

## The Spatial Reading of Synge's *The Shadow of the Glen* (1903)

القراءة المكانية لفيلم "The Shadow of the Glen" للمخرج سينج (1903)

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### Abstract

The issue of identity proof and its dimensions is a real and indispensable requirement in most literary works such as plays. The spatial reading of *"The Shadow of the Glen"* (1903) by John Millington Synge elucidates the involvement of presenting Irish primitivism as an assertion of

the Irish national identity in each space type. The methodology of the paper is based on Henri Lefebvre's theory of the Production of Space (1991), with its main elements of space construction. The theorist believes that social space consists of three main sections: first, "the perceived space" (produced and developed by social practices in a particular place); second, "the conceived space" (a cultural construct that is represented by the writer's perfect and elaborated mental design, quoting from actual Irish reality); and third, "the lived space," (which includes the daily routine of traditions). This present paper provides an accurate reading of how Synge perfects the use of primitive realism on the stage by focusing on its social practice and all of its details. According to Synge's ideas, the form of the living space rather than a static cultural image is presented. As a result, the paper focuses on how Synge employs primitive content and the interaction of proving his national Irish identity in the play for readers and in front of contemporary audiences.

**Keywords:** Spatial Reading, Synge, The Shadow of the Glen.

### المستخلص

إن قضية إثبات الهوية وأبعادها تعد مطلباً حقيقياً لا غنى عنه في معظم الأعمال الأدبية وخصوصاً الأعمال المسرحية، كما يبرهن الكاتب الأيرلندي جون ميلينغتون سينغ ذلك في العديد من مسرحياته ولا سيما مسرحيته " في ظل الغلين" ( 1903). توضح القراءة المكانية لدراسة للمسرحية كيف ان الكاتب قدم البدائية الأيرلندية كتأكيد للهوية الوطنية امام العالم المحلي و الخارجي عبر المنهج التحليلي . حيث ان دراسة المسرحية يعتمد على نظرية الفيلسوف الفرنسي هنري لوفيفر "انتاج الفضاء (1991). حيث يعتقد المنظر أن الفضاء الاجتماعي يتكون من ثلاثة أقسام رئيسية: وهي اولاً "الفضاء المُدرَك" (أنتجته وطورته الممارسات في العلاقات الاجتماعية للأفراد في مكان معين) ، و ثانياً "الفضاء التصوري" (بناء ثقافي يمثل تصميم الكاتب المثالي و المتقن نقلاً عن واقع مطابق لسكان أيرلنديين واقعيين)، و ثالثاً "الفضاء المُعاش" (الذي يشمل الروتين اليومي للتقاليد و الذي يفهم من العلاقات و الممارسات). يوفر هذا النوع من الدراسة قراءة دقيقة لإتقان سينغ في استخدام الواقعية البدائية على المسرح من خلال التركيز على الممارسات الاجتماعية و طبيعة الحياة اليومية وجميع تفاصيلها. يتم تقديم شكل الفضاء الاجتماعي عبر المسرح بدلاً من الصورة الثقافية الثابتة وفقاً لرأي سينغ كنموذج حي للقارئ و المشاهد. و نتيجة لذلك ، تركز الدراسة على كيفية استخدام سينغ للمحتوى البدائي و التفاعل لإثبات هويته الأيرلندية الوطنية في المسرحية.

**كلمات مفتاحية:** القراءة المكانية ، التزامن ، ظل غلين.

## Introduction

The aim of the study is to investigate Synge's selected play through Lefebvre's theory of space, to enable the deciphering process of all codes. Through the lens of the Lefebvrian theory triad, a full-comprehensive image is painted of that Irish space which Synge conveys. Ceri Watkins summarizes the theory and explains the role of its triad:

The Production of Space, Lefebvre (1991) identified space as fundamental to our understanding and interaction with the world and sought to develop an alternate theory of space that would clarify the role it should play. He posits space as the primary locus of lived experience in the world and has conceived an approach to space, which moves it from the realm of the mental to become the foundation of our engagement with the world. (2005, p. 211)

Thus, the theory elements increase the recognition of the various aspects in the details of the play. In his following words, Lefebvre explains the importance of the role of space "The role of space in this tripartite [perceived, conceived, and lived] ordering of things will need to be examined in its specificity." (Lefebvre, 1991, p. 32). Therefore, the mission of each element in the theory is different because each element's component enhances the investigation of a particular point as well as enriches it.

## The Shadow of the Glen (1903)

*The Shadow of the Glen* is a one-act play and Synge's second produced play, but Synge provokes the Irish primitive society with its traditions through the characters and actions that he creates. The focus on spatial practice (perceived space) is in the first place due to its importance in Lefebvre's theory and to justify Synge's identity reflection of the Irish identity. In fact, Synge deals with the actual experience of Irish heritage and folk, as the following description shows.:

The drama is based on a folktale that Synge had collected [ ... ]. It is a deceptively simple plot, though it is complex enough to contain most of the themes that the playwright would explore for the rest of his literary career. (*Complete Works of J. M. Synge*, 2018, p. 12)

Hence, Synge brings many problematic matters of his nation into the light of the modern world to show the primitive constructive codes of his Irish nation.

According to Lefebvre's triad division, spatial practice is the first element in the theory that embraces two main parts. The two parts contribute essentially to the first element's development and understanding because they associate and interrelate with each other and with the other elements of the theory. The first part is the physical space, which contains the place or the setting where the play actions occur. Synge assigns the cottage location matching to Lefebvre's theory extract "Nature and divinity in the first place, then social life and relationships, and finally individual and private life - all these aspects of human reality have their assigned places." (Lefebvre,1991, p. 154)

Thus, through the exquisite artistic forms, Synge localizes the Irish land and the play's setting in a cottage in the Glen. The fact is that Irish rural life is associated intensively with cottages, which are the commonplace for the inhabitants of those remote lands. He employs such an image to establish two main points. The cottage is a major and first symbol of Irishness and an identity reflection associated with those simple peasants who have not yet been corrupted by urbanization. Synge employs this symbol professionally in transforming Irish identity from local to universal.

Actually, Synge's focus on this setting, this cottage is not random but because of its impact on Synge himself. In this regard, Edward Stephens explains some of Synge's memories of that place:

John's second wife loved the Glen and used to go often to a place near its entrance where there was a cottage hidden

among the rocks and trees. At this cottage, known to her descendants as 'The Grandmother's Tea House'. (Stephens, 1974, 10)

Therefore, Synge's experience in those places makes him cherish such memories and appreciate them. The second influence symbol is Glen, which is rooted in his personality and presented with his own imagination. In fact, Lefebvre also emphasizes the idea of evaluating a specific environment (a place) that should not be turned into a memorable subject only. Lefebvre argues that "It [space] persists in being through its own strength. What disappears is history, which is transformed from action to memory, from production to contemplation." (Lefebvre, 1991, p. 21). Therefore, Synge utilizes those memories to reflect them as perceived images into the urbanized modern world in order not to be forgotten nor to be underestimated.

As the cottage is one of the physical codes in the play, it is also considered the place of stability. It is where couples usually live and organize their lives next. Sushil Kumar Mishra, (2016, P. 97) explains the role of cottage "The cottage, mimetic space, signifies a complicated set of values associated with marriage. It functions both as an institutional area and a private space and as such it is deeply contradictory." Thus, Synge takes the reader and audience on a tour of an Irish space, specifically the cottage, highlighting the details that such a special place in Irish hearts. In more than one term, Synge uses this point. For example, as the cottage is one of the physical safety codes in the play, it is also considered the place of stability. It is where couples usually live and organize their lives next. The cottage has been used continuously in so many Irish plays, as Synge does in more than one play. As Csilla Bertha's arguments point out, such symbol or setting has specific value for Irish drama and plays: "This setting [cottage] has been so much overused in Irish drama since the beginning of the twentieth century that today, a playwright shows either laziness or great courage to set a play in a naturalistic house." (Bertha, 2004, p. 64). Even if this conventional location is creatively used, it may still serve the dual purpose of evoking an

authentic Irish feeling of place and determining the dramatic tension according to the existing reality.

In his presence, Synge also reflects his nation's originality and cherishes its own traditions and identity in front of the world. As Synge's efforts successfully also alert the primitive Irish people about their isolation from the modern world. Synge's intention is to cherish the land because of an old man in Wicklow Glen who tells Synge about his abroad experience and describes his feelings of nostalgia. The man talks about the separation from their birthplace, which causes him dissatisfaction. Synge writes: "I saw he was one of the old people one sometimes meets with who emigrated when the people were simpler than they are at present, and who often come back, after a lifetime in the States." (Synge, 1911, p. 29). Similarly to Synge, who has extensive experience abroad, he is also concerned with his enduring ties to his birthplace. This point shows the impact of the bad economic conditions that force young people to emigrate. Thus, he offers a close view of that wild part, which is essential to his Irish national heritage and identity.

The importance of the relationships is also necessary to accomplish the second part of the perceived space because, within such investigation, the perceived and lived spaces inside that society can easily be understood. Lefebvre comments on that by "A comparable approach called or today, an approach which would analyze not things in space but space itself with a view to uncovering the social relationships embedded in it." (Lefebvre, 1991, p. 89). Since space occupies such a vital role in analyzing and understanding society, it is necessary to treat relationships in an illustrative way. In addition to the interaction of the three spaces with each other which is Lefebvre's major goal "The ultimate effect of descriptions of this kind is either that everything becomes indistinguishable or else that rifts occur between the conceived, the perceived and the directly lived." (Lefebvre, 1991, p. 298). Thus, the lived space is revealed by the characters' relationships. That is why applying the theory gives a better illustration of the whole code of the play.

Synge's early description of the play begins with a rainy night when a tramp seeks refuge from the wind and rain when he catches an isolated

cottage in Glen Malure with the light of a turf fire. The influence of the scene is not only on the Tramp, but the reader and audience too. This point refers to how each element of the theory affects the other. This point is also illustrated and mentioned "Relationships basic to semantic or semiological discussion which may refer to space in one way or another include: with respect to signs, the relationship between signifier and signified, and that between symbol and meaning."(Lefebvre, 1991, p.160)

The Tramp discovers a queer story about an aged husband (Dan Burke) and his younger wife (Nora Burke). Synge refutes the bad treatment of the Irish people by those weak and humiliated characters like the *Tramp* in *The Shadow of the Glen* (1903) and *Christy* in *The Playboy of the Western World* (1907). In other words, Synge alerts Irish society to take care of those marginalized because they prove themselves when they get a chance. Another intention is to open their eyes and to be aware of the outsider. However, the main focus of the relationship is built upon the relationship between the husband, Dan Burke, and his wife, Nora Burke, which is revealed by the Tramp's appearance. Goonewardena, et al., comment on this point of revealing the hidden details due to Lefebvre's view "Central to Lefebvre's materialist theory are human beings in their corporeality and sensuousness, [...] human beings who enter into relationships with each other through their activity and practice. (Goonewardena, et al., 2008, p. 29). The use of the Tramp can be justified in this regard because his appearance gives the play more illustration for each position. It is known that people have different personalities because of the area and its distinctive traits, yet Nora attempts to explain her husband's strange behavior. After Dan's fake death, the feeling of powerlessness urges Nora to complain to the first person she meets to justify her connection between the sustenance of the land and her dependence on it. The Tramp is the first person who meets her, and she tells him directly about her bitterness "He's after dying on forgive him, and here I am now with a hundred sheep beyond on the hills, and no turf drawn for the winter."( *Shadow of the Glen*(Henceforth SG), 1969, p. 17) Thus, she seeks a fit man physically and emotionally for this material prosperity.

Thus, the unbalanced marriage of Dan and Nora can be easily realized by her speech "NORA: He was an old man, and an odd man, stranger, and it's always up on the hills he was thinking thoughts in the dark mist." (SG, 1969, p. 18). She adds more illustrations of her complicated life because of her unsatisfied position physically and emotionally "Maybe cold would be no sign of death with the like of him, for he was always cold, every day since I knew him." (SG, 1969, p. 18). Nora's annoyance at Dan is very noticeable through her words. Therefore, Anthony Roche (1995) comments, "From the beginning of the play, Nora breaks with one of the most binding and enduring taboos in Irish society, the lack of discussion of intimate relations between a married couple." (p.148). In other words, her bitterness stems from her lack of sexual relations due to her husband's bad physical condition. Nora describes her husband's bad health conditions to attract the Tramp's attention because of her loneliness. She feels a heavy weight on her shoulder these days. Thus, she emphasizes her tiresomeness again "Didn't you hear me say it was only after dying on me [...] and tell the neighbours, and I a lone woman[ telling him frankly] with no house near me?" (SG, p. 19). In this term, Synge also praises this point about being a courageous woman to tell the Tramp about her problem. In fact, there is an invitation to recognize that boundaries are no longer useful because a woman must take her vital role seriously.

While the play treats many social issues and invalid traditions, the lived space is highly interpreted by the relationship analysis according to the daily issues or routine of that society. Nora's loneliness may convey a sense of boredom, which urges him to satisfy her lack by contacting another man. Synge organizes all partners to be well prepared mentally for the mood shift from one to another. From the atmosphere of loneliness to the motivation of arousing attention for poor and weak women like Nora.

This relationship is based on repressed emotions and physical intimacy. Furthermore, Nora's relationship is finding the tranquility resolution of heart and body, yet Synge's craft overlaps the play design smoothly and systematically. Synge's intention becomes clearer as he seeks

the reality of literature in reflecting problematic social issues, and the codes of the play are instantly explained and interconnected through the theory lens. In addition, Synge provides more research and learning about Irish identity due to the reflection of its reality in the lived space. As a result, this experience is considered the best way to create a new and inclusive cultural identity because this group has an emotional agreement with that action. In this way, Lefebvre plans the theory with its triad elements:

The perceived-conceived-lived triad (in spatial terms: spatial practise, representations of space, representational spaces) loses all force if it is treated as an abstract 'model'. If it cannot grasp the concrete (as distinct from the 'immediate'), then its import is severely limited, amounting to no more than that of one ideological mediation among others. That the lived, conceived and perceived realms should be interconnected so that the 'subject', the individual member of a given social group, may move from one to another without confusion - so much is a logical necessity. (Lefebvre, 1991, p. 41)

Therefore, applying the theory triad to Synge's play makes the vision clearer, and the logical necessity is achieved. According to David H. Greene and Edward M. Stephens, Synge agrees with Yeats, who asserts that "We have brought the 'literary drama' to Ireland, and it has become a reality." (Greene & Stephens, 1989, p. 117). Furthermore, Synge exactly follows this way of proving that Irish drama with his professional manner. Synge proves that the Irish theatre, with its distinctive characteristics and pioneering presence, is almost equal to the British theatre, if not superior to it. In Ireland, Synge has been drawn to the wild side of its inhabitants and the unwelcoming and bitter aspects of numerous glens, as E. H. Mikhail states Synge's point of view "We would create nothing if we did not give all our thoughts to Ireland. Yet in Ireland he loved only what was wild in its people, in the grey and wintry sides of many glens." (Mikhail, 1977, p. 57). Therefore, Synge also devotes all of his thoughts to many Irish issues.

Synge's mental stance is preconditioned by his enthusiastic nationalist sentiments, which is found in more than just this play.

The unexpected reaction of Nora is a guide to a romantic relationship previously between Nora and Patch. As a result, the Tramp is depicted as Patch Darcy's image because he is so close to Darcy:

TRAMP, Wasn't I the last one who heard his living voice in the whole world?

NORA There were great stories of what was heard at that time, but would anyone believe the things they do be saying in the Glen?

TRAMP It was no lie, lady of the house. (SG, p. 20)

Nora sees the Tramp as a memorable part of her ex-paramour, Patch Darcy, because her urgent needs clearly oblige her to follow a person who fulfills her needs. Therefore, she feels the enthusiasm to inform her second deceptive friend, Michael Dara, about Dan's death:

NORA Was there any one on the last bit of the road, stranger, and you coming from Aughrim?

TRAMP There was a young man with a drift of mountain ewes, and he running after them this way and that.

NORA (*With a half-smile.*) Far down, stranger? (SG, p. 20)

Nora leaves, and Synge uses a new comic scene to add a kind of relief after the stressful themes of Nora's infidelity. The fact is that Dan is not actually dead, but he pretends to be:

DAN (*Sitting up in his bed and speaking fiercely.*)

Ah, the devil mend her. . . . Do you hear that, stranger? Did ever you hear another woman could whistle the like of that with two fingers in her mouth? (*He looks at the table hurriedly.*) I'm destroyed with the drouth and let you bring me a drop quickly before herself will come back.

TRAMP (*Doubtfully.*) Is it not dead you are? (SG, p. 22 )

In Dan's wake, another suggestive point shows that he is keen on watching his wife's behaviour. Therefore, Dan is well-aware that Michael Dara is only a loveless and greedy person. Dan confesses his suspicions of Nora and informs the Tramp of his plans, yet Dan keeps the stick for a long time till this trap:

DAN (*After drinking.*) Go over now to that cupboard, and bring me a black stick you'll see in the west corner by the wall.

TRAMP (*Taking a stick from the cupboard*) Is it that?

DAN It is, stranger; it's a long time I'm keeping that stick for I've a bad wife in the house.(SG, p. 22 )

When Dan hears that both are coming: "TRAMP (*Listening.*) There's a voice speaking on the path." (SG, p. 22 ). As soon as Dan puts on his fake death mask again, asking the tramp to cover himself with a sheet, "smooth the sheet the way it was lying. (*He covers himself up hastily.*)" (SG, p. 22)

For Synge, it is considered another point of praise for Dan's awareness, and as an experienced Irish farmer, he proves his treacherous wife's relationship. Where this elderly farmer is able to reveal the truth about his wife's relationship with the traitor Michael, as well as his ability to prove this with a tight plan to set both of them down:

(*Nora comes in with Michael Dara, a tall, innocent young man behind her.*)

NORA I wasn't long at all, stranger, for I met himself on the path.

TRAMP, You were middling long, lady of the house.

NORA There was no sign from himself? TRAMP No sign at all, lady of the house.

NORA (To Michael.) Go over now and pull down the sheet, and look on himself, Michael Dara, and you'll see it's the truth I'm telling you.  
MICHAEL I will not, Nora, I do be afeard of the dead (SG, p. 23)

Despite the fact that the young Michael is capable of fighting and may even defeat the elderly Dan, he lacks that ability due to his unfaithful love and incorrect tendency. He does not even dare enter the cottage to examine Dan's corpse unless Nora asks the Tramp to make him sure. Both of Dan and Michael are symbols of loveless peasant men who mistreat a young woman like Nora as the play's events progress. Through his hypocritical love and implicit greed, Michael plans to amass the woman's wealth. The following lines carry more illustrations:

[Nora] (*She puts up the money, listlessly, in little piles on the table.*) Isn't it a long while I am sitting here in the winter and the summer, and the fine spring, with the young growing behind me and the old passing, saying to myself one time, to look on Mary Brien who wasn't that height (*holding out her hand*), and I a fine girl growing up, and there she is now with two children, and another coming on her in three months or four. (*She pauses.*) (SG, p. 26)

After Michael's watching that action, he does not care for Nora's interest to be a mother like Mary Brien while his interest is directed into the piles where Nora usually keeps the money as the following line shows: "MICHAEL (*Moving over three of the piles.*) That's three pounds we have now, Nora Burke." (SG, p. 26). Therefore, Nora is careless for Michael's behaviour and even his leaving, discovering Dan awake. Since she has no

alternative to this man as an option available to her. Christina Wilson also refers to Nora and Michael's financial interest: "she and Michael Dara discuss the technicalities of a marriage between themselves (how much money, land, animals each could bring); at this point, there is also a tramp resting in the house". (Wilson, 2006, p. 313). Both of them speak about their shared interest in marriage, ignoring the death of Dan and the live Tramp:

NORA What was it you got?

MICHAEL Twenty pound for the lot, Nora Burke. . . .  
We'd do right to wait now till himself will be quiet  
awhile in the Seven Churches, and then you'll marry me  
in the chapel of Rathvanna, and I'll bring the sheep up on  
the bit of a hill you have on the back mountain, and we  
won't have anything we'd be afeard to let our minds on  
when the mist is down. (SG, p. 26 )

There are several statements in Michael's words that explain his intention to obtain Dan's wealth. Synge's criticizes the greedy aspect which is not the proper base of building marriage up. This aspect is another invalid way of thinking because it means a life of exploitation and that Synge's intention in transmitting the lived space of those peasants. As those mentioned lines above, yet Michael is uninterested in the plan of Dan's burial even. A successful marriage must be based on love as well as cooperation between the two parties. Instead of making the cottage the symbol of mutual understanding, it becomes the place for the absence of love and the dry emotions between the two life partners. Thus, Mishra argues that:

Marriage here, as in *The Playboy*, is presented as a force of social and individual stabilization. Synge's argument is that the tying down of the individual through and within marriage into a fixed position is a socially sanctioned but nonetheless, severe form of restraint. It works against the natural human urge to move as a nomad. (Mishra, 2016, p. 97)

The unbalanced marriage is a generated by the greedy tradition. In Lefebvre's opinion, this point is a part of space forming:

Social space *per se* is at once *work* and *product* – a materialization of 'social being'. In specific sets of circumstances, however, it may take on fetishized and autonomous characteristics of things (of commodities and money)."(Lefebvre, 1991, p. 101-102).

It is also remarkable when Synge views the greed aspect of that society, whether in Nora's character or even her suspected lover, Michael. According to the play's details, Nora's has married the old Dan for the sake of his fortune, and this is an unacceptable aspect on more than one scale. Michael and Nora's dialogue has emphasized this fact:

MICHAEL (*looking over to see that THE TRAMP is asleep and then pointing to the dead man*). Was it a hard woman to please you were when you took himself for your man?

NORA. How would I live an old woman if I didn't marry a man with a bit of a farm, cows on it, and sheep on the back hills?

MICHAEL (*considering*). That's true, Nora, and maybe it's no fool you were, for there's good grazing on it if it is a lonesome place, and I'm thinking it's a good sum he's left behind. (SG, p. 25 )

The marriage of convenience is one of the images that Synge has noticed there, so he introduces this important issue because it is the social basis of the Irish family. In other words, financial matters are an incorrect step because they lead to a fragile life. When the financial aspect is removed, the marriage of convenience immediately ends. Nora's experience is introduced as a model associated with a lack of love and improper intimacy, especially if her marriage to Dan has been based on exploitation and access to material gains. This fundamental truth is also mentioned:

Firstly, the theme of tension between the basic human need for security and the equally essential urge for freedom is notable. The play contrasts Nora's secure domestic

existence against the tramp's unrestrictive life. Though Nora's marriage to Dan for his farm, livestock and money was her bid for security, it has caused her only misery and loneliness. (*Complete Works of J. M. Synge*, 2018, p.12)

This kind of connection is usually temporary until their interest ends, even if it is after years. It seems that Synge has foreseen a way to guide the audience's feelings from anger at Nora's behaviour to feeling sorry for Nora when Dan forces her to leave the cottage on a cold, rainy night. It is a high-tech step towards the shocking reality of their society.

When Dan announces that his sham death is revealed, "*Dan sneezes violently. Michael tries to get to the door, but before he can do so, Dan jumps out of the bed in queer white clothes, with his stick.*"(SG, p. 27). Michael's heirloom turns into an unexpected direction, and Nora's views completely change as well. The result is that Michael's plan is easily observed. Both Nora and Michael's connection ends with unexpected disappointment as a reward for theirs.

MICHAEL The Son of God deliver us. ... (*Crosses himself and goes backward across the room.*)

DAN (*holding up his hand at him.*) Now you'll not marry her the time I'm rotting below in the Seven Churches, and you'll see the thing I'll give you will follow you on the back mountains when the wind is high.

MICHAEL (*To Nora.*) Get me out of it, Nora, for the love of God. He always did what you bid him, and I'm thinking he would do it now.(SG, p. 27)

Michael attempts immediately to escape is a clear evidence of the insincerity of his love since he runs away instead of facing the elderly Dan.

DAN Let her walk around the like of Peggy Cavanagh below and beg for money at the crossroad or sell songs to the men. (*To Nora.*) Walk out now, Nora Burke, and it's soon you'll be

getting old with that life, I'm telling you; it's soon your teeth'll be falling, and your head'll be the like of a bush where sheep do be leaping a gap. (*He pauses: she looks round at Michael.*)

MICHAEL (*Timidly.*) There's a fine Union below in Rathdrum.(SG, p. 27-28 )

Although Michael's fake love deceives Nora into stealing Dan's wealth, she has acquired a lot of experience in those harsh conditions of living. Her big disappointment is not the end of her freedom of choice, as it is the first step of her courageous explosion. Nora proves that she is able to defend herself against her tyrant husband:

NORA(*angrily.*) What way will yourself be that day, Daniel Burke? What way will you be that day and you lying down a long while in your grave? [ calling him with frank name is suggestive because she is completely independent and separated from his relationship] For it's bad you are living, and it's bad you'll be when you're dead. (She looks at him a moment fiercely, then half turns away and speaks plaintively again.) (SG, p. 28)

Instead of the common view of a submissive primitive model, she has the confidence to stop the injustices committed by her husband, Dan, and the cunning lover, Michael. At that moment, Dan fires her out of his door: "DAN:[ ... ] (*Pointing to the door.*) Let you walk out through that door."(SG, p. 28). Then the Tramp attempts to find a kind of negotiation instead of firing her saying that: " TRAMP: *Pointing to Michael.* Maybe himself would take her." (SG, p. 28). Of course, after his plan has failed in foraging the wealth of Dan alive, in respect to this point, Nora also realizes that he would not marry her" What would he do with me now? (SG, p. 36). Hence, the Tramp agrees to accompany her after She has been fired and Michael is unable to company her:

TRAMP Going over to Nora. We'll be going now, lady of the house -- the rain is falling, but the air is kind, and maybe it'll be [ preferring the walk with her in the rain instead of staying in that cottage, with a glimpse of hope in his words] a grand morning by the grace of God. ( SG, p. 28)

That hope of newness takes away all of the heavy pain in her shoulder. This intention is essential for those in such misery as Nora, and this point of view must be considered. As Synge's invitation removes the barriers of pain, those primitive peasants become hopeful instead of moaning due to the bad conditions that surround them. Synge's words in the Tramp's expression are full of hope:

I knowing all the ways a man can put food in his mouth [ ... ] and the south wind blowing in the glens, you'll not be sitting up on a wet ditch [ ... ] You'll be saying one time, "It's a grand evening, by the grace of God," and another time, "It's a wild night, God help us, but it'll pass surely." You'll be saying—( SG, p. 29).

The design of those characters is generated from Synge's knowledge of that society, and even the division of roles is built on his experience there. Synge's perspective on the Irish people and their living circumstances, is the source of inspiration for his work as Nicholas Grene states such division of people: "Michael Dara is ' a kind of a farmer has come up from the sea'; a shifting third estate is made up by the vagrants, the tramps, tinkers and 'travelling people'." (Grene, 1985, p. 84)

All these details and images exist in their Irish daily routine, a part of reality and Synge's design of the play to serve these images. As Synge keeps the physical and emotional details of the successful design, starting with the title, to prepare the reader and audience to indulge in that atmosphere, the title words "Shadow" and "Glen". The shadow is used to serve the issue of instability in Nora's life, which becomes a melancholic image similar to the dreadful depths of her tragic marriage. The image of

nature is also matched to the autumn season skillfully by Synge to add more sympathy and indulgence to the scene:

The time the shadow was going up through the Glen, and when the sunset on the bog beyond, he made a great leap, and let a great cry out of him, and stiffened himself out the like of a dead sheep." (SG, p. 18)

The reference for place and Celtic reverence is a traditional custom on which the Irish nation originated, and this pride and reverence for place cannot be separated from the originality of identity. As the Glen has a weak shadow that the sun's light can easily remove, the play's core is also associated with a fragile marriage that is easily broken.

Through Lefebvre's extensive theory, Synge's play also includes the conceived space by the manner of designing and presenting it, and finally, the perceived space through the various social relations woven by the many characters of that place, "Glen," as it is mentioned in the title. Moreover, many realistic aspects are revealed clearly and easily by the play's details. Thus, the triad analysis is suggestive and significant because it means that both the reader and the audience have an accurate depiction of Irish social life with all its details by Synge. This is clearly shown through the various issues and topics that are also used, such as the marginalized members, such as Nora and the Tramp, as well as the way that Nora is treated. Finally, the conclusion clarifies the main characteristics of the Irish identity that Synge experiences and presents through the primitive aspects, both negative and positive.

Synge's various techniques evoke wonderful, calming memories. He gets there and has well-shaped them in his plays and edits by his own imaginative touches. The ancient Celts' sacred love for the land is one of the most effective elements of Irish spirituality that the revivalists creatively transmuted. As it is sacred to Synge as a Celtic, this fact does not take away from Lefebvre's interpretation to this issue: "As for representations of the relations of production, which subsume power relations, these too occur in

space: space contains them in the form of buildings, monuments and works of art" (Lefebvre, 1991, p. 33). Thus, the image will be vague and incomplete unless it covers the part of the location and the precious value of that location.

Another conceived image is the catchy primitive habits or codes of Synge's design, which is the whiskey-drinking, which appears regularly. It is repeated many times in most of their conversations, even in their brief moments, which is a widespread rural primitive tradition.

Synge designs the weather description to fit the gloomy theme of the play, as the first dialogue shows: "NORA. Good evening kindly, stranger, it's a wild night, God help you, to be out in the rain falling." (SG, p. 17). Thus, the atmosphere conveys a restless feeling as a kind of prelude to Dan's fake death. In his high technique treatment and various touches, Synge illustrates the details of the geographical names within the play. For example, the Tramp's reply involves this point: "It is surely and I walking to Brittas from the Aughrim fair" ( SG, p. 17). By such image, the play's subject acquires more authenticity and concretizes the townsman's nebulous image of rural Ireland.

Finally, Synge's use of language, he proves that the native speaker establishes his writing or at least it is similar to their speech, and Raymond Williams refers to that by: "Synge's language, as we have seen, is based on recorded Irish country speech; but it is a literary product, which has undergone the normal process of shaping." (Williams, 1968, p. 132). In this term, Synge supports the readers and the audience with language of Irish flavour and forces the eye to sail across the play text and the ears to listen to peasant Irish talk. The connection to that remote space can be done by using language rhyme as Masoud Kosari and Abbas Amoori suggest "Therefore, 'mental spaces' are at the background of language and its operation, and they make communication possible." (Kosari & Amoori, 2018, p. 169)

This is how Synge designs his play to be the bridge of any inspectors and to be as the medium for those Irish parts as live images by the advanced mass media in nowadays of the urbanized modern world today.

## Conclusion

Synge's magnificent contributions in the Irish drama field are unique. His method of presenting Irish primitive traditions to the world is an important model for demonstrating the main characteristics of Irish identity. In fact, Irishmen are usually portrayed in many plays as either humorous characters in a persistent drunken condition or as lazy and lusty. Such representations have become common all over the world, even on Irish stages. Therefore, Synge is quite confident and convinced that the Irish people have the full backing of the country to carry out their identity, which demonstrates that Irish people are autonomous and not comic figures only. Instead, he presents the Irish nation as the birthplace of an old idealism. Away from embarrassing or decorating, Synge's plays raise the uniqueness of Irish literature even in stating the primitive traditions or lifestyles. Thus, Synge's selected play presents unstable conditions, and he effectively removes the weak and distorted attendance of the Irish plays all over the world. Synge raises number of provocative issues that allow him to demonstrate the universal phase of Irish identity. Henri Lefebvre's *The Production of the Space* (1991), adds more clarity on each aspect and issues.

The study utilizes the three types of space divisions perceived, conceived, and lived in its details as a separate part and attributes them to the ideology of the theory triad. The analysis of the study follows Synge in forming the confirmation of the data, which enriches its analysis.

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