



Stoicism in J. M. Synge's *Riders to the Sea*

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ABSTRACT

More than twenty two centuries have passed when a philosophy called Stoicism was founded in Athens for advising the people how to deal with cruelty of life and its fluctuation giving no chance for their negative passions to draw their lifestyle. The recent research tries to investigate the great influence of this philosophy on the Anglo-Irish dramatist John Millington Synge. His one Act tragedy *Riders to the Sea* is analysed in order to determine the extent to which its tragic protagonist, Maurya, is stoical. For the aim of establishing good setting, the research also provides the reader with a brief introduction about Stoicism; concentration is made on its historic thread in addition to its aims, as well as some basic information about Synge as a leading figure in the Irish literary renaissance. This is



followed by a conclusion that shows the findings of this research.

Stoicism

Flourishing as a prominent philosophy during the Hellenistic Age, a period that expanded between the death of Alexander the Great in 323 BC and the appearance of the Roman Empire in 31 BC, Stoicism is a practical philosophy that followed by a considerable number of Greeks and Romans for the aim of making people happier by educating them how to keep themselves away of destructive emotions. It is the philosophy that basically “concerned with the way a person could live morally good life in accord with nature.”¹

Stoicism, which has its deep roots stretching back to the beginning of the fifth century BC, passed various historical stages of development started with the classical Athenian philosopher Socrates (470 to 399 BC). He immensely influenced his disciple Antisthenes (446 to 366 BC) who used to advance the Socratic ethical principles to reach a new range. Despising sensualism, Antisthenes maintained that pain can be a source of enormous good asking people to delight virtue rather than physical beauty. Virtue, according



to him, is sufficient to achieve happiness. Diogenes, Antisthenes' pupil who was called the Cynic for his strange style of living, having nothing but a cloak and a sack of food, sleeping in a tub, and using his body to act impolite exercises in front of people, took his tutor's teachings to its logical extension. His contribution was what is called Cynicism, a philosophy that proclaimed that one has to live quite literally in accordance with nature by departing from the trappings of civilization as much as he can. Diogenes' aim is to fortify the natural power of man.

The link between Cynicism and Stoicism was Crates of Thebes (C. 365 to C. 285 BC), Diogenes' pupil who believed that happiness can be found in poorness. Attacking hedonism, he dispensed his fortune seeking only the wealth of virtue by living a life of simplicity. As a result of being a Spartan of good cheer, Crates' frugal lifestyle imposed great influence upon his student Zeno of Citium, the native of Cyprus who shifted to Athens in 317 BC for studying philosophy. Zeno complemented "Cynicism with an entire physical and metaphysical scheme, constructing a self-consistent and comprehensive philosophy that would be called Stoicism."²



In the early third century BC, Cynicism grew into Stoicism. Showing Socrates' pattern, reported in conformity with the Cynics, Antisthenes, Diogenes, and Crates of the Thebes, of whom Zeno was a student for duration of time, Zeno of Citium was able to create a physical order and to amalgamate it with the ethics of Cynicism. Both physics and ethics, according to Zeno, had their profound origin in logic or abstract reasoning. He divided this philosophy into three main "parts: logic, physics, and ethics."³ He also was able to found the principal stoic doctrines in each division and that is why the later stoics used not to change Zeno's teachings completely but to expand them.

The name of Stoicism was taken from the place where its founder used to teach. Zeno customarily taught his students outside a classroom on the porch of a public building called the Stoa Poikile, translated into English as the painted porch, and that is what leads people to call Zeno's followers Stoics or philosophers of the porch. Recently, the word Stoic is used to describe "someone who does not give a shit about the stupid things in this world that most people care so much about. Stoics do have emotions, but only for the things in this world that really matter."⁴



Stoicism donated so much concentration on goodness and relief of mind that come as a result of living virtuous life that keeps pace with nature but not against it. Good life is subject to the realization of the natural order precepts for the reason that each thing has its origin in nature. It means that one's actions should be rationally conformed to the real conditions of the natural world.

The aim of Stoicism is to teach people how to be calm while dealing with suffering. It stands for a means that augment one's physical and mental vigour and that is what enables a person to avoid tension, to develop obvious judgment, and as a result to keep attention on significant things away from injurious sentiments. Extinguishing the harmful emotions that arose from errors in judgment as well as carrying out the correct choice is the best way to achieve happiness. One should be indifferent to any matter that occurs outside authority and that is what helps to found one's self-sufficiency and personal independence and to maintain a will to live in conformity with nature.

Stoicism varied from other existing philosophical schools for being practical. "It's built for action, not endless



debate.”⁵ It is not just a set of principles that deal with the complicated theories of the world, but rather a process of developing self-control and stamina as an implement to triumph over destructive emotions. It does not look for the entire suppression of emotions, it announces to convert them from interesting in mundane pleasure and that is what is necessary to promote inner calm and then relief of mind.

Along with its founder, Stoicism was practiced by many philosophers but the best among them to mention were: Epictetus, Marcus Aurelius, and Seneca. Epictetus (AD 55 to 135), a slave who was able to be a philosopher, was one of Stoicism magnates. For having great fondness for philosophy, his master gave him the agreement to study stoic philosophy under Gains Musonius Rufus. After the death of the cruel Roman Emperor, Nero, Epictetus started teaching philosophy then he established a school for teaching stoicism. Marcus Aurelius (AD 121 to 180), Epictetus’ disciple, was an exceptional stoic for being one of the most powerful Roman Emperors. His sole work was ***Meditation***, a private journal in which he used to write notes about humbleness, nature, self-awareness, and more. Seneca (AD 4 to 65) was a Roman statesman, writer, and Nero’s tutor. He



wrote so many articles and 124 letters that dealt with different topics such as humbleness and self-denial.⁶

Synge and the Irish Literary Movement

It is a fact that the manifestation of drama in Ireland came too late. Before the end of the nineteenth century there was nothing to be called Irish drama. Although the availability of local talents and some other contributory factors, it was due to the influential endeavours of William Butler Yeats as well as that of his friends, the general revival of Irish drama emerged into entity. Some prominent literary figures shared the zeal to found the national theatre of Ireland that would enable them to express what they regarded as discriminative about the Irish imagination. Supported by the aid of a team of writers such as Lady Augusta Gregory, John Millington Synge, Edward Martyn, James Joyce, and others, Yeats' sincere exertion yielded the Irish literary theatre on 16 January, 1899. Several years later, in 1903, the same team met and established the Irish national theatre society. Then, in 1904, the bountiful assistance of Miss. Annie Horniman, a rich English Lady who equipped the wanted money for rehabilitating and enlarging a small Dublin playhouse to be the lasting home of the Abbey Theatre, facilitated the



establishment of this theatre. This foundation helped to put Ireland on the track of the prime stream of drama in the west. For being interested in creating what is called folk-play, employing amateurish actors who were not drilled as well as literary figures rather than experienced dramatists, the Abbey Theatre stood out as a landmark in the Irish national theatre movement which was “an integral part of that broader cultural nationalism... which sought to create for a long-colonised Ireland its own national identity.”⁷

As a result of the elongated suppression of Ireland by British colonization, the Irish literary movement had to deal with two important cases; the first was selecting the materials that should be taken from Irish history, folklore, and legends for the aim of keeping pace with the aspiration of the national movement, and the second was the choice of language that should be used in the view of the fact that Gaels, the traditional language of Ireland, was overflowed by the English language which was widely used by the educated masses in addition to the pioneers of the movement themselves. The decision was that the plays “should be national in the choice of themes, and the language should be Anglo-Irish.”⁸



J. M. Synge is one of the most prominent Irish playwrights and one of the most outstanding dramatists appeared in the scene of the Abbey Theatre. Of all the dramatists who were associated with the Irish literary movement, Synge was the most linked one with the process of promoting modern Irish drama for making important contribution that played a key role in pushing Irish drama development forward. He came to fulfil the deficit of plays that be able to attract the audience and that is what aided to sustain the dramatic movement in Ireland to occupy significant rank in the twentieth century drama. Synge's fame leaned on his last seven years crop when he wrote six plays. Although all of them are memorable, his *The Playboy of the Western World* and *Riders to the Sea*, in particular, are the most important plays for bringing out the distinctive properties of the intense lyric speech taken from the Ireland mother tongue and dialects. Drawn from the lips of living men, the language of Synge's plays represented the perfection of the Anglo-Irish. He took his language "from herds and fishermen, from beggars and ballad singers near Dublin, and from servant girls in the kitchen..."⁹



It was in Paris when W. B. Yeats met Synge advising him to leave to the Aran Islands for the aim of dramatising the peasants' lives there. Inspired by Yeats' advice, Synge reached the remote rocky islands to dwell among people many years paying great attention to everything collecting raw materials for feeding his plays. By doing so, He successfully recognized the substantial part of nature elements, the cruel sea and the strong storms as well as the disagreeable days of raining, in creating inhabitants' ways of life. Before his untimely death, Synge, who used eyes of an accurate observer, was able to show what the peasantry had to endure. He employed his six plays for perpetuating the cruelty of life in the desolate landscape of Ireland in significant details. He was a man of great ability of observation for having the power to see well and to register what he had seen perfectly. There was no Irish dramatist "had the powers of observation or recorded the life of the peasantry with as much delight and objectivity as John Millington Synge."¹⁰

It becomes extremely apparent that Synge's fame as an eminent writer is immensely relied on the discoveries he had made on the isolated islands. If Synge had not dwelt among



the fishermen there, he would never be able to exhibit the Irish identity by shedding light on the peasant identity and as a result he would not be as he was.

Synge wrote his plays in a critical time when the Irish nation was bidding to rid Ireland out of the British colonization. Some writers such as Arthur Griffith and James Connolly believed that national drama should be politically exploited to be the catalyst of progressing the sense of the public against dependence and then to revolt opposite it. "The party line was never [Synge's] line,"¹¹ he deemed that drama is a scene drawn directly from the real life by one who aimed to show reality as it is. Focusing on the countryside and its provincials, Synge used his plays to represent the peasants' real way of living he had observed in the Aran community paying no attention to his fellow nationalists who attacked him claiming that Synge added nothing to fortify the propagandistic literature. For being "the major realist of the Irish movement,"¹² Synge was not interested in politics. W. B. Yeats himself stated, "Synge seemed by nature unfitted to think a political thought ... I cannot remember that he spoke of politics ..."¹³ Synge was concerned with socialism rather than Irish nationalism. His fascination with the details of



peasants' lives in the Aran Islands formed the trend of his drama. His interest was in writing plays displaying the Islanders' everyday strife. As carefully as he can, Synge tried to render real scenes, situations, and characters. He created nothing and changed nothing; he "translated the personal lives of individuals for a national vision of revived expression ..." ¹⁴ Most of Synge's plays were based on his frequent travels to the remote islands. His opinion was that to define a poor Irish family dwelt on an isolated island was to define Ireland itself. By drawing lively picture of the islanders, he used to challenge the stereotypical representation of the Irish countryman. Thus, life in the villages Connomera and Wicklow represented the wanted materials for Synge's drama which, with no doubt, revealed everything about rustic areas of Ireland.

The Abbey Theatre established a great popular prosperity for possessing writers of radiant fame. Its popularity was badly affected because of a civil chaos, called the Playboy Riots, which broke out after showing Synge's ***The Playboy of the Western World***. Indicating adultery, Synge's use of the word shift was interpreted as an affront directed to all women in Ireland. As a result the Abbey shaken management decided



not to stage Synge's plays again for avoiding the bad consequences. Actually, the violent reaction towards his plays can be seen as a common incident that arose from the overheated emotions that go along with the birth of any patriotic rebellion. The Abbey was lucky for having such a playwright who was deemed as one of the foremost writers of the age. Although the fact that some of Synge's plays brought rise of much strain among the Irish audience of that time, his peasant drama grew as a pivotal section of the Irish literary revival.

The discussions that followed the Playboy Riots were an occasion to establish fame for the Abbey as a safe refuge for the independence of the Irish dramatists. Lady Gregory stated, "I feel we are beginning the fight of our lives, and we must make no mistakes." Yeats arranged a disputation to deal with the consequences of the riots. He started his opening speech saying, "the struggle of last week has been long a necessity."¹⁵ Both of them, Yeats and Gregory, believed that this chance was essential to render the Abbey's mission as a national theatre as well as a landmark of art and independence of the Irish literary circles.



Riders to the Sea: the Tragedy of an Old Peasant Woman

In the 20th century, many dramatists including J. M. Synge smashed the principles of Greek and Elizabethan tragedy bidding new forms of tragic plays in which they diverted their emphasis from adopting a demarcated type stated by Aristotle more than twenty centuries ago. Aristotle maintained that catharsis, purifying soul of feelings, is the goal of tragedy which should be written using poetic language in order to fit the seriousness of its events. Aristotelian tragedy was centred on a sublime person with a tragic flaw within his personality for changing fortune from happiness to misery leading towards a sorrowful end. Relying on this perception, Synge's ***Riders to the Sea*** is not an example of traditional tragedy written according to the criteria of the ancient Greeks to show the calamity of a great man that comes as a result of customary struggle of human wills. It is a play of impersonal and hopeless conflict of the Irish fishermen against the relentless cruelty of the sea. The "struggle for existence of those who had to survive in the barest of rocky environments"¹⁶ held Synge's imagination to be the motive of writing his wonderful one-act play ***Riders to the Sea***. It tells the saga of an exceptional tragic defeat of



common men who belong to a destitute family which settled on the Aran Islands by the undefeated nature. Although they have no tragic flaws that lead them to commit fatal mistakes, Maurya, the only major character of the play, and the male members of her family were forced to face a storm of predicaments for the reason that they have no other choice but to deal with the deadly sea disregarding the likelihood of death. They are not in conflict with individuals, but it is their life to be in the grip of the heartless sea.

The title of this play signifies a crucial role of the sea in shaping lifestyle of the Aran islanders as a result of its correlation with both life and death at the same time. The sea, which represents the pivotal source of sustenance for almost all the inhabitants, may turn out to stand for calamities maker. So many people, including Maurya's men, have prematurely lost their lives for being in a situation where they have to ride the sea for keeping their entity. They were pushed to be between the hammer of hungry and the anvil of the cruel tide of the sea, which, Sometimes, acts as a ravenous demon preying anyone to be found on its way and that is what makes its unseen attendance occupy the minds of characters as well as that of the audience.



Some critics mistakenly incline to describe the sea as Maurya's life villain for giving birth of endless tragedies. As it did to all other people, the sea furnished Maurya's family with everything; daily bread, weeds to be used as a fuel, and the only way to reach the commercial centres of the main islands where they can buy and sell things. The fact is that the old woman and the men of her family were fated to undergo at the cruel and ruthless hand of the most powerful force of nature which is used by Synge as an agency of fate to control all the events of his *Riders to the Sea*.

The sorrowful conclusion of the common islanders should be seen as tragic as that of people who belong to deep rooted families. Maurya's family affiliation to the proletarian class represents no pretext not to pay attention to its suffering. Maurya has outstanding recollections of blissful life in the past when she was living with her six sons as well as their father and grandfather. The sea gulped all of them to leave Maurya alone with her two daughters amid cruelty of life. Her total reverse of fortune from happiness to misery is preordained. She was born for suffering. Tragic elements occupied her story from the very beginning till end and that is what makes the real heroic feature of Maurya's character



is due to her distinguished ability of endurance. The aged peasant woman is able to occupy her position as the tragic heroine of *Riders to the Sea* because of her strong will to go on in spite of the calamities she has faced.

Maurya, who is primarily an old woman living in a specific locality during a specific period of time; stand to be typical of the enduring characteristics of her kind. She represents not only the whole community of the islanders but also all humanity. "She is an image of humanity facing a hostile universe, and through her Synge hints... that life is essentially tragic and the final reality is death..."¹⁷

Synge was able alter the old peasant woman to a universal mother. Maurya was introduced to occupy tragic glory situation rather than to be a victim of the oppressive strength.

The Stoical Characters

Maintaining the idea that one's life should go on keeping pace with nature and the stoic should be calm and brave in facing calamities, stoicism is clearly reflected in *Riders to the Sea*. J. M. Synge succeeds to employ the female characters, especially Maurya, to show the audience the



positive role of the stoic philosophy in shaping one's personality. Maurya is used to stand for an example of the stoic who is able to create powerful individuality and to continue strong apart from the negative influence of one's emotions while dealing with suffering. Using Maurya's character, Synge enables the audience to have a deep glance into the vigour of human spirit which spiritually helps one to overcome misfortunes.

At the time that the action of the play concerns what has come about the family men, Synge thrives to make much concentration on the consequences that the stoical characters, the brave mother and her daughters, should confront. Maurya, the tragic heroine of *Riders to the Sea*, is a poor peasant old woman dwelling on the Aran Islands with her two daughters, Cathleen and Nora, as well as her sole residual son Bartley. In the very opening, the unlucky mother who has forfeited her husband and father in law in addition to four sons, is now anticipating to find the corpse of the fifth son, Michael, who has been lost nine days earlier. Actually, Michael's decease is asserted by the clothes sent by the young priest and recognized by Michael's sisters who



prefer not to inform their mother at that moment for she is tired because of her irksome waiting for Michael's cadaver.

Being a "cruel man [who] won't hear a word from an old woman,"¹⁸ Bartley ignores his mother's request to remain. He wants to sail to Connemara for the aim of selling a couple of horses at the cattle fair. He thinks that it is his responsibility to take care of his family because, "it's hard set we'll be from this day with no one in it but one man to work." (*Riders. P. 22*) As a bid for stopping him, the desperate mother who does not receive Michael's remains, is forced to acknowledge his death so as to be used as an excuse to delay Bartley. She says, "if Michael is washed up ... for it's a deep grave we'll make him..." (*Riders. p. 21*) While she tries to present a reason to justify her dissenting opinion by emphasising the importance of Bartley's attendance for arranging his brother's funeral, Bartley confirms his intention to navigate addressing Nora that he has "half an hour to go down..." (*Riders. p. 22*)

When no pretexts are adequate, the woman who entirely devoted her life to take care of her sons frankly asks her adamant son not to ruin his mother's heart by doing



unnecessary action that will cause his death. She says, “what way will I live and the girls with me, and I an old woman looking for the grave?” (*Riders*. p. 22) By saying so, the mother endeavours to impose psychological influence to change her son’s mind, but her efforts are in vain. As Bartley departs on a voyage, Maurya, who is very much aware of the real vigour of the sea, predicts Bartley’s tragic end saying, “I’ll have no son left me in world.” (*Riders*. p. 22) He is drowned and his dead body is fetched home.

Bartley’s death represents no unexpected event for the mother who has got the mortifying expertness of beholding her dear men successively swallowed one by one by the fury of the sea. She received the indication of Bartley’s doom while on her way to the sea shore to reach Bartley for granting him food and benedictions. Maurya has “seen the fearfulest thing.” (*Riders*. p. 26) She sees the apparition of her missing son, Michael, riding on the grey horse behind Bartley on his red mare. The interpretation of this vision, for their mother, is that Bartley will be ruined. Maurya informs Cathleen and Nora about the vision telling them that it is more dreadful than what is told in the Irish myth about Bride Dara who had “seen the dead man with the child in his



arms.” (*Riders*. p. 26) This vision becomes a fact immediately as Bartley is brought home dead.

Maurya’s elementary reaction towards her last son’s death apparently indicates her sublimity and intrepidity to sustain irreparable casualties and that is what represents an important stoical defiance against her emotions. Maurya is scared as long as her remaining son is alive. She did her best to keep him away from dangers, but she cannot because it is “the life of a young man to be going on the sea...” (*Riders*. p. 22) At the moment that Bartley’s corpse is brought by some villagers, Maurya’s fear is vanished. She grows into a woman who fears her enemy no more. The sea, which has wiped out all of Maurya’s sons, cannot hurt her henceforth. Although it seems that she has lost the confrontation with the sea which appears as a triumphant, she is the real victorious. She is aged, but, at the same time, Maurya is a combatant mother who has the fighter-spirit, and so do her two daughters. “She may be beaten, but she is unbowed.”¹⁹ Maurya does not mourn or lament. She does not meditate to leap into the sea. She becomes in peace with herself for the reason that, as she mentions, “they’re all gone now, and there isn’t anything more the sea can do to me...” (*Riders*. p.



29) The sea did its worst injury and there is nothing greater to be done.

The situation of Bartley' death represents a turning point for being the climactic moment of the events, Bartley exhibits inability to live in accordance with nature. It appears as if the writer wants to shed much light on Maurya as a stoical character. He compares Bartley's unreasonable conduct to Maurya's stoicism and the aim is to glorify her ability of fortitude. To shun impasse is to be prudent. Men of the islands are usually careful in dealing with the moods of the natural power which dominates their lives. Sometimes they use to delay their voyage for avoiding critical situations. The stoics confirm that in case the alternatives for doing an action are available, one has to be judicious. Incorrect decision should be avoided. Bartley's life could be rescued if he had paid attention to his mother' admonition. His death occurred because of his irrational behaviour. He is no more than a foolish who disregards the cautions of an experienced and rational woman who has tried strongly to convince him not to go to the sea, but "who would listen to an old woman..." (*Riders*. p. 22) The tragic conclusion comes as a



consequence of Bartley's stupidity rather than the inescapable destiny.

As a stoic, Maurya offers her silly son the rational reasons that he needs to cancel his voyage. She reminds Bartley about the "wind is raising the sea," and the bad omen, "there was a star up against the moon." (*Riders*. p. 21) Bartley, either because of his unreasonable zeal or being a young man who is not able to take the lesson and put in his consideration the tragic ends of his relatives, cannot read the situation correctly and that is why he has to suffer the bad consequences and the miserable mother should endure Bartley's unnecessary death.

Maurya has suffered so much distresses and that is what creates a type of impregnability against agony starting to behave as if nothing unhappy has occurred. The death of her sons appears as it is something normal when she tries to find consolation saying, "Michael has a clean burial in the far north, by the grace of the Almighty God. Bartley will have a fine coffin out of the white boards, and a deep grave surely. What more can we want than that?" (*Riders*. p. 30)



Lary Wallace states that stoicism is “a philosophy of grim endurance, of carrying on rather than getting over, of tolerating rather than transcending life’s agonies and adversities.”²⁰ Relying on Wallace’s opinion, Maurya should be regarded as an ideal stoical character. The whole play is a story of her sadness. During her life, disasters have heaped up one over another. But Maurya’s mourning does not crack her individuality. As a true stoic, she is of outstanding courage in dealing with the worst catastrophes that a mother may withstand. It is Maurya’s stamina that enables her to stand stout bearing shocks one after the other. This stamina originates from her perception of the reality that no one at all “can be living for ever, and that we must be satisfied.” (*Riders*, p. 30) She attempts to come across solace in the truth that she needs not to watch the sea moods and shed tears or pray for anyone and that is what represents a type of long rest for her.

Cathleen and Nora can be regarded as stoical characters for the reason that they share their mother all the accidents and calamities brought on by the forces of nature. They experience abreast of Maurya their brothers’ painful deaths along with that of their father and grandfather. Similar to



Maurya, the young girls are of great ability of endurance. In the situation where they receive a bundle of clothes for making sure that it belongs to Michael, they express exceptional fortitude when they hide a huge secret for the aim of keeping the old woman, who is about to sleep after long duration of staying awake, away from new suffering.

Conclusion

Riders to the Sea is a tragedy of fruitless struggle between human beings represented by the Irish fishermen, Maurya's family men, settling on the Aran Islands and their powerful enemy, the sea. Maurya is employed to symbolize all other mothers who lost their husbands along with sons as a result of dealing with the sea for getting nourishment. In spite of their loss, the peasant mothers have no other option but to go on and detect a way to be vigorous. Maurya is the real heroine who suffers because of her destiny rather than her tragic flaw. She is defeated, but not ruined. Her calamities are great, but she is able to go over them because of her unusual ability of endurance and power to confront her misfortunes calmly and bravely and that is what helps maurya to be stoic. She is able to go on accepting laws of



nature for she can realize the truth that no one can live forever. Life is constant paying no attention to anyone. It is not feasible to break down life and that is why Maurya should continue with her daughters.

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الخلاصة

ان اسس الفلسفة الرواقية كانت قد رسخت في أثنينا منذ اكثر من ٢٠ قرنا والهدف منها هو تقديم المشورة للناس حول كيفية التعامل مع قساوة الحياة وتقلباتها من خلال الغاء دور العواطف السلبية في رسم اسلوب حياتهم . هدف هذا البحث هو دراسة التأثير الكبير لهذه



الفلسفة على الكاتب المسرحي الايرلندي جي ام سينك . لقد تم تحليل مسرحية سينك ذات الفصل الواحد (المسافرون الى البحر) وذلك لتحديد المدى الذي يمكن بموجبه اعتبار بطله المسرحية (موريا) كشخصية رواقية . البحث يزود القارئ بالمعلومات التاريخية المطلوبة عن الفلسفة الرواقية واهدافها اضافة الى اهمية دور هذا الكاتب في احداث النهضة الادبية في الايرلندية وذلك لخلق الارضية المناسبة التي تمكن القارئ من الاحاطة بكافة جوانب هذا الموضوع ويكون ذلك متبوعا باستنتاجات الباحث.