John Singer's Comedic Drama and Western Culture

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Abstract. The writing of the West in Irish drama began in the Irish Renaissance in the late 19th and early 20th centuries and continues to this day. During the Irish Renaissance, in order to resist British colonial rule, writers endowed the western frontier region of Ireland with romantic imagery and mythic qualities, seeing it as a cultural symbol embodying nationhood, poetic idyll and Irishness. The West of Ireland fits perfectly with the writers' construction of Irish culture during this period in terms of its colonial history, economic environment, sense of national identity, language and culture, and religious beliefs. Thus, the Irish West became not only a symbol of Irish identity, but also a unique ideological field for the revitalisation of the Irish nation.

Keywords: John singer, western culture, Irish drama.

1. Introduction

Through his literary works, John Singer engages with the cultural imaginary of the Irish West at the turn of the century. On the one hand, Singer's plays reject complicity with imperial discourse, subvert the unequal power relations of the self-other, the observer-observed, so common in anthropological studies, and give agency and subjectivity to the disembodied indigenous other in anthropological studies, embodying a culture of resistance. On the other hand, Singer challenges the image of the West constructed by narrow nationalists in terms of language, religion and the image of women. With his journey to the West and his literary writing about it, John Singer not only participates in the cultural imagination about the Irish West, but also puts a distinctive personal stamp on the Arran Islands, the heart of Western mythology.

The absurdity of Singer's plays is not without its unexpected twists and turns, but the upbeat mood soon takes an unexpected turn, bringing a sense of bitterness and gloom, and the two elements of sadness and happiness are cleverly blended. In this way, the typically comic elements also add strength to the deepening tragic themes. Singh's use of parody and carnivalisation consciously violates the traditional principles of balance and unity, adding to the literary irony and at the same time enhancing the aesthetic experience of the reader.

2. Research significance

Singer was one of the most idiosyncratic and productive writers of the Irish Renaissance, telling the stories of the most indigenous peasants in a distinctly Irish Anglo-Irish dialect. By depicting the human condition and its present state, he established Ireland's own artistic history and its place in the world. Singh used Ireland's ancient customs, beliefs and oral cultural traditions and blended them with the traditional Irish way of life to create a new kind of theatre, modelled on folk theatre, and to create his own 'native style'.

Synge and his work are of great importance in the history of Irish literature. As previous studies have notably lacked a systematic and holistic study of the playwright's work, this thesis is a fresh attempt to unpack the full range of Synge's dramatic comedy in the context of the writer's dramatic output and the genesis of the core of his work, with the aim of revealing the nature of the original 'Syngean comedy'.

2.1. Singer in different perspective

In China, the number of Singh studies published over the years has continued to grow, but this does not mean that the academic community has perfected its knowledge of Singh's characteristics and significance as a classic writer. Studies of Irish drama in China are still single-minded and narrow in scope, either focusing on two of Synge's representative works as a single textual study, or placing Synge in the social, historical and cultural context of the Irish Renaissance as an external study from the perspective of nationalism and nativism, a tendency that clearly favours the unique influence of social and political circumstances on literary works. There are only a handful of papers on the subject, the quality is generally low, and no monograph has yet appeared. In terms of the depth of research and commentary, some studies remain at the level of the early part of the last century.

There is a relatively large body of research on Irish drama throughout the world. The studies of Synge, however, have largely focused on the 'narrow classicism' of specific works, and have not gone far enough in systematically examining his entire oeuvre because of their over-concentration; at the same time, the studies that have been conducted lack a holistic view of time and space, and tend to argue about the personalities of the dramatic characters. It is difficult to draw convincing and universally relevant conclusions. Singh was not only a great dramatist, but also an outstanding prose writer and poet, whose works, though limited in number, are of great value, so that the important influence of his non-dramatic works cannot be overlooked in the study of Singh's dramatic works. It is clear that the current approach, which rests solely on the study of some of his dramatic works, is one-sided and has significant limitations.

On the whole, a comprehensive and systematic study of Singh as a representative writer, with an intercultural and cultural perspective on Irish literature and theatre, should be a meaningful endeavour, not only to fill some of the gaps in previous studies, but also to promote cultural dissemination and exchange. In today's context of economic globalisation and cultural pluralism, nationality is even more of a mark of the world. Singh's research involves many common issues such as the context of literary reception and the relationship between creation and criticism, and can reveal the aesthetic, cultural and profound ideological connotations of literature. My undergraduate studies are in Chinese language and literature, with an in-depth study of foreign literature and foreign drama. As I am about to complete my Master's degree, which focuses on English linguistics, it is very challenging for me to interpret Irish culture and its ethno-historical roots from an Eastern perspective, and it is also very practical.

2.2. Complicity and subversion

Singer's comic protagonists are minor, marginalised and ordinary figures who subvert the heroic archetype. Tylor, EdwardBurnett. PrimitiveCulture. vol. 2. London: Murray, 1871.

The female protagonist is a strong, free-willed heroine; the minor character who is described as a 'madman and a fool' but is in fact a literary 'fool' who is as wise as he is foolish; the Singerian 'anti-hero' who goes through setbacks and ups and downs. The portrayal of these characters reveals an important aspect of the aesthetic quality of Synge's comedy, as Synge was born in County Dublin into a traditionally Anglo-Irish dominant class family, politically pro-British and religiously adhering to the rather puritanical English state religion. (3) But Singer gradually abandoned his family's religious beliefs and political stance while attending Trinity College, Dublin.

The play The Playboy of the Western World represents the native people's quest for "a pantheon of new heroes, myths and religions". Christie (the colonized), ruled by the tyranny of her father (the colonizer), gains the subjectivity and voice that has long been suppressed through the act of patricide. Christie is transformed from a cowardly, useless, penniless peasant to a bold, victorious and famous hero. Such a transformation offers, if not the dismantling of colonial discourse, at least the possibility of a positive presentation of a heroism that is distinctly Irish, and one that is potentially revolutionary and subversive as an alternative to the imperialist view of the hero.

Whereas the traditional Irish woman is the embodiment of virtue, Singer's female characters often break the mould, with their vulgar language and behaviour that defies social norms; "Singer's female

characters are social and political metaphors, representing the marginal, the unconventional, the indulgent. Singer's mode of playwriting is intended to highlight the boldness and strength of women and to break the stereotypical image of women.

Chapter 4: Interpreting the comic tragic core in Irish culture. This chapter will deal specifically with the most 'Irish' aspects of Synge's comedy, using a passage from The Shadow of the Gorge as an example of the basic features of Synge's original Anglo-Irish dialect, the differences between them and standard English, and the strong effects this has. This particular Anglo-Irish dialect, with its beautiful musicality and distinctive local character, becomes one of the indelible essential features of Singer's comedy.

3. Conclusion

John Singer with his journey to the West and his literary writing not only engaged with the cultural imaginary of the Irish West, but also put a unique personal stamp on the Arran Islands, the heart of Western mythology. a distinctive personal mark. In doing so, Singer not only confronts the colonial fixation of primitivism and embodies a culture of resistance, but also dismantles the myth of the Arran Islands. culture of resistance, but also dismantles the narrow nationalist definition of the West and expresses a cultural desire to broaden Irish.

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