

Lecture (7)

The role of the priest.

The priest's words come as if with an assumption of their right to exist in their comfort: even at this late stage in the family's sorrow, his easy optimism is received with no sneer. The religious association are continued in the rituals of the Holy Water sprinkled on the body of Bartley taken from the sea. Throughout the play, the basic symbolic awareness is of the tension between Religion ("God", "young priest", by the grace of God", "Holy Water") and the silent power of the sea. This tension. Implicit throughout, is dissolved in to Christian Acceptance by its clear, agonized statement in the climax.

Nora "did not the young priest say the Almighty God won't leave her destitute with no son living"

The natural force as an antagonist for Maurya.

Waters and ships, heaven and storm and harbor, somehow contain the symbols through which they see meaning and sense in the world, a justification, as we call it, of trouble, unified conception of life whereby it can be rationally lived. This is the real urge, natural and moral rather than protective. The sea is his life as well as his livelihood (for Bartley). The sea for Bartley is the life with a great aim. The issue between the sea and Maurya is not only a fight between Good and Evil for the soul of man, the sea may be the Evil but for Bartley is the only way for real life. Because the sea presents for him the source for meaningful living.

Twaij & Alsoudani. (1986) One Act Plays, University of Baghdad Press.

Donoghue, Denis (2012) "Synge: Riders to the Sea", University Review. Vol.1, no.5 (Summer, 1955), pp.52-58)