



**Yeditepe University
Graduate Institute of Social Sciences**

**The Dreams and the Realities of the Characters
in *Wesker Trilogy* and *The Kitchen***

by

Yasemin Reyhani

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Yeditepe University
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This is to certify that I have examined this copy of a master's thesis by

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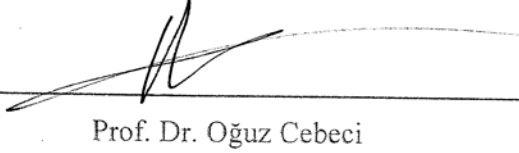
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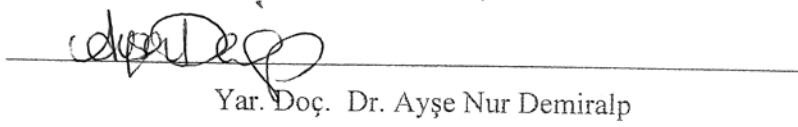
The Dreams and the Realities of the Characters in *Wesker's Trilogy* and *The Kitchen*

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Committee members:


Prof. Dr. Cevat Çapan, (Advisor)


Prof. Dr. Oğuz Cebeci


Yar. Doç. Dr. Ayşe Nur Demiralp

Date:

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ABSTRACT

Arnold Wesker was born into a Jewish working-class family on 24 May 1932 in Stepney in the East End of London. His education is based on books and BBC radio. His career starts when he enrolls in London School of Film Technique. Though he is defined as an angry young man, socialist writer, working class author or leading post dramatist, he refuses all of these categories. He views himself as a free spirit rather than keeping himself bound in a stagnant image. During the creation of his *Trilogy*, he gets his inspiration from his own life, socialist and communist thought, such as Marxism and the Hungarian Revolution. *Chicken Soup with Barley* describes Khan's family, the mother's resilience, the weak willed father, the disillusionments of her children and their disintegration in these three acts. Wesker tries to show their common dreams, that is, their struggle against the other parties in order to maintain their social views in the face of World War II, Stalinism and the Hungarian Revolution; however, they collapse in this unbalanced world when they are forced to face the realities of life. *Roots* is the continuation of the first story, *Chicken Soup with Barley*, and is the first play in which the characters reach their dreams; firstly Beatie dismisses her sorrow when she defends her relationship to her parents. She starts to use her own voice, the audience witnesses a self-realization and transformation; it is understood that Ronnie's ideas are not quite romantic and useless. *I'm Talking About Jerusalem* describes an adventure, a dream that Dave and Ada put into practice with isolating themselves from the city life and keeping themselves in a village. This is a kind of reaction against modernization, capitalism and all of its products. However, this fantasy fails too after they realize their weakness against the realities of their life. *The Kitchen* talks about waiters and dreamers. The central story tells about the love affair between a German chef, Peter, and the married waitress Monique. Peter's dream is to have a stable relationship with her and to destroy the kitchen to rebuild something new. All their struggles, dreams and hopes end in silence when Mr. Marango asks his workers what more is there in life than work and food. Arnold Wesker, in portraying these characters for us, aims to state that all of these characters yield in real life, and experience transformations that can be related with the debauched values of the society or their inherent weaknesses. However, we can rescue the individuals from their vast and dark ignorance by educating them. That is the duty of the writers because words are bridges to making

connections with people. He also lets the audience live this transformation with these plays and become part of this development.

ÖZET

Arnold Wesker 24 Mayıs 1932'te Londra'nın doğusu Stepney'de bir Musevi işçi ailesinin çocuğu olarak dünyaya gelmiştir. Onun eğitimi kitaplara ve BBC radyolarına dayalı bir eğitimidir. Kariyeri Londra okulu film teknikleri bölümüne kaydolmakla başlamıştır. Öfkeli genç adam, sosyalist yazar, işçi sınıf yazarı, ya da post dramanın öncülerinden gibi kelimelerle tanımlansa da o bütün bu sınıflandırmaları reddeder. Sabit bir tasvire sıkışmak yerine kendini özgür bir ruh olarak tanımlar. *Trilogy* kitabını yaratırken gerçek yaşamından, Marxism ve Macaristan devrimi gibi birtakım sosyalist görüşlerden esinlenmiştir. *Şehriyeli Tavuk Çorbası*, Khan ailesini, annenin geri toparlanışlarını, zayıf iradeli babayı, çocuklarının hayal kırıklıklarını ve ailenin parçalanışını anlatan bir oyundur. Wesker onların ortak rüyalarını göstermeye çalışır. Bu 2. Dünya Savaşı, Stalinizm ve Macaristan devrimi ışığında kendi sosyal görüşlerini devam ettirmek amacıyla diğer partilere karşı olan mücadeleleri ve dengesiz dünyada gerçeklerle karşılaştıklarında bu hayalin çöküşüdür. *Kökler* oyunu *Şehriyeli Tavuk Çorbası*'nın devamıdır ve karakterlerin rüyalarına ulaştığı ilk oyun olma özelliğini taşır. Öncelikle Beatie ailesine ilişkisini savunurken üzüntüsünden kurtulur ve kendini anlama evresi, değişim evresi geçirdiğine seyirci şahit olur. Ronnie'nin düşüncelerinin o kadar da romantik ve gereksiz olmadığı anlaşılır. *Küçük Hakkında Konuşuyorum* bir serüveni anlatır; bu rüya karakterlerin kendilerini şehir yaşamından soyutlama ve köy yaşamına mahkum bırakmadır. Bu modern yaşam, kapitalizm ve onun ürünlerine karşı olan tepkidir, fakat gerçek yaşama karşı dirençsizliklerini anlayınca bu hayalde başarısızlığa uğrar. *Mutfak* garsonların daha iyi bir yaşama kavuşmak için kurdukları hayalleri anlatır. Oyunun merkezi Alman şef Peter ve garson Monique arasında geçen aşk ilişkisidir. Peter'ın hayali Monique ile düzgün bir ilişki kurmak ve mutfağı yeni bir yer kurabilmek için yıkmaktır. Bütün çabaları, rüyaları, umutları Mr Marango'nun yaşamda iş ve yemek dışında daha fazla ne istenebilir sorusu ile parçalanır. Arnold Wesker *Trilogy* adlı eserinde karakterleri portre ederken onların gerçek yaşamda yenildiklerini ve bir değişim yaşadıklarını anlatmak ister, bu hem toplumun çürümüş değerleriyle hemde karakterlerin kendi güçsüzlükleri ile ilgilidir; fakat Wesker toplumu bahsedilen geniş ve karanlık cahillikten eğitimle kuratabileceğimize inanır. Bu da yazarların görevidir, çünkü kelimeler insanlarla iletişim kurmak için kullanılan köprüdür. Wesker oyunlarla bu

deęişim sürecini yaşatmak ve seyircinin bu gelişimin bir parçası olmasına öncülük etmek ister.

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INTRODUCTION

Arnold Wesker is an ideal playwright to study. Most of his plays are in print and are accessible. It is easy to recognize his universal characters and themes; he chose to describe political disillusionment, failed family relationships, intense love affairs and frustration in the workplace. He defended individual values and independent spirit against patronizing people; therefore, his plays are embraced by younger generations easily and there have been translations of these plays in many countries such as Denmark, Malaysia, Canada, Norway, Cuba, Japan, Italy, India, Poland, Sweden, Germany, France and The United States. He is popular among teachers as well, for he declared that he wanted to teach. He wrote his plays to change the world around him. The Center 42 movement, he believed, might be one way to educate the working class audiences. Wesker believes that education starts with a critical awareness of human interaction. The education process is the first step of defense against oppression. The working class should fear the ignorance that breeds an inferiority complex, which makes people hate the unknown. Wesker's desire to educate the public is ironic; his own education is based on informal sources. However, lack of formal education at the post-secondary level was not an obstacle for him to become a reader and he spent most of his time reading and writing. He takes pride in being a successful autodidact. When he was young he believed that he could use his plays to influence people's existing values and that his plays could be an instrument to impose his views on others. In the course of time he conceived the 'authentic dialogue'. He tries to build bridges by using language. Though he portrays the failure, the chaos and dissolution of the working class at the post-modern level, he actually tries to reveal his yearning for cohesion and his plays are voyages in search of peace and wholeness in society.

1. THE LIFE AND WORKS OF ARNOLD WESKER

Arnold Wesker was born on 24 May 1932 in Stepney in the East End of London into a family of communist Jewish immigrants. His father Joe Wesker was a Russian-Jewish tailor, and his mother Lee Wesker was of Hungarian-Jewish extraction. His elder sister Della had a great influence on young Arnold with her mother-like affection. His young brother Marvin died of meningitis. Arnold had his early education at a Christian school. In 1942 the family moved from Stepney to Hackney. He was recommended to Upton House Central School. He faced problems in spelling of English and grammatical constructions. He left the school when he was sixteen without getting his school certificate and began serving in the RAF. His education came mainly from reading books and listening to BBC radio.

1.1 THE BIRTH AND EARLY YEARS OF ARNOLD WESKER

He undertook a series of occupations such as working as a furniture maker's apprentice, farm labourer, plumber's mate, kitchen porter and pastry chef until 1958, when he enrolled in the London School of Film Technique, after which he occupied himself with full-time writing.

1.2 WESKER'S TRILOGY

In 1958 *Chicken Soup with Barley* was read by George Devine and produced at Belgrade Theatre in Coventry. In 1959 *Roots* followed, together with *I am Talking About Jerusalem*. These three plays had an immense effect on the audience as the Wesker Trilogy. The action of the Trilogy took place between the mid-thirties and the late-fifties and its background was the Spanish Civil War, the Second World War and the Cold War. The purpose of these plays was to show the deep impact of these events on the Jewish working class and the change in their thoughts and lives. This became the first autobiographical trilogy through the lives of a Jewish immigrant family, a Norfolk rural family, working the themes of political disillusion and self-

discovery. These were very bold and extraordinary concepts for the modern theatre in those times.

1.3 CENTER 42 AND WESKER'S LATER WORKS

By founding Center 42 in 1961 Wesker aimed to change the situation of the working class directly and to make it more intellectual. The Center was approved by The Trade Union Congress of 1960, for they recognized the importance of the arts in the life of the community; however, contrary to Wesker's expectations, it was never supported by the Trade Union and it was disbanded in 1970. His political opinions gave effective dramatic expression to his plays. This Trilogy was followed by *The Kitchen*, which was the kitchen sink drama that presented scenes from a restaurant kitchen. He was the Chairman of the British Centre of the International Theatre Institute between 1978 and 1982 and president of the International playwright's committee between 1979 and 1983. He holds honorary doctorates from the University of East Anglia, Queen Mary and Westfield College, London and Denison University in Ohio. His other plays include *Chips With Everything* (1962), *Their Very Own And Golden City* (1965), *The Four Seasons* (1965), *The Friends* (1970), *The Old Ones* (1972), *The Wedding Feast* (1974), *Shylock* (1976), *Love Letters On Blue Paper* (1977), and *Caritas* (1981). His women's plays (1982-92) are *One More Ride on the Merry-Go-Round* (1985), *Lady Othello* (1987), *When God Wanted A Son* (1997), *Break, My Heart* (1997) and *Denial* (2000).

2. WESKER'S INFLUENCE ON THE DRAMA AND HIS PLACE AMONG THE OTHER PLAYWRIGHTS

2.1 ANGRY YOUNG MEN

Wesker is thought as the key figure in 20th century playwriting. He had prominence in the early 1960s as the 'angry young man'. This phrase is taken from the title of the Leslie Allen Paul autobiography and it is applied to a group of English writers. Playwrights John Osborne and Arnold Wesker, novelists Kingsley Amis, John Braine, John Wain and Alan Sillitoe belong to this group of writers. The angry

young man is characterized by the outspoken discontent with the dull, static, hypocritical and unadventurous institutions of English society. In a way it is a reaction against class distinction and public establishments. The characters of these writers betray the concept of disillusionment with their own success. The writers use straightforward and direct language in their plays. John Osborne, who started his career as an actor, was active between the years 1956-94. The phrase came into current use with his popular play *Look Back in Anger*. The individuality of characters are shown in his plays and the sheer force of language becomes more important than the action for him. The English novelist John Braine is another example of the 'angry young man'. In his first novel, (*Bradford Yorkshire*) *Room at the Top*, he describes the rise of a working-class man into the upper middle-class. He examines the class distinctions and the class structure of English society through their psychological relationships. The heroes of Wesker are also angry young men, who are fighting against the system in order to bring about a social revolution. Their struggles always end in a great disillusionment that makes them insensitive and indifferent to their own rights. However, in the course of time these writers were no longer thought of as a group because they started to write about more individualized themes.

2.2 WESKER'S OTHER TITLES

Wesker is also defined as a socialist writer, representing energetic socialism. His plays are instruments for cultural and social expression. He chooses to defend the rights of the workers against the employers or patronizing people in his plays, especially in *The Kitchen*. He tries to diagnose the situation of the working class and aims to find a tentative programme for radical change. He is also defined as a social realist who brought new content to the British stage. His portrayal of the working class, his focus on realism and the rhythms of the working class links his work to John Osborne and Shelagh Delaney. He is considered among the leading post-war dramatists along with John Osborne, John Arden and Harold Pinter. Nevertheless, he refuses all of these categorizations of angry young man, kitchen sink writer, naturalist dramatist or working-class author. He declares himself a free spirit and explains the versatile quality of his plays by the fact that he lets his material dictate its own style.

Wesker's early works seem more optimistic for human potential and anti-establishment political movements. However, his disillusionment makes his later works more introverted. Success in his later plays was not so easily gained as before. Although they have also been performed abroad, on the whole they have not become as popular as his earlier work.

2.3 TAKING INSPIRATION FROM HIS OWN AUTOBIOGRAPHY

Arnold Wesker is inspired from his own life when he writes his plays; *Chicken Soup with Barley* is the depiction of his own childhood, he was also brought up in a Jewish family in London's East and his parents were members of the communist party. It portrays his own socialist family and their struggle with disillusionment. His parents Joseph and Leah, respectively Russian and Hungarian, are the models for the Kahns. Sarah is the direct representation of his mother with her clinging to Stalinist ideology and he was inspired from their actual discussions when he writes Sarah's struggle with Ronnie. In *Roots*, the character of Betty is inspired from his real girlfriend who was a waitress. Wesker really forces her girlfriend to go into a cultural world, makes her listen to classical music and read intellectual books. Wesker tries a variety of unskilled trades including farm laborer, carpenter's mate, a seed sorter and a pastry cook. The character of Ronnie in *Chicken Soup with Barley* becomes a cook and changes many jobs and Peter is another example of a cook in *The Kitchen*. In brief, the three plays of the trilogy are the parts of the whole, which represents Arnold Wesker's real life to the audience. The desire for the dreams, the pain for the ideal aims, the disintegration of the family and the steps for self-discovery are the themes that he has used so far and are the vital pieces that give clues to the audience about Wesker's autobiography. All of his plays carry his own pessimism about the art, life of the working class, socialism or theatre. He passionately believes in the importance of education for the individual and social improvements; the concept of education is the only power to annihilate the roots of ignorance, prejudice and fear that create a block between the intellectuals and the public for him. The Center 42, the institution that he believes can educate the public and make the public go to the theatre and watch the art cheaply, also fails, because it is not supported by the Trade Unions. This can be the explanation for the audience about his pessimism in his plays, the characters' anger towards their unwillingness, inability to realize their most ambitious and utopian dreams are Wesker's own anger towards his own lack of ability to carry out his own ideals; shortly Wesker's Trilogy and *The Kitchen* describes to the audience not only the dreams and the realities of the characters in the plays but also they give clues about the dreams and the realities of Wesker himself.

3. THE POLITICAL MOVEMENTS AND PHILOSOPHIES THAT HE IS INSPIRED

3.1 SOCIALISM

Wesker's trilogy emphasizes the view of communism. This is related to his real life, his mother was a member of the communist party, and he was a member of the Young Communist League, therefore he had a communist background. Socialism with its dictionary definition refers to a broad array of doctrines or political movements that envisage a socio-economic system in which property and the distribution of wealth are subject to social control. The term socialism was first used in connection with European social critics who criticized capitalism and private property. The modern socialist movement had its origin largely in the working class movement of the late 19th century.

3.2 MARXISM

Since the 19th century the socialists have not agreed upon a common doctrine or program and have split into different factions. The Wesker Trilogy carries the shades of these movements. It is inspired by the Marxism that was taken by the Soviets as a model of economic development and it is based on Karl Marx's theory and philosophy and the three stages towards communism.

These stages are feudalism, followed by capitalism and the final stage is communism. He helps to define the modern social theories.

3.3 THE HUNGARIAN REVOLUTION

Some Marxists were inspired by the Hungarian Revolution of 1956. It was a spontaneous revolution against the communist government of Hungary and its Soviet-imposed politics. Leninism and Stalinism are also mentioned with Marxism. These are the theories that are used to define communism, Stalinism is the interpretation of the style of the government. The theories of Stalinism have influenced the Soviet Union and the countries within the Soviet sphere of influence

during the leadership of Joseph Stalin. He wrote many books that were easily understood by many people. Stalinism is a political system that tries to accommodate society according to their changing needs while considering the transition from socialism at a snail's pace in the mid-twenties to rapid industrialization. Leninism is the economic and political theory that is related to Marxism; the theory of Marxism is enlarged by Vladimir L. Lenin, therefore it is a branch of Marxism. It was put into practice after the October Revolution. The term began to be used widely after his retirement from the Soviet Government due to health problems. He was a prominent figure in the Russian Revolution. The relationship between Stalinism and Leninism are argued. Continuity theorists believe that Stalinism is the logical conclusion of Leninism and others claim that Stalinism gives importance to a fundamental break with the legacy of Lenin and Marxism. Lenin believed that a small and professional group of revolutionaries should overthrow the capitalist system and the dictatorship of the proletariat must direct society.

“Hungary, particularly was traumatic...the extraordinary thing is that we all happened about the same time, and Osborne having Jimmy Porter say ‘There are no brave causes left’ found a response in so many way of us. We were all somehow absorbing the same kind of atmosphere: the war had been a formative part of our lives, followed by the hope of 1945 and the generation decline from then on. So that we were the generation at the end of the decline, desperately wanting to find something, being tired of the pessimism and the mediocrity and all the energy that was spent on being anti-Soviet and anticommunist. I think one of the things that I want to achieve in *Chicken Soup*.”¹

Wesker is inspired by all the theories in atmosphere that he is in; the Hungarian Revolution and other social theories are the inspiration behind his social view; in order to criticize the system, he chooses his characters from the working class and mentions their hopes, dreams, disillusionments; by this way he aims to make the audience think of the injustice of capitalism and question it in his own way.

“Culture now impresses the same stamp on everything, Films, radio and magazines make up a system which is uniform as a whole and in every part...the people at the top are no longer interested in

¹ Simon Trussler, *His Very Own Golden City: An Interview with Arnold Wesker*.

monopoly; as its violence becomes more open....No mention is made of the fact that the basis on which technology acquires power over society is the power over of those whose economic hold over society is the greatest....In addition there is agreement or at least the determination of all executive authorities not to produce or sanction anything that in any way different from the their own rules. ...the independence of the most powerful broadcasting company on the electrical industry, or of the motion picture industry on the blanks, is characteristic of the whole sphere, whose individual branches are economically interwoven. ...everybody must behave in accordance with his previously determined and indexed level, and choose the category of mass product turned for his type. Consumers appear as statistics on research organization charts, and are divided by income groups...the stunting of the mass media consumer's power of imagination and spontaneity does not have to be traced back to any psychological mechanisms."²

Adorno and Horkheimer's text *The Culture Industry: Enlightenment As Mass Deception* criticizes popular culture, the capitalistic system, its products and their followers; it gives a brief summary of their deceptions, that they call enlightenment. Capitalism is a kind of system that is arranged by the powerful and rich companies to maintain their commercial gains. There is an agreed and indexed level between these companies; it is an illegal attitude to go out of this system. There is no place for spontaneous events, dreams, illusions in this order, everything is prepared by them for the survival of its future. The plays of Wesker are also about the workers that are the products of this system; all of their struggles to realize their dreams against the reality of the system remain as a tiny attitude in this whole commercial business and always end with disillusionment. Individual attempts to actualize their fantasies are not enough to bring a revolution, equality and rights when the powerful authorities are concerned with commercial benefits.

4. WESKER TRILOGY

4.1 CHICKEN SOUP WITH BARLEY

It is the first play of the trilogy and it was first performed at the Belgrade Theatre in 1958. The play is split into three acts, each with two scenes. The story is about

²Theodor Adorno & Max Horkheimer, *The Culture Industry: Enlightenment As Mass Deception*. p.195

the Jewish Kahn family who are immigrants and live in the East part of London. The parents Sarah and Harry can are Jewish communists, and their children Ronnie and Ada are followers of their worldview. In the first act the Kahn family tries to counter the anti-Jewish march organization that is prepared by Oswald Mosley's British Union of Fascists and they are ready to fight as members of the Labour Party, except Harry, who chooses to stay at home and drink a cup of tea. In the second act Sarah and Harry move to Hackney and they experience hard times with Harry's illnesses and the audience witnesses his effort to stay in work. Ronnie and Ada move away from their family and try to establish their own lives. In the third act the play ends with the Soviet Invasion of Hungary in 1956; Harry has his second stroke and Ronnie loses his ideals and becomes a cook in Paris. Sarah is still a communist party member and she is the only person who is struggling for her ideals at the end of the play. When the realities and the dreams of these characters are analyzed so many concepts are common, there are some moving forces that sometimes take them apart and sometimes bind the family together. Sarah seems to be the main character in the play with her firm convictions.

“When we first meet the Kahns, Sarah is already the dominant figure in the household; she is politically active, for ever helping to organize demonstrations and arranging the lives of those around her according to Marxist –Leninist principles. Harry, her husband, is weak willed and totally unconcerned in politics; all he wants is a quiet life without worries, but he is constantly having banners thrust into his hand by Sarah and being ordered to demonstrate. He generally runs away and hides till it's all over. Or just sleeps. By the second act, in 1946, he sleeps most of the time, being always out of work, even when the whole country is booming, by the third act he is actually paralysed after his second stroke and virtually senile.”³

Sarah is the dominant figure in the household, she's greatly disappointed in her family. She is complaining about her husband Harry. He is a weak-willed man. Harry does not fulfill the promises that he has given so far, he has not found a stable job in order to earn sufficient income for his family. He is insensitive to the conflicts and the problems of his family. He does not have dreams and political ideals to drag him so as to establish a new and better kind of life for himself and his family. He tries to escape from the conflicts of city life, all he wants is to have a peaceful and silent

³ John Russell Taylor, *Anger and After*, p.133

life; he sleeps most of the time and he is out of work. In the past he had even left his family for his selfish benefits and that is why Sarah can not trust him any more as husband and father figure.

“First Ada, the young firebrand, becomes disillusioned with politics and goes off to start a new life in the country with her equally disillusioned husband, Dave and then Ronnie, himself enough in the second act, becomes by 1956 equally disillusioned: ‘I’ve lost my faith and I’ve lost my ambition....I don’t see things in black and white any more. My thoughts keep going pop, like bubbles. That’s my life now you know? A lot of little bubbles going pop.’”⁴

In addition to this, first her daughter Ada gives up her dreams about politics and decides to start a new life in the country by isolating themselves from city life, then the other intellectual member of the family Ronnie also upsets her by becoming an ordinary waiter rather than a writer that rebels against the system. Ronnie abandons all his ideals and dreams about communism and turns into an insensitive human who accepts his defeat in life. So these are the realities of Sarah’s life. When we look at her dreams it is clear that her first dream is to have a perfect family according to her desires. She is a strong family-minded person; she expects her husband to find a stable job to support them materially and also to become more alive, energetic and sensitive towards the problems of his family and the regime. Harry should show affection to his family and especially to his wife as the head of the family. Her daughter, son and husband should also be by her in a hand in hand struggle for communism rather than keeping themselves in a village.

“Throughout the three acts, Sarah remains firm in her convictions and her determination to do something.....For Sarah it is simple, her faith is unchanging”⁵.

Sarah is an adamant socialist; she is politically so active that she dedicates all her life to social demonstrations; that seems to be the main aim in her monotonous life. She has a great passion for communism. However, she does not have deep and intellectual knowledge about communism; she has never judged what communism really is. It is a kind of a name or title without any meaning or significance. Her

⁴ John Russell Taylor, *Anger and After*, p.133

⁵ John Russell Taylor, *Anger and After*, p.134

second dream is deeply related to this empty title that is communism. She believes that communism is the key word that is going to solve all her conflicts in this life and it is going to bring revolution, equality, rights and money to the country.

In addition to these she is the most consistent character in the play, she represents a person who has not changed through all of her life; she is not affected by other peoples' transformations. Her life completely depends on communism; this worldview shapes all of her life. She accepts everything about communism and creates hostile attitudes towards everything that is against communism. She knows what she wants and she is ready to fight with everything to succeed, and even at the end of the play she never accepts her defeat, because according to her when you do not care you will die.

“All my life I have worked with a Party that meant glory and freedom and brotherhood. You want me to give it up now? You want me to move to Hendon and forget who I am? If the electrician who comes to mend my fuse blows it instead, so I should stop having electricity? I should cut off my light? Socialism is my light, can you understand that? A way of life. A man can be beautiful. I hate ugly people. I can't bear meanness and fighting and jealousy. I've got to have light. I am a simple person, Ronnie, and I have got to have light and love.”⁶

Sarah does not have the capacity to conceive life with its dark and light sides; to see life as a whole; she is blind to other people's worldviews and experiences; she is obsessed with the illusions in her mind; there is a kind of block in her mind that never lets her develop herself and be open to new ideas. On the other hand she has the illumination, hope and light that the other characters do not have, which is the communism.

Harry Kahn is the most realistic character in the play. Even from the beginning of the play he gives clues to the reader about the transformations of the other characters and the end. He does not have dreams about life, he is not obsessed with Marxist, Stalinist or any political ideas; he accepts the life with its faults and he does not try to get out of this chaos. The more you struggle the more you fall into a gap; it is a kind of a circle, you always return to the beginning, so it is a vain attempt to waste your time and energy to change something. You should accept life in its

⁶ John Russell Taylor, *Anger and After*, p.134

natural cycle and enjoy what you have. That's why he never tries to create a world that he dreams. However, this makes his character numb, idle and a dead person; this makes his life monotonous. When you don't care you will die. He does not want to die, but neither does he care about living. This takes the feeling of excitement, enjoyment and fun from his life. In the third act he is paralyzed, not only his body but also his soul is paralyzed.

Ronnie is the son of Harry and Sarah. At the beginning of the book his mother imposes her worldview on him which gives him inspiration to reestablish the system with their own desires. He has a great passion to bring revolution to this country and he is a good candidate in all the meetings to protest the wrongs of the system. His dream is to become a writer or an intellectual person who participates in developing the system in accordance with social rights, but in the course of time the audience witnesses that real life is not ideal like he thinks. He faces the pain and the dark side of real life. His mates in this war leave him one by one. First he blames the insensitiveness of Dave and Ada when they move to a village by isolating themselves from the modern life and stop struggling for communism. Secondly he puts blame on his father because ignoring the responsibilities of his family and for his idleness about the world order.

“But for Ronnie is reserved the harsher awakening, for not only does he come while working in the kitchen, to the same sort of conclusions about people in general as Ada, but Hungary destroys his faith in the ideals which have previously ruled his life.”⁷

“He understands Harry now, and at the end of the play he seems all set to become another Harry, with no sense of purpose to keep him going. He doesn't care any more, and the last words of the play are left with Sarah, on the verge of despair: “Ronnie if you don't care you'll die.”⁸

At the end of the play he conceives that he is one of them. When he works in the kitchen he turns to another insensitive human being who does not care about the world order; he accepts that this is the natural cycle of life, everybody is accustomed to living in this system and benefiting from the advantages of this order; so he does not have the power to change it radically on his own when nobody really cares about

⁷ John Russell Taylor, *Anger and After*, p.134

⁸ *Ibid*, p.133

it. His view collapses in this order. To live without hopes and dreams is really something hard to accept; he stops blaming his father at the end of the play; he even shows respect to his father who can succeed to cope with life in this hopeless situation. As opposed to this, he blames his mother more, who can still believe in communism, whose life still depends on illusions and fantasies and she even refuses to experience the realities of life. She is poorer than Harry for him, for at least Harry knows the reality that everything is out of his control, he starts to lose his only dream and hope, which is communism and to become an intellectual person for the development of the ignorant people; this shakes his thoughts about life. In a way this is the psychological death for him.

Ada and her husband Dave are the leaders of the rebellion to spread the view of communism. At the beginning of the play their dream is to establish a new order with a view of communism like Sarah. They are as conservative as Sarah in order to bring revolution to the country. They are passionate about their social view.

“It is about the working classes ‘loss of sense of purpose with the arrival of a social government and the Welfare state, the disappearance of all the big, clear cut issues of the interwar years.”⁹

“But the main point about these characters is the importance in their lives of social relationships, social responsibilities. They are taught to live for others, and the tragedy in their lives come, when they learn through bitter experience that their services are not required and in any case other may well be not worth their trouble. Life is not as simple and as clearcut as issues as everyone believed when there were barricades in the streets strikes to be organized for better conditions, and all the world was communist. First Ada and Dave undergo personal disillusionment, expressed by Ada.”¹⁰

After a short period they perceive the realities of life and notice that the level of the people is too low to share their worldview. Moreover, people become puppets in this industrial life and some people are gaining money from this order and nobody really cares to change the system. After this realisation their dream is not as certain and clearcut in their minds as before, so they start to dream of leaving the modern life and go back to nature that can be associated with going back to past in time and returning to a primitive, pure and innocent life again. They lose all their hopes to

⁹ Ibid, p.132

¹⁰ John Russell Taylor, *Anger and After*, p.133

improve this system and they start to search for the meaning of life through the concepts of love, family and children and they desire to live these concepts primitively in nature. This can be a reaction against the capitalistic order, or this can be their acceptance of defeat in this modern and industrial race.

The story describes the Kahn family, the mother's resilience, the weak-willed father, the disillusionment of her children and their disintegration in these three acts. Wesker tries to show their common dream, which is their struggle against the other parties in order to maintain their social views in the face of World War Two, Stalinism and the Hungarian Revolution. However their dreams collapse in this unbalanced world when they face the realities of life

4.2 ROOTS

"Beatie is a girl Ronnie has met and becomes engaged to in London but her home is deep in Norfolk and her people are farm workers. She comes home without him, but he is to follow later, meanwhile she has time to explain about him and his ideas to her people, and incidentally to realize to the full how far people fall short of them."¹¹

"Roots" is the continuation of *Chicken Soup with Barley*. Ronnie Kahn from *Chicken Soup with Barley* becomes a cook in the kitchen and meets in London Beatie, who is an ordinary, ignorant, simple and rural girl. They fall in love with each other. Beatie's family lives in Norfolk and they are farm labourers and she returns home without him; but he is supposed to follow her later so as to be acquainted with her family. During these two periods Beatie is full of Ronnie's ideas. Throughout the play the reader sees their preparation for this Saturday afternoon tea.

"But she herself is still in transition. Though she obediently paints abstracts and has learnt to say all the right things about them, though she has picked up all Ronnie's ideas about classical music, popular culture, and human relationships, all she can do is to parrot them ;she doesn't really understand, though she is pathetically willing to learn."¹²

¹¹ Ibid. p.135

¹² John Russell Taylor, *Anger and After*, p.135

At the beginning of the play Beatie's dream is to marry Ronnie. She only parrots what he says about life in order to marry Ronnie; Beatie does not have any worldview or an intellectual background about social issues; she does not understand the importance of classical music or intellectual books; she is a simple rural girl who is brought up with conventional thoughts, nothing is more important than marriage and becoming a housewife. She is excited about this marriage, and her mother helps Beatie to make everything perfect for the first introduction with Ronnie.

"The whole stinking commercial world insults us and we don't care a damn. Well Ronnie is right. It is our own bloody fault. We want the third rate -- we got it!' Transported with her own sudden flow of eloquence she cries out as the curtain falls: 'God in heaven, Ronnie! It does work, it's happening to me, I can feel it's happened. I'm beginning, on my own two feet, I'm beginning....' The final stage assures us that whatever she will do her family will continue to live as before, but she stands alone -- articulate at last."¹³

At the end of the play, with the letter of Ronnie the excitement rises, he says that the relationship will not work and it is better for them to live as separate. After the disillusionment of Beatie regarding their separation she faces a transformation. Ronnie gives her inspiration about her development; she starts to see the life from different perspectives, and questions everything that limits her life. She even puts blame on her family for her status; she criticizes the general condition of the rural people and makes the reader see that the condition of the rural people is a result of their insensitivity to their lack of education. They never struggle to reevaluate life, they accept their primitiveness, never try to escape from this vast and dark ignorance, and read books about social issues or try to listen to classical music or educate themselves. That is why the intellectuals choose to ignore them and dedicate their works to educated people rather than the rural people. Her family does not understand what she is really talking about, they are satisfied with their own ordinary live; her mother even becomes happy when Ronnie mentions that he is not going to come with this letter.

"She is finally forced to have her own voice...roots seems naive, and the kind of individual transformation depicted has been criticized as

¹³ Ibid, p.136

inadequate for changing the society: Beatie is saved because she happens to have attracted proselytizing thinker into a love affair.”¹⁴

“The effect is to show disillusionment generated by events on a political level through a prism that states the potential for internal change. A declaration like ‘It’s always only just beginning for the Party. Every defeat is a victory and every victory is the beginning.’”¹⁵

The awareness of Ronnie leads Beatie to an individual transformation; Beatie turns to a person who has her own voice and her own ideas about the system; one who can stand on her own and can judge life through her perspective. She discovers her self and what’s more, this becomes more vital than marriage for her. Her personal sorrow breaks down; she reaches her dream through this individual development and self-discovery. This is the first play that ends with optimism.

Ronnie’s dream is to destroy the old system and establish a new communist order. He chooses a voluntary who is Beatie to help him in order to spread his thoughts; because he believes that you can not change the world, but at least you can impose your ideas on someone, and he sees this process as a kind of step for improvement. Words create the bridge between us to understand and to feel empathy for each other. Throughout the play he wants Beatie to perceive the problems of an ignorant society and aims to turn Betty to an individual who can separate herself from the simple, standard and empty addictions. Beatie has changed during their relationship and really starts to understand that they should rescue themselves from their simple lives, and become open to new ideas. However, Ronnie can not continue this relationship, the realities of real life wins, he accepts his defeat. He thinks that she does not have the capacity to perceive his worldview, and he finds his thoughts quite romantic and utopian, this is the end of the play and the end of his dream, because when you do not care, when you lose your illusions and hopes about your future then there is no continuation for you and the play.

“As an illustration it adds something to the first part of trilogy: it tells us, for one thing, that even if Ronnie has inherited his father’s chronic

¹⁴ Christopher Innes, *Modern British Drama*, p.118

¹⁵ *Ibid*, p.118

inertia and indecision he may not be utterly useless –he can help others, or another, to self realization....”¹⁶

Though he seems as though he fails in this process, we can add that he helps Beatie in her self-realization; he proves that these ideas are not completely romantic and he is not utterly useless; he succeeds in imposing his ideas on someone and making them an individual, Words are really bridges to change people and spread our thoughts. He achieves his dream more than the other characters in the play. He has not inherited his father’s indecisions and he is not useless as he thinks.

“Her mother has some superficial characteristics in common with the conventional dramatic countrywoman, seen as an Earth mother figure, unchanging but full of wisdom. But this time the illusion is shattered by a cold gust of a reality, for she is irremediably stupid: her proverbial philosophy is an easy substitute for thought, her apparent warmth and good nature a shallow cover for terrifying savagery which lies just below the surface....Mrs. Byrant doesn’t care that Beatie is suffering, all that concerns her is that she has been proved right and her daughter wrong, that after all ‘the apple don’t fall from the tree’ and Beatie, though she may give her self airs and think she is better than the rest of them, can’t really escape.”¹⁷

Mrs. Byrant is a conventional dramatic countrywoman that can be associated with the earth-mother figure; she is candid, warm and she has got a good nature like all the countrywomen. However, this is a shallow cover for her ignorant and simple qualities. Beatie’s parents’ dreams are not shown to the readers, they are satisfied with what they have, they do not want to add anything to this, they have never been educated by someone, they have never seen marginal different world views or ideas in order to be resentful of their condition. According to them they have brought up their children with the proper background. They put blame on their daughter. If she struggles enough to learn she can not lose this man. At the end of the play her mother is satisfied with the result; she sees that this is her gap to continue this illogical relationship. They are incompatible with each other, and sooner or later this relationship is going to end.

This play is the continuation of the first story, *Chicken Soup with Barley*. It is the first play in which the characters fulfill their dreams. First, Beatie dismisses her

¹⁶ John Russell Taylor, op.cit, p.136

¹⁷ John Russell Taylor, *Anger and After*, p.135

sorrow when she defends their relationships to her parents; she starts to use her own voice. The audience witnesses a self-realization, a self-transformation for Beatie. Then it is understood that Ronnie's ideas are not useless, are not just romantic. He helps the people in their transformations.

4.3 I'M TALKING ABOUT JERUSALEM

"I'm talking about Jerusalem begins with the arrival of Ada and Dave at their cottage in Norfolk...., where they are helped to unpack by Sarah and Ronnie...in the second act, just to tell us that Dave is working as a hired man for the time being, until he can set up on his own craftsman joiner with his own."¹⁸

I Am Talking About Jerusalem starts with the arrival of Ada and Dave at their cottage in Norfolk, where they are helped to unpack by Sarah and Ronnie. Dave and Ada's dreams are to isolate themselves from the modern, industrial life and to go back to nature; they move to a village so as to live an alternative life. Dave's dreams can be associated with communism. He is aware of the fact that the authorities and the patronizing people of this industrial life are exploiting the workers, who dedicate all their lives to these factories in order to earn enough money. The industrial life takes your individuality and soul. You must work harder than ever for your family, for yourself, for your future and for your materialistic needs. In this struggle you fall into a gap, start to lose your abilities, your dreams and hopes of changing your life; you become one among millions who turns into a robot to work from morning to evening just to pay your rent or buy food; one does not have time to reestablish a new life which is ornamented with his dreams. Dave aims to rescue himself from this kind of life. He does not want to be a slave who dedicates all his life to satisfying his boss. He desires to earn money from his handcraft, one that reflects his individuality and character, rather than from something that is the product of the factory. He returns to nature.

"...which concludes the scene does carry precisely the overtones of a ritual purification, attained by obliteration of the self in a very literal term return to nature which would fit in with Ronnie's suggestion.

¹⁸ John Russell Taylor, *Anger and After*, p.140

The great millennium has not come, and certainly Ada and Dave have not even done much to bring it nearer, but maybe they were working in the right direction.”¹⁹

Nature can be linked to purity, innocence, ritual purification and redemption from the sins of modern life. Nature gives him inspiration not to become a puppet in the hands of the boss; to become the ruler of his own life and to follow his dreams. He finds this happiness in working as a handcraft in the village with his family; this simple life seems to give the essence of happiness and the solution to the scum of the industrial life.

“Their experiment has failed and Dave’s moment of vision, in which he decided he was a prophet, has faded with it; now he is defeated, he accepts defeat and sadly but not despairingly recognizes that he is not important.”²⁰

He sees himself as a prophet and he finds his own solution to change the system. However, at the end of the play he realizes that he is only human; that his condition is a part of the natural cycle of life and that no one has the power to escape this circle, which is modernization. It is meaningless to try when everybody accepts his defeat and adapts himself to this system. He also accepts his defeat and understands that he is not strong enough a person to destroy this chaos; he is as insignificant and desperate as the others; and that this is the end of his dream and his solution.

Ronnie is a marginal character in the play; he seems to be an inconsistent person. He moves from one place to another to seek the peace and happiness that he needs. He resembles his father, in that all of his life is incomplete and in a way he is not successful in anything. He gets bored of the monotonous rhythm of modern life. This is the reality of his life. He dreams of rescuing himself from the heavy burden of this hard life and creating a place to follow his ideals, such the nature, and he struggles to find someone or something that gives him inspiration in realizing his dreams. Therefore, he changes many jobs, cities and even girlfriends, but he fails in the process of finding this inspiration. Hence, Dave and Ada are his idols; they know

¹⁹ John Russell Taylor, *Anger and After*, p.142

²⁰ *Ibid*, p.141

what they want in life and they experience this fantasy; although they fail they are superior to Ronnie; at least they have the courage to put this into practice for him.

Dobson is a charismatic and complex person in the play; the reader cannot understand his character until his explanation of Dave and Ada's adventures. He is the first character that does not aim to follow his dreams, because he knows the results of these experiences; he understands that nobody is worthy of anything, because his best friends, in the process of establishing new work, try to slander him. He accepts life as it is and stops struggling to change it with something new. He has negative opinions about marriage, females and their adventures. He loses the meaning of life along with his dreams and hopes. He chooses to live life by ignoring the empty shades of the utopians. He may be a model for the reader in foreshadowing the end of Dave and Ada.

4.4 THE KITCHEN

"The point is made clearly on a number of occasions that the Kitchen is meant to stand in our minds for the whole dirty business of modern life: most explicitly in Dimitri's speech in the first act....This stinking kitchen is like the world –you know what I mean? It is too fast to know what happens. People come and people go, big excitement, big noise, What for? In the end who do you know? You make a friend, you are going to be all your life his friend, but when you go from here – psht! you forget! Why you grumble about this one kitchen?"²¹

"The setting explicitly a microcosm, with Wesker's introductory note that 'The world might have been a stage for Shakespeare but for me it is a kitchen 'indicating the seriousness attached to a speech like the stinking kitchen is like the world"²²

The Kitchen represents the world order for the audience; everybody has a role that is arranged by the owner of the kitchen; people come and people go in this kitchen; everything is so spontaneous and temporary in this kitchen that anytime anything can happen; the big excitement and the big noise end when people go back to their homes; the workers return to their isolated life, away from this noise. This is the metaphorical representation of life; it purports that in this life we are just fulfilling

²¹ John Russell Taylor, *Anger and After*, p.144

²² Christopher Innes, *Modern British Drama*, p.119

duties that are assigned to us by the creator and that the friends that we have met are just a temporary companions. Sooner or later we are going to be alone, when the crowd disperses and be faced with the heavy burden of life again.

Peter is the main character in the play. He is young and talkative. He is a 23-year-old German, who has worked at Tivoli for the last three years. His parents were killed in the war. He is boisterous, aggressive yet good-natured. His first dream is to marry Monique. He is a romantic who follows his love throughout the play without hesitation. This seems to be his fatal weakness. This is a kind of obstacle that makes him blind and prevents him seeing the reality that Monique has already married someone and that she does not have any intentions of leaving her husband. Peter falls into a deep hole because of his love. He may know what is really going on about Monique; yet, he does not desire to rescue himself from her, because this love is the only hope for him in enduring the monotonous and painful life in the kitchen, where he and other workers spend all of their lives, without any time for social activities that would enable them to discharge their frustrations about life. He holds onto this love tightly in order to stand against the heavy burden of life in this struggle. The play does not give deep information about his parents, his relatives or his close friends therefore, this love is the concept that brings fake affection, friendship and love that he needs in this kitchen.

“The crowd by the entrance to the dining room make way as Frank, Alfredo, and Hans bring Peter back. Peter’s hands are covered in blood. Some smears have reached his face. He looks terrible exhausted....Monique pushes through the crowd. She is sobbing, but she carries the medical box and a table cloth. Alfredo snatches the cloth from her and rips it up. She tries to dab some liquid on Peter’s hands; he jumps. This is too much for her; she leaves it all and rushes away.”²³

At the end of the play he gives up his love Monique and that is the most important dream for him rebelling against the system in the kitchen. This can be accepted as his psychological death; when you lose your dream you also lose your inspiration and energy to stand against life.

Peter’s second dream is associated with the kitchen. The kitchen is there and is always going to be there. There is an order that is arranged by the powerful people

²³ Arnold Wesker, *The Kitchen*, p.60

before you are even born; it is impossible to destroy it or change it. The kitchen can be a metaphorical representation of the capitalistic world order that makes the rich richer, the poor poorer, and where there is no way out. He dreams of abolishing it and to establish a new order, one filled with equality, justice, love and affection. By this way he would have time for other activities in order to contemplate or discharge his negative feelings, but this system never lets this happen, it only expects you to work from morning to evening like a slave under a commander; that really makes you an insensitive robot. At the end of the play he has an attempt to realize his dream by damaging the kitchen, though he is aware of the fact that he does not have enough power to cope with capitalism.

Monique is Peter's lover. Although she is married, she has a relationship with Peter. She does not express her feelings about the future of their relationship, but she implies that she does not want to leave her husband who rents a flat for her. She is in the middle of two relationships and she cannot make a choice. This shows that on the one hand she is not satisfied with her husband, but on the other hand she does not want to lose the material benefits that he provides. Monique wants to overcome her unsuccessful relationship with a young lover and young passion. The material security which her husband gives are the other key things for her to lean against in order to continue her life in comfortable way; these are her fake dreams which allow her to endure the monotonous rhythm of the life. As opposed to other characters in the play she realizes her dreams. She is not afraid of her husband or the moral rules of society. She has courage to go out of the conventions and create a world that she dreams about with two men. However, she is not honest and loyal to her husband, she attains her aims by deceptions. This is a sign for the reader that sooner or later her relationship with Peter is going to end in a bitter way.

The other characters in the play express their dreams during their scenes with Peter. Dimitri dreams of new friends who will never leave; Kevin dreams of sleep and working in a place; money and wealth are Hans' fantasies. In fact, their dreams are not as big as Peter's, they merely aim to live their lives as normal human beings; just to have time for social activities, to marry, to buy a house or to sleep. In real life they do not deserve daily activities assigned to them by their boss. This play tries to show us the social problems of the workers in this respect. To live like a human is not only the right of the aristocrats; with this message it demands humanity, equality and democracy from the system.

Mr. Marango is the owner of the restaurant. He is a typical owner who only cares about money and his kitchen; he's only concerned with his material benefit. The workers should always be in the kitchen on time and spend all their energy to serve the customers. As long as the kitchen is active there is no problem for him. His only life is in the kitchen, and in this kitchen there is no place for feelings, humanity, love or affection. He expects the workers in the kitchen to see this reality; there is no life other than the kitchen. He pays their wages and this is enough for him to demand their endless loyalty; all energy should be spent on the improvement of the kitchen; he does not have any tolerance for idle workers who have a tendency to exploit his money.

“At the end Marango, the restaurant proprietor says. ‘I don’t know what more to give a man. He works, he eats, I give him money. This is life, isn’t it? I haven’t made a mistake, have I? I live in the right world, don’t I?...What is there more? What is there more?’ Well the author assures us, in one of his slightly embarrassing explanatory stage directions: ‘We have seen there must be something more, but the viewer may perhaps be forgiven for wondering precisely what more, judging the question in realistic terms, poor Marango could be expected to provide; if there is no more in the lives of his employees than that, how can he be expected to put it there? In fact the tone of the play designed seems designed to support the general disenchantment with modern life per se expressed directly by Ada and Dave in the *Chicken Soup*, what is answer to the rebellion of the kitchen workers except some wholly Morrisian return of the individual to nature? Certainly this seems to be the corollary of the implied accusation mysterious way robbed the workers of whatever it was, in the days when an individual could take pride in his craft, that made life worth living.”²⁴

At the end of the play after Marango’s “I haven’t made a mistake, have I? I live in the right world don’t I?...What more is there?” speech, the author informs us that the deep silence is the final message of the play. The final seems open-ended; on the one side Mr. Marango directly says to us that he gives everything that a worker needs, that there is no more to it than this, so how can a worker expect to have something more.

On the other hand the silence implies the general disenchantment with modern life and capitalism; there is a kind of system that is arranged by the powerful

²⁴ John Russell Taylor, *Anger and After*, p.143

companies which gives them power over society. All of these companies are economically interwoven for their own benefits. Everybody must behave according to this determined and indexed level; there is no gate for imagination and spontaneity in this system. However, the workers want to get something more than this determined level. Work and money are not enough when the psychological needs of the workers are not satisfied, or when they work as slaves and isolate themselves from social life because they have less money. This limits not only their social lives because they do not have time and money to establish a social life that they need, but it also limits their dreams; they even lose their ability to fantasize something. As long as the kitchen is there, no gate for their dreams can exist. In addition to this, Dave and Ada isolate themselves from modern life and it is a kind of reaction against this view. It emphasizes that rather than an industrial product, the workers want to create their own products with their hands and give their soul and individuality to their crafts; that they want to earn money from their own products; to live their lives as humans; they do not want to be consumed by the big dirty companies and the industrial world in order to make them rich. The silence implies that he is wrong. Wesker supports liberal socialism and with this play defends the rights of the workers against the owners.

CONCLUSION

“Every Modern epoch seems to produce a small number of artists whose work provide society with an antidote to the awareness of its own exhaustion....In Britain today, it is the new playwrights who offer this therapeutic service to ailing body. Of these writers for the theatre Arnold Wesker may not be the one whose work will have the most lasting fame; he is certainly the one with the most immediately prophylactic effect on his audiences. Wesker is a romantic, whose romanticism transmutes even disillusionment into an act of transformation. His plays shame us into admitting the loss of emotion and the abdication from individual responsibility that defile the age in which we live in....They fail. And Wesker has the honesty which is the honesty of innocence to admit that their failure is not caused only by the debased values of a hostile society, debauched by materialism and its by product cynicism, but also by inherent weaknesses in their own character.”²⁵

The plays portray the situation of the working class in this age of dark capitalism. Wesker is an example of the new working-class dramatist. These plays are surrounded with the individual struggles for the realization their actual dreams, which are to terminate the capitalistic order of society and create their own order. They isolate themselves from the city life by living an alternative life in the country. However, real life is not suitable for their dreams; these individual battles and illuminations are not enough to change the system. This is a vain and insufficient attempt to rebel against the scum of the city life. The audience witnesses the paradox between their real lives and their dreams; they are unsuccessful in putting their dreams into practice. This is not only related to the corrupted and debauched values of society, but also related to the inherent weakness of these individuals. All of these struggles always end with tragic situations. The characters in all four plays face transformations after their disillusionment with their dreams and they turn to insensitive individuals against their own ideals. On the other hand, the plays of Arnold Wesker provide an antidote to the awareness of their own exhaustion. “The Roots” can be seen as an example, with Beatie’s transformation as this antidote. The play ends with optimism, and it gives a social message to the audience to make them aware of the antidote of this exhaustion. We should change the mindless and

²⁵ Robert Muller, *The Introduction of I’m Talking About Jerusalem*, p.79

popular idols with a social vision and the artists should overcome the ignorance of the public with social education. They should overcome the inequality between the working class and aristocrats. Other messages are that words are a bridge to spread our thoughts; we can not rebuild the system; we can not destroy the wrong order replace it with something new; but that at least we can let the individual be aware of the holes in the system and help him develop in a way to not to be part of this corruption; every individual can be a potential warrior to aid this struggle. Wesker also attends many organizations for the good of society. By writing these plays he seeks to create a bridge with his audience, make the audiences witness and live this transformation in his plays and turn them into other potential fighters for the improvement of the system.

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