

JÚLIA SÁNDOR

Inside and Out: Crossing thresholds in W. B. Yeats's *The Land of Heart's Desire* and J. M. Synge's *Riders to the Sea*

While very different in many respects, both plays of the turn-of-the-century Ireland, Yeats's *The Land of Heart's Desire* (1894) and Synge's *Riders to the Sea* (1903) present a very definite inside-outside spatial division, which gives relevance to reading both of them as plays that are based on the dialectics between the inner room-space and the space of the rest of the world outside. A main similarity between the two plays being the setting ("the kitchen of Maurteen Bruin's house" in *The Land of Heart's Desire* and "cottage kitchen" on "an island off the West of Ireland" in *Riders to the Sea*), both plays establish an outside world which becomes contrasted with the values the inside kitchen-setting is essentially imbued with. This contrast is further developed into a conflict, in which the threshold between the inside and the outside world is crossed by a transitional character or the inner space is violated by an intrusion. The present paper attempts to discuss the contrasts and conflicts between the segments of these thus bi-polarized worlds and between the values each space-segment is associated with.

About

Júlia Sándor is currently pursuing her BA in English, specialising in Drama and Theatre, with a minor in Russian at ELTE. She spent a semester in the USA, at Beloit College, pursuing studies in various fields of art. A member of Eötvös József Collegium's Anglo-American Studies and Slavic Studies Workshops for three years, her previous research areas included questions of identity, space and time in works by Alexander Pushkin and Anton Chekhov. Currently she is working on her thesis "*The sixth age*" of the Shakespearean heritage: *Samuel Beckett's Endgame*.