~ Wisdom Journal For Studies And Research volume 04 Issue 06(20) 15/11/2024~

ISSN print/ 2769-1926 ISSN online/ 2769-1934

Human reaction due to the influence of political and social circumstances in Harold Pinter's Birthday Party And W.B. Yeats and Lady Gregory's Cathleen Ni Houlihan

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Received:03 /10/2024 Accepted 05/11/2024

Abstract:

The study sheds the light on the theme of **Human reaction due to the influence of political and social circumstances in Harold Pinter's Birthday Party And W.B. Yeats and Lady Gregory's Cathleen Ni Houlihan**. The current paper will explain how Harold and Yeats used the theme of Human reaction due to the influence of political and social circumstances in their play, and how each writer tried to clarify the theme of identity in the society and the state in which he lives, and the impact of political and social circumstances on the behavior of the individual and society during the period of writing the play. The theme is explained in The Birthday Party (1958) by connecting some of the character's acts and behaviors to twentieth-century British culture and explain the issue faced by this generation, which is wasting their lives away in search of their identity and personality . Additionally, Pinter gave his protagonist (Stanley) a nameless personality and a particular social class; the characters either embrace the English personality that has been thrust upon them by others or lie to those around them about who they really are. The main concerns in Pinter's Birthday Party center on the issue of a personality , how young

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ISSN print/ 2769-1926 ISSN online/ 2769-1934

people have abandoned traditional norms, and how this uneasy search for new ideals has stressed the post-war societal framework. While Yeats used the theme of Human reaction due to the influence of political and social circumstances in different way, because he focused on national personality . Yeats' play Cathleen ni Houlihan highlights how he was able to use and fuse the Irish national personality with his own culture. Yeats' decision to depict an elderly woman rather than a youthful one has had a significant impact on raising public awareness across the country and reviving Celtic culture. Yeats wanted to develop two distinct cultural functions. The first was for the welfare of the country, in which the young men choose to assist the elderly woman only for her benefit and not for their own. The second purpose had a deeper cultural significance and sought to revive Irish culture by restoring Celtic figures that were taken from Irish culture and used as central characters in his plays. As a result, Yeats reveals an urgent desire to restore ancient Irish culture in order to emphasize a national Irish personality .

Keywords: personality ,Identity ,Celtic, psychological trauma, identity.

Introduction:

Here, using a social identity as a main theme in this study reflexes what the title essentially Contents .Humans are Created to be social nor political but unfortunately things are engaged. Such cases and situations make them behave positively and negatively due to the circumstances engaged in, resulted in such harsh reactions.

Muldoon, Lowe, Jetten, Cruwys, & Haslam, (2021). This , refers to how a person responds to trauma and its aftereffects, which are closely related to power, sociopolitical status, and social position. The researcher illustrates this point by showing how a person's experience and diversity are intrinsically linked to their group memberships and the social identities they derive from them.

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"The concept of identity in the modern sense means the knowledge of self. It is constructed through introspection. When one confronts a situation or threat one longs for a search for an identity. He asks himself who am I? Do I exist? Are the relevant questions which occupy his or her mind when encountered." (Shanker.2002, p.40)

In reference to the antiquated notion of identity crisis, the concepts of growth and development presented by nineteenth-century science have offered humanity hope. However, the post-World War II era saw a sharp increase in industry, dashed aspirations for social progress and peace between communities in England. Postwar dehumanization has started, not growth and development but the lines separating disadvantaged males from society have become hazier.

Philosophers, intellectuals, and even regular people are perplexed by simple queries such as, "Who am I? What am I? Why am I here?" (Rahimipoor, 2011, p. 1668). Safaa (2022) stated that "Literature can be a powerful tool for reclaiming people's ability to prove their personality and speak out, which has been suppressed for too long" (p.26). Among the various literary genres, dramatic art has proven to be the most promising in delivering solutions to these problems. Dramatists throughout history and throughout cultures have used this concept in their works to create diverse shapes of personality on stage based on social and political situations (Metman, 1955). Along the history and across many cultures dramatists used this concept in their works to draw out different shapes the personality across social and political circumstances on the stage.

Harold Pinter's *Birthday Party* as well as W.B. Yeats *Lady Gregory's Cathleen Ni Houlihan* are representative dramatic issues of identity across their social and political circumstances on the stage. In fact the both plays reflect the mysteries personality in their own societies for the characters in the plays. Thus *Cathleen Ni Houlihan* as a national representative personality of the Irish nationality sacrifices for the sake of Ireland. In the play, the Old Woman's transformation into a young girl

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matches Micheal's (the protagonist of the play) transformation, as he is about to marry but quickly changes his intentions to follow *Cathleen ni Houlihan* to her death. *Cathleen ni Houlihan*'s drama advocates complete surrender of the young man to the bigger cause of Irish independence. The unknown woman promotes blood sacrifice by singing about slain Irish heroes, prompting many critics to condemn her clear appeal to violence. Even though Yeats would subsequently refute these accusations of political propaganda, the play's controversy persists in the background of the 1916 Rebellion, in which many Irishmen were killed. The Old Woman claims that the sacrifice is necessary to drive out "strangers" (Yeats, 1997, p. 215) from her territory, and she promised that those men who offered their lives would not be in vain. She (The Old Woman) promised that their souls and names would be remembered forever, appealing to their vanity and, in essence, ensuring the longevity of their legacy.

The Birthday Party, on the other hand, as an absurd drama has been described by Martin Esslin who was regarded the most important example of the Absurd Theatre. It encompasses time, place, and personality uncertainty, as well as linguistic disintegration. So, in his play, Pinter employs the idea of personality and absurdity, making the characters vague and their identities uncertain. The play's concept of personality adds to its ambiguity. Thus, Goldberg for example, is known as Nat in his stories, but Simey and Banney in his earlier ones. McCann is also referred to as a Dermot while speaking with Petey, and Seamus when speaking with McCann. Harold Pinter often used contradictions, as shown in Act 1 when Stanley states "I have played the piano all over the world" (Pinter, 1959, p.13) and then says "All over the country" (Pinter, 1959, p.13). After a pause, he continues, "I once gave a concert" (Pinter, 1959, p.13). It is also Stanley's birthday, which Meg has planned to celebrate, but he denies it, claiming "It is not my birthday no; it is not until next month" (Pinter, 1959, p.28).

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III RESULTS AND DISCUSSION

Harold Pinter's *Birthday Party* as well as W.B. Yeats Lady Gregory's *Cathleen Ni Houlihan* are representative dramatic issues of identity across their social and political circumstances on the stage.

Harold Pinter was regarded one of the best and most prominent dramatists of the 20th century in British theater; he was also a director, screen writer, poet and actor. Pinter was a profoundly personal dramatist and one of the greatest and most well-known of the Absurd Theatre. Pinter has explored themes such as Identity and personality. *The Birthday Party* (1958) by Pinter is regarded the best-known play.

Pinter's play *The Birthday Party* (1948), one of his best comedies of terror, is also his first full-length work. The play centers on Stanley, the protagonist, who lives with Mrs. Meg and Mr. Petey Boles in their old boarding house by the sea. The couple looked out for Stanley and made an effort to make him feel at home, especially Meg. However, the tranquil atmosphere was upended by two unexpected visitors, McCann and Goldberg, who were representatives of unidentified forced who were out to get Stanley. One significant element of the play was that Stanley feared the two men and expected something from them. The two men used Stanley's birthday celebration as an opportunity to devise a plan of attack, which they eventually carried out. The two men approach Stanley and it appears that they know each other and have a common past. Stanley then appears to be acting out a nervous breakdown as a result of the pressure placed on him when he bursts into loud laughter. He was unaware that there was clearly another game going on inside the blind buff's game.

In *The Birthday Party*, Meg and Petey Boles manage a dilapidated boarding home where thirty-year-old pianist Stanley Webber lives. Prior to Goldberg and McCann, two unknown strangers, entering the story, their lives are quite monotonous and repetitious. When they show up on Stanley's birthday, they convert the celebration into a terrifying nightmare. Stanley is

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subjected to verbal abuse by them, torturing Lulu sexually while destroying the house. The following morning, they take Stanley from the house, and Meg, Petey, and Lulu's routines return to being monotonous.

One of Pinter's main themes in *The Birthday Party* is personality. The play was opened with Meg who asking Petey several times. Meg's question to Petey about his personality is just the first of several cryptic allusions to the personality dilemma.

MEG. Is that you, Petey? Petey, is that you? Pause. Petey?

PETEY. What?

MEG. Is that you?

PETEY. Yes, its me.

MEG. What? (Her face appears at the hatch.) Are you back?

PETEY. Yes.

(The Birthday Party, henceforth TBP Act I 9)

Meg said this while she was looking at her husband indicated the frequent meaninglessness of words for the characters in the play. When Stanley called the fried piece of bread "succulent," (Pinter, 1959) Meg responded, "You shouldn't say that word to a married woman" (Pinter, 1959). Accordingly Harold Pinter considered human communication a mere jumble of words become even clearer when Goldberg and Lulu had a conversation simultaneously with McCann and Meg, rendering both discussions incomprehensible.

Apparently, Pinter employs the themes of identity and absurdity to make the characters uncertain and their identities unknown. The play's concept of identity adds to its ambiguity. Goldberg, for example, is known as Nat in his stories, but is known as Simey and Banney in his earlier ones. Also McCann who is sometimes referred to as Dermot and Seamus when speaking with Petey and Meg. Is McCann a floundering priest? Is Stanley a

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criminal or a pianist? Despite her obvious working-class background, Meg remembers being the spoilt daughter of “a very big doctor” (Pinter, 1959) when she was younger. Pinter challenges his audience to consider what factors—such as name, upbringing, and occupation—really define an individual's identity. The playwright questions if getting to know someone in-depth is feasible.

The problem of identity is the main theme in Pinter’s play *The Birthday Party*. Characters cannot express their mission freely, because they do not know each other. Because they are imprisoned in a chamber where it is dark and they are unable to see one another, the characters are obsessed with learning about their own past. Stanley Webber, the protagonist of *The Birthday Party*, was a pianist without a job. He asks Meg, the owner of the boarding home where he resides, "I haven't got a piano, have I?" (Pinter, 1959) Stanley is clueless of even the basic nature of his existence. In Act 1, Stanley states, "I have played the piano all over the world," (Pinter, 1959) then he says, "All over the country" (1959) which is a clear example of how Harold Pinter employs contradiction. He pauses before continuing, saying, "I once gave a concert" (Pinter, 1959).

Meg has chosen to celebrate Stanley's birthday as well, but he attempts to refute it by claiming, "It's not my birthday, no; it's not until next month." (Pinter, 1959) not withstanding her assurances to the contrary. Stanley displays his detachment and apprehension about the world by not even knowing when he was born. Stanley is forced to confront the identity problem he faces. The celebration is for Stanley's birthday, but Stanley, the focal point of the party, insists from the start that it is not his birthday and that he has nothing to do with it. The birthday celebration will be held despite Stanley's ignorance of his own birthday due to the characters' inability to communicate with one another. In spite of the fact that Stanley is not certain of his own identity, Meg is going to celebrate his birthday saying:

MEG. It's your birthday, Stan. I was going to keep it a secret until tonight.

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STANLEY. No.

MEG. It is. I've brought you a present. (*She goes to the sideboard picks up the parcel and places it on the table in front of him)*. Here go on. Open it.

STANLEY. What's this?

MEG. It's your present.

STANLEY. This isn't my birthday, Meg.

MEG. Of course it is. Open your present. (36)

Stanley's situation appears to be similar to that of Goldberg and McCann. Additionally, neither Goldberg nor McCann in The Birthday Party have any professional experience. Because of the way the mystery is constructed, neither the viewer nor the two characters themselves are aware of their employer.Consequently all the characters are surrounded with ambiguity and mystery is prevailing in the voice of all characters. Therefore, throughout the performance, their goal is kept a mystery.. The ambiguity is expressed even in the characters' words, such as the following conversation between Stanley and Meg:

STANLEY. What?

MEG. The fried bread

STANLEY. Succulent.

MEG. You shouldn't say that word.

STANLEY. What word?

MEG. That word you said.

STANLEY. What succulent? (17)

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Remarkably obscurity and the search of identity are prevailing in the play. It seems as if the characters are participating for their identification. The lack of communication between the characters dominates the dialogues of the play. Thus they talk with each other but they do not know what their professions are as if the characters are running for their existence.

Wahida states (2013) that:

"All the characters in Pinter's play search for an identity in a confused and muddled state. But what is identity? The confusion lies in our inability to establish identity for whom? Simply stating, identity is recognition, understanding oneself. But interestingly, recognition and understanding are self-contradictory. While recognition requires the certificate of the society we live in, understanding oneself is absolutely individualistic. The crux of the problem lies in the confusion of whether identity consists of in social recognition or self-understanding, and herein lies the dilemma. This same confusion is evident in the characters of *The Birthday Party*. They are constantly searching something; an identity of their own. In their futile search, they are sometimes dismayed, sometimes aggressive, or become permanently neurotic" (p.83-95)

Ruby Cohn gave an accurate description of Harold Pinter's skill in "The World of Harold Pinter" saying that:

"… Pinter is not only Becket's spiritual son. He is at least a cousin of the Angry Young Englishmen of his generation, for Pinter's anger, like theirs, is directed vitriolic ally against the System…. it is by his bitter dramas of dehumanization that he implies „the importance of humanity." (1962, p.55-68)

Stanley's personality , job, identity, family background and character are nebulous. Rahimipoor (2011) asserted this arguing that " Based on his never-proven-assumed identity he [Stanley] has managed to find a shelter for himself. In his depth of mind, he is suspicious of every threat deprive him of this." But "the threat is somehow beyond articulation-literary unspeakable"

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(Coppa, 2009, p.44). Mental threat is posed by the character's incomprehensible menace in the face of an anonymous authority. It is unclear who Stanley is because of his insane need to protect his anonymity. Stanley's response is nearly antagonistic when Meg makes casual comments about the two guests. He seems to be unable to stand the "Other" being around. This pronounced animosity is actually what causes the viewer to begin to view Stanley as a guy who is unstable.For this reason, he is scared half to death when the two strangers arrive out of the blue as reflected in the following text:

Stanley: Who are they?

Meg: I don't know.

Stanley: Did he [Petey] tell you their names?

Meg: No.

Stanley: (*pacing the room*).Here? They wanted to come here?

Meg: Yes, they did. (*She takes the curlers out of her chair*.)

Stanley: Why?

Meg: This house is on the list Stanley: But who are they? (The Birthday Party, p.14)

Stanley's mental state is whirled by the sheer suspense of not knowing who the imminent threat is, since "ambiguity generates fear and terror" (Prentice, 1994, p.40). Stanley is particularly vulnerable to this chaos since his sense of self was already clouded by ambiguity and polarity, and the emissaries' identity and mission are unknown, adding to Stanley's already unstable mental state, which is regarded as one of Pinter's signature touches. Therefore Belington (2007) asserted that: "violence, even if it didn't always erupt, was sucked into the atmosphere, and Pinter [has] acquired a gift for skilled verbal evasion useful to an embryonic playwright" (p.18).

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McCann: This job…, is it going to be like anything we have done before?

Goldberg: The main issue is a particular issue and quiet distinct from your previous work. (The Birthday Party, p.23)

Rahal Fatima .Z (2017) stated that When McCann and Goldberg show up, Stanley's unstable state of personality is put to the test when he tries to scare Meg by telling her that the visitors—who have a wheelbarrow in their van to conceal the fact that Stanley is trying to flee the world that hangs over him—may take her away. In the end, Goldberg and McCann succeed in breaking through Stanley's false sense of identity. The play's action depicts the protagonist's helplessness against his own destruction as Goldberg and McCann, personifying his merciless honesty and confronting him for his transgressions and failures in life, confront him with his flaws and affectivity.

Every character in the play appears to have hidden agendas as the event develops. By purposefully being ambiguous, Goldberg and McCann increase the ratio of suspicion even further. They discuss "completing their job" (Pinter, 28–29), which gives the drama an extra element of peril and terror. Although it is never made clear, the spectator is given the impression that these two people are closely linked to Stanley's life because of their common past. It was never Pinter's intention to tell the narrative in an informal fashion. In fact, one could even contend that Goldberg, McCann, and Stanley's acts expose the fundamental absurdity of the human predicament. Jeffery, L. (2020) has mentioned that Martin Esslin points out that, “There is the problem of the possibility of ever knowing the real motivation behind the action of human beings who are complex and whose psychological make-up is contradictory and unverifiable. One of Pinter’s major concerns as a dramatist is precisely that of the difficulty of verification” (243).

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In contrast to Stanley, who is solitary and impolite, Goldberg and McCann seem to be the complete opposite of the protagonist. They are orderly and professional, while Stanley is carefree and indolent. They are also exceedingly courteous and gregarious. Even the play's minor characters, who all seem to go by at least two first names and struggle to keep track of who they are, are suited to slip into the absurdities of their own identities and backgrounds. They actually don't have a distinct identity. The play revolves around their six-page interrogation of Stanley, which consists of such a wide range of fast-paced questions that the only "crime" to which they can all be applied is Stanley's life itself. However, the inquiries shows the uncertainty and the ambiguity that surround the characters:

GOLDBERG. Webber, what were you doing yesterday? . . .

And the day before. What did you do the day before that? . . . Who does he think he is?

M C C A N N . Who do you think you are? . . .

GOLDBEUG. Webber, you're a fake. . . . Why did you change your name?

S T A N L E Y . I forgot the other one.

GOLDBERG. What's your name now?

S T A N L E Y . Joe Soap. . . .

GOLDBERG. We're right and you're wrong, Webber, all along the line. . . .

M C C A N N . Who are you, Webber?

GOLDBERG. What makes you think you exist? (pp. 50-5)

When it comes to the big question, Stanley's name was forgotten, reduced to Joe Soap, and he has no answer, so there is no longer any guarantee that he exists. Stanley says one brief line and then stays silent for the rest of the play; even though the birthday celebration and his farewell are still to come, he is constantly questioning whether or not he is a person at all.

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Goldberg and McCann make an effort to undermine Stanley's fictitious sense of self as a musician. The audience is left with two different impressions by Stanley's accusations of committing every crime under the sun, including racial, national, and personal ones like killing his wife and picking his nose. He is also asked a lot of questions by the intruders and is unable to provide an explanation. Either he is a convicted felon or he is a completely selfless person who is unaware of his own identity or self-knowledge.

McCann: You betrayed our land.

Goldberg: You betrayed our breed. [...]

Goldberg: You're dead. You can't live, you can’t think, you can't live. You're dead. You're a plague gone bad. There's no juice in you. You're nothing but an odour! (The Birthday Party p. 155)

When McCann and Goldberg, two agents, show up to interrogate Stanley, their questions begin to take a detour and become ridiculous. "Who watered the wicket in Melbourne?" Goldberg questioned Stanley. McCann added, "What about the blessed Oliver Plunkett?" to (Pinter, 1959). Like they were grilling Stanley, McCann and Goldberg persisted in asking a number of questions that have no answers (Pinter, 1959). Stanley was tortured by them using this absurdism. Nevertheless, the dialogue in this play (The Birthday Party) was meaningless, and the words were just employed to perplex the audience. The impression that the world was crazy and that the pursuit of meaning was worthless was reinforced and aided by the vagueness and confused nature of language.

Like Stanley, Goldberg develops into a dubious figure with a contentious background. He frequently waxes poetically about the golden past, however it is quite doubtful how much of it is true. Additionally, he adopts many identities by going by different names, such as Simey and Nat. In their interactions, Goldberg plays Nat, a very effective individual whom McCann looks up to in all business-related situations. In his memories of the

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past, he adopts the character of Simey, who acts like a respectable guy and is quite different from the cunning Nat. The inherent complexity of human nature is hinted at by the juxtaposition of these radically different characters. It is also possible to claim that Pinter is supporting the ineffable character of reality by organizing such a duality.

On the other hand, Yeats' play *Cathleen ni Houlihan*, which captures his feeling of nationalism and cultural awareness, is thought to be among his best. As with many of Yeats' compositions, *Cathleen ni Houlihan* seeks to revive the Celtic heritage and increase his audience's sense of national identity. His plays incorporate Irish themes and heroes and heroines that he has adopted from Irish culture in order to accomplish this goal. Based on Irish mythology, the Celtic figure *Cathleen ni Houlihan* was created. Consequently Yeats fostered the central tenets of Irish identity in this way.

The play is set in 1798, the year of the Irish Rebellion, in the small Irish village of Killala. The Gillane family is getting ready for their son Michael's wedding in a cottage there. An elderly woman interrupts the preparations when she stops by to tell the family about the terrible things that male intruders have done to her. Emotionally charged, Michael responds to the elderly woman's call to help her reclaim her stolen goods, leaving behind his fiancé and family in the process. The elderly woman has magically changed into a young girl as they drive away.

The Gillane family's aspirations to escape poverty are, in essence, the focus of the narrative. Michael and Patrick Gillane are Peter and Bridget Gillane's two sons. The family is ecstatic because Michael and Delia Cahel are set to marry in addition to the fact that Delia provides a dowry that will aid in the Gillane family's land work.

It is at this point when Cathleen ni Houlihan appears for the first time, who is an old and worn-out woman. She knocks on the Gillanes' door in the hopes of rallying the household's young men to defend her four stolen fields. It will require blood and sacrifice, acknowledges Cathleen ni Houlihan. The

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Old Woman (Cathleen ni Houlihan) answers: “He died for love of me: many a man has died for love of me” (Yeats 2015, 45).

Michael realized that he had to sacrifices himself for Irish freedom, giving up his beautiful and happy future to follow Cathleen ni Houlihan who appears as a powerful and youthful woman—indeed, a queen—as soon as Michael swears to live.

The play *Cathleen ni Houlihan* has been composed in the first decade of the 1900s. Despite being about the 1798 Rising, this play was written to encourage people to participate in the 1916 Rising. The play was regarded as a one-act play and it was centered on the Rebellion of 1798. It was set during a time in Irish history when the nation (Ireland) was ruled by England as a colony. An underlying picture of Ireland's fight for independence from colonialism may be seen in the play. The play presents *Cathleen ni Houlihan*, a female character who represents Mother Ireland and whose mission is to persuade males to defend Ireland “has the goal of convincing men to fight for Ireland” (Irish Studies, 2019).

The play has been written to support males fighting for this distinct state, where *Cathleen ni Houlihan* portrays the autonomous Irish entity (*Cathleen ni Houlihan*). The character is presented in the play like an elderly woman who likes describing the beauty of her "fields" (Yeats, 1997) which symbolizes her four provinces were taken from her (Yeats, 1997, p. 215). As a result of her affections for the "fields," she convinces young men to battle for her, which she refers to as a "blood sacrifice "(Yeats, 1997). In *Cathleen ni Houlihan*, Cathleen says:

“[M]any that have gathered money will not stay to spend it, many child will be born and there will be no father at its Christening to give it a name they that have red cheeks will have pale cheeks for my sake, and for that, they think they are wellpaid.” (Yeats, 1997, p. 219)

Yeats illustrated this point with Michael's ultimate choice to support the elderly woman in fending off the outsiders who had stolen her property.

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Since it is claimed that cultural representations are crucial to the decolonization process, this subject validates the premise of post-colonial critique. The analysis demonstrates Yeats's awareness of the power of Irish material, which allowed him to successfully guide his characters in their pursuit of an independent Irish identity. This was accomplished by personifying Ireland as an elderly, dignified woman, which aroused feelings of patriotism among the Irish people. Cathleen depicts Mother Ireland's legendary transformation in this play in an appropriate manner:

"OLD WOMAN: But when the trouble is on me I must be talking to my friends. Too many strangers are in the house. […] the land that was taken from me, my four beautiful green fields." (Yeats, p. 7)

The play's action centers on Michael and the elderly woman's connection. In fact, Michael Gillane's ultimate choice to stop his marriage in order to assist the elderly woman "gradually" (Yeats, 1997) exposes the symbolic character of the woman. Consequently, Yeats emphasizes the patriotic spirit that he tried to broadcast. He also emphasized the role of the old woman in urging Irish youth to defend the land of the old woman as a symbol of Ireland. It is clearly demonstrated when Michael ultimately chooses to delay his marriage, refusing to achieve his personal happiness for the prosperity of his country heeding Cathleen's advice, leaving his wife Delia even though she begged him to stay (Taylor, 1984).

The woman informs Michael as she gets up to leave that she needs to go see her friends who have promised to support her because she has "the hope of getting my beautiful fields back again; the hope of putting the strangers out of my house" (Yeats 2015, 48). However, by reminding him of his wedding the next day, his mother attempted to stop him from following the Old ladies. However, it seems that Michael has chosen the Old Woman above his mother, and he no longer pays attention to her. In the last scene, Delia, Michael's fiancée, rushed into the home and begged him not to leave her, saying:

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DELIA: Michael, Michael! You won't leave me! You won't join the French, and we going to be married!

[*She puts her arms about him, he turns towards her as if about to yield*.]

PETER (Michael's father.): [To PATRICK, laying a hand on his arm.] Did you see an old woman going down the path?

PATRICK (Michael's twelve-year old brother.): I did not, but I saw a young girl, and she had the walk of a queen. (Yeats 2015, 53).

Moreover Nitsche, J. (2020) argued that:

> This final scene of the play functions not just as the climax of the story but as the completion of the relationship between Michael and Cathleen ni Houlihan. She has successfully convinced him to leave his mother and his fiancé behind to join her, knowing it could lead to his own demise. The love of these physical women is no longer enough for him; he has received a higher calling and is prepared to lay down his life for this old woman. This devotion then restores Cathleen to her youthful beauty. (p.20)

Apparently, Michael is forced to choose between his country's freedom and his marriage, which symbolizes his personal pleasures. This conflict highlights the character's search for identification while also rejecting the preconceived notions about the Irish people that the English colonist had previously propagated in order to revitalize the family and the country, Delia says, "Leave me alone now till I ready the house for the woman that is to come into it" (Yeats, P. 239). This line represents how the mythical mother Cathleen has replaced the image of the domestic mother. In fact, according to Boehmer (1995), Cathleen's statement embodies the "well-known image of the oppressed speaking out of silence" (p. 6). According to Boehmer (1995), Michael was "preoccupied with interpretations of identity -of the need to achieve an independent sense of being in the world-and concerned to high light this question of decolonization over others" (p.8), which actually makes his actions understandable in the context of postcolonial criticism.

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Yeats sought to raise cultural and patriotical consciousness among the Irish people in order to aid in the establishment of the Irish identity through the use of Irish theater. The drama was set in the Irish setting. Yeats thought that folktales, myths, and legends may be utilized to illustrate cultural legacy and ways in which a country is coming to terms with its identity. Moreover, *Cathleen ni Houlihan* is said to represent Yeats' national endeavors via the theater and his contribution to the resurgence of Irish culture.

The play's significance lies in its portrayal of Ireland as an elderly woman with a magnificent beauty. The personification of Ireland as an elderly woman has a cultural significance, as Kitishat (2014) noted. She goes on to say that this reintroduction of Irish culture was considered to be one of the reasons for the play's enormous success, stating that the "cultural depth proves to be existent as a background for the play" and that it became "a firm source of a national identity" (Kitishat, 2014, p. 7).

Cory Cruchet (2022) has explained that in order to personify a country, the idea of natioal identity is frequently associated with a figure. Today's world is full of examples, like Marianne in France, Uncle Sam in the US, and Cathleen Ni Houlihan in Ireland. Ireland has a fascinating nationalist history because the country has had to battle for its identity on numerous occasions over the ages. For this reason, identity and the need to be a part of a country is crucial concepts in Irish culture. Ireland's growing nationalism demonstrated how urgently and desperately the country needed to establish its own national identity. Over time, Irish nationalism has grown more prevalent in Ireland, particularly among politicians, writers, and artists. Of all those involved, W.B. Yeats and Lady Gregory were becoming increasingly involved in the pursuit of an Irish national identity and the revitalization of Gaelic and Irish language and culture. Thus literature and culture is used to participate in the search for an Irish national identity. The Irish writers rose to prominence during the Irish Literary Revival as key figures in the movement.

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In order to show how Yeats "repeatedly attempts to transcend nationalism gendered symbolic economy," (Stock, 1964, p. 160) consider the significance of the feminine personality and nationhood. Ireland was shown in this connected metaphor as a "spiritual guardian of the community" (Stock, 1964, p. 160) and a "domestically disempowered domestic" (Stock, 1964, p. 160) elderly woman. As a result, the drama represents Ireland's transformation from colony to semi-independent country figuratively. Kitishat has explain (2019) that "As far as postcolonial literature is concerned, this play can be conceived to strengthen the quest of Yeats for a national Irish identity" (2520).

Cathleen ni Houlihan is a representation of Irish nationalism and the country's struggle to liberate itself from colonial control. Irish nationalism is therefore both a political and a cultural issue according to Yeats' interpretation. Literature from the Irish Renaissance must take into account the mythology of feminine figures in Gaelic society. The myths of the sovereignty goddess and the ascent of prominent nationalist women were only two examples of the functions that the feminine presence played in the Irish Nationalist movement. The play's portrayal of women is crucial to comprehending its ideas. The titular heroine of the play personifies Ireland; she was originally portrayed by the Irish Nationalist sweetheart, Maud Gonne; the ladies in the play are change agents; and lastly, Lady Gregory wrote the most of the play. The Old Woman emphasizes this maternal image by listing all of her lovers but does it in a desexualized manner. The Old Woman's statement implies that she has fallen on hard things following years of maltreatment, even though it is never explained. Not because she is unsuitable for independence, but rather because of years of mistreatment under colonial domination, her run-down state represents. The historical embodiment of Mother Ireland is *Cathleen Ni Houlihan*, popularly referred to as Shan Van Vocht, or The Poor Old Woman. When she asks her sons to stand up for her, the males are able to maintain their manhood. According to Kristeva, (1984) Irish mother figures "became a significant element in Irish resistance to British imperialism" (120).

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IV. CONCLUSION

To conclude, Harold Pinter in his major play *The Birthday Party* has illustrated the theme of search for self and personality, one of the great obsession of modem man, via creating characters who are psychologically obsessed, socially outraged, and personally disillusioned and displaced. This has been portrayed by seemingly comic but menacing use of language and characters whose relationship to each other can leave mutual impression of different types on them. His characters are afflicted with blurred vision of their sense of their selves and identities and are either secluded or doomed. His deployment of language, setting, and the characters' relationships with each other well manifest the deriving forces behind the disillusionment of their selves and identities.

While Yeats' play *Cathleen ni Houlihan* highlights how he was able to fuse the Irish national identity with his own culture. Yeats' decision to depict an elderly woman rather than a youthful one has had a significant impact on raising public awareness across the country and reviving Celtic culture. Yeats wanted to develop two distinct cultural functions. The first was for the welfare of the country, in which the young men choose to assist the elderly woman only for her benefit and not for their own. The second purpose had a deeper cultural significance and sought to revive Irish culture by restoring Celtic figures that were taken from Irish culture and used as central characters in his plays. As a result, Yeats reveals an urgent desire to restore ancient Irish culture in order to emphasize a national Irish identity. Yeats used Michael's ultimate choice to support the elderly woman in her fight against the outsiders who had stolen her property in *Cathleen ni Houlihan* to illustrate this point. By personifying Ireland as an elderly, dignified woman, he succeeded in inspiring a sense of national pride among the Irish people and helping his characters realize their dreams of becoming independent Irish identities.

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~ Wisdom Journal For Studies And Research volume 04 Issue 06(20) 15/11/2024~

ISSN print/ 2769-1926 ISSN online/ 2769-1934

رد الفعل البشري بسبب تأثير الظروف السياسية واالجتماعية في رواية حفلة عيد ميالد هارولد بينتر وروايةكاثلين ني هوليغان لويليامبتلر ييتس والليدي جريجوري.

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ملخص:

تسلط الدراسة الضوء على موضوع رد الفعل البشري بسبب تأثير الظروف السياسية والاجتماعية في حفلة عيد الميلاد لهارولد بينتر ومسرحية كاثلين ني هوليغان لـ دبليو بي ييتس والليدي جريجوري. ستوضح الورقة الحالية كيف استخدم هارولد وييتس موضوع رد الفعل البشري بسبب تأثير الظروف السياسية والاجتماعية في مسرحيتهما، وكيف حاول كل كاتب توضيح موضوع الهوية في المجتمع والدولة التي يعيش فيها، وتأثير الظروف السياسية والاجتماعية على سلوك الفرد والمجتمع خلال فترة كتابة المسرحية. تم شرح الموضوع في حفلة عيد الميلاد (1958) من خلال ربط بعض تصرفات وسلوكيات الشخصية بالثقافة البريطانية في القرن العشرين وشرح القضية التي يواجهها هذا الجيل، وهي إهدار حياتهم بحثًا عن هويتهم وشخصيتهم. بالإضافة إلى ذلك، أعطى بينتر لبطله (ستانلي) شخصية بلا اسم وطبقة اجتماعية معينة؛ الشخصيات إما أن تتبنى الشخصية الإنجليزية التي فرضها عليها الآخرون أو تكذب على من حولهم بشأن من هم حقًا. تركز الاهتمامات الرئيسية في حفلة عيد ميلاد بينتر على قضية الشخصية ، وكيف تخلى الشباب عن المعايير التقليدية ، وكيف أكد هذا البحث المضطرب عن المثل العليا الجديدة على الإطار المجتمعي بعد الحرب. بينما استخدم ييتس موضوع رد الفعل البشري بسبب تأثير الظروف السياسية والاجتماعية بطريقة مختلفة ، لأنه ركز على الشخصية الوطنية. تسلط مسرحية ييتس كاثلين ني هوليغان الضوء على كيف كان قادرًا على استخدام الشخصية الوطنية الأيرلندية ودمجها مع ثقافته الخاصة. كان لقرار ييتس بتصوير امرأة مسنة بدلاً من شابة تأثير كبير على رفع مستوى الوعي العام في جميع أنحاء البلاد وإحياء الثقافة السلتية. أراد ييتس تطوير وظيفتين ثقافيتين متميزتين. الأولى كانت من أجل رفاهية البلاد ، حيث اختار الشباب مساعدة المرأة المسنة لصالحها فقط وليس لصالحهم. كان الغرض الثاني ذا أهمية ثقافية أعمق، وسعى إلى إحياء الثقافة الأيرلندية من خلال استعادة الشخصيات السلتية التي استُخرجت من الثقافة الأيرلندية واستخدمت كشخصيات محورية في مسرحياته. ونتيجة لهذا، يكشف ييتس عن رغبة ملحة في استعادة الثقافة الأيرلندية القديمة من أجل التأكيد على الشخصية الأيرلندية الوطنية

الكلمات المفتاحية: الشخصية،الهوية،الصدمة النفسية، الهوية .