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O'Casey's The Plough and the Stars and Dib's Mille hourras pour une gueuse : The Lure of Revolution

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Dedication

I dedicate this modest work to:

The memory of my father Lounès,

(God bless him),

My dear mother Baya,

My wife Lynda,

My children Amine, Amira, Feriel, Sarah, Imad and Zineddine-Omar-El Farouk,

My brothers and sisters,

All my friends.

Declaration

I hereby declare that this dissertation is entirely the result of my investigation and that reference or acknowledgement is made, whenever necessary, to the work of other researchers.

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Ahmed HATEB

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Abstract

This dissertation is a comparative study of two writers, Sean O'Casey from Ireland and Mohammed Dib from Algeria whose plays exemplify what is called littérature engagée , a literature characterised by the exposition of oppressive political and social realities and the advocacy of change.

The focus will be on the disillusionment felt by the Irish and the Algerians with their respective revolutions as brought forth in The Plough and the Stars (1926) and Mille hourras pour une gueuse (1980). On the Algerian side, this literary disillusionment has been highlighted by critics, among whom Charles Bonn, Jean Déjeux, Naget Khadda, Fewzia Sari. On the Irish side, one may cite Ronald Ayling, Saros Cowasjee, Gabriel Fallon, Jules Koslow and John O'Riordan .

My intention is to examine closely the contents of the above cited plays as representations of the Easter Week 1916 and the November 1954 Revolution respectively. This dissertation consists of six chapters: the first chapter is a review of the historical backgrounds that inspired the works of both writers, i.e. the struggle of the Irish and that of the Algerian peoples for the recovery of their independence. The second chapter deals with the authors' life histories with particular focus on the experiences they went through and which they rendered in their plays. The third chapter is devoted to the thematic examination of O'Casey's play. The focus will be on the Easter Week 1916 and its cruel unforeseen consequences. The fourth chapter is about the structural study of this play. The emphasis will be on the literary devices O'Casey used to present the tragedy that befell the Dubliners. The fifth chapter deals with the thematic examination of Mille hourras pour une gueuse. It is an attempt to explore the writer's view of the November Uprising and of its aftermath. The last chapter is about the structural study of this play. The focus will be on the literary devices Dib used to show the lure of revolution. Finally, the conclusion sums up the results of this investigation by bringing out the affinities that exist between Dib's and O'Casey's plays. I also insist on the fact that they tried to bring some aspects of historical reality onto the stage in order to awaken the audience to the problems raised in the plays especially the lure of revolution.

Contents

Introduction

This dissertation is a comparative study of two plays, one by Sean O'Casey from Ireland and another by Mohammed Dib from Algeria . O'Casey used English, not Gaelic the mother language of Ireland, and Dib used French , the language of the colonists, not Arabic . Both Algeria and Ireland were occupied and both suffered from dispossession, oppression and deprivation. The predominant religion in Ireland is Roman Catholicism while in Algeria the people are mainly Muslims.

This introduction first justifies the topic at hand, then gives a bird's eyeview of the historical events which O'Casey and Dib experienced and from which they drew inspiration . There follows a brief review of the plays they were influenced by. These are supplemented by well-known critical writings on the plays under study and with the approach, the aim pursued , and finally the outline of the dissertation.

The corpus chosen for my study consists of The Plough and the Stars (1926) and Mille hourras pour une gueuse (1980). Naturally, my decision to compare O'Casey's with Dib's work stems from my interest in Comparative Literature. My dissertation falls within this category as it draws a parallel between two works from differing cultures and differing languages. My hope is to show from the analysis that follows that they share a number of affinities and my desire is to draw closer two literatures –Algerian and Irish – which seem, wide apart but which in fact happen to have many points in common.

Through the contextual and the textual study of the plays, I shall investigate the lure of revolution as the central theme. Both the Irish and the Algerian peoples had thought that life after the Uprising (for the former) or the Revolution (for the latter) would be improved, but they were soon disillusioned. What they were met with was death, suffering and waste brought about "in the sacred name of

patriotism!"[1] as well as dissatisfaction with their living conditions. In other words the 'rosy tomorrows' that were promised turned out to be false hopes.

In his first Dublin trilogy, The Shadow of a Gunman (1923) , Juno and the Paycock (1924) and The Plough and the Stars (1926), O'Casey deals with the Irish Civil War, The Black and Tan War and the Easter Week Uprising while Dib's commitment to the fate of the Algerian nation is evident throughout his oeuvre . In his earlier books Dib did not write autobiographies like most of the African and Maghrebi novelists of that period. Instead, he 'fictionalized' the evils of his society. He challenged the colonizer by focusing in his Algerian trilogy La Grande Maison (1952), L'Incendie (1954), and Le Métier à tisser (1957) on the theme of Revolution, a move which eventually led to his first exile in 1959.

Both O'Casey and Dib experienced revolt and war. O'Casey lived through the Easter Week Uprising of 1916 as well as the Black and Tan War and the bloody civil war that followed. Dib also witnessed the revolutionary Uprising of November 1954 leading to a seven-year war. O'Casey and Dib belonged to two different and distant countries, whose people had different beliefs, customs, religion, and spoke different languages, yet their preoccupations were not dissimilar. In fact, it seems that Sean O'Casey and Mohammed Dib had many points in common: their experience of Revolution and their rendering of it in their works, their dissatisfaction with the predominant oppression during the colonization period and their courage in revealing the evils of their respective societies in post- independence periods.

Both were concerned with the welfare of their fellow citizens. O'Casey was an active militant in the Irish Transport and General Workers' Union for which he sacrificed the job which was his only means of livelihood. He also militated in the Gaelic League.[2] But he was compelled to leave it when he found out that what was more urgent, then, was food for the common man rather than literature.[3] Likewise,

Dib was a member of a peasants' trade union (under the strong influence of the Algerian Communist Party). Dib's sympathies went to the working class which he foregrounded in his early works.

Owing to their militant activities, both O'Casey and Dib had to leave their homelands. Dib was exiled by the French authorities in 1959 because of his nationalistic activities and O'Casey was to leave his country in 1926 after the performance of his play The Plough and the Stars (1926) which provoked anger among the Irish nationalists. Both used the occupier's language as a weapon of resistance.

Dib's first works, marked by political denunciation and identity quest, are a pertinent criticism of colonial society, while in the works written after the war of independence, he stopped exploiting what Mostefa Lacheraf called "anachronistic nationalism".[4] He turned towards the denunciation of the social injustices of the post independence period.

Obstacles of the same kind hindered the performance of O'Casey's Dublin trilogy, especially The Plough and the Stars(1926)[5] which was thought by many theatre goers to have brought "shame on the fair name of Ireland "[6] contending that it was a studied insult against the heroes of Easter 1916. The turbulent circumstances that followed the first performance of the play led to his expatriation.

The affinity between Sean O'Casey and Mohammed Dib may be difficult to understand if one focuses essentially on their times. Yet the closeness of their ideas appears under a new light if one considers this affinity as a consequence of the oppression which dominated their lifetimes.Both O'Casey's and Dib's works reflect a historical sequence in their respective countries as well as the response of their countrymen to repression and nationalism. The two playwrights preferred to fight

using the only weapon they knew how to use, that was their pens. In this context we find Mohammed Dib declaring:

> Il se trouve qu'étant écrivain, c'est sur le terrain de la littérature que j'ai choisi de combattre en faisant connaître les réalités algériennes, en faisant partager par ceux qui me liront, les souffrances et les espoirs de notre patrie.[7]

Dib's commitment is revealed in his pre-war as well as his post-independence writing.

Mille hourras pour une gueuse (1980),[8] adapted from the novel La Danse du roi (1968)[9] , to which I shall refer later, shows the distress and disillusionment of the freedom fighters and denounces the new post-independence order. This disillusionment is underpinned by critics such as Jean Déjeux in Littérature maghrébine de langue française (1978), Naget Khadda in Mohammed Dib, cette intempestive voix recluse (2003), Charles Bonn in Lecture présente de Mohammed Dib (1988), and La littérature algérienne de langue française et ses lectures (1974), Beida Chikhi in Problématique de l'écriture dans l'oeuvre romanesque de Mohammed Dib, (1989) among others.

A disillusionment of the same kind has been highlighted by Irish, Indian, and English critics of O'Casey's plays. Among them, one can cite Ronald Ayling in Sean O'Casey: Modern Judgement, Saros Cowasjee in Sean O'Casey: The Man Behind the Plays, Gabriel Fallon in Sean O'Casey : The Man I Knew, Jules Koslow in O'Casey: The Man and his Plays, D.Morin in O'Casey : Juno and the Paycock, the Plough and the Stars and John O'Riordan in A Guide to O'Casey's Plays.

Talking about independent African countries, Fanon contends that the masses are convinced that they have been robbed of everything by the new emerging middle class. Likewise, commenting on the post - independence Irish

situation, Jack Lindsay says :

> The class that then came to power was not a laboring class, the most able among them changed their nature by changing their place in life. They graduated rapidly into petit bourgeois then forming a new class to fill the vacuum formed by the departure or depression of the alien middle class. […] These men had no interest of jeopardizing their mushroom-prosperity by gratuitous displays of moral courage. [. . .][10]

O'Casey and Dib did not only denounce the evils they witnessed in their respective countries; they also held much hope about the future. Being Communists and believing in social change, they militated for the betterment of the common man's social conditions.

O'Casey who was an active militant for the nationalistic cause did not , in his Abbey plays, show that he was a communist, as Saros Cowasjee in his book, Sean O'Casey: The Man Behind the Plays, remarks.[11] However, he declared in 1959 that he had never renounced Communism : "I never lost my Communism, it merely changed by growing deeper and more certain within me. [. . .]"[12] That was his answer to the arguments about his not glorifying Communism in his early plays.

From this short view of Dib's and O'Casey's preoccupations, it seems that both were concerned with the problems of the working-class . I am bound, therefore, to see in the plays under study whether this common impulse has helped to create works of the same nature . So the problem I am faced with is finding not only possible similarities as concerns their disillusionment but also probable differences (which I shall surely come across). These thematic aspects will , of course, be followed by the investigation of the structural forms of both plays.

O'Casey who read many of Shakespeare's plays was undoubtedly influenced by them;[13] and his own plays are steeped in realistic illusion . Dib read Steinbeck, Caldwell, Faulkner, Dos Passos, Pascal, Racine, Stendhal, Beaudelaire; however, it seems that his inspiration came from Virginia Woolf and poets such as Beaudelaire, Apollinaire, Saint-John Perse, Aragon.[14] Because O'Casey's and Dib's works focus on the reality around them and deal with a people struggling for

the recovery of freedom and dignity, I have resorted to the Marxist approach, which I think suits my present dissertation.

As O'Casey and Dib write from the perspective of the class-struggle and consider the socio-historical factors of prime importance, I shall seek help from such works as Georg Lukács's Theory of the Novel; Frantz Fanon's Sociologie d'une révolution and Les Damnés de la terre, and Terry Eagleton's Marxism and Literary Criticism and Literary Theory: An Introduction.

Indeed, Mohammed Dib and Sean O'Casey adopt the same ideology as that espoused by Marx, Georg Lukàcs, Terry Eagleton and Frantz Fanon in that they are aware of the real conditions of the 'wretched of the earth' and thus look forward to their rehabilitation. In Marxism and Literary Criticism, for example, Terry Eagleton argues that the artists must create works that are determined by historical and ideological conditions.[15] His works of literary criticism explore the relationship between literature, history and society. Lukács, for his part, ponders on the import of historical fiction and on the emergence of a truly historical consciousness. Besides, he sees the typical characters as those who concentrate within themselves the most important aspects of a historical moment. [16]

In Les Damnés de la terre, Fanon states that the only response to colonial violence is revolutionary counter-violence. Commenting on a leaflet by the FLN, he argues that colonialism is no thinking machine but sheer violence, a violence that will bow but to fiercer violence.[17] Violence, Fanon contends , is a cleansing force. It frees the natives from their inferiority feeling and from their despair and inaction and makes them restore their self-esteem. Hence, freedom can be obtained only by risking life. In the chapter entitled 'Mésaventures de la conscience nationale', Fanon unravels the deficiencies of post-independent African regimes. He declares that an underdeveloped country that actually wishes to overcome the deadlock, ought to possess a true and decentralized party; it should

avoid capital like the plague.[18] Hence, just like the Marxists, Fanon does not want to interpret the world but to change it.

On the other hand, Eagleton 's view is that criticism should "be used to promote a more equitable society." [19] George Lukács sees that "only realistic forms of fiction are artistically and politically valid."[20] And Fanon's theory focuses mainly on a class struggle led by the peasantry as a way of achieving "the transformations of colonial society."[21] Dib's ethos dissociates itself from that of the social discourse of independence, what Charles Bonn calls "La littérature du discours social."[22] He, in fact, rejects the celebratory tone imposed and protected by official power. Just like O'Casey, he refuses the glorification of the freedom fighters and the liberation war. In this respect, Mostefa Lacheraf addressing the participants of the Colloquium on the North African novel in Hammamet (Tunisia) in 1968 noted :

> Quand on invite nos écrivain à parler de la révolution populaire, pourtant trahie, c'est cet héroïsme et seulement lui qu'on propose à leur verve exaltée et sur commande…[23]

Dib, however, does not comply with the ideology of the new post-bellum order, forging as he does his own authentic line of conduct.

The present study will be based essentially, but not exclusively, on the extrinsic approach whose advocates take into consideration the way a writer renders socio-historical events in his/her work . Jules Koslow while discussing O'Casey's plays notes the latter's acknowledgement that " the main element in any play is the author,"[24] which denotes the importance an author's own background plays in a literary work.

In fact, both O'Casey and Dib represented their respective countries' political upheavals after the facts, in retrospect so to speak, which gives them a certain distance towards their subject-matter and the ability to perceive the failure of the revolutionary ideal. Their rendering of reality is also manifest on the structural level

via the naturalistic mode, together with the use of the grotesque, through which they pinpoint their thematic preoccupations .

My examination of The Plough and the Stars and Mille hourras pour une gueuse will reveal how far these plays are fraught with events drawn from the socio-historical background of the authors. Referring to drama, Roger M. Busfield J. in The Playwright's Art (1958), says that "drama reflects the customs, morals, and life ways of a given society; and the dramatic artist is a participant in that life he seeks to interpret.[25]

For Dib, the everyday life was an interesting topic of study and observation. And for O'Casey, an author has to be concerned with the life that surrounds him or her. About the main events in The Plough and the Stars, O'Casey said that he drew them from the real Dublin life:

> Every play, in whatever form, however written, must deal in one way or another with the life of the people meeting the dramatist who writes it , of those he has worked with, lived with, and of those whom he has watched in every conceivable way within the locality where he has lived himself.[26]

Talking about O'Casey, Gabriel Fallon notes that "it is almost impossible to walk a mile of its [Dublin] streets . . . without hearing something that may be described as 'pure O'Casey." [27] O'Casey himself denied that a play could be written regardless of one's opinion : ". . . was there ever a play, worthy of the name of a play, that did not contain one or two or three opinions of the author that wrote it . . . ?"[28] A clear example of this is his scene about the police raid in The Shadow of a Gunman which O'Casey took from an actual raid that he himself experienced while staying with his friend Michael O'Maolain at 35 Mounts Square, Dublin in 1922. [29]

Indeed, in his Dublin trilogy O'Casey describes the life of the Dublin

tenement denizens in the turmoil that Ireland faced during the 1916 - 1923 period. In all of his Dublin plays, the happenings have as background Dublin with its poverty, hunger, deprivation. And all of them end tragically with the disillusionment of the main characters. In The Shadow of a Gunman the hero ultimately proves to be a mere shadow; in Juno and the Paycock a whole family is not only ruined by a false inheritance but by a 'false war' as well; and The Plough and Stars closes with the defeat of the rebellion and the death of those who have nothing to do with the Uprising.

What has been said about O'casey can rightly be applied to Dib who explained in 1958 that, for him , describing his society constituted more than an evidence:

> . . . nous vivons le drame commun. Nous sommes acteurs dans cette tragédie [. . .] . Plus précisément il nous semble qu'un contrat nous lie à notre peuple. Nous pourrions nous intituler ses écrivains publics. [. . .] Nous cherchons à en saisir les structures particulières. Puis nous nous retournons vers le monde pour témoigner de cette particularité[30]

Thus, my aim in this dissertation is first to draw a parallel between the works under study, to attempt to show the similarities as well as the dissimilarities on the thematic as well as the structural levels. The socio-economic and political aspects of the plays under study are part and parcel of the authors' biographies.

Aspects of the stylistic indicators which I shall analyze in both texts relate to the tragi-comic mode as both authors focus on tragedy mitigated with comedy. Another point is the play division ; here, I shall attempt to show how each author organized his work. Illusion of reality and inflated rhetoric are also aspects that will be developed so as to show how the lure of Revolution comes to be expounded in both plays.

My dissertation will be divided into six chapters. The first chapter is devoted to the historical background of Sean O'Casey and Mohammed Dib. I shall present the political situation the two playwrights drew their subject-matter from. In

the first section of the chapter, I shall consider the Easter Uprising while in the second section I shall deal with the November Revolution and its aftermath.

In the second chapter, dealing with the biographies of the two writers, I shall refer mainly to the relationship between the two writers and the social milieu in which they grew up. As neither of the two dramatists denied the part played by his life experiences in shaping his ideas and influencing his works , some aspects of the two playwrights' lives will certainly help us better understand their plays.

The third chapter will be devoted to the thematic study of The Plough and the Stars. My endeavour in this chapter will be to examine the world Sean O'Casey has re-created in The Plough and the Stars and what worldviews breathe through his play, notably about the Easter Week Uprising in Ireland.

The fourth chapter will deal with the structural study of O'Casey's play. I shall concern myself with the stylistic devices used by O' Casey to support his thematic preoccupations. The main stress will be on the literary as well as on the theatrical techniques that O'Casey uses in his play.

In the fifth chapter, I shall deal with the thematic study of Mille hourras pour une gueuse. I shall investigate, in particular, the woman's role together with the use of violence and the father figure's role during and after the Revolution.

In the last chapter , I shall deal with the structural study of the play. My focus will be on the stylistic devices used by Mohammed Dib to support his thematic preoccupations. In fact, as we shall see later, the tragedy of Arfia, her companions , Wassem and Babanag, in other words the tragedy of Algeria is pervaded with a comedy whose aim is to alleviate the tragic effect of the play .

In the conclusion, I shall examine the extent to which O'Casey's and Dib's treatments of the theme of the common man's grief and hardship are identical . The contemplated analogy between Sean O'Casey and Mohammed Dib leads us to refer to the historical and political background of Ireland and Algeria. It will

certainly shed more light on the themes the writers of the two countries treat in their works. Reference will particularly be made to events having a direct relevance to the works under study.

Chapter I

The Historical Background

> Almost every introduction to a work of history seems to define its period as "a time of great change."[31]

My aim in this chapter is to supply the background for Sean O'Casey's and Mohamed Dib's works so as to highlight the political situation they drew their subject-matter from. In the first section of this chapter, I shall consider the Easter Uprising. The second section for its part will be devoted to the November Revolution and its aftermath.

Before the Easter Week, the Dublin slums were plagued with poverty and disease :

> In the early 1900s Dublin was notorious for its woefully inadequate wages and its disgraceful living conditions. More than one third of its people lived in one-room tenements. Death and tuberculosis were highest in these single- room families ; the death rate percentage in Dublin was higher than Moscow with its rabbit warren of slums and Calcutta with its teeming population and recurrent cholera. Dublin labourers worked a minimum of ten to twelve hours daily, usually at a weekly wage of eighteen to twenty shillings. [32]

O'Casey himself experienced hunger many a time. Once talking about 'the old days', he asked Gabriel Fallon never to use the word 'hunger' "until you have gone without food for three whole days. Otherwise you don't know its meaning." [33]

At the time, Dublin, 'the inferno of social degradation'[34], had some of the worst slums in Europe. An uncommonly high infant mortality-rate was caused mainly by infectious diseases and malnutrition. An investigation made in 1910

showed that 20.000 families were each living in only one room[35] , and Sean O'Casey's was among these families.

During the first World War, most of the Irish sided with the British army and thousands of Irish youths enrolled to fight for the Crown against the Germans. Home Rule, which promised some sort of autonomy was suspended. Britain wanted to strengthen national unity and expected support from its colonies. The political parties accepted the deal whereby the Irish would support Britain and the Allied Forces; and in return the Home Rule Bill would become effective after the War. Soon, the Irish recruits started joining the British Army in great numbers. In less than two years, their number rose to 265.000, serving either under the British Army or in the Allied Forces. But the nationalist activists were secretly getting ready for the insurrection. And when it happened, it took most people by surprise.

Indeed, during the 1916 Easter Week, the Dubliners were shocked by the horrible and bloody events : they had thought that Britain would grant them Home Rule at the end of the First World War and were therefore quite reluctant to join in the rising:

> . . . The Sinn Feiners . . . had little or no popular support. The rising was merely a spectacle, and one in which the 'Dubliners' sympathies were mostly with the British.[36]

This does not mean that they accepted their subservient status. In fact, the Irish had never ceased their quest for independence . However, the years between 1916 and 1923 were the most dramatic in terms of bloodshed, terror and violence in that "the struggle for Irish independence, carried on for hundreds of years, [reached] its climax."[37] Long before the Easter Monday, a number of revolts took place, all aiming at gaining self-determination ; likewise a number of parties and movements took part in the struggle against poverty and oppression . Among them, the Gaelic League had the most important role in the awakening of the people's consciousness. O'Casey himself was a member and a fervent militant of the movement.

The Sinn Fein movement, under the leadership of Arthur Griffiths also challenged British authority. However, the main movements which had a great impact on the preparation and outbreak of the 1916 uprising were, indisputably, the Irish Republican Brotherhood[38] and the Irish Citizen Army.[39] The labour movement, under the leadership of Jim Larkin and James Connolly, exercised a strong influence on the Irish political scene as it aroused enthusiasm for the ideal of an Irish Ireland. O'Casey was one of the supporters of the movement. He once lost his job when he refused to sign a document in which he was asked to promise not to join Larkin's union.[40] He even took an active part in the 1913 workers' strike which lasted eight long months, a period during which the Irish workers suffered hunger and pain.

At four minutes past noon on Easter Monday, April 24th, 1916, Patrick Pearse read the Proclamation of the Irish Republic in O'Connell Street from the steps of the General Post Office to a group of about 150 people. In order to implicate the Irish in the Uprising and to rouse their consciousness, Pearse reminded the audience of their history. He claimed that for the past three hundred years the Irish people had claimed their right to freedom and sovereignty in arms.[41] He asked the Irish citizens to sacrifice themselves for the common cause. But, despite his brave words, he couldn't convince the general public as only "few Irishmen seem to have joined the Rising who were not already members of one of the revolutionary organisations."[42]

Indeed, the masses seemed to be unaware of the planned Uprising ; and because they were not prepared, only few people responded to Pearse's call. Those attending the meeting were even unenthusiastic; they listened to Patrick Pearse's speech with indifference[43]. The poet Stephen McKenna, who was present at the meeting, contended that he felt sad for him [Patrick Pearse] because the response from the crowd was cold. [44]

The British troops did not find difficulty in dislodging the rebels who occupied the General Post Office. Making use of heavy artillery, they crushed the

rising in a few days and the leaders surrendered to General Maxwell. On Sunday morning, the captured 400 men were marched off through the streets to prison. However, when fourteen men among the prisoners were executed , the Dubliners did not remain neutral; instead, they changed their position and regarded them as heroes. In this context, Peter Calvert states that

> the shooting of the leaders of the Easter Rising in Dublin had … the effect of consolidating what had previously been a weak national movement into a strong armed force, entirely alienated from the sources of government authority….[45]

The Rising eventually made heroes of its leaders. It roused Irish public opinion. O'Casey for his part regretted bitterly the great number of losses and injured among the civilians:

> It was a rare time for death in Ireland ; and in the battle's prologue many a common man, woman, and child had said goodbye to work and love and play. [. . .] [46]

He explained the failure of the uprising by the fact that the masses were neither convinced nor involved in it. But he acknowledged the ensuing popular support:

> The gallant men who rose in 1916 to strike for Ireland's independence were defeated, and what they stood for only succeeded, when, years later, the people, as a whole, swung round from opposition to support.[47]

O'Casey would have agreed with Arthur Neuberg who spoke about the unripe time for revolution. Neuberg, in the book Revolution and International Politics mentions the examples of the Rising of August 1870 in Paris and the July days in Russia in 1917, and he argues that on these two occasions, the time was not ripe.[48]

This unpreparedness is echoed in O'Casey's dramatization of the Easter Week. In Act IV of The Plough and the Stars, one of the protagonists' argument is

quite illustrative. Retorting to a British Tommy, Sergeant Tinley, who complains that the rebels are not fighting fair, Fluther Good says vehemently :

> Fight fair! A few hundhred scrawls o' chaps with a couple o' guns an' Rosary beads, again' a hundhred thrained men with horse, fut, an' artillery . . . an' he wants us to fight fair! (*to Sergeant*) D'ye want us to come out in our skins an' throw stones? [49]

The many sacrifices that Dublin suffered could have been avoided had the leaders of the Uprising delayed the upheaval. In fact, the insurrection occasioned much human damage: 450 dead, 2614 wounded, 3149 men and 77 women arrested.[50] But the period of the guerrilla warfare which followed was to prove bloodier and even more disastrous.

The Algerian situation was not much different from that of Ireland. Being a colonised country, Algeria experienced oppression, upheavals and revolution.

Before the outbreak of the November Revolution, these uprisings were always met with repression by the French colonial authority. One of the main insurrections was unquestionably that of May 8,th 1945 which Hocine Ait Ahmed calls "l'insurrection de 1871 à rebours."[51] The harsh suppression of this uprising; however, led to the people's unity. "The policy of the worst," says Ait Ahmed, "reinforces effective communion." [52] The similarity with the Irish situation in 1916 after the execution of the leaders of the Easter Week and the mass imprisonment is striking. In Kherrata, Setif, Constantine, and Guelma , whole villages were entirely razed. And throughout the country people were arrested , among them many nationalist leaders such as Ferhat Abbas and Cheikh Bachir El-Ibrahimi.

A number of nationalist movements and parties had played part in the awakening of the people's consciousness. They are worth mentioning at this juncture were it only to underline their effect on those turbulent years.

Founded in 1923, L'Etoile nord-africaine (led by Messali Hadj since 1927) was banned in 1930 for its political activities and because it advocated full independence. The party emerged again in 1932 under the name of Glorieuse Etoile nord-africaine but it did not last for it was soon banned and its leader arrested and deported. Like L'Etoile nord-africaine, the Parti du Peuple Algérien (PPA), created on March 11th, 1937, drew its leadership from migrant workers. La Fédération des élus (1927) and L'Association des Ulémas (1931) under the leadership of Cheikh Ibn Badis, The PPA-MTLD (Parti du peuple Algérien – Mouvement pour le triomphe des libertés démocratiques) of Messali Hadj also had their role in the shaping of the Algerian political scene. The Algerian Communist Party (1925) on the other hand, denounced the poor social and economic conditions imposed upon the Algerian people yet without advocating independence.

Despite colonisation , the nationalist movement witnessed dissensions just before the outbreak of the November Revolution within the Messalists and the Centralists of the MTLD in 1954.[53] With the creation of the FLN (Front de Libération Nationale) in the summer of the same year, a 'Comité des 22' decided to launch the Revolution. The Afro - Asian Conference of Bandung (1955) which gave full support to the principle of self - determination of peoples and nations gave an impetus to the internationalisation of the Algerian Revolution. In spite of the harsh colonial repression, the Revolution kept its impetus. An example of such repression is the bloody massacre of 12,000 civilians in Skikda in 1955, in Eastern Algeria, and the installation by the Resident Minister, Robert Lacoste of urban and rural militias in 1956

> Il [Lacoste] . . . remet les pouvoirs civils aux militaires, les pouvoirs militaires aux civils. Le cercle est fermé. Au milieu l'Algérien désarmé, affamé, traqué, bousculé, frappé, lynché, bientôt abattu parce que suspect. Aujourd'hui en Algérie, il n' ya pas un Français qui ne soit autorisé à faire usage de son arme….[54]

This situation was similar to that created by the Black and Tans in Ireland during the Anglo-Irish War period. Indeed, in February 1956, General Salan, Commander in chief of the French Forces , like Lieutenant Colonel Smith in Ireland in 1920, reinforced his troops in Algeria. He brought in five hundred thousand troops, veterans of the Vietnam war to make of Algeria a 'hell for the rebels to live in.'[55] In spite of this, the freedom fighters did not lose hope. They caused great losses to the colonial forces as all the Algerian parties united to fight together the same enemy . As Fanon noted:

> Dans le coude à coude fraternel, dans la lutte armée, les hommes rejoignent leurs ennemis d'hier . [. . .] La solidarité inter - tribale , inter - villages, la solidarité nationale se déchiffrent d'abord dans la multiplication des coups portés à l'ennemi [56]

But when independence came, this unity was soon forgotten. In the struggle for political and economic power, corporate and regional interests had the upper hand. It was a situation strangely similar to that described by Sean O'Faolain in relation to the Ireland of the 1920s.

> … The class that came to power and influence was not a laboring class; the most able among them changed their nature by changing their place in life-they graduated rapidly into petit bourgeois, middlemen, importers, small manufacturers, thus forming a new middle - class to fill the vacuum formed by the departure or depression of the alien middle - class. [. . .] They were rising to sudden wealth behind protective tariff walls, they had a vested interest in nationalism and even in isolationism. The upshot of it was a holy alliance between the Church, the new businessmen, and the politicians.[57]

Thus, the masses felt disillusioned and lost hope with regard to their future. Persuaded that they had been cheated, they learnt two or three years after independence that they had been deceived, that "it was not worth fighting if that would not really change the situation. " [58]

It was against this turbulent background that Mohammed Dib wrote his trilogy and dramatized the Algerian Revolution. Revolution and disillusionment are the main themes of Mille hourras pour une gueuse, the work under study. Fewzia Sari notes that "L'univers de l'œuvre [de Dib] dit quelque chose sur l'histoire et la société [algérienne]. "[59]

Indeed, both O'Casey and Dib were preoccupied with the historical and political circumstances of their peoples. This is the point I shall try to expound in the pages that follow. My aim in the next chapter is to draw a comparison between O'Casey's and Dib's lives. I shall try to show how their experience of the turbulent circumstances of their respective countries had an impact on their writings. Mohammed Dib said that he wanted to render in his work the historical reality which he had witnessed and lived.[60] And this is applicable to O'Casey as well. In the course of our examination of both writers' plays, we shall also bring out the striking resemblances between O'Casey's and Dib's experiences and those of the protagonists of their works.

Chapter II
Biographical Elements

In addition to what I have recalled about O'Casey's and Dib's backgrounds and the possible affinities that may exist between them, I shall, in this chapter, give some biographical indications concerning both authors and see how the milieus they grew in shaped their lives and writings. Indeed, both authors declared that most of the material used in their writings was taken from the experiences they had gone through, and from the people they had known. Accordingly, this chapter will be divided into two sections. The first section will concern O'Casey's childhood, his youth, his adult militant activities, and his literary career. The second section will deal with Dib's adolescence, his youth, his literary career, and the background from which he drew the material of his work .

Born in a slum tenement house in Dublin, Ireland on March 30th , 1880 to a working class family, John O'Casey grew up in Ireland .The son of a Protestant father Michael Casey (who, at the death of his Roman Catholic father was reared by his Protestant mother), and a Protestant mother Susan Archer, who had already lost two Johns before him, Johnny had a difficult childhood and his formal education lasted not more than three years.

When his father died , Johnny, the youngest child of a family of seven, was only six years old and so he was brought up mainly by his working-class mother, Susan who was the only provider for him, his brothers Michael, Tom and Archie, and his sister Ella. His two elder brothers left their jobs and enrolled in the army while Ella got married to a Nicholas Benson. Because of Ella's marriage, and with the "shadow of misery [falling] on the O'Casey doorway"[61], Johnny, his mother and Archie moved to another tenement house in the north of Dublin. It is in one of those tenement houses, " . . . sad remnants of past ages"[62] which bore a resemblance to a "graveyard" [63] , that O'Casey spent most of his early life.

Johnny was unfortunate in his education. At about the age of five, it was interrupted because of an eye disease which kept him away from school. However, a Protestant clergyman, Reverent Hunter, finding him wasting his time in the streets, took him straight to school. But soon, the pains in his eyes compelled him to leave school again and pay regular visits to hospital. Thus, he did not attend either secondary school or university. He finally managed to educate himself thanks to his mother who taught him his letters and "nursed him, petted him, and pushed him out of the dark shadows into the light of the living [. . .] ." [64] Jules Koslow writes that "O'Casey himself [was] very poorly clothed and couldn't afford, at times, to buy 'a bit of bread and a cup of tay."[65]

At the age of fourteen, Johnny started doing all kinds of jobs, 'newspaper-sorter, hod carrier, stone breaker . . . '[66] in order to buy books and learn to read and write, which he managed to do thanks to his perseverant mother (to whom he was to dedicate The Plough and the Stars).[67] With the money he earned, he built up a library of Dickens, Cooper, Scott, Balzac, Carlyle, Dumas, Darwin as well as works by his favourite poets[68] and devoted most of his time to learning Irish. As he admired Shakespeare whose works were to have much influence on him, Johnny acted in plays when his brother Archie and his friend Tommie Talton " . . . formed the 'Touwnshend Dramatic Society."'[69] This first active experience as a young man was beneficial to him in his active life.

In his early twenties, O'Casey learnt and mastered the Gaelic language which he later taught to students. While he was a member of the Gaelic League, he was convinced by his friends to join the Irish Republican Brotherhood and became an ardent militant. Johnny became so enthusiastic about the cause that he adopted the Gaelic form Sean for Johnny and wrote for the *Gaelic Manuscript Journal* (1907) under his Gaelic name O'Cathasaigh which he later Anglicised to O'Casey when the Abbey Theatre accepted his first play The Shadow of a Gunman (1923). But, though a fervent supporter of the cause, he had to break away from the movement and the Church as he felt that the members of the Gaelic League were unconcerned with the

wretchedness of the working class. He was aware that what the Irish needed at that time, was food : "the problem of havin' enough to eat [was] of more importance than of havin' a little Irish to speak."[70] As to his keeping at a distance from the Church, Gabriel Fallon writes:

> His real reason for leaving the Church while still so young had not been because he had grown out of it spiritually or criticised it, but because of the profound disgust with which he felt when he perceived the abyss between its practical actions and the words that it preached.[71]

O'Casey was also an active member in the Irish Transport and General Workers' Union led by Jim Larkin.[72] He himself admitted that he belonged to only one club ". . . and that's James Larkin's trade-union."[73] O'Casey had faith in Larkin and admired him for his full devotion to the cause of the Irish labour movement:

> …. In this man's burning words were the want, the desire, the resolution of the world's workers. Here [. . .] was the symbol of the revolting proletariat . [. . .]The symbol of a march forward [. . .]a march forward *en masse* for what the workers never had, but for what they will win and hold forever.[74]

O'Casey's commitment to the cause of the workers cost him his job when he refused to withhold his membership from the Larkin union. He thus sacrificed a means of livelihood which was the only support for his mother and himself. During those harsh years, the O'Caseys witnessed dire poverty. Their daily meal was "[d]ry bread and tea, with an odd herring when they happened to be tuppence a dozen ."[75]

O'Casey's dedication to the cause of the workers was manifest in his persistent activities during the eight - month general strike of 1913. He took an active part in the socials at Liberty Hall and even proselytised for the movement. As he was a devotee of the cause, he was appointed head of a committee to raise funds for the children and wives of striking workers. When the Irish Citizen Army was founded, O'Casey served as its secretary and militated under the

leadership of Jim Larkin and James Connolly. For O'Casey, what mattered most were the poor of the Dublin slums as he was to assert later in a letter to The Irish Statesman (in its issue of February 7th , 1925) : "My sympathies were always with the rags and tatters ; [. . .] . "[76]

Soon O'Casey became disillusioned and his dreams vanished when he realised that the movement was being infiltrated by middle class nationalists whom he believed would not serve the interests of the working-class. This led him to resign from the Citizen Army. Indeed, O'Casey was disappointed with talk of nationalist ideals and principles. So he dismissed the word 'nationalism' from his lexis as he mentioned in an article included in a play of his anthology, Feathers from the Green Crow : "Nationalism[for the workers] is a gospel without hope; it doesn't signify life to them."[77] The Citizen Army, he maintained, "must serve the workers first."[78] And about James Connolly, a figure of Irish socialism, he stated in The Story of the Irish Citizen Army (1919) that

> [t]he high creed of Irish nationalism became his daily rosary, while the creed that had so long bubbled from his eloquent lips higher was silent for ever, and Irish labour lost a leader.[79]

Gabriel Fallon also confirms this thesis when he notes that " [O'Casey] believed that Connolly blended nationalism with his labour politics and that he was more interested in freeing Ireland than in breaking the chains that bound labour."[80]

As for the Irish Republican Brotherhood , to which he devoted much of his time and energy, he was disillusioned too by the concern of its leaders who though "brave and sincere . . . were not alive to the problems of the common man."[81] As they too paid little attention to the preoccupations of the working-class, O'Casey had to break away from them. Between the triggering of the Uprising and the death of his mother in 1919, O'Casey shared his mother's old-age pension of ten

shillings a week."[82] And after 1919 he moved to a friend's tenement flat devoting his time to more reading and writing.

O'Casey started writing long before his first plays [The Frost in the Flower, The Harvest Festival and then The Crimson and the Tri-Colour] were refused by the Abbey Theatre in 1919. Yet, he received encouragement from Lady Gregory[83] who advised him to sharpen his characterisation. From then on, it seems that O'Casey took to heart the piece of advice. He was in his early forties when he produced his three realistic plays about the life of the Dublin tenement dwellers: The Shadow of a Gunman (1923) , Juno and the Paycock (1924) and The Plough and the Stars(1926), plays which gave impetus to the Abbey Theatre.

After his exile to England in 1926, his subsequent play The Silver Tassie (1928) encountered censorship on the part of the Abbey directorates, especially W.B. Yeats with whom he had a polemic. His next plays were all performed outside Ireland.

He produced morality plays, Within the Gates (1933) , The Star turns Red (1940), Red Roses for Me (1942), and Oak Leaves and Lavender (1946). His writing also included three books: Windfalls (1934), a collection of early poems, four short stories, and two one - act plays; The Flying Wasp (1937), a collection of essays on the London Theatre, and I knock at the Door (1939), his autobiography. Between 1940 and 1958 O'Casey produced four other plays: Purple Dust (1940), Cock-a-doodle-Dandy (1949), The Bishop's Bonfire (1955) , and The Drums of Father Ned (1958).

In The Plough and the Stars, which is the primary concern of this dissertation, O'Casey presents covertly the causes of the failure of the Uprising which eventually led to independence when the masses became involved.

O'Casey used Dublin to describe the life and feelings of the tenement dwellers during the harsh years starting from the Easter Rising through the Black and Tan period and the Civil War. The Plough and the Stars, about the Easter Rising indeed "rocked Ireland"[84] in March, 1926. During the first three nights, the play was greeted with loud applause and O'Casey was loudly cheered, but on the fourth night of the performance, a riot broke out which led to the intervention of William Butler Yeats (director of the Abbey). The latter had these prophetic words when he addressed the mob:

> I thought you had got tired of all this which commenced about fifteen years ago.[85] But you have disgraced yourselves again. Is this to be an ever - recurring celebration of the arrival of Irish genius ? Synge first and then O'Casey. [. . .] The fame of O'Casey is born here tonight.[86]

The police had to be called in order to disperse the angry rioters who threw various objects at the actors. This was probably because the play focused on "the victims, the children and women in the bullet-riddled [Dublin] tenements" instead of on glorifying the 'heroes' of the revolt. [87] The audience reproached the playwright with downgrading the patriots and with mocking the men who sacrificed their lives in Easter Week, and they also criticised him for taking the Republican flag into a pub and for portraying an Irish girl as a prostitute. This play shows O'Casey's unbending preoccupation with the socio-political problems of the working class. Nearly the same subjects were the concern of Dib who did not have an easy youth in a country under French rule.

Mohammed Dib was born in Tlemcen on July 21st, 1920. His primary and secondary studies were mainly in French, the language he mastered and which became his 'adoptive language, . . . ' [88] In 1958, he explained that "it [the French language] is the ideal vehicle for a way of thinking that seeks through local realities to join the universal preoccupations of our era." [89] He 'boasted' that his ability to learn the French language was due to his coming from a family of musicians as he noted in L'Arbre à dires : 'j'avais cependant de l'oreille et mon écoute s'exerçait

maintenant avec une attention soutenue sur cette langue qui me parlait. [. . .]'[90] Although Dib's childhood and adolescence were not unusual, he had to face an eventful life, which transformed him little by little.

While at school, and as early as the age of twelve, Dib trained in weaving and accountancy.[91] Although he was successful in his studies, he wavered through all sorts of jobs – he was a teacher in a primary school at Zoudj Bghal at the Algerian-Moroccan border from 1939 to 1942, then accountant in Oujda, Morocco, as an employee for the Algerian railways as well as interpreter for the American and Allied forces when they landed in Algiers.[92] He also worked as a correspondent for *Alger Républicain,* the mouthpiece of the Algerian Communist Party, and as a carpet designer in a weaving factory . Besides this, he was a gifted poet.

Like O'Casey, he rendered in his writings the life experiences of the working-class. Charles Bonn considers Dib the greatest realist writer of Algeria. [93] Realism 'here' [in his first novels] is often synonymous with commitment.[94] To exemplify this view, Bonn reports that Jean Déjeux has shown that L'Incendie (1954), for example, is drawn from real facts, principally from a strike which took place in Ain Taya, (Algiers) which Dib reported in *Alger Républicain* in 1951. [95]

Besides these activities, Dib was a member of a peasants' union which was under the strong influence of the Communist party.[96] Like O'Casey, his sympathies went to the working class for whom he devoted his early works. In this context, Naget Khadda writes: "Il [Dib] côtoie le petit peuple dont il fait siennes les aspirations au moment où il se met à écrire." [97] While attending a literary meeting in Sidi Madani, near Blida, between Algerian and French writers between February 23, 1948 and March 13, 1948, Dib became acquainted with writers such as Jean Cayrol, Albert Camus, Brice Parin, Jean Sénac among others. [98] Besides his eventful life, he had also an active literary life.

At the age of fourteen , he started writing poems[99]. In 1946 he published his first poem 'Eté' in *Les Lettres*, (Geneva) under the signature of Diabi [100] and 'Vega' in the magazine *Forge* (Algiers) in 1947. In 1950-51 he wrote reports for the Algerian newspaper *Alger Républicain* reputed for its progressive stand. At that time he was already committed and wrote reports, essays and committed poetry for the same newspaper just like Kateb Yacine who was a fellow journalist.[101]

His career as a fiction writer started in 1952 with his famous Algerian trilogy: La Grande maison (1952), published two years before the outbreak of the Algerian war of independence, L'Incendie (1954) and Le Métier à tisser (1957), about the world of the workers written in a naturalistic style, evocative of Emile Zola. In La Grande Maison (1952) Dib describes an Algerian adolescence, in L'Incendie (1954) he portrays the dispossessed peasants and shows their growing impatience and political awakening. In this text, the communist militant Hamid Serraj plays an important role in the organisation of a strike. However, a fire started by an agent provocateur is blamed on the peasants so as to quell that strike. And in Le Métier à tisser (1957), set in Tlemcen in the years 1941-42, Mohammed Dib describes the Algerian people's awakening to political self-consciousness. Thus, one may deduce that before the November Uprising 1954 Dib was already committed to the liberation project.[102]

In 1951 Dib married Colette Bellissant, the daughter of his former French teacher. In 1955 he signed, together with two hundred other Algerians and Frenchmen, the Manifesto ' Fraternité algérienne ' in favour of a reconciliation between the two Algerian populations.[103] Exiled in 1959, he settled in France, travelled to different places and stayed in many countries in Europe as well as in America where he was often invited to give seminars and lectures.

The period from independence on was marked by a new kind of writing "une écriture de vision… avec un appel à l'onirisme," [104] in which he had recourse to the fantastic, the allegoric, and the hallucinatory, a period in which he felt

compelled to write about personal and universal themes.[105] Like his counterpart O'Casey, Dib died in exile on May 2nd, 2003.

Like O'Casey, Dib depicted through this 'combat writing' the tragedy of the Algerian society. With Qui se souvient de la mer (1962) and Cours sur la rive sauvage (1964), he abandoned the realistic mode. However, this shift towards symbolism does not in fact efface the realistic register.[106] In the seventies he came back to realism with his new trilogy Dieu en barbarie (1970), Le Maître de chasse (1973), and Habel (1977). His later works include La Nuit sauvage (1995) *L'arbre à dires* (1998), Simorgh (2003) and L.A. Trip (2003).

Mohammed Dib was rewarded many times during his lifetime. His fictional work embodies different genres and modes: poems, novels , short stories, tales for children, a play, Mille hourras pour une gueuse and another " Une paix durable " which was performed at the 'théâtre de poche' in Paris [107] and essays, many of which examined closely contemporary life in Algeria.

Just like O'Casey, Dib faced colonial alienation and mastered the language of the coloniser. The historical circumstances he witnessed in his country thus affected profoundly his way of thinking. Through one's reading of Dib's early trilogy, one may learn about his commitment and devotion. In this respect, Naget Khadda points out that it is a

> …fresque , qui transpose dans la période de la seconde guerre mondiale le climat socio - politique de l'Algérie préparant la déflagration de sa guerre de libération nationale, [. . .] .[108]

And Charles Bonn says that L'Incendie is explicitly 'un roman "engagé"'[109] and that the consciousness of the peasants comes from their contact with daily injustice. This injustice is also one of the themes, together with the revolution, that Dib developed in his post-independence writings, especially in the play Mille hourras pour une gueuse (1980).

Mille hourras pour une gueuse is drawn from the novel La Danse du roi (1968). It dramatises the hardships the former freedom fighters endured during the Revolution, their dreams , and their eventual disillusionment . The play also depicts the masses who have lost all hope in the upholders of the New Order, whose aim is to get richer and richer and ignore those who sacrificed themselves for liberty. These masses ultimately realise that they have been lured and betrayed.

More specifically, Dib dramatizes the relationship between post - independence rulers and the former freedom fighters represented by Arfia, an ex-officer, and her companions Slim, Bassel and Nemiche. Arfia has survived the carnage whereas her comrades - in - arms have not lived to see the crumbling of their hopes. Arfia remembers what they all endured in the maquis. She tells about their thoughts and their wishes and about their banishment by the upholders of law and order symbolised by Arsad, the commissioner of police and Si Chadly, the local bourgeois. It is this background of war, tension, and disillusion that Dib uses in Mille hourras pour une gueuse. The play also tells the sad tale of the confiscated revolution through the imprisonment of Arfia. All these elements will be expounded later on in the chapter dealing with the thematic study of Mille hourras pour une gueuse. The next chapter , devoted to the study of the thematic content of The Plough and the Stars is an attempt to analyse the way O'Casey rendered the Easter Week Rising.

Chapter III

The Plough and the Stars: A Thematic Study

The imaginary worlds created by both Sean O'Casey and Mohamed Dib in their plays cannot be separated from the real world in which they lived. Thus, my first endeavour in this chapter is to examine the world Sean O'Casey has re – created in The Plough and the Stars and what worldviews breathe through his play, notably about the Easter Week Uprising.

The setting of The Plough and the Stars is Dublin November 1915, and later April 24th, 1916, in one of the many tenement houses of the city. The first act reveals a considerable cast of tenement inmates. Jack and Nora Clitheroe, Nora's uncle, Peter Flynn, and The Covey, Jack's cousin, live in the same tenement together with Fluther Good, a carpenter, Mrs. Gogan, a charwoman, her fifteen-year consumptive daughter Mollser, and Bessie Burgess, a fruit vendor. Jack Clitheroe is appointed Commandant in the Citizen Army and is informed by Captain Brennan that he is to lead a battalion at a big street demonstration but his wife, Nora, tries to prevent him from attending. He goes there notwithstanding. The crowd is stirred by the voice of a public Speaker.

In the meantime, the demonstrators enter a near-by pub to have a drink carrying the flag of the Irish Free State 'Plough and the Stars'.[110] Here, the civilians Peter and Fluther are so excited by the Speaker's words that they start boasting. The Covey, however, is appalled by what he has heard and sickened by Rosie who tries to interest him. Then, an argument ensues between Fluther Good and Peter, between Bessie Burgess and Mrs. Gogan , that almost degenerates into a brawl was it not for the straight intervention of the barman.

During the Rising that takes place five months later, The Covey, Peter and Fluther are shown in Clitheroe's flat playing cards and discussing the events of

the Easter Week when Bessie informs them that people are breaking into shops. The three men leave the tenement, ignoring the danger outside, to have their share of the looting. Meanwhile Nora, pregnant with child, goes to the barricades to look for her husband. She is brought home by Fluther Good .

Jack Clitheroe for his part is seen at the door of the tenement, covering the retreat of a wounded Volunteer. When Nora sees him, she begs him not to return to the fighting, but Jack ignores her pleas and leaves with his friends. Nora's baby is born dead, and she eventually goes mad. Captain Brennan comes to inform Nora of her husband's death. At the same time, British soldiers come to escort the funeral of the still-born baby in addition to the dead body of Mrs Burgess's consumptive child. They arrest the men who were hiding in the tenement house. Nora who does not yet know of her husband's death appears in the room in a state of delirium. She is preparing the table for a meal when the rattle of musketry attracts her to the window. Mrs Burgess, who was attending her, tries to drag her from the window but she is herself accidentally killed by a volley. The soldiers who took the coffin of the young child return to the room and sit down to the meal Nora had prepared. They sing 'Keep the Home Fires Burning', a British chauvinistic song as they drink tea.

The Plough and the Stars portrays the life of the Dublin tenement dwellers and that of the Irish patriots before and during the Uprising. Most of the sequences in the play deal with events as O'Casey experienced them. Indeed, the playwright confessed later that:

> [he] . . . lived in the midst of all the events described in the play. There I [he] was part of them, yet subconsciously commenting on all that was said, much that was done . . . seeing at the same time, the sad humour and vigorous tragedy of this historic time to Ireland.[111]

O'Casey's concern with the petty things that make up one's own life are also evidenced in the following statement :

> One cannot write about people without writing about things; for the food we eat, the clothes we wear, and the roofs that shelter us are all very near to us, and without them we perish. [. . .] We cannot keep ideas about things out of plays.[112]

In this context, Jules Koslow depicts the close association between "his [O'Casey's] own life and the characters and events in his drama."[113] And Jack Lindsay acknowledges that O'Casey's works "translate what he felt of the world's deep conflicts into dramatic terms rooted in his early vital experiences in Ireland."[114]

In the play under study, O'Casey mentions the lack of support of the Dubliners for the Easter Week Uprising . Indeed, the timing of the Uprising, in O'Casey's eyes, was not appropriate. The paradox is that while a small number of Volunteers were going to face the mighty British troops, other Irishmen were enlisting in thousands in the British army to fight in France and in Flanders. In the play, Bessie, whose son is fighting on the side of the British Forces on the continent, contributes to creating this paradox. She ironically invites the other protagonists to think over the chaotic situation: "There's th' men marchin' out into th' dhread dimness o' danger, while th' lice is crawlin' about feedin' on th' fatness o' the land! [. . .]. [115]

This statement shows the inadequate timing of the Uprising according to O'Casey.[116] This stand is further stressed by O'Casey through his depiction of the Dubliners: the nationalist characters in the play are never shown in action; instead they are seen either showing off or quarrelling.

Indeed the first act of the play opens with Mrs. Gogan's sarcastic remarks about Nora's way of life . She also comments on Peter's preparation for the meeting which was to take place that night, on Jack Clitheroe's anger with the Citizen Army for not having been promoted and on the nationalist demonstration that is to take place in the evening . In fact, Mrs. Gogan introduces us to the different characters in the play and their relation and feelings towards what is happening around them.

When Jack learns, by the end of the first act, that General Jim Connolly has promoted him to Commandant, his nationalistic sentiments are suddenly revived, and he immediately goes out to join his regiment, disregarding his wife's laments: "Jack, please, Jack, don't go out to-night . . . "[117] Through the depiction of Jack's enthusiasm for action and Peter's eagerness to attend the meeting, O'Casey reveals, in a mock-heroic way, the Dubliners' skin-deep nationalism. Just some time earlier, Jack did not seem to have any interest in the Citizen Army, especially when he heard of Brennan's promotion to Captain above him.

The second act takes place in a public house. The different protagonists are drinking inside while the orator – in real life, Padraic Pearse, is delivering a patriotic speech outside. His words are so strong that they have great impact on both the civilians and the Volunteers . The latter seem so hypnotised by the speech which vehemently asserts that " Ireland . . . unfree , shall never be at peace!'[118] that they promise to sacrifice all for Ireland:

> Capt. Brennan (*catching the Plough and the Stars*). Imprisonment for th' Independence of Ireland!
> Lieut. Langon (*catching up the Tri-colour)* . Wounds for th' Independence of Ireland!
> Clitheroe. Death for th' Independence of Ireland! [119]

As for the civilians Peter Flynn, Fluther Good, and The Covey, they feel excited and they all engage . . . in drinks. This picture foretells the failure of the Uprising: in their drunken state they can't "aid the revolution."[120] Rosie Redmond, a prostitute, remains indifferent to such enthusiasm and keeps to her job. She complains about the lack of business and shouts invectives at the people : ". . . There isn't much notice taken of a pretty petticoat of a night like this. [. . .]You'd think they were th' glorious company of th' saints, [. . .]."[121] This scene takes place in November 1915.

In the third act, which takes place outside the home of the Clitheroes at Easter 1916, Captain Brennan and Commandant Clitheroe retreat with the wounded

Langon. Here, Brennan rebukes Clitheroe for not firing at the looters: "Why did you fire over their heads? Why didn't you fire to kill?" to whom Clitheroe answers. " . . . bad as they are they're Irishmen an' women.[122] Jack Lindsay remarks that O'Casey's "sympathies were always with the rags and tatters that sheltered the tenement-living temples of the Holy Ghost'.[123] This act discloses the civilians' position and posture as they take advantage of the confusion to break into the shops and loot everything they can lay their hands on .

The fourth and last act offers a tragic picture of the patriots in complete disarray and of the city of Dublin most of it in flames, with the British troops patrolling the streets. Nora who has a stillbirth, is eventually driven mad and Mrs Bessie Burgess, a courageous and good-hearted neighbour, is shot by the Tommies. The act ends with Corporal Stoddart and Sergeant Tinley drinking the tea that the - now - insane Mrs Clitheroe has prepared for her - now dead - husband.

O'Casey's focus is on the vanity of the would-be heroes. As long as the battle is far off, they indulge in all sorts of boastful antics, but once they are in the midst of it, their patriotic feelings are deflated and "their idealism collapses." [124] O'Casey also puts the emphasis on the delusion of grandeur which is eventually brought about by the vainglorious patriots. This can be exemplified through Fluther's remark "A few hundhred scrawls o' chaps with a couple o guns an' Rosary beads, again' a hundhred thousand thrained men with horse, fut, an' artillery . . ."[125] and the eventual desertion from the battlefield of Captain Brennan. [126] This points to the patriots' unpreparedness and unheroism.

Indeed instances of the nationalists' weakness can be seen through the behaviour of the different protagonists. While in the third act the various civilians in the pub are having a row, Nora is brought in from the barricades half-carried by Fluther.[127] Here O'Casey uses Nora foretelling her husband's death, to show their lack of courage : "My Jack will be killed, my Jack will be killed!. . ."[128] and protesting that the men at the barricades were afraid : ". . . they're afraid to say

they’re afraid! . . . I saw fear glowin’ in all their eyes. [. . .] An’ some of them shouted at me, but th’ shout had in it the shiver o’ fear[. . .] .”[129] The weakness of the Dubliners is shown in the passage where the would-be heroes willy-nilly bear the brunt of gunfire and when Peter, who has been exalting the fight, suddenly becomes less confident and wonders : “[w]hat would happen if a shell landed here now?”[130]

An instance of the patriots' failure is illustrated by Clitheroe's declaration to Nora, "I wish to God I'd never left you,"[131] while he retreats from the fight. From this example, O’Casey provides evidence that Jack’s participation in the Uprising is but a way of evading ridicule. And Captain Brennan's retreat into Bessie Burgess's living-room, running away from battle, is another proof of cowardice.

As for the womenfolk, they are disillusioned with the situation. What happens to Nora by the end of the third act is quite illustrative. She is so happy when her husband returns safe from the fight that she hurries to welcome him. But this proves false hope; her happiness does not last. No sooner does she tell Jack about her search for him at the barricades that he becomes irritated. It seems that Jack’s vanity is stronger than his love for Nora : he felt that she brought shame on him.

The Young Covey is not courageous either. His cowardice can be felt in his refusing to accept that Captain Brennan remain among them when the latter comes to hide from the Tommies. His asking Brennan to slip back to where he came from shows his apprehension. The Covey's fear is shared by Peter Flynn who dreadfully retorts that the presence of Brennan may bring them trouble: " An' then we'd all be shanghaied.”[132] Moreover, most of the other male characters in The Plough and the Stars show some signs of weakness or fear . Nora expresses well the feeling of her husband and that of the other nationalists during the Uprising: “. . . An’ he [Commandant Clitheroe] stands wherever he is because he’s brave? (*Vehemently*) No, but because he’s a coward, a coward, a coward!” and she contends “. . . I saw fear glowin’ in all their eyes [. . .] . ”[133]

The characters' statements in the play are an obvious indictment of the excessive patriotism of the nationalists for they brought only desolation and grief to many Irish families.

Such swaggering is best depicted in the character of Fluther Good. Fluther resembles Johnny Boyle in Juno and the Paycock. In Act I of Juno and the Paycock, Juno introduces her son Johnny to Bentham, the school teacher, and tells about all that he endured in the Easter Week[134]; however Johnny boasts: " I'd do it agen, ma , I'd do it agen, ma ; for a principle's a principle."[135] Fluther's outburst of enthusiasm is identical to Johnny's. Returning from the demonstration by the end of Act II, Fluther Good's sense of patriotism is spurred by the strong words of the Speaker. Being drunk, he shows off and swears that he is ready to die for Ireland:

> . . . an' I said to myself, 'you can die now, Fluther, for you've seen th' shadow-dhreams of th' past leppin' to life in th' bodies o' livin' men that show, if we were without a titther o' courage for centuries, we're vice versa now! [136]

He also claims boisterously: "Get the Dublin men goin' an' they'll go on full force for anything that's thryin' to bar them away from what they're wantin', [. . .] ."[137] As for Peter who was afraid of the sound of the 'big gun' some time before, he now boasts that he feels he can drink "Lock Erinn dhry!" He adds:

> I felt a burnin' lump in me throat when I heard th' band playin' 'The Soldiers' Song', rememberin' last hearin' it marchin' in military formation with th' people starin' on both sides at us, carryin' with us th' pride an' resolution o' Dublin to th' grave of Wolfe Tone.[138]

Vanity and self-praise are not limited to Peter but engulf most of the characters. An example of this jingoism is illustrated in Commandant Clitheroe's, Captain Brennan's, and Lieutenant Langon's attitudes , in their inflated rhetoric as they swear to sacrifice themselves for Ireland.[139] And while the meeting is in progress, following the bold speech of the Speaker, the militants promise to do all they can to serve Ireland.

The scene as a whole shows that the combatants' bombastic heroism is stirred by drinks for, as will be shown in the next acts, these boisterous and 'heroic' men do not live up to their ideals. From the use of such rhetoric, one may understand the playwright's mocking surface nationalism. These would-be heroes are too prone to overestimate their capacity. Although they know of the strength of the mighty British army, they insist on the defeat of the British. Excessive patriotism is also depicted through the representation of the Speaker who aims at giving people hope and confidence :

> Comrade soldiers of the Irish Volunteers and of the Citizen Army, we rejoice in this terrible war. The old heart of the earth needed to be warmed with the red wine of the battlefields. [. . .] And we must be ready to pour out the same red wine in the same glorious sacrifice, for without shedding of blood there is no redemption.[140]

This facile excitement bears witness to the false idealism of the Dubliners as is expounded in the second act. The Covey's behaviour illustrates this false idealism. He attempts to spread his theory about "Jenersky's *Thesis on the Origin, Development, an' Consolidation of the Evolutionary Idea of the Proletariat*," [141] boasts of Karl Marx's theory "about th' relation of Value to th' Cost o' Production,"[142] but refuses to get involved in battle and eagerly takes part in the looting while the fight is in progress. Thus O'Casey denounces the suspicious nationalistic fervour of the patriots.

The display, in the pub , of The Plough and the Stars and a green, white, and orange Tri-colour[143] by the military shows the euphoria that accompanies the would-be heroes by the end of the second act. They seem 'mesmerized' by the speech of the Speaker. But their provocative words are lost as Rosie, hanging on Fluther's arm sings: "*I once had a lover , . . . "* at the end of the second act.

The weakness of the military and the fear of the civilians are also apparent in the scenes that follow. When Captain Brennan who has given up the fight soon

announces that the Imperial Hotel is in flames and that Clitheroe has died a heroic death, The Covey and Fluther are seen playing cards beside a coffin in which the corpses of Mollser and Nora's premature baby lie. 0n the one hand, O'Casey represents the indifference of the civilians who, while the fighting is at its utmost, play dice, thus disregarding reality. This shows that the masses on whom great hopes were stacked did not take part in the struggle. Even Brennan who was some time earlier extolling "[I]mprisonment fo' the Independence of Ireland" [144] is now reluctant to return to the fight as he hides among the civilians. What O'Casey conveys through this instance is a deflation of heroism and patriotism. However, The Young Covey, a civilian who seems less imbued with war, has a different view.

Contrary to the other characters, The Covey is disgusted by what he has heard at the meeting and expresses contempt at the whys and the wherefores of the Uprising. This young socialist criticises the 'revolution' and seems interested only in economic freedom. For him, " there is only one freedom for th' workin' man: conthrol o' th' means o' production, rates of exchange, an' th' means of disthribution."[145] Retorting to the Speaker who extols heroism and war, The Covey argues: "Dope, dope. There's only one war worth havin': th' war for th' economic emancipation of th' proletariat."[146] He later says that it is "all dope. . . ; th' sort o' thing that workers are fed on be th' Boorzwawzee,"[147]

Disillusioned with the present situation, The Covey, imbued with the Marxist ideology, argues for the betterment of the conditions of the working class. He seems to agree with Marx's theory which states that the human beings do create or transform the world they live in by their labour. [148] The Covey, though he is shown to be extremely naive and a bit ridiculous, nevertheless, refuses to fight for a false ideal and objects to the waste : "if they were fightin' for anything worth while, I wouldn't mind."[149] Similarly, Bessie Burgess who does not believe in nationalism foresees the defeat of the rebels. When the British gunboat *Helga* shells Liberty Hall,[150] Bessie cries out :

> . . . maybe yous are satisfied now; maybe yous are satisfied now. Go an' get guns if yous are men – Johnny get your gun, get your gun, get your gun! Yous are all nicely shanghaied now; [. . .] . [151]

The plunder of the shops is another example O'Casey uses in order to show the lack of interest in the Uprising on the part of the civilians. All the men as well as the women characters hurry to get their share of the loot except Peter who is afraid of being shot at. Later when The Young Covey returns with a sack of flour and a ham on his back , the hypocritical Peter accuses him of disgracing the cause : ". . . makin' a shame an' a sin o' th' cause that good men are fighting' for.[. . .]"[152] However, O'Casey notes that, in actual fact,

> the looters gambled before they went looting and to go looting was a brave thing to do, for the streets sang songs of menace from bullets flying about everywhere[. . .]. [153]

This being said, it remains nevertheless that the representation of the gambling and the looting makes the common man's interest in the Revolution quite dubious. The result is wretchedness and unhappiness. It is the womenfolk in fact who bear the brunt of the war. The last scene of the play provides ample evidence of that. Bessie Burgess is shot by the Tommies while she tries to draw Nora back from the window. Her laments are ironical as she wonders how she has met such a fate, she who has nursed Nora day and night. John O'Riordan notes that:

> Charity, for her, has become the soured milk of human kindness : nursing a mad woman, day and night, who thinks only of a dead man. And her own reward is nothing less than an unwarranted death. [. . .] [154]

Through these comments the audience's attention is drawn towards the tragic fact of the innocent civilians who are not directly involved in the Uprising. The irony of it lies in the fact that it is the innocent people like Bessie Burgess, Mrs Gogan's child, Mollser and Nora Clitheroe who have paid the greatest sacrifices.

Bessie is accidentally shot, Mollser dies of consumption and Nora becomes demented.

By the end of the play, the male characters are detained in a Protestant Church[155] and Bessie tries to find consolation in religion. Her last words: "I do believe, I will believe that Jesus died for me. [. . .] " [156] may signify delusion for even her faith has not been of any help for her. This disappointment is also experienced by both Juno and Mary in Juno and the Paycock. The former calls the Blessed Virgin and the 'Sacred Heart of Jesus' to have pity on her[157] and the latter feels that God does not exist since he has let their misfortune happen.[158]

In O'Casey's rendering of the killing of innocent men, women and children as well as the destruction and desolation brought to Dublin during and after the Uprising, the reader and playgoer will realize the hardship and misery brought by the Revolution. In this context, A.E.Malone notes that in Juno and the Paycock sacrifices are made in the name of Ireland, the Motherland, but the real mother, Juno, is forsaken. In The Shadow of a Gunman, a woman, Minnie Powell, is sacrificed to the cowardice of men:

> . . . the innocents are goaded to destruction by the men of words, the speech-makers and the poets, who live themselves to be known as 'the men who won the war.' [159]

As a matter of fact, in The Plough and the Stars, the theme revolves round a ". . . series of illusions of heroism[. . .] .[160]

The desolation brought by Revolution is reflected in the degradation of the characters. Nora's fate reflects the consequences of the brutal reality of war: the rising has robbed her of her husband; it has destroyed her marriage and has caused her insanity. Through Nora's story, O'Casey has managed to present some of the shortcomings of the Uprising. And by tracing the decline of his characters he has exposed the futility of the rising for the working class. In the end, the would-be heroes, Jack, Brennan, and Langon find themselves the victims of their own

delusions; they are all stripped of everything. Langon and Brennan renounce their patriotism, while Jack Clitheroe dies for nothing.

By deprecating the revolutionaries and the men who showed great fervour toward the Uprising, O'Casey draws the audience's attention to the lure of revolution. The only characters spared by criticism are the women, especially the mothers. Of all the working class, it is they who know :

> . . . that when it would be all over, they and their families would be living in the same old way denying themselves things that the rent might be paid, and uncertain where the food for the next day would come from. [161]

Indeed the mothers bear the responsibility of the family and embody the tragedy of the country. The cases of Juno, Minnie Powell, Bessie Burgess , Mrs. Gogan and Nora Clitheroe are very illustrative. D. Morin adds that for Juno Boyle and Nora Clitheroe:

> . . . life is more sacred than patriotic slogans and human realities are more meaningful than fanatical abstractions, particularly when in the name of the national honour the revolution devours its own children. [162]

What O'Casey implies is that the rebellion has been cruel for the Dublin tenement dwellers. No one has escaped suffering; even those who have not taken up arms have suffered. The disillusion felt, especially by the common man, is striking . The final scene is very symbolical of the prolongation of the occupation of Ireland by the British : Sergeant Tinley and Corporal Stoddart insensitively help themselves to tea in Bessie Burgess's living-room.

Having dealt with the thematic study of The Plough and the Stars, my focus in the next chapter will shift to the structure of the play. Through this examination, I hope to show how the lure of revolution is also rendered in the very formal features of the play. [163]

Chapter IV

The Plough and the Stars: A Structural Study

In the previous chapter, I have attempted to show how the lure of revolution thematically pervades the play. Here, I shall focus on the tragicomic dimension of The Plough and the Stars. To this end, I shall first give a brief review of the Aristotelian and Elizabethan tragedies of which The Plough and the Stars is the 'inheritor'. This will be followed by a study of the stylistic and dramatic devices. Special attention will be given to the naturalistic and grotesque modes through which O'Casey pinpoints his thematic preoccupations .

The author uses tragedy to disclose the misfortunes that befall the Irish people. This tragedy is coupled with comedy, the effect of which is to alleviate the tragic atmosphere and thus highlight the unheroic – yet dignified – humanity of the Dubliners. Aristotle defines tragedy as :

> the imitation of an action that is serious and as having magnitude, complete in itself; in language; with pleasurable accessories, each kind brought in separately in the parts of the work; in a dramatic, not in a narrative form, with incidents arousing pity and fear.[164]

In tragedy , there is no retreat and no easy answer to any of the crises humans go through. Conventional tragedy, in fact, arises when there is an irresolvable conflict. Oedipus who challenges the power of the gods by refusing to surrender or to accept fate is a case in point. There is resistance on the part of the character, not mild acceptance. In Greek and in classical tragedy there is no remedy, no alternative, no choice; there is no evasion, and disaster befalls the hero: "the greater the person. . . the more acute the tragedy. "[165] Hence, stress is put on the element of helplessness and inevitability. Indeed, Aristotle's Poetics shows that the cause that leads to a tragic hero's downfall is mainly due to a serious mistake that he himself makes. This is what he calls the tragic flaw. The tragic hero is above the average and generally enjoys a very high status in society.

Similarly, the Elizabethan tragic hero is often greater than the common man thanks to his courage, nobility and fearlessness. However, when he comes to be compared with the gods, he becomes smaller. Nonetheless, in the Elizabethan tragedy too, the hero does not accept his destruction without fighting; he faces the situation in order to assert his dignity and his nobility. An example of this is Macbeth. Macbeth is presented from the beginning as a heroic figure. He is described as a courageous soldier who defends loyally his king, Duncan, against a rebellion.[166] Seen from the Aristotelian perspective, Macbeth can be considered a tragic hero; he is a noble and dignified person and is very great when compared with the common man . Moreover, Macbeth's vacillation before the murder of Duncan and his torments add to his innate goodness and thus arouses ". . . catharsis of painful emotions for, and not merely with respect to the protagonist [Macbeth]. " [167] as R.S. Crane argues.

Twentieth century playwrights do not, however, espouse either the Greek or the Elizabethan view of tragedy. They have broken away from these conceptions of tragedy. In modern plays the tone of tragedy is modified through the upgrading of the common man. It is she/he who endures grief, misery and disaster. So tragedy no longer concerns persons of high rank but "an everyday mother, tramp, peasant or salesman."[168] Kings and princes are no longer the main concern of modern tragedy, and inevitability is not its concern either, as will be seen in The Plough and the Stars.

The tragedy in The Plough and the Stars lies in the destruction of the Clitheroes' marriage, the utter grief and absurd death of Bessie Burgess , that of Mrs Gogan's loss of her consumptive child, of the patriots. Over all, it is the tragedy of Ireland 'reoccupied' in the final scene by the British. But the atmosphere of the play is not utterly tragic. With the inclusion of comedy, the tragic dimension is more or less lessened.

According to Marjorie Boulton, tragi-comedy is "a dramatic device which greatly heightens the emotional intensity of a play."[169] This is quite obvious throughout The Plough and the Stars. In the first act, for example, O'Casey shows Peter seizing a sword

and heading for The Covey who moves around the table.[170] While Fluther and Mrs. Gogan refer to the Nationalist rising, The Covey quarrels with Peter. Here both characters are comic. Another example is Fluther's and Mrs Gogan's laugh at Peter's regalia "Ah, sure, when you'd look at him, you'd wondher whether th' man was makin' fun o' th' costume, or th' costume was makin' fun o' th' man. "[171] In Act IV, Fluther and his fellow-countrymen are shown playing cards in a flat that contains the coffin of little Mollser and Nora's still-born child , while Dublin is burning. They seem detached from the reality around them :

> *Fluther (furtively peeping out of the window). G*ive them a good shuffling . . . . Th' sky's getting reddher and reddher . [. . .] You'd think it was afire . . . . Half o' th' city must be burnin'.[172]

Also, O'Casey complies with the Aristotelian plot line. This can be explained by the fact that The Plough and the Stars has a conventional exposition. First, the playwright puts the audience in possession of vital information about the Dublin tenement dwellers and their preparation for the great meeting which is to take place that night. From the conversation between Fluther Good and Mrs Gogan, in the opening scene, the audience learn that Nora aspires to a better life than the one she is living in the tenement house. "Vaults", she says, 'that are hidin' th' dead instead of homes that are sheltherin' th' livin'."[173] Concerning Jack, her husband, one understands from the same conversation that he is jealous of Brennan who has just been promoted Captain. We are thus given some hints about the conflicts that might develop later.

The plot consists of an *Introduction* or *Preparation*, the *Attack*, the *Rising Action*, the *Main Crisis* or the *Turning Point*, the *Climax*, the *Falling Action* and the Conc*l*usion or the *Outcome*.[174]

The play opens with an *Introduction* as Fluther Good is mending Nora's door, a conversation ensues between him and Mrs Gogan mocking Nora's tastes and her exuberant way of life.[175] Then comes the *Attack* as the action comes about with 'domestic' quarrels among the tenement dwellers themselves, which augurs conflicts on a

larger scale. Next, [in Act II] follows the *Rising Action* depicting the patriots and the civilians who are excited by the speaker's speech. This is followed by the *Main Crisis* with the patriots "escape" from the battlefield. At the beginning of the third act, Fluther is carrying Nora in, and at the end of the act Jack returns to the barricades leaving his beloved Nora lying in the street. The beginning of the last act marks the *Climax* as one can witness the burning of the town, Jack's death, the escape of Brennan who hides among the civilians, and the suffering of Langon from injuries. The *Falling Action* occurs as Bessie takes care of the insane Nora and Peter, Fluther, and The Covey enjoy themselves playing cards. Finally, the *Outcome* is seen through the defeat of the Irish rebels, the death of Mollser, that of Nora's baby, and Bessie who, before dying , blames Nora for all that she has endured because of her : " . . . what's after comin' on me[her] for nursin' you [Nora] day an' night. . . !"[176] and above all the Tommies' occupation of Bessie's room . [177] O'Casey's influence by the Greek drama is seen through his espousal of the conventional play division. But how about the language of the play?

The dramatist G. J. Watson in his book, Drama, says that the language of drama is the text itself178 for it is the basis on which all the actions rest. It is the dialogue which creates the adequate atmosphere and tone and permits the audience to comprehend the message conveyed by the playwright .179 How does O'Casey convey his message? What kind of language does he choose for this purpose? These are some of the questions to which I have set myself the task of answering in the following section.

Augusto Boal writes that in Shakespeare's works the people speak in prose and the noblemen in verse.[180] Similarly, in his play, Emperor and Galilean (1837), Henrik Ibsen says that he " did not allow them [his characters] to speak with 'the tongue of angels'…"[181] because he wanted to portray people, that is the common men. Likewise, O'Casey who lived among the common men and used their language allowed his characters to speak their colloquial language. The language spoken by his characters is the voice of the deprived. The barman and Rosie Redmond's conversation are an instance of such colloquialisms.

> <u>*Barman*</u>: Oh, ay; when th' speaker comes (*motioning with his hands*) to th' near end, here, you can see him plain, an' hear nearly everythin' he's spoutin' out of him. [182]

And Rosie's remark is " . . . If I could only put by a couple of quid for a swankier outfit, everythin' in th' garden ud look lovely." [183] From these statements, one may infer that the common people together with Rosie Redmond speak a down-to-earth language, the language of the working class, which differs in form and in meaning from the language of the upper class. O'Casey's characters are those with whom he shared his childhood and adolescence and they all come from the Dublin tenement houses.

On the other hand, O'Casey makes use of Standard English to depict the intellectual middle class who speak a language which is different from that of the tenement dwellers. The contrast between the two registers of language is used perhaps to highlight the gap between the two classes and thus provide effectiveness for the action. In Act II, for example, great differences mark the speech of the common men in the pub and the formal one delivered by *The Voice of the Man* . The former is associated with petty disputes and drinks while the latter is very formal and religious. It glorifies death, bloodshed and sacrifice. In fact, the language used by the orator was appropriate to the situation of impending heroism, and the contrast between the two ways of speaking widens even more the gap between the tenement dwellers and the patriots and shows that their aspirations are completely different.

Indeed, the Speaker uses a formal language, a language which is not derived from ordinary, everyday speech. His speech, though filled with revolutionary rhetoric definitely complies with Standard English : "It is a glorious thing to see arms in the hands of Irishmen. We must accustom ourselves to the thought of arms, …to the use of arms. [. . .] Bloodshed is a cleansing and sanctifying thing. [. . .]"[184] This also comprises oxymorons such as "Comrade soldiers of the Irish Volunteers and of the Citizen Army, we rejoice in this terrible war . . . "[185] used for rhetorical effect. Similarly, The Covey who may represent the intellectual class expresses himself in a pseudo-scientific language. The following example illustrates his stance:

> *The Covey (with hand outstretched , and in a professional tone).* Look here, comrade, there's no such thing as an Irishman, or an Englishman, or a German or a Turk; we're all only human bein's. Scientifically speakin', it's all a question of the accidental gatherin' together of mollycewels an' atoms.[186]

In addition to the language spoken by the characters, O'Casey makes use of music and songs to highlight some of the main actions in the play. As Tennessee Williams, in The Glass Menagerie, argues, it is thanks to music, that an extra literary accent is provided and emotional emphasis is given to suitable passages.[187] O'Casey uses songs to convey implied messages . In the first act, just before Jack learns about the burning of his letter of promotion, Nora asks him to sing her the following song :

> Th'violets were scenting th' woods, Nora,
> Displaying their charm to th' bee,
> When I first said I lov'd you, Nora,
> An' you said you lov'd only me![188]

From this stanza, one discovers that Nora and Jack are romantic and not really interested in the coming war. The same holds true for Rosie Redmond who , in the second act, while the Volunteers are marching under Commandant Clitheroe, hugs Fluther and sings

> I once had a lover, a tailor, but he could do nothin' for me,
> an' then I fell in with a sailor as strong an' as wild as th'
> sea. . . .[189]

And later, Nora, quite insane, lilts the same song Jack used to sing to her before: "Th' violets were scenting th' woods, Nora, [. . .]"[190] Nora is ignorant of reality and without knowing the real meaning of her words, she sings joyfully. This conveys a sense of loss as her reaction contrasts with what the audience see. This pathos thus heightens the tragic effect of the scene.

These notes of lyricism may also evoke a feeling of nostalgia on the part of Rosie and Nora who must be lured by the unhappy circumstances , while in the songs that follow , O'Casey sends a covert political message. Bessie's song

Rule, Britannia, Britannia rules th' waves,
Britons never, never, never shall be slaves! [191]

signals her political leanings (British jingoism) and her ironic deflation of Irish nationalism. This hostile treatment of the participants in the rebellion contrasts with the idealism of Commandant Clitheroe, Captain Brennan and Lieutenant Langon, and the suffering of the civilians. As for Fluther who sings " Up th' rebels! ," [192] he is so drunk that he is of no help to the grief-stricken Nora. Bessie becomes wiser than Fluther; she sees no other way but to tighten her shawl round her and take the risk of fetching a doctor.[193] This scene is an implied attack on man's heroism and on the so-called heroes. It is an ironic deflation of Irish nationalism.

The uniform is bitterly mocked in many instances. By the end of the play, Captain Brennan, like a coward, runs away from the fight and finds shelter in Bessie's living room. He is no longer proud of his uniform which he has "*changed . . . for a suit of civvies*."[194] On the other hand, the civilian Peter, who is often seen in a forester's costume, boasts of his regular visits to Bodenstown from where he says that he frequently picks a leaf from Wolfe Tone's grave[195]. Here, Fluther Good and Mrs Gogan laugh at Peter and his costume. By mocking the forester's costume, and the so - called heroes, O'Casey throws light on the futility of sabre - rattling. This can be seen through the countless number of Irish casualties and the burning of the city. Besides, covert messages are also conveyed.

An efficient device used by O' Casey in his play is imagery. Indeed, the vividness of the imagery is most significant in some of the scenes where images of blood, sacrifice and death abound. Throughout the play, the same images come again and again. In the second act, for example, the orator glorifies war and blood ". [. . .] Bloodshed is a cleansing and sanctifying thing. . . . There are many things more horrible than bloodshed, and slavery is one of them!"[196] And later he adds: ".[. . .] The old heart of the earth needed to be warmed with the red wine of the battlefields [. ..] . "[197] Fluther , on the other hand , remarks bravely that ".[. . .] The blood was BOILIN' in [his] veins!"[198]

One may discern dramatic irony in these words since there is discordance between what the protagonists say and what is generally understood. To these images may be added Lieutenant Langon's and Commandant Clitheroe's excitement pledging injury and death for the independence of Ireland.[199]

The use of imagery definitely contributes to creating the atmosphere of impending doom fraught with laughter that pervades the play through and through. This is reminiscent of Juno's remark in Juno and the Paycock when she retorts to Captain Boyle's laments about his 'pain in his legs' : "You can't climb a laddher, but you can skip like a goat into a snug." [200] Here, the playwright deprecates the irresponsibility of the 'heroes'. Other negative images are sometimes shaped through verbal disputes as well as all kinds of boisterous statements.

Act II abounds in inflated rhetoric. To convince the Dubliners, the Speaker resorts to bombastic words and phrases.

Here is for instance, how he presents the coming events:

> *The Voice of the Man* . It is a glorious thing to see arms in the hands of Irishmen. We must accustom ourselves to the thought of arms, ...
> Bloodshed is a cleansing and sanctifying thing, ...[201]

And while addressing the paramilitaries he draws from biblical phraseology:

> . . . we rejoice in this terrible war. The old heart of the earth needed to be warmed with the red wine of the battlefields. [. . .] Without shedding of blood there is no redemption![202]

One may note, here, the messianic character of the speech and, implicitly on the part of O'Casey, a mocking of Christian preaching.

And later the same voice adds:

> Heroism has come back to the earth. War is a terrible thing, but war is not an evil thing. People in Ireland dread war because they do not

> know it. Ireland has not known the exhilaration of war for over a hundred years. When war comes to Ireland, she must welcome it as she would welcome the Angel of God![203]

Through the excited mood of the would-be heroes before the Uprising, O'Casey reminds the audience that a revolution can't be waged with pretentious words and drinks. The picture is but a '"technicolour' tableau of heroism." [204] At times, speaking through his characters', O'Casey succeeds in expressing the voice of the down-trodden in prose.

Although Maxwell Anderson[205] and Roger Busfield agree that poetry is "much more natural than prose as a medium for expressing high emotion"[206] they acknowledge the fact that prose can be poetic:

> Prose can be stretched to carry emotion, but only in the cases of such playwrights as Synge and O'Casey can prose occasionally rise to poetic heights by substituting the unfamiliar speech rhythms of an untutored people for the rhythm of verse.[207]

And according to H. Coombes, the thought which matters is that which holds a certain "force and profundity or subtlety."[208] Hence, this thought goes beyond abstract declarations. O'Casey, who lived among the common men and spoke a down-to-earth language, expresses through his characters ideas and thought that spring from his own experience.

Indeed, emotion is conveyed through the different characters. Nora, for instance, is young and newly-married. She is attractive and she is as "sensually motivated as a war-hating, bliss-loving , mother-to-be in her early twenties."[209] Emotional sensitiveness can also be sensed in Bessie's. Although she is a loud-mouthed heroine, she is nonetheless more humane than any of the other characters. She looks after Mrs Gogan's consumptive child, she cares for Nora while the latter is suffering, she goes to fetch a doctor for Nora while the streets are on fire, and she is shot by a sniper while attending the insane Nora.. Her courage, indeed, makes her attractive and sympathetic to the audience. O'Casey himself acknowledges that he does not " . . . banish emotion from the theatre, for, to [him] , emotion burns within the veins of life."[210] He also contends that

> . . . emotion is deep within us and around us everywhere; we feel it, we see it, and hear it always; it is in the sight of the first rose of late spring and in the last rose of summer; . . . it is deep in the human heart and forever active in the human mind. [211]

Another instance of O'Casey's complying with the Aristotelian theatre is the non-presentation of death on stage. Though death is omnipresent in The Plough and the Stars, rarely does O'Casey show it; he tells the audience about it instead. The fighting around the Dublin Post Office is merely reported on, and so is Jack's death. The only action seen on stage is Bessie's shooting.[212] And in Juno and the Paycock, Johnny is executed off stage. Through these illustrative examples, one understands the influence that Greek dramatic conventions had on O'Casey. Indeed, in the Greek plays ". . . death is not seen on stage; a messenger simply gives an account of it and afterwards the bodies are shown to us to add conviction."[213] What the playwright is driving at, as has already been said, is to attenuate the tragic atmosphere and thus pave the way for the audience's acceptance of comic interludes.

Naturalism and the grotesque are also modes of writing that O'Casey uses in his plays in order to embody his thematic preoccupations. The naturalists' subject matter deals with the common man and the problems of society, and their focus is on the working class. They often expose the dark sides of life such as poverty, racism, disease, prostitution, filth, and other social evils:

> Naturalism is a movement in theatre, film, and literature that seeks to replicate a believable everyday reality, as opposed to such movements as Realism or Surrealism, in which subjects may receive highly symbolic, idealistic, or even supernatural treatment.[214]

In theatre, naturalism developed in the late nineteenth and early twentieth century. It refers to a theatre that endeavours to create a perfect illusion of reality through detailed sets, a prosaic style that reflects the way real people speak. It seeks to determine 'scientifically' the underlying forces influencing the subjects' actions. Unlike realism, in

which characters believe in free will, the naturalistic characters' behaviour is controlled by external forces – as expounded by Charles Darwin's scientific theory about heredity and social environment. Hence, in naturalism, blame shouldn't be laid on the characters since they are not the ultimate originators of their behavior.[215]

In O'Casey's and Dib's works both characters and actions are influenced and shaped by social environment. Sean O'Casey depicts the Dublin common man. He depicts public events and people's ordinary lives , making use of colloquial, natural speech. And just like O'Casey, Mohammed Dib shows the misfortunes that befell the freedom fighters in post-independence Algeria.

In addition to the influence of naturalism on the works of both Sean O'Casey and Mohammed Dib, humorous scenes dealing with the grotesque[216] abound. In The Plough and the Stars, the grotesque can be seen in the characters of Peter, The Covey, Mrs Gogan and Bessie Burgess through their multiple facets: in Act I, when Peter holding a sword "*makes for the Covey , who dodges him around the table[. . .]*" [217] and in Act III, when Mrs. Gogan and Bessie quarrel about a pram they want to use for the loot.[218] The grotesque, here is used by the playwright to make the characters an object of derision. Indeed the comic situations where O'Casey's characters are involved and their casual grotesqueness, though giving the play a satirical touch, remain nevertheless a source of vitality and renewed hope. This is one of the things that The Plough and the Stars shares with Mille hourras pour une gueuse.

The next chapter, devoted to the study of the thematic form of Mohammed Dib's play Mille Hourras pour une gueuse will be an attempt to discover the thematic affinities between O'Casey and Dib. My aim, therefore, is an attempt to analyse the way the Algerian writer rendered the November 1954 Revolution and the post - independence period.

Chapter V

Mille hourras pour une gueuse: A Thematic Study

The first part of this chapter deals with an analysis of the main themes of the play. It includes an investigation of womanhood and fatherhood as well as the use of political violence. However, before attempting to deal with the themes cited above, I think it worth having a glimpse at the birth of the Algerian national drama and set the scene in which Mille hourras pour une gueuse was written and performed.

The history of the Algerian theatre was marked by ups and downs, and it is very difficult to determine its origins. Nevertheless, outstanding names in the realm of the Algerian theatre such as Brahim Dahmoune, Mahieddine Bachtarzi, and Rachid Ksentini performed political plays before the second World War. Bachtarzi , for example , wrote political plays such as Phaqo, Les Beni oui oui, El Kheddaine which the French authorities considered subversive.[219] Indeed, whenever a play was felt to stir the audience's consciousness, it was immediately banned. On the other hand, the comic plays which did not deal with political issues were allowed to be performed. Thus, it was through satire and laughter that the playwrights managed to deal with the political issues in order to raise the audience's consciousness.

During the war of independence, the Algerian theatre became a true art of combat [220] as exiled playwrights like Kateb Yacine and Mohamed Boudia were preoccupied with a theatre of contest and propaganda. The post-independence period witnessed a perpetuation of the same themes. The decade after independence saw an Algerian theatre influenced by the political discourse of the period.[221] The plays performed were mainly adaptations of texts connected with socialism. That decade also saw the emergence of diverse plays in which Kateb Yacine, Slimane Benaissa, Mohammed Fellag, and M'hamed Benguettaf depicted a

social world of injustice, disillusionment and despair.[222] Mohammed Dib's Mille hourras pour une gueuse (1980) is no exception to the rule. It shows the disillusionment of the people after the revolution.

Indeed, Mille Hourras pour une gueuse is set, for the major part, in the post-independence period and depicts the misfortunes and "downfall" [223] of the freedom fighters. It comprises five sequences: The first and the third sequence are set in the maquis; the second and the fourth sequence are set after independence; and the last sequence blends the two periods, before and after independence.

This play is a reshaping of the novel La Danse du roi (1968) with some modifications. It represents the long march of freedom fighters in the mountains and tells about their fate after the war of independence. The main character Arfia – a high-ranking officer in the National Liberation Army, leads her companions, Slim, Bassel and Nemiche towards a shelter to escape French troops.

In the first sequence, set in the maquis, Arfia recalls her former companions Slim, Bassel and Nemiche. In a soliloquy, she re-lives the hardships she faced in the mountains together with her comrades-in-arms. The sequence ends with Slim's laments as he is not able to carry on the walk because of his injuries. In the second sequence, set in the post-independence, Arfia talks to the people in an effort to awaken them. However, she is assaulted by some fanatics who tell her that there is no need to cry on the past. To these fanatics, she retorts that during 'their revolution' they prepared their knives to slaughter it [the revolution]. [224]

Arfia also accuses Babanag, the dwarf who wants to prevent her from speaking to the people, and his followers of 'having buried the revolution'.[225] In the same sequence, Dib depicts Babanag in a wretched state craving for a dog's meal that a woman has left at her doorstep. Naturally, through the characterization of Babanag, shown as an undignified one, Dib's purpose is to arouse in the minds of the audience a feeling against the utter condition of the fathers. For Babanag and

the yes - men, “the war was easier to fight and life today is more difficult”.[226] The theme of betrayal is apparent in this sequence through Babanag's behaviour. Although he is fond of Arfia, he looks disloyal to her as he wants to 'devour her' and to betray her to the police.

In the third sequence, set in pre-independence, Arfia is haunted by the dead of the revolution as her account of the long and hard march she went through in the maquis shows. Here, the focus is on Slim who hallucinates and sees crows attacking him from every direction. When he becomes a burden to the combatants, Arfia wants to get rid of him as she thinks that he may endanger them. Unfortunately, it is at this moment that Nemiche and Bassel are mowed down by a volley of machine gunfire. However, Slim who is in a difficult position, still holds some hope "Et si la victoire elle est pour nous, Arfia?"[227] he says to Arfia who tries to reassure him. The sequence ends like Sequence One i.e. with Slim's laments.

In the fourth sequence, which takes place in the post-independence period, Arfia and Babanag resume their quarrel about the revolution and its aftermath. Babanag as a police informer betrays Arfia to Commissioner Arsad, a scene that prefigures an uncertain future. And the scene of an adolescent dragging an old man [his father] attached to a rope, reveals man’s humiliation. The final scene of this sequence represents the character of the scholar Wassem, who spent most of his life studying philosophy, poetry, astronomy, medicine, and theology,[228] in front of the gate of Si Chadly's mansion, lamenting about the loss of his shoes. [229]

In the fifth sequence, Dib shows Wassem being assaulted, stripped of his clothes[230], and beaten by two brutes. [231] A scene worth mentioning at this juncture is that where Wassem begging for a bit of bread bends against the gate of Si Chadly’s mansion, which suddenly opens onto a scrap heap. The play ends with the death of Wassem on a mound of rubbish and the arrest of Arfia showing thus the injustice and the ingratitude towards those who sacrificed all for independence.

Apart from being a police informer and a compulsive betrayer, Babanag is concerned solely with his elementary needs. He can't withstand hunger and so attempts to eat a dogs' meal:

> to deprive me of my pâtée … there is certainly something to eat inside…
> hunger is twisting my bowels … Eating is bliss! [232]

Through this biological dissatisfaction, Dib probably alludes to the situation of those people whose condition is below breadline standards. From this, one may understand that the harsh living conditions that prevailed before the Revolution have not changed for the poor, in the post-independence era.

The other attributes ascribed to Babanag show his animal-like nature as he threatens to 'devour' Arfia :

> Babanag : If hunger torments me too much
> … I won't hesitate to eat you!
> He attacks her.
> She throws him back with a punch .
> Babanag : I will swallow you alive ! I will swallow you alive ! [233]

He also assumes postures associated with animals. The following examples are very significant:

> Babanag : It is my right, to be a ribald,
> Ain't it? It's my pride…
> (He scratches his face with his claws) /
> Babanag : Supposing I wanted to be a hunchback?
> Supposing I wanted to be a ribald,
> would you deprive me of that right? [234]

However, Arfia who is courageous and straightforward, convinces Babanag to stop protesting about hunger. This scene contains an implicit denunciation of those who are held responsible for the poor living conditions of the post-independence 'the wretched of the earth. Talking about the new bourgeois, Arfia declares vehemently : " . . . Y en a des gens qui vous soûlent de discours ! . . . On pourrait leur répondre : . . . rien qu'avec les miettes qui tombent de votre table, y aurait de quoi nous nourrir tous."[235]

This underlines Dib's consistency with the exposition of social injustice; a stand which he took as early as the fifties :

> La prise de conscience comme combattant du mouvement national est nécessaire à tout intellectuel de notre pays.[…] Toutes les forces de création, mises au service de leurs frères opprimés, feront de la culture et des œuvres qu'ils produiront autant d'armes de combat.[236]

Although Dib does not insist on the nationalistic stance of his heroes and heroines, he nonetheless deprecates somehow the passive and submissive role of the fathers. Unlike Rodwan, in La Danse du roi, who refuses the colonial yoke, his father accepts it meekly. Indeed, Rodwan's father does not believe in change.[237] His pessimism is shown in the following extract:

> Non, aucun changement n'est à espérer, aucun, tant que le cœur de l'homme continue à vivre dans la crasse. Et celui qui peut se vanter de changer un seul cœur, serait-ce le sien, qu'il se fasse connaître et apprenne qu'il est plus utile que Dieu. [238]

This fatalism opposes the optimistic stance of the freedom fighters.

During the Revolution the freedom fighters are determined to fight the order imposed by the colonial authority and to recover their liberty. Examples showing that the freedom fighters are disposed to carry on the fight pervade the play. Instances of this are shown in Slim's efforts to remain alive in spite of his injuries.[239] Yet later he adds that he cares about life : "Then, you will overcome !"[240] Arfia replies. And trying to convince him to remain hopeful, she declares that everything will change. [241] Unfortunately, Arfia's companions did not live through the revolution to see their dream come true. Slim eventually succumbs to his injuries while his companions Bassel and Nemiche are killed in an ambush. As for her, although she managed to escape death during the war, her situation is in no way better after the independence of the country.

Since her return from the maquis, Arfia finds herself in a hostile and alien environment in which the values she fought for mean nothing. She realizes that nobody recognizes her. “The revolution is over, now” says the policeman who arrests her. “The hope for change, Naget Khadda says, leaves room for disillusion.” [242]

How is this disillusionment represented? Both Arfia and Rodwan have taken part in the November uprising; they contributed to the freedom of the country and dreamt of a better future. Unfortunately, independence has not brought any change to the situation of the people – except for the privileged few . Rodwan has still a long and hard life to endure ". . . tu as trente ans à peine, et bien des années encore à gaspiller!" [243] says a voice.

Arfia the heroine becomes an outcast. She is ill - treated, brutalized and thrown into prison by the representatives of the new authority. Moreover, she is not accepted, not even in prison: “Allez, ouste! T’es pas pour nous! T’es pour l’asile ! . . . tu veux que je te fasse décamper à coups de pied dans le cul, Arfia? . [. . .] ”[244] And she is thrown into a lunatic asylum: “ T’es pour la maison des fous! ” [245] These scenes show that independence did not solve all problems. After the departure of the colonialists, the new bourgeois who came to power did not end their relationship with colonialism[246] and they were concerned only with their own interests. Frantz Fanon , in Les Damnés de la terre foretells the situation :

> Les riches cessent d’être des hommes respectables, ils ne sont plus que des bêtes carnassières, des chacals et des corbeaux qui se vautrent dans le sang du peuple.[247]

Slim’s worries have in fact come true. Arfia has not tasted the fruit of independence. In the second sequence of the play, Babanag admits that the revolution was easier to make, and that life is more difficult today.[248] This explains that independence has not brought any benefit to the common man.

The sacrifices of the masses have not been met with any positive change. Consequently, the only way left to attain complete liberty and justice is through violence. Arfia revolts vehemently against the upholders of the New Order. She feels that the freedom fighters have been cheated:

> Et le sacrifice de Slim et des autres,
> là -haut ? ça a été pour rien ? [249] /
> Qu'est ce qu'ils diraient s'ils pouvaient revenir ? /
> . . . s'ils revenaient couvert d'un sang qu'ils me doivent ? [250]

In Arfia's view, the fight must continue even after independence is recovered. In the past, the struggle was against the colonialists; now it is against the new national bourgeoisie.

Arfia who aspires to freedom promises to carry on the revolutionary impetus through violence. Her posture is an illustration of the writer's struggle for human rights, a struggle that goes back to the colonial period. Indeed Mohammed Dib wrote in Alger Républicain in 1955 :

> C'est à travers la lutte pour la libération nationale qu'il sera possible d'atteindre les fondements de toutes les formes d'oppression. Notre peuple qui se bat pour sa liberté, libérera du même coup l'expression authentique de notre sensibilité, de nos conceptions en matière d'art et de culture.[251]

The artistic freedom, achieved by Dib the writer, was unfortunately denied to Arfia and the likes of her.

During the Revolution, Arfia suffered a lot with her comrades - in- arms. She was courageous and adamant; and she was the one who made and carried out decisions. Fanon refers to those fighters like Arfia when he describes the women's role during the November Revolution. For him, the Algerian woman takes care of the aged and orphans ; she also takes an active part in the armed struggle.[252]

> C'est elle qui, dans son sac transporte les grenades et les revolvers qu'un 'fidai' prendra à la dernière minute, devant le bar, ou au passage du criminel désigné.[253]

However, after independence, this tribute paid to women disappears from the language of the upholders of the New Order. Arfia's heroic deeds are not acknowledged. Consequently, she vehemently pours contempt on those who have taken up power:

> Y en a des gens qui vous rabattent les oreilles, vous soûlent de discours! Mais qu'est ce qu'il en sort? La même rengaine, la seule qu'ils connaissent: 'Il faut des sacrifices, il faut que le peuple se sacrifie!' [. . .]. [254]

And as she is taken to prison and brutalized by policemen, she turns towards those who watch the scene without uttering a word and says: "Ne vous faites pas de bile pour moi, vous autres. Que personne ne se dérange. […]"[255] Arfia symbolizes the emancipated woman. Through her, Dib pours scorn on those who accept their fate without revolt, those who dare not raise a finger to defend a woman. Her enemies spread rumours about her: they accuse her of having slaughtered innocent people.[256] But she remains firm. She knows that the revolutionary process cannot be stopped by the Babanags or the militiamen. She wants a worthier life and protests brutally against the yes - men who assault her with expressions such as : "C'est le passé, tout ça ! [. . .]." [257] She replies angrily to one of the antagonists : " je vais te dire, moi, comment vous l'avez faite, toi et tes pareils : en préparant vos couteaux pour l'égorger ! la révolution ! Parfaitement! "[258]

Arfia is valiant and her bravery helps her to express herself; her attitude shows her willingness and that of her generation to carry on the fight for the recovery of 'the lost paradise' : " On en parlera encore longtemps, mes enfants. Ça ne fait même que commencer. . . on en parlera de plus en plus! " / "la révolution n'est pas finie . . . la guerre non plus, elle n'est pas finie! " [259] Not afraid of persecution, Arfia says overtly what others dare not say.

> Ah ! le peuple ! il est tout juste bon
> Pour mourir dans les montagnes et
> Se serrer la ceinture ! [260]

This indictment is an allusion to the situation of 'the second class citizens' who have not received any consideration from the new Establishment.

As opposed to Arfia, men are denied any positive function. The father is not feared or respected any longer. During the revolution, the different political parties fought under the same banner that of the FLN. They forgot their divergent political views for the sake of independence. In spite of their division, they managed to keep their unity in front of the common enemy. For the FLN, " . . . the rising could lead to independence only if it became a concern of the whole people." [261] In her speech, talking about the people, Arfia says : " They have to rise !"[262] As for Babanag, he declares that it is too hard for them to awake [263] and therefore decides to denounce her to Commissioner Arsad:

> I got to betray you , Arfia. To tell on you . I will tell everybody what you did. [. . .] I'll do it! I'll betray you ! . . . I 'll betray you . . . God wants me to denounce you. [264]

Together with the victimization of women, the New Order marginalizes the intellectuals. Wassem, who boasts of having spent thirty years from the age of six studying philosophy, poetry, astronomy, medicine and theology is pejorised. [265] While waiting for a meal at the door of Si Chadly's mansion, Wassem is not only refused access to the buffet; he is also stripped of his clothes and beaten to death by bandits.[266] This scene is identical to those in Beckett's Waiting for Godot where the obedient slave Lucky is beaten by the sadistic master Pozzo, and Estragon is beaten by the mysterious strangers. In fact, through the depreciation of Wassem, it is the whole intellectual class which is humiliated ; as Dib states:

> Le destin de Wassem, l'écrivain public qu'on fait attendre à la porte d'un palais , qu'on déshabille, qu'on roue de coups , a peut - être quelque chose à voir avec le vrai destin des écrivains de chez nous

> et d'ailleurs. Et puis de temps en temps il est bon de déshabiller les gens sacralisés. [267]

In a delirium , Wassem describes a sumptuous meal he believes is served at the banquet : " I will enter in with the meats … roast meat first, … then a pigeon fricassee, and duck with olives [. . .] ." [268] What Wassem has actually longed for has proved to be an illusion. After Arfia, now it is Wassem's turn to be demoted by the new Establishment. The intellectuals have turned to mere beggars.

The play comprises two sets of people: those who are on the side of the system and act as accomplices of it, and the ' second class citizens .' On the one hand are the Babanags, the militiamen, the bourgeois represented by Si Chadly, and Commissioner Arsad who incarnates the values of the New Order. On the other hand are the former freedom fighters, Slim, Bassel, Nemiche, Arfia and Rodwan who are not only rejected but dehumanized as well. This situation exemplifies the struggle for power at the expense of those who sacrificed all for Algeria.

Arfia who was hopeful about the future is lured and reduced to a mere tramp. Her seclusion in an asylum shows the appropriation of the independence by the bourgeoisie. With Arfia's confinement, it is the whole people who is in chains.

During their long march in the maquis, Arfia encouraged her companions not to stop walking. " We mustn't stop! We mustn't stop [. . .] . "[269] This desire to carry on the march symbolizes the uncertain future and an apprehension of what will happen after the Revolution. Her refusal of the new political order is a vehement indictment of the system and implies the desire for a change, for a better life. Arfia, Rodwan and their compatriots have been looking forward to ensuring the welfare of the people. This is the ideal for which they have sacrificed themselves and which Arfia still believes in. She declares that those sacrifices are made so that another, cleaner, Algeria may be born . [270]

During the Revolution, the freedom fighters faced death bravely, but in time of peace they find themselves discontented and disappointed. In this context, Ferhat Abbas says in L'Indépendance confisquée that the post-independence period knew disillusions. He asserts that replacing a colonizer by another form of alienation escapes understanding.[271]

This disillusionment, Dib unambiguously attributes to the upholders of the New Order. The freedom fighters' long search in the maquis for a 'shelter' which they never find, is symbolic of the moral desolation of a country yearning yet for freedom. However, through Arfia's vigorous decision to take up the fight and her wish to see her people made aware again, Dib calls for another struggle and wishes to bring about a change in the political sphere. "Tomorrow the essence will not be the tension which will oppose Europeans to Moslems but that which will oppose the Moslems of differing social condition" [272] he had forecast as early as 1958.

Having dealt with the thematic study of Mille hourras pour une gueuse, my focus in the next chapter will be on the structural study of the play. The stylistic and dramatic devices used by Mohammed Dib will help me to investigate the ways in which Dib gives shape and fleshes out the central theme, i.e. the lure of revolution.

Chapter VI

Mille hourras pour une gueuse: A Structural Study

In the previous chapter, I have shown how the lure of revolution pervades the play thematically. The present chapter concerns the stylistic and dramatic devices through which Dib supports his thematic preoccupations. The tragedy of Arfia, her companions , Wassem and Babanag, in other words the tragedy of Algeria , is blended with comedy and the grotesque.

Mille hourras opens with the introduction of the characters by Arfia who tells us about her companions Slim, Bassel and Nemiche. In fact , Dib resorts to the device used in the Greek drama where an important character informs the audience about himself or herself "more or less directly to the audience in a soliloquy." [273] This is what Arfia does at the opening of sequence One "Après tout, pour quoi pas? Pourquoi que je reprendrais pas toutes les choses que j'ai déjà racontées? …."[274] In sequence Three, she addresses the audience, telling them about the long march in the mountains in search of a shelter. From her soliloquy, one can learn about the hardships she and her fellow-combatants endured during the revolution, their hopes and disillusionment. However, the plot does not comprise an Introduction, a Rising Action, a Turning Point, a Climax, a Falling Action, and a Conclusion as in Greek drama. In other words, the narrative does not progress chronologically. What we have instead is a sort of narrative 'seesaw' balancing between metaphorical images of the revolution and pervasive reminiscences.

Before dealing with the different stylistic and dramatic devices in the play, it is important to look at tragedy and comedy in their conventional form in order to assess Dib's drama. Greek tragedy ends in death[275] whereas modern tragedy is more complex and the ending is not necessarily clear cut. Likewise in Mille hourras pour une gueuse we are left with a sense of incompleteness,

irresolution. Yet one can't help deploring such a waste of lives and ideals, a waste characteristic of tragedy.

Arfia , like Nora in The Plough and the Stars and Juno in Juno and the Paycock, is a tragic heroine. Tragedy also engulfs such characters as Rodwan, the urban guerilla fighter, Wassem and Babanag. The tragic dimension is also revealed through the death of the former freedom fighters who have not lived to see their dreams fulfilled . Slim ultimately succumbs to his wounds while his companions Bassel and Nemiche are killed in an ambush.

To alleviate the tragic effect of the play , Dib portrays his characters with a caricaturist's touch. The comic dimension is represented through the grotesque which is apparent in the scene where a mature man is ridiculed by a youth. Addressing his father , kept on a leash, the young man says:

> You have never been a dad. You have been but a lustful monkey! . . .
> A peanut for Dad, and hop! .[. . .] Jump and you will have it. Jump! Jump!
> [. . .] . (*After some hesitation, a semblance of revolt, the father carries out a small, fearful and hesitant jump [. . .].)* [276]

This indecent situation – which combines fear and ridicule – is a sign of the cruel inconsequence in which the Algerian society, for which the freedom fighters died, is bogged down. The use of grotesquely comic scenes is a common practice in Beckett's Waiting for Godot. Indeed, the scene mentioned above is quite similar to Beckett's scene where "the burdened Lucky staggers on stage roped to the cruel and imperious Pozzo." [277]

Other scenes of ridicule are included in the play . Witness the fourth sequence where Arfia and Babanag, in a play - within the play, act various roles. An example of these is the scene which raises the question of the leg - of-mutton.

> Babanag: Un ami est venu me rendre visite. Pour le recevoir, j'ai acheté deux gigots. [. . .] j'ai pris les os et je les ai mis devant ma porte pour m'en faire honneur… Celui-ci (*désignant Wassem),* celui-ci est venu s'en emparer et les placer sur sa poubelle pour faire croire que c'est lui qui avait acheté les gigots ! [278]

In these instances, the grotesque is not added as fanciful decoration; it somewhat lessens the tragic effect. Another instance worth mentioning is the sequence where Wassem enacts the part of a king draped in old newspapers and worn tyres:

> Buvez, je l'ordonne! (I*l fait mine de présenter un verre*.) A partir de ce jour, vous cessez d'être des bouffons voués à l'amusement du roi. Entrez et venez recevoir … *(Il veut assurer sur sa tête la boite qu'il porte en guise de couronne, mais il s'écroule; dans un grand cri :) le roi!* [279]

Furthermore, The grotesque can be used as a weapon of satire.[280] This feature is noticeable in the scene where Wassem is grieving about the loss of his shoes: ". . . my nice court shoes? Stolen, my gentle court shoes? Stolen? . . . Stolen ? . . . Help." [281] Despite the fact that Wassem draws laughter from the audience, he is nonetheless pitiable. Besides the ridicule, the grotesque can also be "the expression of the estranged world"[282] as shown in Arfia's metamorphosis.[283] Besides, the grotesque can include funny elements as in the scenes about the leg of mutton, the one-eyed man, and the king and the fool. These instances do not prove to be just funny; the reader's perception of the comic scenes is in fact stark horror.

Together with the comic and the grotesque, Dib resorts to figurative devices. Images of life and death, death and birth, light and darkness are persistent. The image of life is contrasted with that of death in many instances. Wassem's death on a heap of rubbish[284] after he is crowned king is very symbolic for at this very moment three corpses – those of Slim, Bassel and Nemiche – resuscitate especially when Arfia observes that the living has lain down and the dead have risen. [285] This may suggest an idea of resurrection and redemption, a theme that

appears in Dib's post- independence works. Another illustration of death and birth contrast is Slim's statement: " there is perhaps an Algeria to kill . To kill so that another, cleaner, Algeria will be born."[286] The point here is packed with connotations for the image announces the idea of rebirth, a destruction of the present life and its renewing for a future of social justice. Allusion is made to the present life as the characters long for a better one; one may read "a burning away of old life that a new one may begin."[287]

The image of light vs. darkness is frequent in the play. Words associated with darkness recur repeatedly. 'the night ' or the black ' are repeated many times.[288] On the other hand, words connected with 'light' and 'day' are common too. Some instances of this are "the day rises "[289] / "the light "[290] / " here is the day that rises " /"the sun."[291] An example worth citing in this context is the scene which shows Arfia thrown out of jail. At this juncture, the image of light is more provocative as Arfia says : "and, suddenly, the door of my cell is slammed. It is daylight."[292] Light, emblematic of freedom, prefigures great hopes. It comes to challenge darkness. The former is associated with freedom and life; the latter stands for evil, malevolence and disillusionment.

In fact, Dib does not suggest any solution to the problems raised in the play. What he is driving at is alluded to implicitly. He recalls the suffering of the former freedom fighters and through this draws the spectator's attention to the unanswered questions. Slim, Bassel and Nemiche sacrificed their lives for their country. And Arfia who has survived the carnage now wonders if Slim's sacrifice and that of his comrades-in-arms have been worthless. [293]

Another scene which calls for interpretation is Wassem's death at the end of the play on a heap of rubbish in front of Si Chadly's mansion. This scene, together with Rodwan's acceptance to play the role of the king, leaves the audience with unanswered questions. Hence, Mille hourras pour une gueuse is a play which,

with its complexity and ambiguity, invites the audience to give their own interpretations. This leads us to consider the theatrical dimension of the play.

Anne Ubersfeld in her book Lire le théâtre explains that both conventional and naturalist drama look forward to creating a total illusion of reality.[294] The resulting identification with the characters undoubtedly leads to the release of feelings on the part of the spectators. [295] Besides, because the modern tragic hero is neither evil nor good, the audience are led by the end of the play not to exult but to sympathize with him because they feel that the latter is not inherently evil. They know that he is the victim of socio-political circumstances.

Dib's play can partly be referred to as naturalist as both character and action are influenced and shaped by the social environment. However, this release of feelings which Antonin Artaud [296] advocates is ruled out by Dib. Indeed, in Mille hourras pour une gueuse, Dib does not provoke any emotion in the audience; instead he breaks the theatrical illusion with the use of a simplified scenery, the reduction of the number of characters, and with the lighting which focuses on the characters. All these technical devices make the audience feel that they are not watching reality but a play which is enacted before them.

This breaking of the dramatic illusion is evident through Arfia's character. Indeed, she addresses the audience telling them indirectly about the situation. At the beginning of the first sequence, she summarises the past action, that is the march in the mountain, before she resumes the acting, hence making the audience think about the problems critically. In fact, in Mille hourras pour une gueuse we can realise that Dib owes a great deal to the Brechtian technique of distancing.

Indeed, by ruling out emotion, Brecht wants to free the theatre from the conventions and to dust it off.[297] Watson observes that the Verfremdungseffekt . . .

is mainly an attempt to "purge the film of familiarity from our eyes."[298] Moreover, he lays emphasis on skepticism, which Brecht says "moves mountains" [299] as he refuses to take anything for granted. To have a clear understanding of Brecht's epic theater, one has to go back to the Greeks.[300]

Brecht's own 'epic theatre' appeals to the spectator's reason as it shows the spectator that he is in a playhouse watching a play being performed and not reality. In his epic theatre, the spectator says:

> I should never have thought so. –That is not the way to do it. – This is most surprising, hardly credible. – This will have to stop. – This human being's suffering moves me, because there would have been a way out for him. – This is great art: nothing here seems inevitable. – I am laughing about those who weep on the stage, weeping about those who laugh![301]

What is apparent in Brecht's alienation effect is that emphasis is on the audience's cerebral response. Emotion is completely dismissed. Emotional identification quietens the spectator and diverts his attention.

Dib's indebtedness to Brecht who discards the traditional conception of catharsis is obvious. In Mille hourras pour une gueuse, the conception of tragedy is borrowed from Brecht. Dib does not expect the spectator to identify with his characters but to reflect upon the issues raised in the play. Naget Khadda comments that Dib' play challenges, questions, and highly stimulates our thinking.[302] Hence, Dib's vision differs from Greek and Elizabethan drama where, in Boal's view, inevitability adds to the pity felt for the tragic hero and therefore the purgation of emotion. [303]

The structural study of the play reveals that Mille hourras pour une gueuse does not conform to the conventional drama with a narrative plot, a central character and a linear time sequence. Dib has permeated the tragedy with comic

interludes, and the overall effect is essentially grotesque, a mixture of the sublime with the ridicule. The grotesque dimension is ever present through the fate of the different characters, notably those of the scribe Wassem and of Babanag. These occurrences remind us of the Bekettian Absurdist Theatre. Yet the sense of the Absurd itself is not that overwhelming here as the undercurrent of commitment is never absent.

Conclusion

This comparative study of Mohammed Dib and Sean O'Casey shows that in spite of the differences in language, geographical situation and religion, their main purpose is the same. Both dramatists deal with the same theme, i.e. the portrayal of the common man faced with social problems in times of revolution.

In The Plough and the Stars and Mille hourras pour une gueuse, O'Casey and Dib represent the life of their respective countrymen as they happened to see them. Hence, these works reflect more or less the historical circumstances they witnessed, circumstances which affected profoundly their way of thinking. In this context, René Wellek and Austin Warren remind us that "Nobody can deny that much light has been thrown on literature by a proper knowledge of the conditions under which it has been produced; […]."[304] This pronouncement certainly explains what has already been pointed out about Sean O'Casey and Mohammed Dib.

The kinship between the two writers is more evident through the similarity of their backgrounds: both faced nearly identical situations and had the same goals: the welfare of the common man. Even though Mille hourras pour une gueuse is set in post - independence Algeria, its main concern is connected with the history of the Algerian Revolution , and thus points the similarity with O'Casey's theme : the struggle which led to the liberation of Ireland. By bringing onto the stage the experiences of the Irish and Algerian working classes, the writers raise identical problems. O'Casey writes about the class he came from, the people he lived with, he suffered with and fought with i.e. the down -trodden:

> I, of course, lived in the midst of all the events described in the play… there I was part of them, yet subconsciously commenting on all that was said, much that was done, to be coloured afterward … through my imagination.[305]

In The Plough and the Stars, O'Casey not only shows the tragedy that befell the Dubliners but he also denounces overtly the responsibility of those who dared speak in the name of the people and were instrumental in the shedding of blood throughout the country.

Dib's work is also a stark representation of the socio - historical circumstances of the Algerian reality. Dib's childhood and adolescence, like those of O'Casey, were not golden. He struggled for life from his early years and his contribution to the Revolution was in the literary field. Fewzia Sari writes that during an era of contestation of the colonial order , the work of Mohammed Dib took part in the combat.[306] Hence, the affinities between the two writers are reflected in their plays.

In Mille hourras pour une gueuse, the theme links the pre - independence period to the post - independence one. In the colonial period, the salvation of the people from the colonial shackles is perceived through the long march of the freedom fighters in the mountains. This era is recalled , retraced and re-enacted throughout the march of the combatants and through their dialogues about their hardship, their grief and their dreams. In the maquis, Slim is quite convinced that their struggle will bring about a change. He wishes that " … une autre [Algérie] plus propre, [vienne] au monde " [307] while Arfia tries to convince her companions that the only way to save the revolution is to save one's life: "Que ceux qui peuvent sauvent leur peau, […]."[308]

In the post-independence period, disillusion is apparent through the marginalization of the former freedom fighters by the upholders of the New Order. Rodwan and Arfia, who endured painful experiences are rejected by Arsad, the commissioner of police and Si Chadly the local worthy; both representatives of the new authority and the new bourgeoisie. The hopes that Slim and his companions nursed have not been fulfilled.

Dib does not limit himself to paying due respect to the combatants' deeds; he deliberately describes the suffering they endured as well as their hopes and dreams. His main concern in the play is not the glorification of the heroes and heroines of the revolution. Furthermore, he shows his contempt for the post-independence authority; the disappointment and the frustration of his characters are also his.

O'Casey's resentment, on the other hand, is against those who have been held responsible for the misfortunes of Ireland. This is noticeable through the reminiscence of past events depicting the nationalists' incitement to rebellion, a rebellion which led to the wretchedness of a number of Dubliners. O'Casey believed that fighting mighty England could only bring destruction and desolation to the masses.

The finale of The Plough and the Stars shows the defeat of most of the characters who were looking forward to a peaceful time after the Great War. All the "military" meet their fate: Captain Brennan runs away from the fight, Commandant Clitheroe dies in a burning building and Lieutenant Langon is carried to shelter mortally wounded.[309] By deprecating the men who showed great fervour toward the Uprising, O'Casey draws the audience's attention to the lure of revolution. The only characters spared by criticism are the women. By depicting their daily struggle for the welfare of their progeny, O'Casey undoubtedly pays tribute for the womenfolk who have not been rewarded for their valorous endeavour. The same disappointment can be found in Dib's play through the ordeal of Arfia.

After the war, she is 'unwelcomed' by her own countrymen. She is insulted by the representatives of the new Establishment, those who have betrayed the revolutionary ideals, but she decides to carry on the fight. Hence, Arfia's stance can be interpreted as a sign of a hopeful future. Her tenacity shows Dib's desire to see society free from all kinds of oppression, exploitation, discrimination, and censorship.

Solutions to the problems raised in the plays are rarely provided.To comprehend O'Casey's and Dib's works, one needs to read between the lines. In this context, Ronald Ayling states that "… there are, indeed, considerable difficulties in coming to grips with the subject." [310] Likewise Mille hourras pour une gueuse raises definite questions which remain unanswered. Naget Khadda thinks that:

> parce qu'il bouscule les idées convenues en ravalant les combattants d'hier au même rang que les réprouvés, d'aujourd'hui parce qu'il interpelle et questionne … il implique une haute exigence esthétique et réflexive . [311]

Through the study of the plays, it has been shown that both O'Casey and Dib have brought their countrymen onto the stage in order to represent the tragedy of the 'second class citizens'. In The Plough and the stars, O'Casey unveils the harsh reality that the Dubliners faced under British repression. He shows how men, women, and children paid a high price. By rendering on stage the disappointment of the people, he denounces those whose recklessness has led to the death of many innocents.

O'Casey's and Dib's marxist beliefs led them in fact, to refuse to separate the literary works they write and the language they use in their works from the society they live in. For them, a given individual's social being is determined by larger political and historical forces. In this context, Marx writes that "it is not the consciousness of men that determines their being , but on the contrary, their social being that determines their consciousness."[312] In other words , the social class into which a person is born determines his / her attitude and worldview. For the two playwrights, although works of art cannot change society, they can play an active part in fostering such changes. Hence O'Casey's and Dib's views about the welfare of their respective people and the betterment of their conditions is evident.

The absurdist element is inherent in Mille hourras pour une gueuse. This is represented through the grotesque which is perceptible in the many scenes cited before. In Eugene Ionesco's view,

> Absurd is that which is devoid of purpose…. Cut off from his religious, metaphysical, and transcendental roots, man is lost; all his actions become senseless, absurd, and useless. [313]

The 'absurd' plays by Samuel Beckett, Arthur Adamov, Eugene Ionesco, Jean Genet, Harold Pinter and others all share the view that man inhabits a universe in which life is meaningless and purposeless. In their works, they attempt to convey a sense of confusion and anxiety in an inexplicable universe, and they turn the characters to mere puppets unable to communicate. Beckett, one of the precursors of the Theatre of the Absurd, is concerned with human suffering and survival. So is Dib in Mille hourras pour une gueuse. But with him the Absurd is not meaningless : it is buttressed by commitment.

O'Casey, however, rejects all that has to do with the Absurd. In an essay, 'The Bald Primaqueera' (1964), he criticizes the Theatre of Cruelty and pours scorn on Eugene Ionesco, Harold Pinter, and Antonin Artaud , accusing them of blasphemy as murder, rape and cruelty pervade their plays.[314] "Such writers blaspheme against humanity,"[315] he says. His use of the grotesque is not to be equated with meaninglessness.

The grotesque also evident in Mille hourras pour une gueuse, can be seen therefore as an offshoot of Naturalism. And Naturalism, as we have seen, contributes to having the two plays rooted in social reality and heightens social /political awareness. Showing that the Revolution is an illusion does not mean for both writers negationism but rather commitment to the welfare of those who precisely shed their blood in the pursuit of a utopia.

Despite their characters' misfortune, disillusionment, and dissatisfaction with life, Dib's aspiration, like O'Casey's may be one of hope, a call for justice for the realization of man's humanity to man:

> L'homme ne devient homme qu'en devenant être parlant et, si ses œuvres semblent obéir , dans le processus de leur production , à des nécessités, des lois, des codes antérieurs, qui l'ont précédé, en revanche lui , l'homme, comme être

parlant, garde toujours sa franchise de collier, libre de disposer de soi, de s'inventer, de s'étonner lui - même et d'étonner le monde, à chaque instant. [316]

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Résumé

Ce mémoire de Magister est une étude comparative entre deux écrivains : Sean O'Casey et Mohammed Dib. Les productions théâtrales de ces auteurs s'inscrivent dans ce qui est communément appelé la littérature engagée caractérisée par la dénonciation d'une réalité sociale oppressive.

L'aspect le plus important de cette étude réside dans la mise en parallèle des révolutions algériennes et irlandaises. Leur similarité est née des désillusions engendrées par les deux mouvements populaires. Ces aspects ont été largement soulevés par des spécialistes de la littérature algérienne comme Charles Bonn, Jean Déjeux, Naget Khadda et Fewzia Sari . Du coté irlandais, on retiendra les noms de Ronald Ayling, Saros Cowasjee, Gabriel Fallon, Jules Koslow et John O'Riordan.

Notre objectif, à travers cette étude du contenu de la pièce de théâtre de Sean O'Casey The Plough and the Stars (1926) et de celle de Mohammed Dib Mille hourras pour une gueuse (1980) est d'apprécier comment ces œuvres littéraires sont devenues des représentations d'évènements historiques comme La Semaine de Pâques (1916) et le soulèvement de Novembre 1954.

Notre recherche se compose de six chapitres : dans le premier, nous essayerons de relever l'expérience historique telle que vécue par les deux peuples. Le second, biographique, mettra en valeur les faits et les expériences que les deux écrivains ont intégré dans leurs œuvres. Le troisième sera consacré à l'étude thématique de l'œuvre de Sean O'Casey The Plough and the Stars , l'accent étant mis sur La Semaine de Pâques et ses conséquences tragiques. Le quatrième est une étude structurelle de l'œuvre avec une mise en valeur de certains procédés littéraires. Le cinquième concerne l'étude thématique de l'œuvre de Dib, Mille hourras pour une gueuse . L'intérêt portera sur la révolution de Novembre et ses séquelles. Le dernier chapitre est une étude structurelle de la pièce qui nous permettra de montrer les mécanismes littéraires dibiens, notamment ceux touchant au 'leurre de la révolution.'

Dans notre conclusion, nous essayerons de relever les similitudes des approches des deux écrivains et leur façon d'intégrer dans leurs créations littéraires des évènements historiques majeurs, à contre-courant de l'idéologie des 'lendemains qui chantent'.

ملخص

يتناول هذا البحث مقارنة بين كاتبين هما : شون أو كيسي (1880 – 1964) من ايرلندا و محمد ديب (1920 – 2003) من الجزائر لما يجمعهما من خصائص مشتركة في إنتاجهما الأدبي, ما يسمى بالأدب النضالي و هو الأدب الذي يدعو إلى التغيير .

و نلاحظ من خلال هذه الدراسة التحليلية مدى خيبة الامل عند الايرلنديين والجزائريين كما هي منعكسة في رواياتهما التي هي قيد الدراسة.

أظهرت هذه الخيبة من طرف عدد من النقاد المتخصصين في الأدب الجزائري نذكر منهم

Charles Bonn, Jean Déjeux, Naget Khadda, Fewzia Sari.

وعن الكاتب الايرلندي نفس الملاحظة ذكرها

Ronald Ayling, Saros Cowasjee, Gabriel Fallon, Jules Koslow John O'Riorda

أما الهدف من هذه الدراسة , فهو النظر في مضامين رواية أو كيسي

The Plough and the Stars (1926)

ورواية ديب

Mille hourras pour une gueuse (1980)

كما هو ممثل في الأسبوع الربيعي 1916 و حرب أول نوفمبر 1954.

و تنقسم هذه الدراسة إلى أجزاء:

*الجزء الأول يتضمن الظروف التاريخية التي ألهمت الكاتبين اوكيسي وديب المتمثلة في مراحل كفاح الايرلنديين و الجزائريين لنيل استقلالهم.

*الجزء الثاني و يتطرق لحياة كلا الكاتبين مع إظهار التجربة التي مر بها كل منهما و أدلى بها في روايتيهما

*الجزء الثالث ويتناول دراسة تحليلية لمضمون رواية أوكيسي

The Plough and the Stars

و كان التركيز على الأسبوع الربيعي 1916 و فشله.

*الجزء الرابع و يتضمن الدراسة الأسلوبية و البناء اللغوي في هذه الرواية.

*الجزء الخامس ويتناول بالدراسة مضمون رواية ديب

Mille hourras pour une gueuse

و التي تبرز رأي الكاتب و موقفه من أهداف أول نوفمبر 1954 و أثارها.

* الجزء السادس ويتناول أشكال التعبير الأدبي و تم التركيز على الآليات / الطرق الأدبية في إبراز خيبة الثورة.

* و في الخاتمة أبرزنا أوجه التشابه بين روايتي أوكيسي و ديب. رغم اختلافهما على الصعيد اللغوي و الاجتماعي إلا وأنهما بينا نفس الاعتناء, حيث أظهرا مشاكل متشابهة كما نلح على أنهما حاولا جلب الحقيقة على خشبة المسرح لتوعية المشاهدين حول المشاكل التي تناولاها في كلتا الروايتين خاصة خيبة الثورة.

Notes and references.

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[1] A. E. Malone, "O'Casey's Photographic Realism" (1929), in Sean O'Casey: Modern Judgements, Ronald Ayling ed. , (London: Macmillan, 1669), p. 7

[2] The Gaelic League was founded by Douglas Hyde in 1893. Its aim was to revive ancient myths and legend and to develop the Gaelic language as well.

[3] Herbert Coston, "Prelude to Playwriting" (1959), in Sean O'Casey: Modern Judgements, op. cit. , p. 49

[4] Jean Déjeux, Littérature maghrébine de langue française, (Quebec : Editions Naaman, 1977), pp. 37-65

[5] Sean O'Casey, Three Plays. (London: Macmillan, 1975)

[6] Saros Cowasjee, Sean O'Casey: The Man Behind the Plays, (London: Oliver And Boyd LTD., 1963), p. 81

[7] Cited in Littérature maghrébine de langue française , op. cit. , p. 148

[8] Mohammed Dib, Mille hourras pour une gueuse, (Paris: Editions du Seuil, 1980)

[9] Mohammed Dib, La Danse du roi. (Paris: Editions du Seuil, 1968).

[10] Jack Lindsay, "Sean O'Casey as a Socialist" in Sean O'Casey : Modern Judgements, op. cit. , p. 194

[11] Sean O'Casey: The Man Behind the Plays, op. cit. , p. 7

[12] Idem.

[13] Sean O'Casey: The Man Behind the Plays, op. cit. , p. 6

[14] Cited in Littérature maghrébine de langue française, op. cit. , pp. 167-169

[15] http://www.google.com/search?hl=fr&q=beckett+grotesque&btnG=Rechercher&lr=lang en

[16] Harry E. Shaw, "The Historical Novel," Martin Coyle, Peter Garside, Malcolm Kelsall & John Peck, Encycopledia of Literature and Criticism, (London: Routledge, 1990), p. 532

[17] Frantz Fanon, Les Damnés de la terre, (Paris: Petite Collection Maspéro, 1974), p. 25 (trans. mine)

[18] Ibid. ; pp. 123-124

[19] http://www.enotes.com/contemporary_literary_criticism/Eagleton-terry

[20] http://www.lawrence.edu/dept/English/Courses/60A/marx/html#marxgeorg

[21] Fewzia Sari, "Mohammed Dib et la révolution algérienne" in Kalim: 'Hommage à Mohammed Dib (Alger: OPU, n° 2064, 07, 1985), p. 164

[22] Charles Bonn, Littérature algérienne de langue française et ses lectures, imaginaire et Discours d'idées, (Québec : Editions Naaman, 1974), p. 17

[23] Mostefa Lacheraf, in Littérature algérienne de langue française, op. cit. , p. 227

[24] Jules Koslow, Sean O'Casey: The Man and his Plays, (Canada: Forum House, Pan Books Ltd. , 1969), p. 19

[25] Roger M. Busfield Jr., The Playwright's Art: Stage, Radio, Television, Motion Pictures, (New York: Harper and Brothers, 1958), p. 6

[26] Sean O'Casey, Blasts and Benedictions, (London: Macmillan, 1967), pp. 77-78

[27] Gabriel Fallon, Sean O'Casey : The Man I Knew, (London: Routledge and Kegan Paul, 1965), p. 32

[28] Blasts and Benedictions, op. cit. , p. 101

[29] Mentioned in Sean O' Casey : The Man Behind the Plays, op. cit. , p. 23

[30] Littérature maghrébine de langue française, op. cit. , p. 147

[31] http://www.rootsweb.com/~fianna/history/east1916html#padd#padd

[32] Desmond Williams, The Irish Struggle: 1916-1926. (London Routledge and Kegan Paul, 1966), p. 13

[33] Gabriel Fallon, Sean O'Casey : The Man I Knew, op. cit. , p. 78

[34] Arnold Wright, cited by Saros Cowasjee in Sean O'Casey: The Man Behind the Plays, op. cit. , p. 2

[35] Encyclopaedia Britannica99 (CDRom)

[36] D. Morin , O'Casey: Juno and the Paycock, The Plough and the Stars Notes, (London: Pan Books Ltd., 1968), p. 24

[37] Jules Koslow Sean O'Casey: The Man and His Plays, op. cit. , p. 21.

[38] The lineal descendant of the Sinn Fein movement. Its aim was to overthrow British rule and to secure a free Ireland .

[39] A military force organised by the labour leader Jim Larkin and the socialist James Connolly.

[40] Saros Cowasjee, The Man Behind The Plays, op. cit. , p. 11

[41] Sean O'Casey: The Man and His Plays , op. cit. , p. 21

[42] O'Casey: Juno and the Paycock, the Plough and the Stars, op. cit. , p. 24

[43] Ibid. ; p. 24

[44] http://www.factmonster.comce6history/A0624050 htm

[45] Peter Calvert, Revolution and International Politics, (London : Frances Pinter Limited 1984), p. 58

[46] A Guide to O'Casey's Plays, op. cit. , p. 81

[47] John, O'Riordan, A Guide to O'Casey's plays, (London: Macmillan Studies in Anglo-Irish Literature. The Macmillan Press Ltd. , 1984), pp. 70-71

[48] Cited in Revolution and International Politics, op. cit. , p. 141

[49] Sean O'Casey, Three Plays, op. cit. , p. 213

[50] Among them one can cite the execution of all the signatory members of the declaration of independence, except de Valera who was born in the United States.

[51] The French forces' onslaught on Kherrata , Constantine, Guelma, recalls that of 1871 in the region of the Babors. Hocine Ait Ahmed, Mémoires d'un combattant, l'esprit d'indépendance 1942-1945 (Paris : Editions Messinger, 1983), p. 34

[52] Ibid. ; p. 34

[53] Gilbert Meynier, " Le PPA - MTLD et le FLN - ALN, étude comparée " in La Guerre d'Algérie 1954-2004: La fin de l'amnésie, Institutions-Acteurs, tome 2, under the direction of Mohammed Harbi and Benjamin Stora (Alger: Chihab Editions, 2004), p. 283

[54] Les Damnés de la terre, op. cit. , pp. 48-49

[55] I borrowed the expression from http://www.imagi-written by Joseph nation.com /moonstruck/clsc100.html , op. , cit.

[56] Les Damnés de la terre, op. cit. , p. 83

[57] Sean O'Faolain, cited by Jack Lindsay, "Sean O'Casey as a Socialist" (1966) in Modern Judgements, op. cit. , p. 194

[58] Les Damnés de la terre, op. cit. , p. 36 (trans. mine)

[59] Fewzia Sari, "Mohammed Dib et la révolution algérienne" in Kalim, op. cit. , p. 140

[60] Cited by Jean Déjeux in Littérature maghrébine de langue française, op. cit. , p. 148

[61] Saros Cowasjee, The Man Behind The Plays, op. cit. , p. 2

[62] Jules Koslow, Sean O'Casey: The Man and his Plays, op. cit. , p. 13

[63] D. Morin, O'Casey : Juno and the Paycock, The Plough and the Stars, op. cit. , p. 5

[64] Sean O'Casey: The Man and his Plays, op. cit., p. 13

[65] Ibid. ; p. 15

[66] O'Casey : Juno and the Paycock, the Plough and the Stars, op. cit. , p. 6

[67] *"TO THE LAUGH OF MY MOTHER*
AT THE GATE OF THE GRAVE"
Sean O'Casey, Three Plays, op. cit. , p. 132

[68] O'Casey : Juno and the Paycock, the Plough and the Stars, op. cit. , p. 7

[69] The Man Behind the Plays, op. cit. , p. 6

[70] Herbert Coston, "Prelude to Playwriting"(1959), in Modern Judgements, op. cit. , p. 49

[71] Sean O'Casey : The Man I Knew, op. cit. , pp. 57-58

[72] Jim Larkin 'a champion of the Labour Movement, and…a fiery orator' who brought hope to the Dublin denizens. Cited in Sean O'Casey: Juno and the Paycock, the Plough and the Stars, op. cit. , p. 8

[73] Cited by Denis Johnston ,'An Appreciation' (1926), in Modern Judgements, op cit. , p.84

[74] Cited in A Guide to O'Casey's Plays, op. cit. , p. 75

[75] Hubert Nicholson, "O'Casey's Horn of Plenty" (1947), in Modern Judgements, op. cit. , p. 218

[76] A Guide to O'Casey's plays, op. cit. , p. 72

[77] Ibid. ; p. 73

[78] Herbert Coston, "Prelude to Playwriting" (1959), in Modern Judgements, op. cit. , p.50

[79] A.E.Malone, "O'Casey's Photographic Realism"(1929), in Modern Judgements, op. cit . , p. 74

[80] Sean O'Casey : The Man I Knew, op. cit. , p. 55

[81] Sean O'Casey: Juno and the Paycock, the Plough and the Stars, op. cit. , p. 7

[82] Ibid. ; p. 9

[83] Lady Augusta Gregory was co-director of the Abbey Theatre together with Lennox Robinson and W.B. Yeats.

[84] Sean O'Casey: Juno and the Paycock, the Plough and the Stars, op. cit. , p. 12

[85] Yeats had to intervene first in 1906 to stop the riots that greeted J. M. Synge's play,

The Playboy of the Western World.

[86] Sean O'Casey: The Man Behind the Plays, op. cit. , p. 81

[87] Sean O'Casey: Juno and the Paycock, the Plough and the Stars, op. cit. , p. 12

[88] Mohammed Dib, L'Arbre à dires, (Paris : Albin Michel. 1998), p. 48

[89] Cited in Littérature maghrébine de langue française , op. cit. , p. 176 (trans. mine)

[90] L'Arbre à dires, op. , cit. , p. 47

[91] Naget Khadda, Mohammed Dib : cette intempestive voix recluse, (Aix-en-Provence : Edisud, 2003), p. 12

[92] Ibid. ; p. 13

[93] Charles Bonn, Lecture présente de Mohammed Dib, (Alger : Entreprise Nationale du livre, 1988), p. 29

[94] Ibid. ; p. 29

[95] Cited in Littérature maghrébine de langue française , op. cit. , p. 150

[96] Mohammed Dib :cette intempestive voix recluse, op. cit. , p. 12

[97] Ibid. ; p. 12

[98] Jean Déjeux, « Mohammed Dib : bio-bibliographie » in Kalim, Hommage à Mohammed Dib. (Alger: OPU, n° 2064, 07-1985,) p. 240

[99] « Il commençait à écrire des poèmes comme mu par une impulsion instinctive d'écrire,… »
Ibid. ; « Mohammed Dib : bio-bibliographie » in Kalim, op. cit. , p. 239

[100] Ibid. ; p. 240

[101] « Mohammed Dib : bio-bibliographie » in Kalim, op. cit. , p. 240

[102] Littérature maghrébine de langue française, op. cit. , p. 147

[103] Mohammed Dib :cette intempestive voix recluse, op. cit., p. 14

[104] « Mohammed Dib : «bio-bibliographie » in Kalim, op. cit. , p. 245

[105] Beida Chikhi, Problématique de l'écriture dans l'oeuvre romanesque de Mohammed Dib, (Alger: OPU, 1989), p. 247

[106] Ibid. ; p. 18

[107] « Mohammed Dib : bio-bibliographie » in Kalim, op. cit. , p. 254

[108] Mohammed Dib :cette intempestive voix recluse, op. cit. , p. 25

[109] Lecture présente de Mohammed Dib, op. cit. , p. 32

[110]The green represents the Catholic community while the orange the Protestant one. The white in the centre stands for the peace between the two groups. http://en.wikipedia.org/wiki/Flag_of_Ireland

[111] Sean O'Casey, Blasts and Benedictions, op. cit. , p. 95

[112] Ibid. ; p. 24

[113]Jules Koslow, Sean O'Casey: The Man and his Plays, op. cit. , p. 19

[114] Jack Lindsay, "Sean O'Casey as a Socialist Artist" (1966), in Modern Judgements, op. cit. , p. 20

[115] Sean O'Casey, Three Plays, op. cit. , p. 159

[116] "800 men gathered in Dublin to fight for Ireland , while 4180 men out of one battalion out of one Irish regiment alone perished that England may live;…" Blasts and Benedictions, op. cit. , p. 253

[117]Three Plays, op. cit. , p. 157

[118] Ibid.; p. 178

[119] Idem. ; p. 178

[120] D. Morin, Juno and the Paycock, The Plough and the Stars, op. cit. , p. 56

[121] Three Plays, op. cit. , p. 161

[122] Ibid. ; p. 193

[123] Jack Lindsay, "Sean O'Casey as a Socialist" (1966) in Modern Judgements, op. cit. , p. 192

[124] Katharine Worth, "O'Casey's Dramatic Symbolism", in Modern Judgements, op. cit. , p. 184

[125] Three Plays, op. cit. , p. 213

[126] Ibid. ; p. 203

[127] Ibid. ; p. 183

[128] Ibid. ; p. 184

[129] Ibid. ; p. 185

[130] Ibid. ; p. 187

[131] Ibid. ; p. 194

[132] Ibid. ; p. 207

[133] Ibid. ; p. 185

[134] He was wounded in the hip and had an arm blown out at Easter Week. Ibid. ; p. 27

[135]Ibid. ; p. 27

[136] Ibid. ; p. 163

[137] Idem. ; p. 163

[138] Idem. ; p. 163

[139] Ibid. ; p. 178

[140] Ibid. ; p. 164

[141] Ibid. ; p. 209

[142] Ibid. ; p. 175

[143] The flag displayed at the pub was in The Covey's words "a Labour flag, and was never meant for politics." Three Plays, op. cit. , p. 151
However, in a reply to some critics who objected to the bringing of the tricolour to a public-house, O'Casey argues that he himself had seen it [the tricolour] there and even " painted on a lavatory."
Blasts and Benedictions op. cit. , pp. 88-89

[144] Ibid. ; p. 178

[145] Ibid. ; p. 165

[146] Ibid. ; p. 170

[147] Ibid. ; p. 174

[148] http://plato.stanford.edu/entries/marx/

[149] Three Plays, op. cit. , p. 185

[150] Ibid. ; p. 182

[151] Idem. ; p. 182

[152] Ibid. ; p. 192

[153] John O'Riordan, A Guide to O'Casey's plays, op. cit. , p. 80

[154] Ibid. ; p. 102

[155] O'Casey himself experienced this event during the Easter Rising. He was a political prisoner at the hands of the British. Jules Koslow says that O'Casey was lined up against a wall for execution and was saved thanks to a brawl that took place at the end of the street.
Cited in Sean O'Casey: The Man and his Plays, op. cit. , p. 16

[156]Three Plays, op. cit. , p. 216

[157] Ibid. ; P. 69

[158] Ibid. ; p. 70

[159] A.E.Malone, "O'Casey's Photographic Realism" (1929), in Modern Judgements, op. cit. , p. 73

[160] Juno and the Paycock , The Plough and the Stars, op. cit. , p. 58

[161] « O'Casey in Hungarian Costume » (1957), in Blasts and Benedictions, op. cit. , pp. 135-136

[162] Juno and the Paycock , The Plough and the Stars, op. cit., pp. 59

[163] Roger M. Busfield Jr. comments that: "Form cannot be divorced from content" as language, color, sound, shape or texture, when translated into communicative form permit the audience to understand the message . The Playwright's Art: Stage, Radio, Television, Motion , op. cit. , p. 7

[164] J. A. Cuddon, The Penguin Dictionary of Literary Terms and Literary Theory, (London: Penguin Books), p. 926

[165] Ibid. ; p. 928

[166] William Shakespeare, Macbeth, (London: Penguin Books, 1994), p. 35

[167] R.S Crane, "Tragic Structure", quoted in Shakespeare's Tragedies by Laurence Lerner, op. cit. , p. 210

[168] The Penguin Dictionary of Literary Terms and Literary Theory, op. cit. , p. 933

[169] Marjorie Boulton, The Anatomy of Drama, (London: Routledge and Kegan Paul Ltd. , 1960), p. 56

[170] Sean O'Casey, Three Plays, op. cit. , p. 146

[171] Ibid. ; pp. 167-168

[172] Ibid. ; pp. 200-201

[173] Ibid. ; p. 138

[174] This dramatic writing appraisal form was cited by Roger M. Busfield, J. , op. cit. , p. 120

[175] Idem. ; p. 120

[176] Ibid. ; p. 216

[177] Ibid. ; p. 217

[178] G. J. Watson, Drama, (London : The Macmillan Press, 1983) , p. 13

[179] Ibid. ; p. 13

[180] Augusto Boal, Théâtre de l'opprimé. (Paris : Petite collection Maspero, 1980), p. 136

[181] Ibsen, cited in Drama, op. cit. , p. 113

[182] Three Plays, op. cit. , p. 162

[183] Ibid. ; p. 162

[184] Idem. ; p. 162

[185] Ibid. ; p. 163

[186] Ibid. ; p. 143

[187] Tennessee Williams, The Glass Menagerie, (NewYork: The New Classics, Library of Congress, 1970), p. 9

[188] Three Plays, op. cit. , pp. 155-156

[189] Ibid. ; p. 179

[190] Ibid. ; p. 214

[191] Ibid. ; p. 184

[192] Ibid. ; p. 198

[193] Ibid. ; p. 199

[194] Ibid. ; p. 203

[195] Irish Republican and rebel who sought to overthrow English rule in Ireland and who led a French military force to Ireland during the insurrection of 1798. Encyclopaedia Britannica 1999, op. cit.

[196] Three Plays, op. cit. , p. 162

[197] Ibid. ; p. 164

[198] Ibid. ; p. 163

[199] Ibid. ; p. 178

[200] Ibid. ; p. 16

[201] Ibid. ; p. 162

[202] Ibid. ; p. 164

[203] Ibid. ; p. 169

[204] Expression borrowed from Abderrahmane Arab, Politics and the Novel in Africa, (Algiers: O.P.U. ,1982), p. 311

[205] Maxwell Anderson, « Poetry in Theatre », cited in The Playwright's Art: Pictures, op. cit. , p. 142.

[206] The Playwright's Art : Pictures, op. cit. , p. 142

[207] Ibid. ; p. 142

[208] H. Coombes, Literature and Criticism, (London: Penguin Books, 1991), p. 64

[209] John, O'Riordan, A Guide to O'Casey's Plays, op. cit. , p. 105

[210] Sean O'Casey, 'Art is the Song of Life' (1960), in Blasts and Benedictions, op. cit. , p. 80.

[211] Sean O'Casey, 'An Irishman's Plays' (1957), in Blasts and Benedictions, op. cit. , P. 84

[212] Three Plays, op. cit. , p. 203

[213] The Anatomy of Drama, op. cit. , p. 51

[214] http://en.wikipedia.org/wiki/Naturalism_(literature)

[215] http://en.wikipedia.org/wiki/French_literature_of_the_19th_century

[216] The grotesque is often associated with "the expression of the estranged world" (p.18) . "Some writers associate it with satire (p. 27) ; others with either the The comic or the terrifying (p. 20), the fantastic and the fanciful (p.23), and abnormality (p. 24). The most important feature of the grotesque is its unresolved nature" (P.21).

Philip Thompson, The Grotesque, (London : Methuem & Co Ltd, 1972)

[217] Three Plays. op. cit. , p. 146

[218] Ibid. ; p. 190

[219] Robert Jouanny, "Histoire d'une genèse " , in Ahmed Cheniki, Le Théâtre en Algérie : Histoire et enjeux, (Aix-en- Provence : Edisud, 2002), p. 23 (trans. mine)

[220] Ibid. ; p. 34 (trans. mine)

[221] Ibid. ; p. 65 (trans. mine)

[222] Ibid. ; p. 69 (trans. mine)

[223] Naget Khadda, Mohammed Dib, cette intempestive voix recluse , op. cit. , p. 159

[224] Mohammed Dib, Mille hourras pour une gueuse, op. cit. , pp. 38-39 (trans. mine)

[225] Ibid . ; pp. 36-38 (trans. «mine)

[226] Ibid. ; p. 47 (trans. mine)

[227] Ibid. ; p. 69 (trans. mine)

[228] Mohammed Dib, La Danse du roi, op. cit. , p. 114 (trans. mine)

[229] Mille hourras pour une gueuse, op. cit. , p. 92 (trans. mine)

[230] Ibid. ; pp. 96-97-98-103

[231] Ibid. ; p.104 (trans. mine)

[232] Ibid. ; pp. 41- 43 (trans. mine)

[233] Ibid. ; pp. 48 -49 (trans. mine)

Babanag : Si la faim me tourmente trop, alors toi,
telle que t'es, j'hésiterai pas à te manger *!*
Il se jette sur elle .
Elle le renvoie d'une bourrade.

Babanag : Je te boufferai vivante ! Je te boufferai vivante !

[234] Ibid. ; p. 42 (trans. mine)

[235] Ibid. ; p. 34 (trans. mine)

[236] This statement is from his article "Les intellectual algériens et le mouvement national" published in 1950. Cited by Fewzia Sari in Kalim : op. cit. , p. 135

[237] La Danse du roi, op. cit. , p. 84

[238] Ibid. ; p. 84

[239] Mille hourras pour une gueuse, op. cit. , p. 19 (trans.mine)

[240] La Danse du roi, op. cit. , p. 99 (trans.mine)

[241] Mille hourras pour une gueuse, op. cit. , p. 70

[242] Mohammed Dib, cette intempestive voix recluse , op. cit. , p. 66 (trans. mine)

[243] La Danse du roi, op. cit. , p. 8

[244] Ibid. ; p. 201

[245] Idem.; p. 201

[246] David Caute, Frantz Fanon, (Paris: Editions Seghers, 1970), p. 117

[247] Frantz Fanon, Les Damnés de la terre, op. cit. , p. 128

[248] Mille hourras pour une gueuse, op. cit. , p. 47 (trans. mine)

[249] Ibid. ; p. 44

[250] Ibid. ; p. 45

[251] Cited by Fewzia Sari, *"Mohammed Dib et la Révolution Algérienne", in* Kalim, op. cit. , p. 134

[252] Frantz Fanon, Sociologie d'une révolution: L'An V de la révolution algérienne, (Paris: François Maspéro, 1975), p. 103 (trans. mine)

[253] Ibid. ; p. 40

[254] Mille hourras pour une gueuse, op. cit. , p. 34

[255] La Danse du roi, op. cit. , p. 191

[256] Mille hourras pour une gueuse, op. cit. , p. 38

[257] Ibid. ; p. 38

[258] Ibid. ; pp. 38-39

[259] Ibid. ; p. 38

[260] Ibid. ; p. 35

[261] Ferhat Abbas, L'Indépendance confisquée : 1962-1978, (Paris : Flammarion , 1984), p. 28. (trans. mine)

[262] Mille hourras pour une gueuse, op. cit. , p. 44 (trans. mine)

[263] Ibid. ; p. 44 (trans. mine)

[264] Ibid. ; pp. 75- 81 (trans. mine)

[265] La Danse du roi, op. cit. , p. 114 (trans. mine)

[266] Mille hourras pour une gueuse, op. cit. , p. 103 (trans. mine)

[267] Cited by Jean Déjeux in Kalim, "Bio-bibliographie de Mohammed Dib", op. cit. , p. 253

[268] La danse du roi, op. cit. , p. 115 (trans. mine)

[269] Ibid. ; p. 97 (trans. mine)

[270] Ibid. ; p. 80 (trans. mine)

[271] L'Indépendance confisquée : 1962-1978, op. cit. , p. 199 (trans. mine)

[272] Mohammed Dib in *Témoignage Chrétien*, Interview, 7 février 1958 , cited by Paul Siblot in La Production du texte chez Mohammed Dib: Corpus d'analyse : La Danse du roi, mémoire de maîtrise, (Montpellier : Université Paul Valéry, octobre 1974), p. 57 (trans. mine)

[273] Marjorie Boulton, The Anatomy of Drama, op. cit. , p. 85

[274] Mohammed Dib, Mille hourras pour une gueuse, op. cit. , p. 11

[275] Walter Kerr, Tragedy and Comedy, (New York : Simon and Shuster, 1967), p. 47

[276] Mille hourras pour une gueuse, op. cit. , pp. 76 - 77 (trans. mine)

[277] « Beckett and Pinter : Empty Spaces and Closed Rooms » cited in Drama: An Introduction, op. cit. , p. 176

[278] Mille hourras pour une gueuse, op. cit. , p. 84

[279] Ibid. ; p. 110

[280] Philip Thompson, The Grotesque, op. cit. , p. 27

[281] Mille hourras pour une gueuse , op. cit. , p. 92

[282] The Grotesque, op. cit. , p. 18

[283] Mille hourras pour une gueuse, op. cit. , p. 81

[284] Ibid. ; p. 110

[285] Ibid. ; p. 112

[286] Mohammed Dib, La Danse du roi , op. cit. , p. 80 (trans. mine)

[287] Walter Kerr, Tragedy and Comedy, op. Cit. , p. 47

[288] La Danse du roi , op. cit. , pp. 12 - 35 - 36 - 37

[289] Ibid. ; p. 54

[290] Ibid. ; pp. 51- 59

[291] Ibid. ; p. 147

[292] Ibid. ; p. 201

[293] Ibid. ; p. 175

[294] Anne Ubersfeld, Lire le théâtre, (Paris : Editions Sociales, 1978), pp. 49-50 (trans. mine)

[295] Encycopledia of Literature and Criticism , op. cit. , p. 365

[296] A French theatre director and theorist. In his 'Theater of Cruelty', he introduced a language of physical gesture giving every movement its peculiar meaning. He put emphasis on the importance of the physical presence of the actor. He asserts that ". . . on stage, above all a space to be filled, somewhere . . . something happens, word language must give way to sign language, whose objective aspect has the immediate impact on us"
Cited in Encycopledia of Literature and Criticism , op. cit. , p. 468

[297] Europe 2000: *Revue mensuelle, Août- septembre.* n° 856-857, P. 68 (trans.mine)

[298] G.J.Watson , "Shaw and Brecht: 'Making Us Think' in Drama: An Introduction, op. cit., p. 162

[299] Cited by Willet in The Theatre of Bertolt Brecht , op. cit. , p. 80

[300] Epic takes us back to Aristotle who used and defined the term as a "form of narrative that is 'not tied to time'…. depicting great heroic deeds. Cited by Willet in The Theatre of Bertolt Brecht, op. cit. , p. 168

[301] Cited by G.J.Watson in "Shaw and Brecht: 'Making Us Think', Drama: An Introduction, op. cit. , p. 161

[302] Naget Khadda, Mohammed Dib, cette intempestive voix recluse , op. cit. , p. 161 (trans. mine)

[303] Augusto Boal, Le Théâtre de l'opprimé, op. cit. , p. 111 (trans. mine)

[304] René Wellek, and Austin Warren, Theory of Literature, (London: Penguin Books, 1993), p. 73

[305] Sean O'Casey, "The Plough and the Stars in Retrospect" (1960), in Blasts and Benedictions, op. cit. , p. 95

[306] Cited by Fewzia Sari – Mostefa Kara, in Kalim, op. cit. , 170 (trans. mine)

[307] Mohammed Dib, La Danse du roi, op. cit. , p. 80

[308] Mohammed Dib, Mille hourras pour une gueuse, op. cit. , p. 45

[309] Sean O'Casey, Three Plays, op. cit. , p. 203

[310] Ronald Ayling, Modern Judgements, op. cit. , p. 11

[311] Naget Khadda, Mohammed Dib, cette intempestive voix recluse , op. cit. , P. 161

[312] Baxandall , et al. Marx and Engels cited in http://www.lawrence.edu/dept/ENGLISH/COURSES/60A/marxist.html

[313] Eugene Ionesco cited in Martin Esslin, The Theatre of the Absurd, (New York: Library of Congress, 1961), p. xix

[314] 'The Bald Primaqueera' (1964), in Blasts and Benedictions, op. cit. , pp. 63-71

[315] Ibid. ; p. 66

[316] Mohammed Dib, L'Arbre à dires, op. cit. , p. 210