy

In Act I, Christy comes in out of the dark lonesome place where he has been. Jimmy says, "Maybe he followed after a young woman on a lonesome night." (C. W. IV, p. 69) Jimmy's speech suggests that Christy should be a playboy wondering in the darkness and seeking for a young woman. And Christy says,

That's an unkindly thing to be saying to a poor orphaned traveller, has a prison behind him, and hanging before, and hell's gap gaping below. (C. W. IV, p. 71)

He is afraid of punishment and hell's fire. His speech reminds us of the punishment that Don Juan suffered for his sin. Christy describes himself as a lonely atheist like Don Juan. Christy's theme is loneliness and atheism.

Up to the day I killed my father, there wasn't a person in Ireland knew the kind I was, and I there drinking, walking, eating, sleeping, a quiet, simple poor fellow with no man giving me heed... There wasn't anyone heeding me in that place saving only the dumb beasts of the field. (C. W. IV, p. 83)

Christy's speech "a quiet simple poor fellow with no man giving me heed" reminds us of Synge's boyhood. When Synge was

young, he couldn't get any friend but birds or animals in nature. He had a girl friend in his early teens. Though he loved her, she went away from him because of his atheism. Christy's emphasis of loneliness in the middle of Act I and Act II was produced by mingling the memory of his lonely boyhood, the experience during the recuperative life at Philly Harris's Cottage on the Kenmare peninsula, in 1903,¹⁹⁾ and the wish to lead a country life all alone with Molly Allgood whom J. M. Synge fell in love with.²⁰⁾ He believed their love would be eternal.

It seems that there is a contradiction between Synge's actual wish and Christy's. Christy has the wish to be freed from the lonely life in nature. His wish is to leave the outlaw life and enter the inside community where his love lives. To the contrary, Synge wasted to take Allgood away from inside community to the outsider's life.

Pegeen stays within law, but she is going to execute her longing for the outsider's life by getting Christy. At the night when Christy first appears in the public-house, Michael and his friends are going to be leave Pegeen alone in the public-house. Not only does Christy feel sympathy toward Pegeen who is going to be left alone in the dark night, but he is also sure immediately that she is the only woman who can understand his loneliness and who can hold the loneliness in common with him.

Since then, whenever he is alone with her, he has been telling her about his loneliness and trying to confirm the bondage between them. But, the more of his past, lonely story that he tells her about, the less does she become to understand him. She calls him nothing but an "odd man". Besides she is a woman of violent temper and recklessness. She can't have a proper understanding of Christy's loneliness.

In the end, he fails to accomplish his wish, and he reevaluates the outsider's life. He leaves her in the village and returns to outsider's life alone. This is a paradoxical situation that Synge skillfully created.

Christy's loneliness passes through the play as if it were a

theme of music. Though the absurd extravaganza lasts through Act I - II, the relation of the theme of his loneliness to the extravagant process can be considered to be the relation of 'counterpoint'. The theme of his loneliness continues to flow at the base as if it were low, heavy melody in contrast with the high, frenzied melody of the extravagant process. Pegeen's theme belongs to the frenzied melody. She recognizes in Christy a kinsman of the poets— "and I've heard all times it's the poets are your like, fine fiery fellows with great rages when their temper's roused". (C. W. IV, p. 81) She appreciates his ability as a poet, in her own frenzied melody.

But, at the end of Act I, Christy, who could take refuge in the safe place and take Pegeen's love is satisfied that the present situation is going well. The theme of his loneliness is absorbed into Pegeen's vivid, frenzied theme. He says with pleasure,

Well it's a clean bed and soft with it, and it's great luck and company I've won me in the end of time—two fine women fighting for the likes of me —, till I'm thinking this night wasn't I a foolish fellow not to kill my father in the years gone by. (C. W. IV, p. 93)

6. The Myth Broken

At the first half of Act II, the extravagant theme is still in the ascendant. The girls of the neighborhood, Susan, Sara, Honor and Neilly steal into the public-house where Christy is employed as a pot-boy. They have no eyes for anyone but Christy. They swarm about him, eager to hear more about the savage murder of his father. Christy's boastful story about his father-murder is getting taller and taller.

(1) I just riz the loy and let fall the edge of it on the ridge of his skull, and he went down at my feet like an empty sack. (to the people in the public house. Act I. C. W. IV, p. 73)

(2) ... it was a bitter life he led me till I did up a Tuesday and halve his skull. (to Pegeen. Act I. C. W. IV, p. 85)

(3) I hit a blow on the ridge of his skull, laid him stretched out,

and he split to the knob of his gullet. (to the girl-neighbors, Act I. C. W. IV, p. 103)

(4) ... the way they'd set their eyes upon a gallant orphan cleft his father with on blow to the breeches belt. (to Widow Queen, Act II. C. W. IV, p. 119)

Let's take notice of the underlined parts. (Tokunaga underlined the sentences.) These parts explain to us to what extent Christy exaggerates his father-murder story. But his exaggeration is a device the author J. M. Synge intentionally attempted in order to produce a new development. J. M. Synge makes Old Mahon whom Christy must have killed appear immediately after Christy's boastful story (4) .

Christy boasts his story and swaggers to the door. When he is about to go out of the door, he finds his father coming wearing a big hat. As soon as he cries "It's the walking spirit of murdered da", he darts in behind door. Just at this time the frenzied myth of father-murder which Christy's boastful story produced is to be broken.

J. M. Synge has maintained a cool judgement, that is what Widow Quin and Shawn Keogh suggests, little away from the frenzied myth of father-murder. A little time before the play was written, the murder of a lineal ascendant actually happened in Ireland, and the man accused of killing his father was given refuge in the western village. The audience at the time when this play was performed must have had the knowledge of the small historical event.²¹⁾ Though almost all of the today's audience do not know the event, every audience can acknowledge the ordinary conscience and can expect the proper but thrilling result when they see Shawn give Christy the ticket bound for America.

Act III begins with the horse racing. Through the window of the public house, Widow Quin, and Jimmy and Philly who came back from the wake are looking at the race on the seashore. Then Old Mahon comes back in. Four onlookers including Old Mahon narrate the progress of the race.

Christy becomes a winner of the race on the seashore, and he

has attained greater fame and glory. When Old Mahon sees Christy become a champion, He can't believe his eyes and "sit down with his hand to his head," and says.

There was one time I seen ten scarlet devils letting on they'd cork my spirit in a gallon can; and one time I seen rats as big as badgers sucking the life blood from the butt of my lug; but I never till this day confused that dribbling idolt with a likely man, I'm destroyed surely. (C. W. IV, p. 143)

Christy who used to be a 'dribbling idiot' in Old Mahon's eyes has become a hero, is followed by his admirers. He has grown up into a hero for two days. Christy who has been in high spirits is now accepted by his love Pegeen and he has a good opportunity to make an amorous approach to Pegeen whose marriage to him is opposed by Michael. His speech of the amorous approach is filled with atheistic extravagance.

Let you wait to hear me talking till we're astray in Erris when Good Friday's by, drinking a sup from a well, and making mighty kisses with our wetted mouths, or gaming in a gap of sunshine with yourself stretched back unto your necklace in the flowers of the earth... If the mitred bishops seen you that time, they'd be the like of the holy prophets, I'm thinking, do be straining the bars of Paradise to lay eyes on the Lady Helen of Troy, and... (C. W. IV, p. 149)

Though he employs the sweet words to win Pegeen's heart, Michael who came back from the wake shows the "gilded dispensation this day for to wed them" (C. W. IV, p. 153) to Shawn.

Shawn employs Catholicism and resists Christy. Inside the community ruled by some law, the people who hope to wed must go through the necessary formalities, the dispensation of Father, the inspection of property, and the ceremony of wedding. But, Pegeen who desires the outlaw life rather than the decent life in

the community, boldly faces her father Michael and says,

Wouldn't it be a bitter thing for a girl to go marrying the like of Shaneen, and he a middling kind of a scarecrow with no savagery or fine words in him at all? (C. W. IV, p. 153)

Her speech goes on shaking Michael's fat heart. Finally Michael also selects Christy who is a dirty tramp rather than Shawn who is a decent Christian. Michael's selection makes it clear that he is essentially a pagan. He has been very afraid of the rule in the community, so he has disguised his real character under the veil of Catholicism.

A daring fellow is the jewel of the world, and a man did split his father's middle with a single clout should have the bravery of ten, so may God and Mary and St. Patrick bless you, and increase you from this mortal day. (C. W. IV, p. 157)

Then Michael's speech represents his paganism. That is, it includes acceptance of patricide, admiration of crims, and solemnization of wedding without the dispensation.

When Michael 'joins their hands' and is giving them his blessing, Old Mahon rushes in, followed by the crowd. Christy is no longer prepared meekly to accept punishment from his father. Because Christy truly loves Pegeen, and he wouldn't lose her. But Pegeen rails against Christy.

And it's lies you told, letting on you had him slitted, and you nothing at all. (C. W. IV, p. 161)

Christy who was accused of being "an ugly liar", aims a stunning blow at the old man, in order to regain his former prestige.

After he succeeds in murdering his father, he appears again in the public-house in order to be greeted with Pegeen's cheer. But, on the contrary he receives a cruel treatment from Pegeen,

Shawn and Michael. They step up to Christy with ropes, then tie him fast, and they are going to hand him over to the police. Christy resists but he can do nothing. He bites Shawn on the leg. They becomes in a group, that is, an Apollonian group A. Martin comments, and they are going to hand him over to the police.

All of a sudden the exalted playboy is turned into hell. The frenzied myth which has been created on the stage by Christy's boastful story of his father-murder is now completely broken up. In the hell, he is taught a lesson and realizes that he is not wanted in the Apollonian world. But through this experience Christy can learn about how conservative and unreal the Apollonian world is. In the end, when he returns home with his father, he has changed into a tyrant of the Dionysian world.

Notes

- 1) *J.M.Synges Collected Works* IV, Colin Smythe, 1982. p. 53
- 2) Andrew Carpenter (ed.); *My Uncle John Edward Stephens's Life of J. M. Synges*, Oxford U. P., London, 1974. pp. 52-3
Robin Skelton; *J.M.Synges and his world*, Thames and Hudson, London, 1971. p. 24
- 3) Robin Skelton; *J.M.Synges and his world*. pp. 46-76
- 4) Anthony Roch; *J.M.Synges: Christianity versus Paganism* [Kopper(ed.) *A J.M.Synges Literary Companion*, Greenwood, 1988. p. 107]
- 5) Kopper (ed); *A J.M.Synges Literary Companion*, p. 71
- 6) Thomas R. Whitaker (ed); *Twentieth Century Interpretations of The Playboy of the Western World*, Prentice-Hall, 1969. pp. 75-87
- 7) *ibid* p. 78
- 8) Kopper (ed); *A J.M.Synges Literary Companion*, p. 79
- 9) Thomas R. Whitaker (ed); *Twentieth Century Interpretations*, p. 83
- 10) Kopper (ed); *A J.M.Synges Literary Companion*, p. 72
- 11) *ibid* p. 72
- 12) *ibid* p. 73
- 13) *ibid* p. 73
- 14) *ibid* p. 73

- 15) *ibid* p. 107-134
- 16) *ibid* p. 129
- 17) S. B. Bushrui; *Sunshine and the Moon's Delight, A Centenary Tribute to John Millington Synge 1871-1909*, Colin Smythe, 1972. pp. 61-74
- 18) *ibid* p. 63
- 19) A. Carpenter (ed) ; *Edward Stephens's Life of J.M.Syngé*. p. 160
(*Century Interpretations of The Playboy of the Western World*; Prentice-Hall. p. 93)
- 20) Ann Saddlemyer (ed) ; *Letters to Molly* pp. 179-81
- 21) Robin Skelton; *J.M.Syngé: The Aran Islands with original photographs by the author*, Oxford U. P. , 1979. pp. 62-3