

CHAPTER FIVE

CONCLUSION



The character grouping and the interrelationship in Synge's plays show a great variety. On the one hand it displays the formation of the character grouping well suited to the action of the characters in different situations and on the other hand the interrelationship of the various character groupings are based on the realistic, ironic and fantastic modes of Irish peasant life. Synge did not invent the characters from an imaginary world, but he portrayed the characters from the real Irish peasant life. He gives more stress on the female characters and they lead the action in most of the character groupings. He accepts the fantasy as the most essential part of the Irish peasant women. The 'death' element is blended in the fantastic and the ironic mood of the character grouping. So the interrelationship of the character grouping acquires a new meaning in the situations linked up with the 'death' element in various groupings. Generally he forms the character grouping of two main characters at the beginning of every act in his plays. Then he adds or subtracts the character to this main grouping from the protagonist and antagonist sides. The character groupings in the first act throw light on the interrelationship of the main characters in his plays. The character groupings in the second and third acts deal with the conflict which is presented between the protagonist and the antagonist characters in his plays. So the character grouping and

the interrelationship show not only the dramatic structure of his plays, but throw light on the various aspects of the Irish peasant life.

The character grouping in Synge's first two one-act plays, The Shadow of the Glen and Riders to the Sea throws light on his basic approach of the dramatic vision of Irish life. He has adopted this method of the formation of the grouping in his full-length plays. Synge has given more emphasis on the wretched conditions and the whimsical and fantastic imaginations of the poor Irish peasant women in these two one-act plays. He transfers our sympathy to the young wife Nora and old Maurya in these plays. The character groupings in these two one-act plays emphasise the individuality of these two Irish peasant women. The 'death' element plays a dominant part and it is the noticeable feature of character grouping in these two one-act plays. The 'death' element is based on the 'fantasy' of the characters and situations in various groupings of these plays. The relationship of the character groupings change in the context from one grouping to another in accordance with the fantasy associated with the death element. In The Tinker's Wedding and The Well of the Saints the character grouping deals with highly typical action with four characters. He mainly intended in The Tinker's Wedding that the Irish folk would not mind being laughed at without malice, The

character groupings in the first act show the fantastic notions of the Irish tinker peasants. The second act is set in contrast with the first act showing the strained relationship between the protagonist and the antagonist characters. It represents the fantastic imaginative notions of these poor Irish tinkers. The character grouping and the interrelationship is aimed at on the criteria of sheer joy and free laughter in this play. The character grouping in The Well of the Saints displays changing interrelationship according to the whimsical and fantastic notions of the main characters, Martin and Mary DouL. Various character groupings in this play concentrate their action on the main character grouping of the two blind beggars. It displays Synge's deep artistic sense of beauty which he transfers to the fantastic world of these characters. The character grouping and the interrelationship imply wide symbolic meaning. Synge for the first time presents the large character grouping in this play. The character grouping deals with hard realism as against the crazy desire for beauty signified by the blind Irish peasants.

The character grouping of Synge's last full-length plays, The Playboy of the Western World and Deirdre of the Sorrows deals with the large span of action and a number of characters. These full-length plays present variety of the character groupings and their

formation is designed in a balanced manner. But the interrelationship of the various groupings show a more complex meaning in these plays. The noticeable feature of various character grouping and the interrelationship is the 'death' element in these full-length plays. It deals with the violent action and the pure fantasy presented in the groupings of these plays. But it also implies the legendary action with tragic end of the main character grouping of Naisi and Deirdre in Deirdre of the Sorrows.

The masterpiece of Synge's romantic imagination The Playboy of the Western World presents the varieties of the formation of the character grouping and the changing interrelationship in a most wonderful manner. The inter changing relationship of the characters in various groupings show more complex meaning in this play. The most important aspect of the character grouping and the interrelationship is based on the 'murder' theme which takes place three times, but the 'murder' is a pure fantasy in this play. The character groupings in the first act show the relationship of the main characters, and they deal with the glorification of the 'murder' in fantasy by the Mayoites who raised the status of Christy, as he is the centre of the play. The character groupings in the second act deal with the enlargement of Christy's position as the hero and also reveal the implication of the 'murder'. The character groupings in the third act

present the conflict and the strained relations between the protagonist and the antagonist character and these character groupings are based on pure fantasy which show changing interrelationship of the characters at the end of the play. The interrelationship of the character grouping in the first act is set against the groupings of the third act. With a great surprise the protagonist character becomes the antagonist one and is formed into a new character grouping at the end of the play.

Synge's last unfinished tragedy Deirdre of the Sorrows presents the character grouping of the legendary action. The relationship of the main character grouping of the main characters, Naisi and Deirdre is the conflict of the play. But various groupings in this play illuminate the legendary aspect of Deirdre. The first act displays the interrelationship of the main characters in this play. The second and third acts represent the antagonist character grouping. The action of the character groupings in the third act is set against the character grouping of Naisi and Deirdre and it ends with their tragic end in this play. The interrelationship of the character grouping in the third act depends on the violent action which ends in the tragic death of the main characters, ~~in this play~~. The 'death' element dominantly leads the gloomy mood of the main character grouping which is due to the legend of Deirdre. Synge has used the technique of chorus by arranging the character grouping

of two female characters at the beginning of each act in this play. He has adopted this technique of chorus from his one act tragedy, Riders to the Sea. Even in the play of legendary action Synge adopts the pattern of the character grouping and their interrelationship in a most unique manner.