'Bartleyism' ("Spreading the News") in Yeats's poems?

Archaic ritual is similar all over the world as sacrifice; it has a real function, like prohibition, to keep the peace. Girard suggests the common dynamic which gives sacrifice its form

*Things Hidden since the Foundation of the World*, 25-27

When a community (such as Ireland) sets aside its legal mechanism, which is a transcendent mechanism belonging to no one and everyone, the last word of violence which no one can reply to, then it necessarily re-enters the archaic: peace can only be achieved by all against one, scapegoating

All against one in *Spreading the News*, *Playboy*

*Playboy & Synge:*

Playboy Performance: where does the performance try to help us greater sympathy and understanding: everywhere, every word, of course, but in particular emphasis on agitation in everyone: mouths open when Christy arrives, dumbfoundedness, as if they are in-between characters; on Pegeen's unhappiness and self-characterisation as bad-tempered and sharp-tongued, the way she walk across the stage stiff, heavy-footed, slightly inclined forward; tenderness of Marie Mullin to Christy as she proposes; slow rise of Christy; persuasiveness of Mahon to the Widow Quinn as he describes his 'sufferins' at the expense of Christy; Shawn Keogh goes feral, barking like a dog

Why you need to read: VOICES, CROWD

Difference of opinion between Pegeen and Shawn Keogh (69-70)

Glamorization of violence as a consequence of resistance to England; "Spreading the News"; 'growth' of news ("fearful crimes of Ireland," 89) like 'growth' of Christy as he is coaxed to confess (73ff); appearance of Mahon, doffing of hat and inspection of wound

Ritual reenacts the original crisis with its priceless end in peace: all against one. Christy wins all the all-against-one contests ("lick the world" 84), does not join tug-of-war (except at the end, when it is all against him

Turn of the century theories of the origin of human culture in religion (Durkheim: religion as the origin, "effervescence"), killing the 'father' (Freud), and ritual sacrifice, scapegoating (Sir James Frazer). All noted in some way the similarity of Christianity to other religions of dying and resurrecting gods; how might this similarity be viewed? Where did their comprehension, especially Frazer's recognition of the universal presence of scapegoat rituals, come from?

The anthropological (the inevitable knowledge of cultures throughout the world, for colonialist and colonized alike, produced by western imperialism): ritual, mythical elements in play: Christy Mahon (pronunciation); (solar, 70, 71); "sins of the whole world" (107) when Christy is attacked by father; carcass on the sea (94), persecution of madmen by town, all signs of knowing attention to ancient ritual sacrifice; CROWD

Violence becomes sacred, as it is in the archaic: Widow Quinn looking at Mahon's head (92 & 467)
96: Pegeen messing with Shawn Keogh; 98: Widow not knowing what to say

101: hubbub outside; VOICES; 102: CROWD; 106, hubbub; 107 Pegeen casts stone, Widow relents, now all against Christy; 108 back and forth between Father and son

111: killed a third time; revelation of Christy versus revelation of Pegeen