

**The Shadow of a Gunman: Class Struggle,
Revolution and its Dimensions**

ظل حامل البندقية: الصراع الطبقي، الثورة وأبعادها

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the Master of art degree in English Language and Literature**

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Authorization

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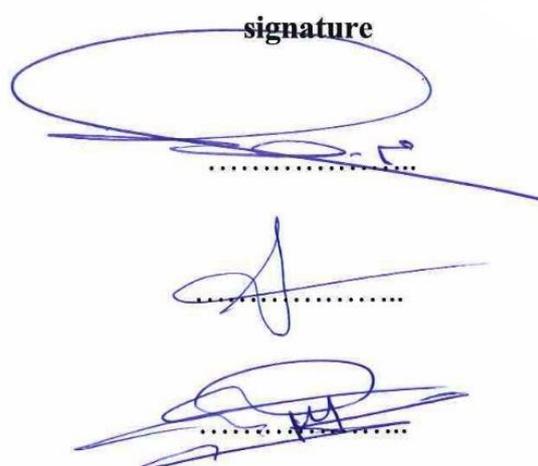
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The Researcher
Issa Khalil Abu-joudeh

Dedication

I dedicate this work for that barefoot boy, naked standing on the fragile-line of liberty, defending his own songs quite loud against heaps of frail fortune and with wide-open arms

For Ireland's deaths, bravely met their destiny in great yards of liberty. For my homeland's deaths, with their snow-white collars still standing on that same fragile-line of liberty, behind which, still hides, my destiny ...

The Researcher
Issa Khalil Abu-joudeh

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Abstract

Much has been written about the interplay between authority and the use of dystopian drama and novels. The mechanism of power and the way it is employed are a perfect recipe for the brewing of the spirit of rebellion in case man, the legitimate target of power loses his rights. Freedom and the pursuit of it make the rightful alternative to the suppressing policies especially when foreign powers are involved as the custodians of oppression, as is the case with Sean O'Casey, the Irish playwright who, like his fellow citizens, at the turn of the twentieth century, felt the full weight of the time-old conflict with the British Government. The Shadow of a Gunman, O'Casey's play and the subject of this study looks into the concept of identity in the labyrinth of power, interests, values and their legitimate offspring, resistance and eventually class and ethnic conflicts. The play gives a dystopian image by focusing on a profile of the Irish events and Easter uprising in 1923.

The study aims to investigate the multi-integrated concepts of identity. The sample of the study is the first play of Sean O'Casey's most known as Dublin Trilogy which is The Shadow of a Gunman (1923) an absurd, dystopian and tragic - like play. In order to achieve the objectives of the study, two methods have been conducted, namely: the descriptive and the qualitative method. Characters, incidents and symbols of The Shadow of a Gunman that represent resistance and power have been analyzed. This research has classified the concept of authority (power) and man who embodies the idea of (resistance) in Ireland, the country that was stricken by political and social turmoil as a result of the religious, ethnic and sectarian conflict against the British presence. The thesis shows how the unjust coercive power of the British Empire and how it uses such disciplinary political attitude like surveillance and street executions intimidate people into submission. On the other hand, the research exposes the nationalist characters like

Donal Davoren the poet who represents the negative behavioral forms and dark side of resistance. In addition, this research sheds the light on such concepts of resistance approached by the revolution in general and the Irish the uprising occurred in the form of uproars and rebellion which was intensified due class-struggle. Casey's *The Shadow of a Gunman*, in this respect, is a form of literary resistance to help document an important period of Irish history.

Keywords: Dystopian drama, class struggle, Irish Revolution, resistance, tragic drama, Irish War of Independence.

ظل حامل البندقية: الصراع الطبقي، الثورة وأبعادها

إعداد

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الملخص

تم التطرق في العديد من الأبحاث إلى مفهوم التحرر من الطغيان أو عالم الواقع المرير، وهو ذلك المجتمع الخيالي والفساد والمخيف والغير مرغوب فيه بطريقة أو أخرى. لذلك تهدف هذه الرسالة إلى البحث في مفهوم تلك المجتمعات حيث يتجرد فيه الإنسان من إنسانيته ويتحول في المجتمع إلى مجموعة من المسوخ تتناحر فيما بينها. تهدف هذه الرسالة إلى توضيح هذا المفهوم من خلال تناول مفهوم السلطة كإحدى العوامل المسببة لتكوين مثل هكذا مجتمعات طمعا في تبعات اقتصادية وسياسية وجغرافية وكذلك لغوية. تهدف هذه الرسالة أيضا إلى توضيح مفهوم المدينة الفاضلة من خلال تناول مفهوم المقاومة والمتمثل بالفرد العادي طمعا في إبراز هويته اللغوية والمكانية المضطهده من قبل القوى الكبرى والمتمثلة بالقوات البريطانية الغازية في مسرحية

ظل حامل البندقية 1923.

من أجل تحقيق أهداف هذه الرسالة فإن عينة البحث المتطرق إليها هي المسرحية الأولى من ثلاثية شين أوسي تحت عنوان (ظل حامل البندقية) مدعمة بدراسات سابقة تعنى بتوضيح وتفسير مفهومي المقاومة والسلطة. قد تم القيام بصياغة أدبية تحليلية تعنى بتحليل كل من الشخصيات والأحداث وكذلك الأنماط اللسانية للفرد والذي يجسد فكرة المقاومة المتمثلة بالفرد العادي ودوره المجتمعي إزاء قضايا الاقتصادية والسياسية والجغرافية المحورية. تم القيام أيضا بتحليل الأفكار

السلطوية والمتمثلة بالقوات البريطانية الغازية من منظور تحليل علمي وأدبي وذلك لتعزيز الدراسة
وعلة البحث.

لتظهر الرسالة بأن ما طرحه المسرحية من قضية الانفصال والتحرر يظهر ما من شأنه بأن
مفهوم المقاومة والسلطة ما من شأنه أن يتركز في العمل الأدبي إذ يعكس بالضرورة إجراء تغييرات
مجتمعية قد تظهر نتائج جلية على الشخصيات الداعمة في العمل الأدبي.

في ضوء هذه النتائج توصي الدراسة بإجراء المزيد من الأبحاث في هذا المجال لتوسيع
نطاق المعرفة لهذا النوع من أدب المدينة الفاسدة أو عالم الواقع المرير.

الكلمات المفتاحية: السلطة، مفهوم المقاومة، مفهوم الصراع الجغرافي أو اللغوي، مسرحيات
الدستوبيا.

Chapter one

Background of the study

Chapter one

1.0 Background of the study

Introduction

Author's biography

O'Casey was born in Dublin, on March 30, 1880. He was born to a lower-middle class Protestant family. His father's death obliged him to leave school early for himself, and his family as well at fourteen. It is where he had to live in a poor tenement, where he was profoundly affected by the poverty and squalor he was witness in the slum of Dublin. There followed several years of hard manual labour on the Great Northern Railway of Ireland from 1901 to 1911.

From 1906, he joined a number of nationalist societies, he became a member of the Irish Republican Army, and he helped to draft its constitution. Becoming disillusioned by the Irish nationalist movements he rejects the romance offer to participate in 1916 Easter Rising.

Being disillusioned by the Irish nationalist cause O'Casey turns to drama, writing works which portray the ambivalent feelings towards Irish citizen, the threatening romance of the nationalist cause, and the poverty of Dublin as well. On the personal level, the death of his mother in 1918, the revolution and the execution of its leader filtered into the background of his plays. O'Casey died in 1964, in a heart-attack, aged 84.

The Shadow of a Gunman was the first play of his acclaimed plays. which was staged for the first time on the Abbey Theatre, Dublin, on April 12, 1923. The production was

met with great and unexpected success. Staging this fictitious episode of Irish War of Independence was the main reason behind it. This war was fought, largely in guerrilla style, between volunteers of the Irish Republican Army and British forces. The merciless and vicious war was seen through sudden and unexpected ebb and tide of fortune. This fluctuation is reflected in the play's three central characters. Donald Davoren, the poet, Seumas Shields, the opportunist, and Minnie Powell, the heroine.

O'casey's Juno and the Paycock telling the story of Jack Boyle, a self-centered character who spends his time drinking rather than taking care of his family, yet it serves as a mirror of the historical time in which it's written, it is the second of his Dublin Trilogy was highly regarded as it was first staged at the Abbey Theatre in Dublin in 1924. It was set in the grim slums of Dublin during the Irish Civil War, where O'Casey succeeded in portraying the harsh realities of the Irish individuals struggling for Irish independence by rendering on the stage, their daily economic, social and political problems. *The Plough and the Stars* which is the third play of his well-known Dublin Trilogy was first performed on February 8, 1926 on the Abbey Theatre, where he succeeded in creating such characters who fight to keep their lives intact despite the war's destructions.

This is how O'Casey plays used to be, a satire of war, social life, individuals, the Dubliners, and violence. He was a controversial man at a time of turmoil and controversy especially when the church plus the British forces seem to have the upper hand in the country as well as the patriots who were supposed to lead a revolution against it. That is why he is supposed to be called anti-patriotic and anti-religion as well. O'Casey was disillusioned by the Irish nationalist movement because its leaders prioritized nationalist ideals ahead of socialist ones. He continues tackling all through

his works such great issues that have always been the concern of theorist, revolutionists, artists, laborers and intellectuals.

He continues defending his literary works whose focus wasn't battlefields but the tenement, the poverty of Dublin, the dangerous romance of the national cause, and the ambiguous feelings of gratitude towards his fellow Irish citizens who weren't conventionally heroic but very human and flawed,

Davoren, the self-centered man, the poet who never had an interest in the social or political life of his country. Instead he swam up the stream in a troubled world of dreams and words aiming at creating beauty in a Dublin tenement. He has always been seen trying to change meanings into signs.

The Shadow of a Gunman is one of the best plays of O'Casey's. It shows his ability to depict, analyze and represent the reality of life and the extent of human emotions in Dublin during the Irish war of Independence of 1920. His play along with two early plays, tell episodes of the struggle of the Irish people felt inclined to take in order to liberate Ireland from British Colonialism. *The Plough and the Stars*, speaks about the 1916 revolution and the ensuing Civil War which was documented onstage in his *Juno and the Peacock*. Revolution and civil war were the consequences of a long history Irish people went through with morbid longing for freedom which has been long denied by British forces of occupation which concluded waves of conquests. The Gaelic conquest which took place sometimes between the sixth and the first century BC was, most likely, the first conquest. The Vikings invaded the country from 795 to 1014 and The Anglo-Norman followed in 1169. The last wave of conquest gave England a foothold in the neighboring island, the invasion that rendered Ireland into an English colony in

which different factions and faiths had to co – exist. But while The English language and traditions succeeded in dominating social and economic life in Ireland, the Irish kept faithful to their religion and what as their Irishness and their unique way of leading life.

In *The Shadow of a Gunman* Sean O'Casey, presented an authentic image of the lives of poor Dubliners. Images portrayed have been taken from the tenement dwellers like the bricklayer, street-vendor, and equally the image of the housecleaner shown in *Plough and the Stars*. With eloquence and urgency Sean O'Casey succeeded in capturing the minute details which create such absolute characters portraying a realistic picture of Ireland plus the terrors that the nonstop threats of social and political violence keep to create.

O'Casey's characters are known for being down to earth and larger than life. This suggests that the play is a tragic of realism, and indeed it is. The play ends with the death of a brave and innocent girl, Minnie Powell. This end is not limited to Minnie. All the characters seem helplessly trapped in circumstances from which they can't escape. Seamus Heaney has written. *The shadow of a Gunman* takes place amid the splitting and breaks of troubles caused by the Irish Rebellion of 1916 and the subsequent war between the Irish and British forces, focusing not on the battlefield but on the tenement and characters who are dwellers rather than heroic, flawed and very human. Autobiographies, Voll.II,pp.49.

Putting Ireland's case on the stage is one of the nationalist projects which O'Casey was sought. The play, like other works of his, *The Plough and the Stars* and *Juno and the Peacock* shows a slice of Irish life to point out the cultural and social differences between Ireland and England. The implied objective lies in making the play read as an alarm-bell, figuratively speaking, to alert people to their national cause. Changing the way people look to themselves, by being able to create life – like characters means that you finally succeed in changing the way people think about national questions. O'Casey showed keen interest in Irish life, Irish people, with a futuristic view by reviewing problems shaping the lives of tormented dwellers in 1920 and the possible opportunities for them in the Irish domain.

The Shadow of a Gunman is his first play which pushes for a new Irish society and a new Ireland. It was premiered at the Abbey Theatre, Dublin, on April 12, 1923, and was met with an immediate and unexpected success. The reason for its success is its setting, the Irish War of Independence. This war was fought, largely in guerrilla style, between volunteers of the Irish Republican Army and British forces. The nature of the war is very well reflected in the play's use of abrupt and vicious turns of fortune. The three central characters. Donald Davoren, the poet, Seumas Shields, the opportunist, and Minnie Powell, the heroine represent the frequent twists of fate brought about by the action of the play. The poet Donald Davoren is the main figure of the play. His neighbours think he is an IRA, Irish Republican Army, hero. The plot shows him sharing an apartment with the peddler Seumas Shields. One day Mr. Maguire, another peddler and a real IRA gunman, leaves a briefcase containing explosives with them, the episode that marks the central event in the play. When Maguire is shot and the Black

and Tans raid the apartment, the pair are saved by Minnie Powell, an admirer of Davoren, who removes the case but is captured. Ironically, she is killed when the IRA ambushes the police vehicle that is transporting her to prison.

Both Seumas Shields and Donald Davoren may also be considered as an introduction to O'Casey's characters. Most men in *The Shadow of a Gunman* are more talkative than Maguire who keeps all through the play showing quite an understandable character, yet his militant actions enthusiastically affect the course of the play. This quality is evident in O'Casey's decision to make Davoren, plays the role of a naïve, youthful, romantic versifier. Davoren's self-pity and self-involvement make him blind to the realities around him. He is ostracized from reality around him. Ironically enough, he thought of poetry as a diagnosis of life's challenges, it is Davoren's means of escape from those challenges.

Yet, in this play, O'Casey seems affected by one of the most influential essays in modernist literary criticism. they were Eliot's and Woolf's, who show a great nostalgia to classical literature and a will to break from stereotypes in modern literature and a borrowing from Romantic and Victorian literature, where the writers tend to pursue a more realistic, experimental, and highly individual form of writing. O'Casey is not only presenting a character for whom the image and self-deception defines his relationship to the world. He is speaking to a contemporaneous audience who knew that many of the leaders of the Easter Uprising, 1916, were poets and dreamers who are not up to the

challenges back-lashed and symbolically shown in the violent circumstances of the play that draw on the historical reality that was a direct result of that uprising.

O'Casey is ultimately interested in the Irish life, the Irish individuals, but he has chosen to look at the subject through the perspective of modernity for the reason he wants to understand the particular and peculiar opportunities and problems facing Dublinites in the 1920. By a close reading to one of his plays, it seems too many that O'Casey was critical of Irish urban life, it is nevertheless incomplete and inconvenient.

Place for O'Casey seems to be decisive, yet it offers opportunities of counter hegemonic practice, it has been proved that disputes provoked most particularly that which follows his plays still progressively offer more incisive and complex readings of the city and the invisible and visible forces that enable different forms of collective life.

Plot Summary

The Shadow of a Gunman, drama in two acts by Sean O'Casey, performed at the Abbey Theatre in Dublin in 1923 and published in 1925. Originally titled "On the Run," it was the fifth play O'Casey wrote but the first to be produced. The comic-tragic play is set in the tenement slums of Dublin in 1920 amidst guerrilla fighting between the Irish (IRA) and the Black and Tans of the British police force.

The plot presents the poet Donal Davoren, whose neighbors think he is an IRA hero. He shares an apartment with the peddler Seumus Shields. One day Mr. Maguire, another peddler and a real IRA gunman, leaves a briefcase containing explosives with them. When Maguire is shot and the Black and Tans raid the apartment, the pair are saved by Minnie Powell, an admirer of Davoren, who removes the case but is captured.

Ironically, she is killed when the IRA ambushes the police vehicle that is transporting her to prison.

Irish War of Independence or Anglo - Irish War: A guerilla war fought from 1919 to 1921. The Irish Republican Army was engaged in hit –and – military campaign against run the British security forces in Ireland.

Irish Republican Army: An Irish republican revolutionary paramilitary organization descends from the Irish volunteers established on 25 November 1913.

Dublin Trilogy: *The Shadow of a Gunman* was the first most known in O'Casey's Dublin Trilogy, the other two being, *the Plough and the Stars*, and *Juno and the Paycock* .

Auxies : Paramilitary unit of the Royal Irish Constabulary set up in July 1920, made up of former British forces. The main role of the Auxies was to conduct counter-insurgency operations against the IRA.

Black and Tans : Was a force of temporary constables recruited to assist Royal Irish Constabulary during the Irish War of Independence .

Dublin: The capital of and largest city of Ireland

Irish National Movement: Begun by Irish intellectuals, it advocates the study of Irish, and calls for the revival of Irish "Gaelic" language.

Easter Rising: Irish nationalists who proclaimed the establishment of the Irish Republic staged a rebellion against the British government in Ireland to liberate their country and establish free Ireland.

Abbey Theatre: The National Theatre of Ireland.

1.1. Statement of the problem:

This study exposes the concepts of Irish revolution and civil war by exposing and flushing into the open life of the Dublin poor in the dystopian play of Sean O'Casey *The Shadow of a Gunman*.

1.2. Objectives of the study

- 1) This study attempts to explore the concepts of revolution, power and resistance as approached by O'Casey in the play.
- 2) How the concepts of revolution and resistance are manifested in the play through characters and symbols.
- 3) This study also tries to track the concept of class struggle in a country torn apart by sectarian conflict and war profiteering.
- 4) Was O'Casey objective in his portrayal of the Irish Revolution?

1.3. The significance of the study

In the 20th century the appetite for dystopian plays has increased to satisfy the readers of the twentieth century. This study examines Irish urban life during the period of

colonization, revolution and decolonization. This study will contribute to previous studies of dystopian literature, and might be a helpful source in this field.

1.4. Questions of the study

This study seeks answers for the following questions:

- 1- Does this literature fall under the category of resistance literature and does anti-utopian literature help to portray a good image of a just cause?
- 2- How are the concepts of revolution and resistance represented in *The Shadow of a Gunman*?
- 3- Was the Irish revolution fruitful? Or did it only generate new tyrants?
- 4- Was Sean O'Casey a nationalist?

1.5. Delimitations of the study

This study is limited to the analysis of the dystopian play of the twentieth century *The Shadow of a Gunman*; specifically analyzing the concept and the mechanism of resistance which involves action and reaction to determine things and help establish a new start set by the victor in the play, but this analysis may not be applied to O'Casey's other works.

1.6. Limitations of the study

This study is limited to the analysis of the play *The Shadow of a Gunman* (1923). Specifically analyzing the concept and mechanism of struggle which involves action and reaction and thus, the analysis may not be applied to O'Casey's other works

1.7. Definitions of terms

Power:

The term power can be used in multiple contexts, politically and socially and it varies from one theorist to another. For the structuralist, power carries a negative connotation as a dominating and oppressive measure especially when it is manipulated by despots who oppress powerless people. For the post-structuralists on the other hand, power is not a possession, nor is it a negative or even a positive term. Concatenation of power works according to mechanical rules, each part is wheeled into the whole which supports each. Other theorists have defined power as it is being used in a community by the social elites while others are prohibited from doing what they like because they are compelled to do what the social elite desires. Power can vary from the phase of desired change and partnership to defiance and tyranny.

Resistance:

According to Foucault "*where there is power there is resistance*" (Foucault, 1978). And if that power was a brutal one, an organized resistance to overthrow this power is needed. So resistance is when the mass demand their basic rights from the oppressor through strikes, boycotting, and rioting that are all translated into a rebellion against the oppressive power. The eventual target is simple, rights and freedom.

Anti- Utopian Drama:

According to the *New Dictionary of the History of Ideas* (2005), the term dystopia was coined by John Stewart Mill, the British philosopher in 1868, as an antonym for the term that was created by Sir Thomas Moore in his 1516 *Utopia*. Where the term Utopia describes the most peaceful perfect place, contrary to dystopia which is a world where everything is corrupted, distorted in the most horrid and fiendish way. The distinction between dystopia and utopia refers to the fact that the perspective of dystopia is very negative, bleak, and it does not tell readers how to build a perfect, too good to be true society; dystopian fiction is like a manual for people warning them not to mess up the world. So, dystopian fiction portrays an apocalyptic atmosphere where the world has been destroyed by a genetic experiment that has gone wrong or by war. A grim place where people are fighting for their breath, struggling to maintain what has been left of their shattered world.

Chapter Two

Review of literature

Chapter Two

Review of literature

2.0 Introduction:

The aim of this section is to review theoretical and empirical studies that are related to power and resistance. It is divided into two parts. The first part tackles the theoretical studies, views and definitions of power and resistance by different philosophers and theorists. The second part deals with the empirical studies that were conducted by theorists and philosophers examining power and resistance.

2.1 Review of theoretical literature:

Karl Marx and Marxism (1885-1896)

The Marxist view of power was concerned with the view of power as a possession and a type of oppression. On other hand, critics of capitalism argue that it establishes power in the hand of a minority capitalist class that exists through the exploitation of the majority working class and their labor. It prioritizes profit over social-goods. Critic of capitalism view capitalism as an engine of corruption, inequality and economic instabilities. Power, in this respect, is prerogative monopolized by certain people or specific group . The ruling class and the working class from both groups, ruling and ruled. In capitalist societies, those who are in power use it to control the working class by straining every nerve the workers have, possess or will have and possess. The people of the working class have different tasks in order to keep the wheel of industry, commerce and agriculture running. Limited wages don't match accumulating money and power concentrated in the hands of elite. This leads to the expansion of the gap between the social classes which the Marxist called the division of labor.

Steven Lukes (1974),

Power for him is how to *implant* false interest in people's minds so that they, masses would take these false interest for granted and embrace them as their own and this process can be accomplished by adding a third dimension BY Peter Bachrach & Morton Baratz(1962) which is *real interest* of political preferences (the agenda). The first two dimensions the *overt* and the *covert* are identifiable, the *overt* dimension represented in the common political preferences and the *covert* is represented in control and decision making. However, the third dimension is blurry and very hard to be recognized, and it is difficult for people to acknowledge its existence to realize that they are being influenced by *the real interest* of politicians.

Peter Bachrach and Morton Baratz (1962).

They both succeeded in having a different view than that of sociologists' and political scientists', although they were political scientists themselves. They succeeded in finding that the sociologists find (power) as (centralized) while political scientists find that (power) is (widely diffused). They were both confident to say that either notion is enough able to portray the whole picture and being enough able to bring it clear. First, Barchrach and Baratz posit (two faces of power), neither of scientists were being able to recognize. The first face of power is related to the process of exercising power particularly on critical issues of society. This is the first face of power which the political scientists were able to recognize. but they have never been able to recognize the second face of power which is the "restrictive" . Bachrach and Baratz see that the second face of power is "the restrictive" that involves the " dynamics of non decision-making." Decision making by power and how decision are prevented by different types of power make a stalemate. In other words "influence" is used to fence open-spaces of

discussion as well as to siege different types of conflicts, especially class-struggle from ever being brought to the forefront.

Michel Foucault (1977-1982)

Foucault contradicts the way through which Marxists view power. he views power from a different perspective. For him Power can not be owned but rather it has to be analyzed within a circle of interrelations. In his argument he states that extreme power is not worth it. He rejects the highly oppressive one that can be exerted on people. On top of pyramid of power there lies the controlling system which is exercising authority over such types of less power. Authoritative apparatus is radical, as yet this kind of exercised power Can still produce new behaviors and new identities. This implies that resistance is the shadow of power which, ultimately and as a logical consequence, leads to resistance. Such a power is productive because it produces resistance as a natural reaction to power.

Foucault divides power into two categories: disciplinary power and disciplinary structure in which all institutions or societies share that same way or technique of discipline. Such thought, he advocates, is disciplinary, and every institution has its own mechanism and techniques to execute power, he adds. Foucault draws attention to (knowledge) as one of the means to be watched, through which other members of the society like citizens, employees, and patients can use in order to have control over their own behaviors and action. This branch of study could be considered as a new form of power instead of being forced upon citizens, employees and patients. Such discipline, the discipline of mastering thought consequently will control their attitude without the need for the presence of authority. Such powers of great international discipline has

multiple goals, one of which is building up the true identities of individuals, providing societies with such multiple identities enabling growing societies to see things with a new perspective.

Anthony Giddens (1984)

Provoked an analysis as a critique of Foucault's theories by forming a social theory that is called "*structuration*" or "*the duality of structure*". He argues that power is executed by certain people and the actions of these people depend on their ability to "make difference" in society. Since his notion is concerned with "*the duality of structure*" (agency), it suggests that power is subjected to resistance in the social system.

Stewart Clegg (1989)

Influenced by Michal Foucault, Gregg developed the scheme of "circuits of power" where he represents the flow of power through different facets, highlighting the significance of the context in which power varies. The first facet is the (overt circuit of power), the second facet is the (circuit of social integration), the third facet is the (system integration). The first circuit of power deals with decision making phase how "A" uses his influence and authority to manipulate "B" to act the way A desires. The second circuit of power is related to the type of relation between the members of the one society. The third circuit of power is related to the economical and social sort of power and with its relation to the materialistic and non-materialistic resources found.

According to the prototype of the circuits of power there are two types of resistance. First, the (effective resistance). The second, the (episodic resistance). The first type of resistance to change deals with that described as (rare yet possible) particularly when it

is organized, it is winning a very firm discipline over outflanking. The second type of resistance to change deals with that described as (very common) it is a nature of reaction against submission, usually represented by demonstrations and strikes.

Edward Said (1935- 2003)

Edward Said in his *Orientalism* argues that the West has constructed a colonial discourse producing the idea about the orient, the east. Edward calls that " Colonial discourse *orientalism*. He uses the word "*Orient*" not to refer to East Asia, instead he uses it in an older sense to refer to the Indian subcontinent and especially to the Islamic Middle East though his ideas can be applied to all (*Colonial Discourse*), including racial minorities in the West and the rest of the colonial world. In his model of Western discourse about the East (journalism, travel accounts, literary and political writings, scholarship, studies of religion and language) Said constructed the East as sensual, lazy, exotic, irrational, cruel, seductive, promiscuous, inscrutable, dishonest, mystical, superstitious, and above all it is a place that is ruled by emotion, and sorts of unexplained mysticism. Their actions are determined by the national or racial category they belong to "the Arab," "the natives". Edward argues that descriptions of the East in these terms generated a discourse that produced and then continued to reproduce the East in such terms, and that has continued to reproduce the East and the colonized world in such terms up to the present day. In constructing the East, (*Orientalist Discourse*) also constructed a West that was everything the East was not (rational, hardworking, kind, moral, democratic, technological, progressive, individualist and the center of the world.

Orientalism continues to shape economic, political and military relations between the Anglo-American West and East, more broadly, it shapes the relations between the colonist or neocolonialist world and the colonized or formerly colonized world.

Modern: Early twentieth – mid twentieth Century.

Eliot's "Tradition and the individual talent" 1919, Virginia Woolf's "modern fiction" 1921, were two of the most influential essays in modernist literary criticism. They show a clear break from: modern literature, Romantic and Victorian Literature. Modernism has been associated with 20th century reaction against romanticism, where writers of this period tend to pursue a more experimental, and a highly individualistic forms of writing. Writers of this period became dissatisfied with linear plots, and clear resolutions, and used instead most often open and unresolved endings. They quit the authoritative omniscient point of view and turns to the individual's consciousness advocating the use of different point of views. Modern literature focuses on the inner self and consciousness. Eliot's and Woolf's art went to be more psychological and experimental. Their works tend to reveal the hidden inner motives behind the character's actions. Woolf advices the modern writers to look within and see what life is like, for her the modern works depend on stream of consciousness and with regard to language, the modernists utilized the suggestive language of symbol, myth and allusion. The modernists proclaimed new subjects for literature like social alienation, diversified reality, spiritual loneliness, disillusionment, and break down of social norms.

2.2 Review of empirical studies

Siswantia Sar (2012)

Sar Conducted a research study, where she discusses the dystopian aspects analyzing data from books which deal with anti-utopia societies. The objective is to find that some aspects of political behaviors occurred in such literary works were unfair like dehumanization, political repression, freedom oppression, and language restrictions lead to waves of public rebellion.

Julia Gerhard (2012)

Gerhard thesis, examines how different types of discipline (disciplines of attitude) were exerted over the minds of the subject by government. She proves how (authority) manages to manipulate the minds (attitudes) of the individuals to reign superiority in their societies. She uses the comparative method analyzing a number of anti-utopian works to find how alarming the results were. He finds that such literary works of art can create that shape of resistance against such authorities of different types. Writing can act as a disciplinary attitude against the dictatorship of such great powers.

Marjan Darayee and Samira Sasani (2015)

They both discussed *Deboard's Theory* of spectacle used ultimately by such predominant classes. The theory tends to regulate and rule people by feeding them such false celebrations and images whose purpose is to keep them divided as well as distracted. Consequently those people can't stand as a chain against the permissivity of authorities of power.

Michael Mann (1986)

Mann uses the concept "*Organizational Outflanking*". In this approach he shows how those who own the organizational resources use such properties to lead and create resistance. Resources of the Irish are history, identity, and oppression. The one who is able to have a firm reign over these organizational advantages, consequently he will succeed in toppling down those who don't have such advantages. He adds, that knowledge plays a decisive role in the success of resistance. Knowledge can have mastery over their bearings along with different types of power resources that were able to give them a way out of situational dilemma.

J. M. Blokker (2014)

His approach focuses on the role of anti-utopian individuals, and on shaping their own identities. He also focuses on how individuals, particularly protagonists, influenced by the social political systems, were still able to find themselves a foot-hold in such societies with great turmoil. They did this by sticking hard to their beliefs of a better world, carrying on their shoulders the responsibility to beat back worlds of repression and dictatorship.

John Gaventa (1980)

Gaventa endeavors to explain why no resistance emerges in situations of extreme oppression against social elites that use (power), particularly, their political influence to thwart such types of disobedience. They give themselves the will to stop such groups of rebellion from being engaged in the decision-making process. He investigates "*silent agreement*" which means that any hint of breath of this "quiescence" is considered to be a sign of rebellion whether by refusing or not accepting decisions made by elites or by demanding to be part of the decision making-process.

Chapter Three

Methods and procedures

Chapter Three

Methods and procedures

3.1 Methodology:

Writers always try to air their views and, respectively, writers of all walks of life follow suit. Their penetrating visions uncover the hidden and bespeak of untold miseries. They have the gallantry to discuss political, social issues that have always bothered the quivering public. Sean O'Casey's real interest in writing this play lies in his wish to document a critical phase in Ireland's history on one hand, and resuscitate literature and drama on the other. His work would leave a clear and impious impact to counter any expected false media coverage.

This study follows descriptive analysis and qualitative method by analyzing the elements of power and resistance found in O'Casey's *The Shadow of a Gunman*. The qualitative method usually intends to describe a certain political or social issue through the framework of the study, and its main concern lies in focusing on: attitude, behavior, and actions. By adopting the qualitative method as a procedure, this method produces a descriptive data represented by the behavior of characters, their own words and certain events. Collecting data is a documentary technique used by reading references, understanding and analyzing these references related to the scope of the study.

3.2 Sample of the study:

The sample of the study is *The Shadow of a Gunman* (1920) portraying the lives of poor Dubliners during the Irish civil war by Sean O'Casey. The first book is known as one of the Dublin trilogy. It is performed at the Abbey theatre in 1923, 1924 and 1926 respectively, each providing resources for the capitol and the people of Ireland. Explicitly it examines Irish life during the period of colonization, revolution and decolonization which followed in due course.

3.3 Procedures of the study:

The following procedures are followed in conducting

1. Reading the play and the biography of the author.
2. Tracing the meanings of power and resistance according to different scholars.
3. Reading previous studies that have tackled the scope of this study.
4. Analyzing the play through the lens of the theoretical and empirical notions.
5. Pinning down the symbols, characters and events in the play that embody power and resistance and other literary symbols found within the play.
6. Discussing the findings.
7. Conclusion.
8. Documenting references according to the APA style fifth edition

Chapter Four

Discussion and analysis

Chapter Four

Discussion and analysis

4.0 Introduction

This chapter presents the concepts of struggle, revolution, power, and resistance, by approaching the life of Dublin poor, discussing the Irish struggle for liberty by conducting analytical technique. This part provides a discussion of these concepts followed by quotations and examples from the play to cement the argument.

4.1 Reality and imagination

The concept of struggle in the play varies from an external realistic to an internal one providing down to earth image of O'Casey's Ireland where his play retrieves a critical period of Ireland in a sort of tragic- comedy. O'Casey being disgusted with the existing political parties, he turned his energy to drama. His tragic-comedies reflect in parts his mixed feelings about his fellow slum-dwellers, seeing them as incapable of giving a socialist direction to the Irish cause but at the same time admirable of their unconquerable spirit.

4.1.1 The external realistic struggle

O'Casey decides to reveal the real condition of himself as a writer and of the Irish people whose Easter Uprising galvanized his attention. The War for Independence which dragged on for quite a while and developed into A civil war has brought on stage the daily-social, economic and political problems of ordinary Irish people. Through a series of a consistent social and political points of views the playwright has managed

to make his plays look like a realistic picture of Ireland, O'Casey's three indisputably great plays are *The Shadow of a Gunman*, *Juno and the Paycock*, and *The Plough and the Stars*. All are tragic-omedies set in the slums of Dublin during times of war and revolution. Violent death and the everyday realities of tenement life throw into relief the blustering rhetoric and patriotic swagger of men caught up in the struggle for Irish independence. O'Casey's gifts were for vivid characterization and working-class language, and, though he portrayed war and poverty. His success in conveying real images is attributed to advantage took from Contemporary Criticism giving more stress to the text as object of study rather than to the social-political background from which the author emerges.

New Criticism argues that the critic should analyze the words on the page rather than the work. New criticism emphasizes explication, or close-reading to the work itself. It rejects old historicism's attention to biographical and social affairs. Instead, the objective determination as to how a work of art has been written is of great importance. Also how it can be found through a close focus and analysis, gives another dimension to the work itself. New criticism examines the relationships between a text's idea and its form, between what a text says and the way it says it.

The author, as a social being, cannot free himself from those ties that are historical, political and social which are supposed to shape his/her way of looking at things and as a result it will have an impact on his/her writings. The importance of the literary works is that they were true reflection of author's personality and of the general situation in the author's country. This is one of the reason why the reader might notice that the *Shadow of a Gunman* is a type of play that presents the atmosphere, the events

and the conditions of life among the Dublin poor at a given moment, and by making such characters look most truly related to this moment which draws close the actual happenings and facts. The events which used to be the result of the situation and contributive to such atmosphere were realistic and truly lived by Sean O'Casey himself. If he had not never stayed in Hilljoy Square, there would not have been any play called *The Shadow of a Gunman*, where he shared a tenement room with his friend Michael O Maolain, The place was raided when O'Casey and his friend were engaged in writing their autobiographies. The event seems to have been echoed in Act II of *The Shadow of a Gunman*. O'Casey made it clear as he enlisted a chapter entitled "The Raid" presenting O'Casey on his own in the room with other several details closely correlate:

"Sean's eye were closing, and dimming thoughts swooned faintly from his mind into the humming whine of motor-engines coming quickly along the road outside".

Sean O'Casey, *Autobiographies*, Vol.II, Macmillan,
London, 1963, p.40.

This passage bears a close resemblance to the stage direction in *The Shadow of a Gunman*:

"A volley of shots is heard in a lane that runs parallel with the wall of the back-yard."

Act II

"There is heard at street door a violent and continuous knocking, followed by the crash of glass and beating of the door with rifle-butts." *Act II*

And to Seumas's remark, "if it's the Tommies it won't be so bad, but if it's the Tans, we're going to have a terrible time." *Act II*

This type of distinction O'Casey took to establish further in the "Raid" where parts of dialogue sound very similar to that in play.

He tells later some very important details in same chapter entitled "The Raid", how the door of his own room was forced open as an officer, with a torch in one hand and a revolver in the other, stood and broke into his room with two soldiers behind him as he ordered O'Casey to go out to street bumping into a Tan asking him,

"Well, you're an Irish man, anyway – you can't deny that.

No, sir, I can't deny that: I'm an Irish man, right enough.

*Well, shout to hell with Ireland, and you can go, no matter, but a shout
the house can hear, now! "* Autobiographies, Voll.II,pp.49-50

Other parallel with *The Shadow of a Gunman* that reflect reality is the visit of a neighboring woman while O'Casey was lying in his bed trying his hand in poetry enticing his memory to recall the memory and images of the American poet Walt Whitman whose transcendentalism is a kin bears resemblanceto Shelly' s romanticism.

"Azrael, Azrael. Gentle, dignified spirit

Graceful spirit of death

Come, and minister unto us

And save us as merry gentlemen!" (p.14)

The autobiographical chapter entitled "The Raid" deals with different types of disorder and chaos created by that incompatible fierceness of existence. These forces are the

callous types of institutionalized British force and the demands of the poor of a better life and survival. It is where in *The Shadow of a Gunman*, the chaos and disorder are still restricted to the individual. O'Casey was enough able to grasp this issue of existence and problems of human being. There were disorder and chaos in Ireland, particularly at the time of the Irish War of Independence in 1920. It is where nobody was still confident when there will be curfew and raid to be imposed, it is where the Irish volunteers forced to fight in guerilla style. O'Casey, ultimately succeeded in using such non-realistic devices to make the nature of the play fearful, O'Casey resounded it with sounds of bomb, revolver shots, throbbing of motor engines, people were awakened by loud knocks of soldiers at their doors, men are crying loud "hands up", and flashing lights of the military lorries crossing the roads after curfew-time.

Still the autobiographical chapter entitled "The Raid" presents a detail of a prisoner's arrest that is similar to that of Minnie's and her final gesture of patriotic defiance,

"Up, the Republic! Act II

Seamus

Shields, the voluble peddler is a caricature of Michael O Maolain. Minnie Powell, the brave girl who is a caricature of many young women in Ireland, like Linda Kearns the Irish who was sentenced to 10 years imprisonment for hiding ammunitions. Maguire, the man of few words is a caricature of Seamus McGowin, a member of the Citizen Army.

4.1.2 The internal realistic struggle

O'Casey's interest in external reality equals his interest in the internal one. He seems obsessed with man's plight in society as yet he is more interested in man's psychological fluctuations at war. He was influenced by the modern theories of Sigmund Freud, Carl Jung and Jacques Lacan who tend to reveal the hidden inner motives behind the character's actions by giving a psychologically true account of characters into the complexities of inner life. The danger of the psyche is to show suffering and split personalities. In this aspect there are again such strong autobiographical links in "Hail and Farewell" the chapter that precedes "The Raid" he tells of his inability to write while living with his brother. O'Casey became caught up in the cause of Irish nationalism, and he changed his name to its Irish form, and learned Gaelic. His attitudes were greatly influenced by the poverty and squalor he witnessed in Dublin's slums and by the teachings of the Irish labour leader Jim Larkin. O'Casey became active in the labour movement and wrote for the Irish worker.

O'Casey was obliged to move, just as Davoren contemplates to follow suit. In spite of their one second-hand typewriter, both, O'Casey and Davoren are representative of a poetic tendency, they unfortunately prove to be coward in the face of physical danger. Both of them tend toward a kind of escapist writing. Davoren's poetry is very like that of O'Casey's. As Davoren keeps conveying O'Casey's state of mind, Shields keeps conveying the stage's uneasiness about either sides of struggle one may take. Shield is the Cynical, disillusioned soldier of the Irish Citizen Army who failed to play any fruitful role in the Rising, he believes in the gun as there is no one single rifle found in the country.

Shields's remembrances of things past are also O'Casey's. Because of an eye disease, O'Casey's schooldays were few. However, he taught himself to read and in his early teens mastered Shakespeare. If his life was etched in poverty, O'Casey refused to be humbled by it. Indeed, he was fired from his position as a lowly clerk in Eason's newspaper business for refusing to take off his cap when receiving his wages. Sean O'Casey doffed his cap to no man and was consequently often unemployed. He was even less successful in affairs of the heart, for his lack of income and Protestantism severely limited his marriage prospects in the largely Catholic world he inhabited. Nonetheless, he threw himself into the churning political and cultural life of early twentieth Century Dublin, and crossed paths – and often swords – with many of the prominent men and women of his day, he justifies,

"I don't want to boast about myself – I don't want to boast about myself, and I suppose I could call myself as good as Gael as some of those that are knocking about now – knocking about now- as good a Gael as some that are knocking about now, - but I remember the time when I taught Irish six nights a week, when in the Irish Republican Brotherhood I paid me rifle levy like a man, an' when the Church refused to have anything to do with James Stephens, I tarred a prayer for the repose of his soul on the steps of the Pro-Cathedral". Autobiographies, Vol.II,p.31.

New criticism argue that critic should analyze the words within rather than the literary work from an extrinsic evidence, for the reason, the most successful writers can't help to free themselves from the political, social and historical factors playing a great role in shaping their own perspectives and as a result have an impact on their writings. Indeed, it is an error to say, that author is out of touch with such social, historical and political

backgrounds that surround him/her since the literary work serves as a mirror, it reflects an important part of the general situation in the author's country.

Thus we see that *The Shadow of a Gunman* is a literary work about O'Casey's self-discovery, whose his favorite refrain from Shelly was, " Ah me alas" Act 2. The most striking discovery that results from a careful analysis of O'Casey's self-portrait is that it follows a tradition of confessional autobiography. The key to many of his images of the self lies in their similarity to motifs used in delineating the forms of lives in a particular tradition of autobiographical writing. Most often, O'Casey's autobiographical protagonist duplicate patterns of behavior and are represented in figurative language which appear most particularly in his works structured around a crisis of religion and identity doubt. Thus we find that O'Casey was trying hard to break a way as terror and violence reached its climax by creating such characters who have a different attitudes where misunderstanding being the basic "assumption" occupies a prominent position in his literary work.

4.1.3 language as a type of resistance

J.M. Blokker discusses a thesis, focusing on the role of anti-utopian individuals on shaping their own identities, how individuals particularly protagonists were influenced by the social political systems of their own countries were still able to find themselves a foot in such societies plighted and stricken by great turmoil. They fought for a better world taking the risk and bearing the brunt of the whole responsibility to beat back worlds of repression and dictatorship.

This view of J. M. Blocker can be better manifested and understood as we recall Davoren who is devoted to his poetic calling, who is fighting for a space of time and place to be granted. However, his space of free thought all through the play was disturbed again and again by the constant interruption of his neighbors breaking into his room which caused him that kind of constant irritation as he fails to secure himself a space far away from tenement. That is why he sticks to the belief that the language of poetry he has is such a noble calling and an elevating one, a language that believes in the redemption of all things by eternal beauty which is definitely a lasting spiritual one. His approach is upheld by his expression of his disgust with the more base concerns of his fellow men.

"The People! Damn the people! They live in the abyss, the poet lives on the mountain-top; to the people there is no mystery of color: it is simply the scarlet coat of the soldier; the purple vestments of a priest; the green banner of a party; the brown or blue overalls of industry. To them the might of design is a three-roomed house or a capacious bed. To them beauty is for sale in a butcher's shop. To the people the end of

life is the life created for them; to the poet the end of life is the life that he creates for himself; life has a stifling grip upon the people's throat---it is the poet's musician. The poet ever strives to save the people; the people ever strive to destroy the poet. The people view life through creeds, through customs, and through necessities; the poet views creeds, customs, and necessities through life. " Act I

Davoren's poetic endeavors beautifully saying,

'Poetry is a grand thing, Mr. Davoren, I'd love to be able to write a poem---a lovely poem on Ireland an' the men o' '98.' Act I

Davoren assumes that the only duty of a poet is the pursuit of beauty, whereas the other characters seem not to share Davoren that same belief, which views poetry as a way to an end. Minnie Powell all through the play never quit her tries as she was trying to charm Davoren into writing a poem about her. She admires Davoren's poetic endeavors, as she once says,

"Poetry is a grand thing, Mr. Davoren, I'd love to write a poem, a lovely poem on Ireland" Act II

For Powell poetry serves as a means to celebrate her beauty, and supporting the nationalistic causes. Shields on the other hand, never stop proclaiming all through the play, whenever he had talks with Davoren, that poetry is useless, it's unprofitable.

The play opens with Seumas Shields sleeping in a bed while Davoren busy composing some lines on a couch adjacent to a typing-table when two voices heard outside, one at the door, and the other at the window for the reason they want Seumas Shields awake,

yet it's important to notice that the room theirs is open at the street, so it gives an opportunity for a constant come and go for a number of tenement dwellers and whose their presence never needs justification. This off-stage and on-stage action used by O'Casey gives the reader a picture of the chaos as well of the Irish individuals of Ireland at that time. Here, we find that O'Casey use the device of contrast between the two characters to distinguish them to prove that there is not a least meaningful bond between them.

Davoren views poetry a means to an end whereas Seumas Shields still believes that poetry is useless because it's unprofitable, not if it works to be a motivator for the common man, thus he says,

"If I was you I'd give that game up; it doesn't pay a working-man to write poetry. I don't profess to know much about poetry---I don't profess to know much about poetry---about poetry---I don't know much about the pearly glint of the morning dew, or the damask sweetness of the rare wild rose, or the subtle greenness of the serpent's eye---but I think a poet's claim to greatness depends upon his power to put passion in the common people." Act I

This calamity of misunderstanding and misconception is better explained by Michael Mann, who justifies the fall of those who were unable to dig themselves a passage out of situational dilemma for the reason that they were lacking the "organizational outflanking and knowledge as well. Michael Mann related authority to legitimacy, implying that upper forces enjoy it by virtue of their state and agreed identity in the

organizational hierarchy, yet an individual member of an organization without authority by the privilege of his/her awareness, as well such sources of authority need not frequently depend on legitimacy, authority is based on a set of codes and rules, one of which is knowledge. Knowledge plays a decisive role for the success of resistance and as a result one might have control over his/her bearings.

The Shadow of a Gunman deals with the miserable condition of the slum-dwellers of the Dublin tenements, these slum-dwellers who find themselves unwillingly caught in war, they were helpless victims of impersonal unfair social abuse to which they can respond orally. This scary type of internal realistic struggle was well shown as O'Casey introduced beautiful Minnie Powell with a foolish nationalistic idealism falls in love with Davoren, the uncertain poet, it is where she dies for a nationalistic cause which is having no existence in reality at all, this lack of knowledge and awareness as well caused her fall.

4.1.4 Power and illusion of identity

Edward Saïed stresses that the idea of "otherness" is serving to be implemental to sociological analyses of how being others tiny minority identities are constructed, this is because the characterization of different groups within any given society is governed by groups having greater social, industrial and political power.

Marxist view of power is concerned with viewing power as possession and oppression, hence and accordingly, societies are divided into two classes, the ruling class and the working class. In the case of Ireland British authorities have the upper hand and above all they have possess means of production. Military power assisted by capital power

make a strong alliance powerful enough to stem any potential move set to wrestle power or at least create a balance of power between British and Irish especially with a deep sense of nationalism on the part of the Irish fermenting an inflammable spirit of revolution.

The Marxist Stephen Lurks is nicknamed as the man with three faces, He sees that power is the tool that helps ruling class hang on to power to maintain its control in societies. He points to the fact that the ruling class doesn't rule over societies by means of power, they rather use power to socialize the working class manifested in the noble, pure proletarians, and the Irish poor of tenement into achieving things that may go against their own will. This ideology of the ruling power known as the (false consciousness) is one of the reasons why there was that great amount of disorder and misconception particularly in terms of identities. O'Casey's *The Harvest Festival* presents that type of chaos presented in Dublin Trilogy, particularly *The Shadow of a Gunman*.

In *The Shadow of a Gunman*, the chaos of misconception and disorder is confined to the individual. In this play O'Casey was smart enough to grasp the great issue and problem of Irish poor. The bottom-line of *The Shadow of a Gunman* is a case of mistaken identity.

Davoren's neighbors believe in a rumor circulated about a gunman on the Republican side of the civil war. Davoren seems to prefer this persona being susceptible to the flattery. Davoren's reputation as a gunman on the run brings him such romantic innocent deception since it serves as a touch-stone of his romance to Minnie Powell, yet that same touch-stone of romance to Minnie serves to be unrealistic for he proves to be unable to

face danger. Particularly, Whenever the British forces appear by now and then as a threatening serious consensus. O'Casey, the playwright repeatedly, and all through the action of the play hints at that in a very casual manner, particularly when Mr. Mulligan the landlord of the tenement dashes out, and Davoren expects a space of time and place to write poetry. To Davoren surprise, Seumas made Davoren's true identity enough clear to the audience, most particularly when Seamus tells him,

" Sure they all think you're on the run, Mr. Henderson thinks it, Tommy

Owens thinks it, Mrs. And Mr. Grigson think it. And Minnie Powell thinks it too. " Act

II

This amorous situation has been repeatedly presented with Minnie and this is one of O'Casey's attempts to keep the core-meaning and background action of the play alive and unforgotten, That is why we're frequently reminded of it all through the action of the play. This time Minnie is the reminder. She says,

Minnie : I know what you're.

Davoren : what am I?

Minnie (in a whisper) : A gunman on the run!

Davoren (too pleased to deny it) : Maybe I'm. and maybe I'm not.

And here we are reminded by Tommy Owens, the twenty five year old melodeon player who was enough desperate to prove himself as a loyal supporter of the Republican effort and to impress Minnie as well, when he tearfully says,

Mr. Davoren, I'd die for Ireland!... I never got a chance---they never gave me a chance---but all the same I'd be there if I was called on---

Mr. Shields knows that---ask Mr. Shields, Mr. Davoren....I'm bloody well tired o' waitin'---we're all tired o' waitin'. Why isn't every man in Ireland out with the I.R.A.? Up with the barricades, up with the

barricades; it's now or never, now an' for ever, as Sarsfield said at the battle o' Vinegar Hill. Up with the barricades---that's Tommy Owens--

Still here we are reminded by Shields who shares the room in the tenement with Davoren, in a reaction to Davoren's flattery showered upon him by Minnie, he turns to say,

Minnie, Donal; Donal, Minnie. Very pretty, but very,

ignorant. A gunman on the run! Be careful, be careful,

Donal Davoren. But Minnie is attracted to the idea

and I am attracted to Minnie. And what danger can there be in being

the Shadow of a GUNNAN? Act I

Donal Davoren serves to demonstrate two opposite characteristics in him, a tendency toward rest and a desire for activity. Davoren is still looking for that stolen times of silence granted, yet this peace all through the action of the play is disturbed ever, either by constant knocks of tenements dwellers or loud sounds of bombs and pistols outside his door. Davoren was having not a least concern with what happening around him, he justifies this state of recklessness and laziness by pretending to embrace a mystical approach to life, the belief in the redemption of all things by beauty everlasting. Seumas Shields, unlike Davoren, he was a primitive, a type of man who believes in superstitions, as yet he never fails to get acquainted with the harsh reality of life in the context of his revolution-torn homeland and only by speaking his mind loud. Here, we may find that O'Casey make use of the device of contrast for the reason he wants to distinguish them. Davoren was such a dreamy type of person unlike Seumas Shields who is a cynical character, pretending to have finer sensibilities in attempt to hide the baser elements of his nature and his ignorance. Seumas Shields keeps justifying laziness

by pretending a mystical approach to life, unlike Davoren whose romantic sentiment proves to be inconsistent, particularly with the noise outside and hostility to poetry inside the room. This type of inconsistency in their identities is quite well understood due to juxtaposition of Davoren and Seumas Shields.

Still here we have been reminded by that same body in a reaction to Davoren viewing the duty of a poet as the pursuer of beauty while Shields views poets as useless, he turns to say,

If I was you I'd give that game up; it doesn't pay a working-man to write poetry. I don't profess to know much about poetry---I don't profess to know much about poetry---about poetry---I don't know much about the pearly glint of the morning dew, or the damask sweetness of the rare wild rose, or the subtle greenness of the serpent's eye---but I think a poet's claim to greatness depends upon his power to put passion in the common people." Act 2

The bottom-line, of *The Shadow of a Gunman*, at this point is a case of mistaken identity. There is a duality of identity. The playwright shows a divided identity due to continuous struggle and the ups and downs the identity is forcibly exposed to. The contrastive images convey a clear sense of internal split, characterizes in the play, a reflection of reality, and the stains of a divided community. Davoren performs the personae of a gunman on the run, however he is not the only character whose identity is put on the stage by O'Casey or misinterpreted. Whilst Davoren is basking in the reflected glory of his status as a gunman, Mr. Maguire appears to be that type of character who appears very briefly on stage. He dashes in and out very quickly to

cancel his plans with Shields and when he was interrupted by the exasperated Shields as to where he's dashing off to, he answers,

"Business, business, I'm going to catch butterflies." Act 2

Mr. Maguire seems to be the only person who was able to take an action against the British forces and keep his identity intact. As a result he fell in an ambush and was killed.

Whereas Tommy Owens, a drunkard and a hero-worshiper, pretends to be patriot but never took part in the ongoing war of independence. His boasting and seemingly meaningless sense of patriotism and his refrain from taking part in active struggle, make him a subject for satire.

By his double-faced nationalism, he was desperate both to prove himself as a loyal supporter OF the IRA and to impress Minnie Powell as well. He says,

"Mr. Davoren, I'd die for Ireland!...I never got a chance---

They never gave me a chance---but all the same I'd be there if I was

called on---.' Act 2

Dolphus Grigson, an alcoholic who repeatedly, over and over, asserts himself as a proud Orangeman (Orangeman : a member of a secret society organized in the north of Ireland to defend the British sovereign and to support the protestant religion) seems more impressive than other characters. He keeps insulting his wife and turns to make such overbearing statements about his own worthiness, he combatively asserts, the nature of the man, he keeps to say,

"Dolphus Grigson's afraid av nothin', creepin' or walkin',---if there's any one in the house thinks he's fit to take a fall out av Adolphus Grigson, he's here---a man; they'll find that Grigson's no soft thing." Act2

Dolphus nature has been unveiled. He is nothing more than a coward. Whenever the Auxiliaries attack the tenement he gets humiliated by them, and above all he used to flee in terror whenever explosions are heard.

Technically speaking, O'Casey has successfully used the technique of off-stage action, revealing the amount of distress and fear created in the minds of Seumas, Davoren and Dolphus Grigson at a time when British forces break into the tenement,

"While Grigson has been singing, the sound of a rapidly moving motor is heard, faintly at first, but growing rapidly louder, till it apparently stops suddenly somewhere very near the house, bringing Grigson's song to an abrupt conclusion. They are all startled and listen attentively to the throbbing of the engines which can be plainly heard. Grigson is considerably sorbed, and anxiously keeps his eyes on the door." Act II

To make his play more impressive, the play still dramatizes the conflict between the worlds of fantasy and reality. Davoren's entire life is seen as nothing but a lie, and so were the other characters like Shields and Adolphus Grigson. Among them Minnie Powell serves as an exception. She showed self-sufficiency and as an enthusiastic Republican, she seems to have an identity others do not have.

Minnie Powell, the beautiful Minnie Powell all through the play, was the only resident who proves to be willing to defend her identity against twists of fate and world of ill-treatment and troubled time. She was able to assert her independency as being able to

sacrifice even herself in the name of love and nationalism. She was derided as full of dissimulation, incompetency, ineffectual and hollow by other characters. Even the downtrodden Mrs. Grigson spitefully comments on Powell, *"With her fancy stockings, an' her pom-poms, an' her crêpe de chine blouses! I knew she'd come to no good!"* Act 2

Sean O'Casey presents another character against whom other characters could be checked. Shields, who believes himself to be a pious man and a patriot, proves to be disillusioned with the nationalist cause which he supports.

He describes himself ,

"I'm a Nationalist right enough; 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 gunmen blowin' about dyin' for the people, when it's the people that are dyin for the gunmen! With all due respect to the gunmen, I don't want them to die for me." Act 1

He repeatedly dismisses Powell, justifying this attitude of disrespect by proclaiming that he has no time for Powell's professed patriotism or romantic interest in Davoren, he states,

"A Helen of Troy come to live in a tenement! You think a lot about her simply because she thinks a lot about you, an' she thinks a lot about you because she looks upon you as a hero---a kind o' Paris ... she'd give the world an' all to be gaddin' about with a gunman. An' what ecstasy it ud give her if after a bit you were shot or hanged; she'd be able to go about then---like a good many more---singin', 'I do not mourn me darlin' lost,

*for he fell in his JacketGreen'. An' then, for a year an' a day, all round
her hat she'd wear the Tri-coloured RibbonO, till she'd pick up an'
marry someone else---possibly a British Tommy with a Mons StarAn' as
for bein' brave, it's easy to be that when you've no cause for cowardice;
wouldn't care to have me life dependin' on brave little Minnie Powell---
she wouldn't sacrifice a jazzdance to save it." Act II*

It is where O'Casey proved Shields to be wrong, Shields conclusively proved to be tragically wrong, although she was derided by many other characters of the play as shallow, Minnie Powell doesn't sacrifice her life to serve as a protection Shields and Davoren because she mistakenly having believes to be a patriot. Ultimately, Minnie Powell who dismissed by all proves to be stronger than anybody else's. ultimately, Minnie Powell was the only dweller of the tenement willing to sacrifice her own and only in the name of nationalism and love.

O'Casey made it obvious as the action reaches its final stage, where there was a state of confusion and panic, that the suitcase of explosives has been already discovered. It was found in Powell's room and, as a result, she has been arrested and put into a lorry, long before she was shot dead. Her bravery and patriotism are shown quite well as she shouts and loudly,

"up the Republic." Act 2

The drama of Sean O'Casey, especially in his early plays, shows the playwright's constant engagement to bring real life, real individuals, and real perceptions into the theater. Sean O'Casey had introduced realistic characters reflecting such real

impressionistic feelings. Affected by Modernism associated with twentieth century reaction against romanticism , O'Casey went to be more psychological and experimental by being able to reveal the hidden inner motives behind the characters actions which he himself believes he has created were manifested in Seumas Shield and Donal Davoren. Davoren, a poet, demonstrates two opposite characteristics in him- "a desire for activity" and "a tendency towards rest" at the same time. Both Seumas and Davoren are lazy and lousy lots. Davoren needs peace but his peace throughout the play is disturbed again and again. He is not concerned with the happenings around him. He justifies his laziness through his vaguely realized and partly pretended mystical approach to life, "the might of design, the mystery of color and the belief in the redemption of all things by beauty everlasting." Seumas Shields, a pedlar, is "a man of thirty five. " Unlike Davoren he has a primitive sensibility. He believes in superstitions. "In him is frequently manifested the superstition the fear and the malignity of primitive man." Here the two characters are patently contrasted. Davoren is sophisticated whereas Seumas is primitive; Davoren lives in the world of imagination whereas Seumas understands the harsh realities of life in the context of his revolution torn - country. But both of them are Lazy and selfish. Besides this there is nothing else common between Davoren and Seumas except the sharing of the room. There is no meaningful bond between them. Here we find O'Casey's use of the device of contrast between the two characters to distinguish them. Davoren is a dreamer. His dreamy sensibility is evident from the opening lines of his romantic poem,

"Or when sweet Summer's ardent arms outspread,

Entwined with flowers,

Enfold us, like tvio lovers newly wed,

Thro' ravished hours

Then sorrow, woe and pain lose all their powers,

For each is dead, and life is only ours." Act 1

Contrasted with Davoren's romantic temperament Seumas is a cynical character. He pretends to have finer sensibilities,

"Oh-h-h. I was fast in the arms of Morpheus- he was one of the infernal deities, son of Somnus, wasn't he?" Act 1

His effort to show off his finer sensibility is an attempt to hide the baser elements of his nature and his ignorance. Davoren is disturbed not only by the voice outside shouting at Seumas but also by the latter when he wakes up and tries to discuss things in which Davoren is not interested. Seumas' discussions are apparently irrelevant though they offer a commentary on the Irish people. But this commentary is more humorous than satirical because it comes from an irresponsible character like Seumas. Here is an example of Seumas' pretended nationalistic righteousness,

"Upon my soul I'm beginnin' to believe that the Irish People are still in the stone age. If they could they'd throvj a bomb at you." Act 1

Here the dramatist has used dramatic irony to produce comical effect. When Maguire, Seumas' co-pedlar does not come at the fixed time, Seumas ironically calls all the Irish people lazy,

"Did anybody ever see the like of the Irish people? Is there any use of tryin' to do anything in this country? I suppose he was too damn lazy to get up; he wanted the streets to be well aired first- Oh, Kathleen ni Houlihan, your way's a thorny way." Act 2

In *The Shadow of a Gunman*, the disorder and state of laziness are confined to the individuals. This state of uncertainty and laziness was manifested as the opening stage direction introduces Seumas Shields and Donal Davoren. Davoren was all through the action of the play was keen to show a tendency towards rest as he never quit looking for a space of time and place where he can try his hand in writing poetry, unfortunately those tries used to be interrupted by the constant knocks of dwellers and loud shouts of individuals outside, showing no concern with what is happening around him, he is not interested in war but he is unwillingly caught in war. Tommy Owens, another resident of the tenement, who serves to be a melodeon player, he is a drunkard and a hero worshipper, he boasts to be patriot but he never took part in the ongoing War of Independence.

4.1.5 Symbols of power and weakness

The Shadow of a Gunman is set in Dublin, during troubled times of the Irish War of Independence. The action of *The Shadow of a Gunman* all takes place within the single room shared by Davoren and Shields in a tenement building, their room was poorly furnished. This setting of poverty and deprivation reflects the state of Ireland of that time which was depressing clumsy and chaotic.

This state of chaos and disorder which is confined to the place and the individuals as well is best described by Ronald Peacock and O'Casey the dramatist. This state of chaos and disorder which is restricted to the place was described by O'Casey himself as he was recalling his own life in the tenements in a scene that mimics his own biography.

*"Then, where we lived, with thousands of others, the garbage of ashpit
with the filth from the jakes was tumbled into big wicker baskets that*

were carried on the backs of men whose clothing had been soaked in the filth from a hundred homes; carried out from the tiny back yards, through the kitchen living-room, out by the hall, dumped in a horrid heap on the street outside ..." National Archives of Dublin

In *The Shadow of a Gunman* 1932, this state of disturbance and confusion were used to be confined to the Irish individual; in *Juno and the Paycock* 1925, this state of chaos and disarray has been expanded to bound the Irish family as a whole; in *The Plough and the Stars* 1926, this state expands to border a whole city, while in *The Silver and Tassie* the whole world is involved.

Though the story of *The Shadow of a Gunman* has been presented in a more realistic way, O'Casey finds himself obliged to use such devices of non-realistic nature and symbols for the reason he wanted to have the play's theme universal. O'Casey as a playwright succeeded in grasping the issue and problems of human beings and most particularly the Irish individuals of the tenements. *The Shadow of a Gunman* has been put on the stage against the background of the Irish War of Independence, it is where anarchy, confusion and the fear of death were spreading all over the country. It is where such satirical and non-realistic devices and symbols were manifested in loud sounds of bombs, throbbing of soldier's vans, shouts of newspaper hawkers', knocks at the doors, raids and shoots of gun have been artistically interwoven into the verbal context of the play.

Again, this state of riot and confusion which was restricted to the individuals was described by Ronald Peacock as follows,

"The individual is overshadowed by the conflict of impersonal forces, of

which he is more and more the victim and less and less even so much as the agent... A private crisis has little significance for a public eye dazzled by revolutionary and international vicissitudes... The tragic plays of O'Casey are symptomatic of this situation. His characters, vivid as some of them are, are not as important as the larger political tragedy of which they are fortuitous victims." The Poet in the Theatre, PP.8-9.

Throughout the history of Ireland, there had been countless risings as nationalists seek to achieve independence and only through armed struggle, those paining of Irish history were painfully dramatic in terms of violence, terror and bloodshed. The Shadow of a Gunman serves as a mirror of the historical time in which it is written, it contains a great deal of the life in Ireland where politics was the only basic factor in the realm of the work, it is where O'Casey reveals the true condition of the Irish people, their daily economic, social and political problems during the Easter Rising, The Civil War and War of in Independence, reflecting the consistent political and social abhorrence of injustice and moral degradation.

Throughout the history of Ireland, there had been countless risings; and nationalists sought to achieve their independence through armed struggle. However, the years between 1916 and 1923 were so dramatic in terms of bloodshed, terror and violence that the struggle for Irish independence, carried on for hundreds of years, reached its climax. During that period, a lot of movements and parties appeared each claiming to be the voice and the way, and all participating in the struggle for Irish independence, and for uniting their forces to challenge British rule.

Consequently, only two years after the Rising, radical nationalism became stronger. As a matter of fact, after their defeat during the Easter Rebellion, the Irish Volunteers re-organized themselves and became the Irish Republican Army. They chose armed struggle as the only means of wrenching independence and avenging their defeated comrades. As will be shown in this paper, O'Casey, in *The Shadow of a Gunman*, attempts to render an atmosphere with which the Irish audience was quite familiar. Accordingly, the play should be looked at in terms of the political implications it has on social life. However, it should be recalled that O'Casey's interest is in society, rather than in the individual.

The play which was first performed in 1923 is set in a Dublin tenement house in May 1920, of a time where country was under martial law. The Irish Volunteers, now known as the Irish Republican Army, have transformed the country into a "Gunmen's Republic" with daily ambushes and terrorism. The British authorities, on their part, seek to counter-attack through house raids and reprisals.

Most of the action of the play takes place in a squalid room. Seumas Shields sleeps in a bed, while Davoren sleeps on a couch adjacent to a typing table. It is important to notice that the lodging room is a convenient setting, as it gives an opportunity for a continual come-and-go for a number of tenement dwellers, whose presence needs no explaining. Davoren has to endure incursions from callers all day long, starting by the mysterious Maguire and the caricatured landlord to the hero-worshipper, Tommy, and the attractive Minnie. The realism of the setting does not prevent O'Casey from distorting reality when the thematic design of the play demands such distortion.

No doubt O'Casey succeeded in making us aware of this atmosphere which is created by the sense of fear that all the characters have about a raid by the British forces known as The Black and Tans. He also succeeded in making us alert to the political actions of the War of Independence which remains central throughout the play. This state of fear and anarchic political process of the War of Independence and its consequences were described by the Historian Dorothy Macardle, as follows,

"Dublin during the summer was a scene of intense military activity. The streets were full of British Regulars in khaki and steel helmets who carried rifles with bayonets fixed, as well as the Dublin Metropolitan Police, while at every point of vantage lingered men in plain clothes, more or less recognizable as detectives of the G Division employed in political espionage. Military cordons drawn around sections of the city with barbed wire, military lorries and tanks in attendance were a familiar sight. At night searchlights played on the house fronts, while the rumble of lorries shook the streets. The stopping of a lorry outside a house was the signal to the occupants hastily to throw on garments and rush to open the door, in the hope of being in time to prevent its being broken in. Then followed the rush of armed men upstairs and into every room, attic and cellar, swinging revolvers and shouting threats, the bursting open of cupboards, tearing up of floor boards and ripping of mattresses. If, as frequently happened, the raiders were drunk, or in a savage temper as the result of a recent ambush, shots would be fired through the walls and ceilings and breakables smashed. Any man found on the premises was in danger of being shot out of hand. Those taken away in lorries were sometimes shot dead and reported as 'shot whilst attempting to escape.' Articles looted from the raided houses were carried openly through the streets.

Dorothy Macardle, *The Irish Republic* (London: Corgi Books, 1968), p. 281, 243

Symbolism is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense. Symbolism can take different forms. Generally, it is an object representing another and is supposed to give an entirely different meaning, much deeper and more significant. Sometimes, however, an action, an event or a word spoken by someone may have a symbolic value. Symbols do shift their meanings depending on the context they are used in. "A chain," for example, may stand for "union" as well as "imprisonment". Thus, symbolic meaning of an object or an action is understood by when, where, and how it is used. Throughout the play we became aware of O'Casey's few symbolic objects found within the single-room shared by Shields and Davoren. The symbolical props have a realistic function for establishing the vision of life of tenements: there are : collars and ties, a cupboard, a candle and a candle-stick, a fire-place, a stretcher-bed, a bunch of wild flowers in a vase, two chairs, a statue of the Sacred Heart, a crucifix, a picture of the statue of the Virgin, a typewriter, writing materials and a number of books.

These symbolical belongings of Shields and Davoren never stop interpreting their attitude separately. Shields's symbolical belongings were the Sacred Heart, and the picture of the statue of the Virgin, where Davoren's were the table of books and the typewriter. As the pace of action of the play accelerates we find that these symbolical buttresses have been satirically associated with Shields and Davoren. Neither Shields was religious nor Davoren was willing to be such an estimable poet. These symbolical props used to serve as a shelter for Shields and Davoren at the times of danger and great

risks. In fact, these satirical symbolical buttresses serve as an exit from the harsh realities of struggle. In other words, O'Casey believes that the violent journey the individuals must undertake in order to free Ireland is thorny, He made this notion public as Davoren shouts,

"Oh, Donal Og O'Davoren, your way's a thorny." Act 2

Chapter Five

Conclusion and Recommendations

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5.1 Conclusion

The work has delved to explore and investigate the concepts of revolution, power, class struggle and resistance through the play *The Shadow of a Gun-man* (1923). It was made obvious how such great concepts of struggle, power, and resistance have been highlighted through the actions of the play. Virtually, *The Shadow of a Gunman* was a type of play through which O'Casey was indeed successful in delivering the world political ingrained message which is putting Ireland's social-political struggle on the stage , he has created a world of two acts: daily struggle of poor Dubliners and explicitly examining urban life of Irish people during the period of colonization, revolution, and later decolonization.

Eloquently, O'Casey was indeed successful in conveying the tiny details that create such total characters likewise the terrors which the non-stop threat of political violence inevitably begets. He made up characters that barely talk about poverty at all. There is no self-pity, they just accept life and get on living with it. They are just trying to live and with the least they own, and see things from their own perspectives, as Seamus Heaney has written,

"O'Casey's characters are both down to earth and larger than life . . . His democratic genius was at one with his tragic understanding, and his recoil from tyranny and his

compassion for the oppressed were an essential—as opposed to a moral and thematic--part of his art." (Faber and Faber, (1998).

O'Casey's ability to see quite clearly the relationship between the space of thinking granted and the political oppressions exercised by the British forces on individuals is at least part of what makes his work compelling to the reader.

Having explored the external realistic struggle, as O'Casey decides to reveal the exact real condition of himself as a nationalist, and of the Irish people through a series of consistent social and political points of views. He has managed to make his plays look like a realistic picture of Ireland. Internal realistic struggle turns inside out O'Casey's interest in external reality that equals his interest in internal reality. To accomplish piecing together reality, psychological true account of characters has been employed by delving into the complexities of inner-life. His investigation is influenced by the modern theories of Sigmund Freud, Carl Jung, and Jacques Lacan who tend to reveal the hidden inner motives behind the characters' actions and language.

O'Casey's Irish language employed as a type of resistance has received a considerable impact from J.M. Blocker who discusses a thesis focusing on the role of anti-utopian and the reshaping of their own identities. He shows how individuals especially ordinary people of tenement get affected by the unfair social-political system. However, they were still able to secure themselves a foot in such societies at time of great turmoil by sticking firm to their principles of a better world, carrying on their own shoulders the burdened responsibility to beat back world of repressions and dictatorship. This view of J.M. Blocker got manifested once and for ever as we keep recalling Davoren's last

words, who was devoted to his poetic-calling, who keeps fighting for a space of time and place to be granted in a crowded world of hardships, he made thus clear as he shouts,

"Oh, Donal Og O'Davoren, your way's a thorny way. Your last state is worse than your first. Ah me, alas! Pain, pain ever, forever." Act 2

Having explored power and illusion of identity, influenced by the Marxist view of power which is concerned with viewing power as a possession type and oppression, O'Casey grasped that great issue of struggle and problems of Irish people which was the bottom-line of *The Shadow of a Gunman*. It is a case of mistaken identity. O'Casey made it quite obvious as he reputedly tries to remind audience of the true identity of Davoren.

By recalling his own life in the Irish poor tenement of Dublin O'Casey has come to explore symbols of power and weakness which were influenced by the state of chaos and disorder, which were mainly confined to the individuals and the setting which the playwright has personally experienced. These symphonic props used in the play have a meaningful realistic function for establishing the life of individuals like that symbolical buttresses which belong to Davoren and Shields which never stop interpreting their attitudes all through the action of the play.

The Shadow of a Gunman, the first play of O'Casey's literary productions, was an immediate success. The reason for its success and welcome acceptance is that it was type of a play that examines the social-political dilemma of existence. It represents the Irish War of Independence, the Irish struggle as well which was fought in guerrilla style

between volunteers of the Irish Republican and the British forces. O'Casey's three early plays collectively known as *Dublin Trilogy* established his reputation. Their main subject is urban life in Ireland and most particularly in the early years of twentieth century. *The plough and the Stars*, *Juno and the Peacock*, and *The Shadow of a gunman* were premiered at the Abbey Theatre. In these works O'Casey was examining the Irish urban life during periods of great turmoil, the period of revolution, colonization and liberation.

Class struggle has always been the prominent characteristic of societies. Class division and the gap it creates between society's components is certainly a *casus belli*, i.e. an enough reason for war. In the play this struggle, so to speak, has been the result of continuous friction between two radically different slices of people: the British with their power and economic superiority versus the working class, mainly Irish.

Economically speaking poor Irish would certainly feel under privileged and worse off in country manipulated by British occupation, This is not to say that the economy is the root of friction between Irish and British, but poor economic conditions has certainly sharpened the feeling of deprivation on the part of the Irish. Conflict is highly likely to develop. O'Casey set the image of a complex class struggle which, in a way, has given birth to Easter uprising. The main characters look to have been affected by the uprising. However, there seems to be no clear view of the post revolution period as the play ends in an inconclusive result.

5.2 Recommendations

Many studies have explored the anti-utopian plays, but little was done to investigate the comical-side within such plays, which was one of the very nature of O'Casey's inquiries into the motivations and mechanism of individuals, where self-exposure takes place rather than self-discovery and change, which invites a comic-treatment. This paper recommends further studies on O'Casey's dramatic motives. The comic style is worth looking into. War generates misery. O'Casey tries to find a smile among heaps of misfortune.

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