

NOTES

1. Jack Kroll "Lost Avalon," in *Newsweek*, 1972 Nov : 30, p. 98 in *Contemporary Literary Criticism*, Vol: 2 ed. Carolyn Riley (Michigan: Gale Research Company, 1974), p. 424 .
2. Richard Dutton, *Modern Tragic Comedy and the British Tradition, Beckett, Pinter, Stoppard, Albee, and Storey* . (Brighton : The Harvester Press Ltd., 1986), p. 151.
3. Carol Rosen, "Symbolic Naturalism in Storey's *Home* ." in *Modern Drama*, (Vol: 12 No: 3 Sept. 1979), p. 278.
4. David Storey, *Home*.
(London: Penguin Books, 1978 rpt: 1984), p. 11. All subsequent page references to this edition of *Home* will appear in the text parenthetically.
5. C. Rosen, p. 278.
6. Rosen, p. 279.
7. Austin E. Quigley, "The Emblematic Structure and Setting of David Storey's Plays" . in *Modern Drama*, (Vol : 12 No:3, 1979), p. 265.
- 8 . C. Rosen, p. 281.
- 9 . Rosen, p. 281.
- 10 . Rosen, p. 281.
- 11 . Dutton, p. 156.
- 12 . C. Rosen, p. 287.
- 13 . M. Drabble, *The Oxford Companion to English Literature* (Oxford: O.U.P., 1985), p. 3.
14. Frances Carol Locher ed., *Contemporary Authors* Vols: 81-84 (Michigan: Gale Research Company, 1979), p. 545.

again calls attention to time waiting to be filled. "One of the advantages of a late lunch, of course, is that it leaves a shorter space to tea".(II.,p.66)- According to this attitude, time has been frozen. Time in the play indirectly refers to the time of the action, Which renders the time of the action interrelated with the time which is part of setting . Act Two ends like Act One:No distinguished change happens in the play.One important point is exposed in the final scenes of both acts of the play. The point reflects a mental decline and a desperate human image when Jack and Harry stand on opposite sides and gaze out with "feelings of loss, purposelessness" and bewilderment. (13)".

In that context, we can see the setting of the play in terms of a social allegory.The title of the play, the action, the characters, their behaviours and conversations not only show lives of crippled and mentally ill people, but they express symbolically a whole situation of life. The writer in the manner of modern treatment , gives ample expression to show the effect of setting in dealing with the action. The two couples appear to be disable to communicate with each other to break free of their repressed and alienated selves, which would show the sterility of their lives and uncovering the emptiness and pain in the characters although they seem to be in a special "home", the home which is supposed to be a place of comfort, relaxation, pleasure and happiness, we notice that it is a place of suffering and a place which mirrors the life of insane people.Thus, the absence of such understanding of the meaning of "home" and its affliction that appears in the play, and the continued presence of the same characters in both acts in the same place talking in a way to show balance are an eloquent testimony to Storey's analysis of what is wrong with modern Britain. Another distinguished effect of setting is that it mocks the British empire . This mockery is deflected on that Empire because "the sun has set out it" (14). Storey's view of the world is a pretty confused and confusing place. The title of the play and its relation with the action gives the impression of baffled disintegration and fragmentation of society and family and what confirms this impression is the environment which surrounds the action which makes it difficult for man to cooperate with man or even to achieve coherence and unity within himself. Storey's achievement lies in his ability to explore such feeling from the interaction of the characters with the surroundings and locale of the play .

The statement confirm the idea that there is a tendency to have some meaning for the place of *Home* that it is as Auden said that", This is land where no one is well ." Thus the concept of Setting has double meanings Storey's double meaning is conspicuously expressed by the displacement. So his "sanatorium" is a kind of combination of a rest home and an insane asylum" (10).

Act Two occurs at the same place but the time ranges from after lunch and ends before teatime, which indicates that the time pattern is free. The audience is never transferred to another location. because Act Two takes place within the same setting. The act begins with a pantomime, according to the stage directions. Alfred, "a well built young man of about thirty, "struggles with the garden table" as if it had life of its own". (II. p. 54) . His wordless struggle with the table and the chairs is a casual sanatorium occurrence reconstructed on a stage and his dumb show of strength" is a balance of reality and metaphor," (11) Although it is a show of strength it epitomizes the eroded vitality of "home". In the play, Jack believes that he is going "home tomorrow!" but he and Kathleen agree that it is hardly "worth the trouble". For they have the idea that this home is similar to those of a larger "world outside(Britain for example) .

Life seems to standstill in *Home* and it comes like a circle which ends where it begins. Like Act One, in Act Two the action takes place showing the daily pastimes of four mental patients. After lunch Jack and Harry take turns sitting in the unoccupied chair. Meanwhile, Kathleen and Marjorie go through a familiar routine of everyday talk . Such static action reflects irregularity about the development of plot. Thus, Storey's action shows a lack of regular plot and it "has been drained of conflict." (12) According to that, setting and action unfold the fact that both of them cannot be disintegrated because each of them affects the other.

When the characters refer to time more than once in the play, it indicates that they reflect their suffering of passing time in the sanatorium and it indirectly reflects the effect of setting on the characters. In Act One Harry says, "It's surprising the amount of dust that collects in so short a space of time".(I.i,p.22). Jack also refers in his talk to fill time when he says, "one works, one looks around . One meets people. " But very little communication actually takes place. (I.i,p.23). And in Act Two Jack

and to each other has become the core of Storey's plays . And the relationship which is revealed by Jack when he says, "if a person can't be they are what's the purpose of being anything at all?" (II., p. 78) and he says, "if one can't enjoy life as it takes one what's the point of living it.' (I. ii, p. 50) dramatizes the value of limited contractual relationship which is based on the foundation of tension .

Setting remains in the play an element to be treated with caution and subtlety, since it invokes a lot of meanings which interact and overlap. The action of the play explores the usual and normal meaning of *Home* . When Harry and Jack go off for a stroll before lunch, their places at the table are taken by a pair of coarse Low-class women. The dialogue between Kathleen and Marjorie clarifies the nature of *Home*, it expresses a typical conversation which aims at consuming the time between meals on "the archetypal grounds of a modern resting place for the mind." (8) In its quiet atmosphere the people seem to act normally. And although they roam freely within the boundaries of the institution, but at the same place the characters do not have any energy or power to change their situation which they are in. They lack energy and vitality. Inevitably, it is not a "home" in its usual meaning because Jack nearly at the end of the play declares that, "One of the stange things, of course, about this place... is its size... Never meet the same people" (II. p. 79), and then he takes the inventory of his barren surrounding, "One metalwork table, two metalwork chairs, two thousand people". (II. p. 80). From "two thousand people", one gets the idea that the meaning of *Home* is not exactly a "home", but makes him infer that the play is like a psychic hibernation (9) Kathleen and Marjorie confirm the same idea when both of them have suspicions about the locale of the play (Kathleen blames her sore feet on institutional strap shoes:

Kathleen: Took me laced ones, haven't they? Only
ones that fitted, Thought I'd hang myself
didn't they? Only five inches long .

(I. ii, p. 39)

She also repeats this lament to Harry and Jack by adding :

Took my belt as well. Who they think I'm going
to strangle? Improved my figure, it did
the belt. Drew it in a bit.

(II. p. 59)

between the mental illness and the commitment to a psychological “home”(7) which has lost touch with the external world. Harry and Jack’s awareness of the disparity between the world they seek to help verbally and the world that actually surrounds them is the source of a pathos that grows stronger in the play.

Harry and Jack are not moving to anywhere; they seem at home. They talk into being their sense of “home” in a world that has no place for it. Their conversations consist of a series of beginnings, interactions and lame conclusions as Harry and Jack seek to talk into existence what no longer exists. The basic units of the play are a series of dialogues, each of which begins with a tentative remark:

Jack: Empire the like of which no one has ever seen.

Harry: No, My word.

Jack: light of the world.

Harry: Oh, Yes.

Jack: Penicillin.

Harry: Penicillin.

ack: This little island.

Harry: Shan’t see its like.

Jack: Oh, no.

Harry: The sun has set

(II, p. 79)

Although they repeat the historical background of England (Empire... island), we notice that their major concern is not for the empire they admire but for the social values which define and limit the contract that exists between Harry and Jack.

Harry and Jack are “at home” but through their conversation there is a lack of touch with any world in which they live in:

Jack: Damn bad news.

Harry: Yes.

Jack: Not surprising.

Harry: S’right... still... Not to grumble.

Jack: No No.

Harry: Put on a bold front

Jack: That’s right.

(I, i, p. 12)

The capacity of social contracts to define what persons can be to themselves

Jack : Really ?

Harry : Slight headache. Thought might be better ...

Jack: Indoors. Well. Best make sure .

Harry: When I was in the army ..

Jack: Really? What Regiment?

Harry: Fusiliers.

Jack: Really? How extraordinary.

Harry: you?

Jack: No, No. A cousin.

Harry: Well...

Jack: Different time, of course.

Harry: Ah

Jack: Used to bring his rifle... No. That was Arther. Got them muddled
ughs).

(I, i, pp. 14–15)

The passage suggests that all is not as it seems to be, that the words do not mean what they seem to be. On the surface everything is polite and there is mutual respect between the speakers. Yet the word “Really”? to so many of the statements they both make gives us reason to doubt both the spirits of what is said and its truthfulness. “Really”? is clearly an expression of polite interest, but when it is repeated too often it gives a sarcastic meaning. The passage continues and we notice and listen to the relationship of these two men. We want to identify them and to put them in their “social setting” (6). They might be identified as guests at a holiday resort but their formal and polite conversation defies placement .

The hesitant and desperate conversation we overhear at the beginning and throughout the play gives a familiar ring of a modern conversational etiquette. Storey produces a fine image when he examines the issue “in term of the notion of “home”.The home is comfortable.The local setting is a mental home in which the niceties of social behaviour, so dear to the hearts of Harry and Jack seem very much out of place.On the other hand, the general setting is the home country(Britain).The relationship between the two settings provides a third perspective which explores “the relation

when it is compared to Britain. The description of the place by the characters and the effect of the mood or atmosphere are also related to setting. The ambiguous title of the play attracts attention because it can signify a real "home" or a symbolic one. When *Home* was first opened in London (1970) some critics were quick to put it under the absurdist tradition of British drama, such as *Waiting For Godot* for example. They associated it with Beckett or Pinter's plays. Such associations are easily made simply because critics see similarities in the lack of usual plot and the static surface action. Yet Storey's "depiction of alienated characters usually blends with an analysis of social conditions which helped to make them what they are" (2). Nevertheless, Storey in *Home* is able to strike a balance that puts the play firmly in line with the works of the absurdist dramatists.

Storey's simple setting of *Home* has given the place and time of the action many meanings. For the surface meaning, time passes slowly whereas the minimal setting of the play houses a contemporary asylum life "a paradigm of thwarted yearnings", and "a dramatic idea of petrified action" (3). This is reflected symbolically through the natural behaviour of the characters, for the mental patients who sigh and stroll around in the play seem to chat in everyday dialogue and random manner.

The play begins with two middle aged gentlemen. According to stage directions, Harry wears a casual suit with a suitable hat; Jack is dressed in a similar fashion but with a slightly more 'dandyish flavour' (4). Harry carries a newspaper; Jack carries an elegant cane. Both are quite proper as they seat themselves at a round, metal table. Nothing else is on stage. They make themselves at home. They exchange banalities, desolate and ludicrous; they hardly ever complete a thought and when they do it seems lamentable, self contradictory and laughable. Their lives are shadowy dreams and shattered memories. From time to time without apparent reason they weep quietly.

The conversation which starts between Jack and Harry is a standard piece of modern, naturalistic dialogue: brief interchanges with frequent hesitations, deviation and one character often anticipates the other. Such conversation reflects the idea of total petrified action, or as Carol Rosen points out, "*Home* is a play about killing time". (5) The following conversation is a typical one between Harry and Jack:

Harry: My wife was coming up this morning.