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Hegemony, Alienation, and Nostalgia as Consequences of Capitalism in David Hare's *Plenty*

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الهيمنة والافتراق والحنين كعواقب للرأسمالية في كتاب ديفيد هير
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Abstract

In this study, David Hare's *Plenty* (1987), which compiles a social history of Britain following World War II, will be examined. The main goal of Hare's strategy is to point out to the groups in his audience, most of whom will be middle class, those who have been severely mentally damaged by the capitalist patriarchal system.

Plenty is an attempt to undermine old beliefs about the makeup of modern British society in order to create a reverse hegemony, by weakening traditional myths about the nature of contemporary British society.

It argues an illusion that the war established an alternation and balance society. This study scrutinizes the play through the lens of Marxism's Theory about capitalism, Gramsci's hegemony, Marcuse's concept of alienation and Freud's concept of nostalgia three concepts are reviewed through different attitudes which caused the gaps in literary study hegemony, alienation and nostalgia as consequence of capitalism. The selected theory with the conceptual framework fill in gaps concerning the complexities of war issues regarding the impact of capitalism on society after World War II as an affection weapon of war to realize far – reaching aims and political agenda.

Keywords: War, Capitalism, David Hare, Plenty, Hegemony, Alienation, Nostalgia.

الخلاصة

في هذه الدراسة، سيتم فحص كتاب ديفيد هير بلنتي (١٩٨٧)، الذي يجمع التاريخ الاجتماعي لبريطانيا بعد الحرب العالمية الثانية. الهدف الرئيسي لاستراتيجية هير هو الإشارة إلى المجموعات الموجودة في

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جمهوره، والتي سيكون معظمها من الطبقة الوسطى، أولئك الذين تضرروا عقليًا بشدة بسبب النظام الأبوي الرأسمالي.

إن مسرحية "بلينتي" عبارة عن محاولة لتقويض المعتقدات القديمة حول تركيبة المجتمع البريطاني الحديث من أجل خلق هيمنة عكسية، من خلال إضعاف الأساطير التقليدية حول طبيعة المجتمع البريطاني المعاصر.

ويجادل بالوهم بأن الحرب أسست لمجتمع التناوب والتوازن. تدقق هذه الدراسة في المسرحية من خلال عدسة النظرية الماركسية حول الرأسمالية، وهيمنة جرامشي، ومفهوم ماركيز للاغتراب، ومفهوم فرويد عن الحنين إلى الماضي، حيث يتم مراجعة ثلاثة مفاهيم من خلال مواقف مختلفة تسببت في فجوات في الدراسة الأدبية للهيمنة والاغتراب والحنين كنتيجة للرأسمالية. إن النظرية المختارة مع الإطار المفاهيمي تسد الثغرات المتعلقة بتعقيدات قضايا الحرب فيما يتعلق بتأثير الرأسمالية على المجتمع بعد الحرب العالمية الثانية كسلاح حرب عاطفي لتحقيق أهداف وأجندات سياسية بعيدة المدى.

الكلمات المفتاحية: الحرب، الرأسمالية، ديفيد هير، *Plenty*، الهيمنة، الاغتراب، الحنين.

Introduction

It is vital to highlight the traumatizing oppression and destruction that exist behind the manufactured justifications that politicians use to justify killing in a society where conflicts are frequently in the news. Humans are traumatized by wars, which are notorious for killing large numbers of people and generally changing how they view the world. Marxism therefore views the capitalist system as the root of social injustice and the working class as the obvious agents of change following World War II. It illustrates the effects of capitalism on labor, productivity, and economic growth and makes the case for a revolution to abolish capitalism in favor of communism.

Marxism established the economic and political necessity of the working class' oppression, but it did not propose a psychological analysis of why the affected individuals acted as expected. In other words, subjectivity is not necessary for a solid understanding of objective social cases. Marx's Economic and Philosophical Manuscripts of 1844 were published in 1932, supporting the lure to psychological brutality as well as to economic and political power. The idea of alienation, which Marx described as "the intellectual construct in which Marx displays the devastating effect of capitalist production on human beings their physical and mental and on the

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social processes which they apart," is where he placed it in this project. According to Marx, capitalism creates "a mentally and physically P. dehumanized being" in each individual. (Marx,p. 138)

Literary Review

Literary research and criticism pay great attention to theories and their attitudes about capitalism regarding political issues and domestic instability for some countries. Commanding Heights Marx's analysis of capitalism source. Robert L. Heibroner (1999) in his article "Time, Ideas of the Great Economic Thinkers", this study disputes Marx's search of capitalism and the relationship between capitalism and the worker. In Marx's figure of an ideal capitalist world no one makes advantage by only sharp bargaining. Besides, in this article, professor Timuss in his lecture "War and Social Policy" believes that in recent times wars have followed an 'ascending order of intensity', hence the 'increasing concern of the state in time of war with the biological characteristics of its people. As a conclusion to this article war, to come to the second mode, acts as highest challenge to , and test of, country's social and political institutions, war results not only in the destruction of an efficient in stitutions, but also in the reorganization of less capable mechanisms into more skilled ones. As a consequence appearance of traumatic effects of the world war is clear. War foster a growth of violence in post - war British society. Thus war is most totally related to the immoderate of wretchedness, suffering and human degeneration.

Another study about Marxism views on Capitalism is by Edward Wray and Bllss Martin Parlcer (1998), entitled "Marxism, Capitalism, and Ethics", this study explores Marxist thought as a powerful source of material with which to produce and understand oppression in capitalist organization. It argues that Marxism's radical and revolutionary point of view, which stresses by potential of oppressed people to resist and transform oppressive structure, opens up opportunities for exploring the possibility of rebellion to limit, protest and transfigure ordinary features of organizations and capitalism more widely. Thus Marxism reveals capabilities for examining not only personal, but also interrelation and structural efforts and results of resistance and oppression. In brief, this study claims that Marxist reflection may be comprehended as trying to bring the theoretical expression of class violence within, and class battle, capitalism. Despite that is not comfortably a matter of theory, but it also a practice desire at the overcome of capitalism and the development of a socialist society. As a conclusion, this article highlights how the

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understanding Marxism's characterizations and critical criticism analysis of capitalism, the form of oppression which capitalism personifies, and the debates for resistance and change, are necessary to any idea comprehending of Marxist concept. Nevertheless examining different understandings of the nature of cruelty also has the abilities to open another comprehending of the mechanisms by which people are exploited. Also in this article, the concept of isolation is present through all of Marx's writings and utilized in a number different of contexts, and a variety of methods to condemn religion, philosophy, politics and economics. In main terms, alienation may be comprehended to a scribe to the situation where people stopped from imagining their unique capabilities to make their relations with the world and others and thus, to create themselves. Marx's complete writings and alienation labor, contained in his economic and philosophic manuscripts, states four main ways in which people are alienated. Within capitalism, Marx strengthens how workers are separated subjectively, in consciousness. Through their participating in the process of production, workers come to comprehend their activity in a self alienating way. As the worker's experience of labor is working in capitalist organisations, where the work that is fulfilled is fed to be separate the worker, disappointing and annoyed.

This article argues that the work in a capitalist organization shifts the unity of people with their activity into opposite, the alienation of people from the activity they finished. Despite the powerful relationships which capitalism causes available separate people from each other and organize antagonistic compelling persons.

Thus, a humanist Marxist version of alienation explores a rich and soft alternative criticism of the ethics of capitalism and capitalist organization, that absolutely challenges the authoritarian and managerial conceptualizations prepared by the official business ethics discourse.

Another study by Abdul Saleen (2014) entitled "Theme of Alienation in Modern Literature", in this article, alienation is defined as the basic form of rootlessness, which forms the subject of many psychological, sociological, literary and philosophical studies. Alienation is a main theme of human condition in contemporary age. The isolated protagonist is a frequent shape in much of the 20th century American and European fiction. Alienation is the consequence of loss of identity. Thus, this article examines and analyzes theme of isolation in modern literature in general and Indo - English literature from corner.

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In Ann's article about "Identity in literature", Elivira Lumi (2015), the theme of alienation is presenting. The characters are physically and psychologically alienated from the society. The hard situations of the society are the motives of their isolation. The characters want to hide their identity from a kind of punishment that citizens their conscience. Moreover Dr. Mohd Noor Mat Yazid, in his article entitled "The Theory of Hegemonic Stability, Hegemonic Power and International Political Economic Stability" explains the importance of the theory of hegemonic stability and instability in the international political economy. According to the theory of hegemonic balance, the role played by a hegemonic power is very importance in creating balance in international politics and economy. Without strong hegemon, the formation of international stability is unworkable. The study sumps up that the hegemonic power was very powerful in making stability in international political economy. The political unbalance and economic melancholy in the decades. Before World War II closely akined with the failure of strong hegemonic power in the international system. Great Britain was very weak after the war and the states refused to take the role of a new hegemonic power. Thus international institution is unachievable to go well without using strong help by a hegemonic power.

In an article entitled "A Past That has Never Present", the literary experience of childhood and Nostalgia by Niklas Salmose (2018), the essay examines the new attractiveness involved in making imaginary nostalgic childhood experience. The author states that it is possible in fact carry the reader into not only the idealized world of childhood, but more so into an embodied experience of childhood through the use of various types of fictional and stylistic shape. Moreover, Hana Khalief's in her article entitled "Dramatic Responses to U.S. Iraq War : A Studying David Hare's Stuff Happens", focuses on the power motif that featured the American leaders' motives and endless mission of power. The study also states that David Hare belongs to a trend of war drama that enables the world to observe the truth, trauma and the violence of war.

Along with all of these earlier studies, Stephen Coats' "Alien Nation: David Hare's History Plays" (1989) examines seven plays by David Hare that collectively provide a social history of Britain since the Second World War. The main goal of Hare's work is to convince his audience, particularly the middle class, that the capitalist patriarchal system psychologically devastates them. To convince his middle class audience that they are suffering under the

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capitalist system and would favor radical social change, he uses this study to demonstrate how men and women are historical victims.

Through the past studies on the three concepts, hegemony, alienation and nostalgia as consequences of Capitalism and Marxism's theory about Capitalism. Therefore, the three concepts is reviewed through different attitudes which caused the gaps in the literary research hegemony, alienation and nostalgia as consequences of Capitalism. The review starts with Marxism's view of Capitalism in peace and wartime, studies about alienation, hegemony and nostalgia and ends with studies on David Hare's plays to form how capitalism has a powerful dominant on people in Britain especially after World War II, and how the current study will situate it.

Marxism studies on capitalism can statute a huge body of the past studies in comparison to other studies at war time. They focus mainly on how capitalism has a great impact on political issues and domestic insecurity.

Thus Marxism reveals capabilities for examining not only personal, but also interrelational and structural efforts and results of resistance and oppression on capitalism, but no concern is paid for Marxism's view as the current study. Some of the past studies that examined the concept of alienation that is present through all of Marx's writing and how Marx's identifies the alienation of labor within a capitalist society. This study emphasizes that work in a capitalist organization shifts the unity of people with their activity into opposite, the alienation of people from the activities they finished.

Also, some past studies explore the theme of alienation in modern society and consider it as main theme of human condition. In another past study, explores that the characters are physically and psychologically alienated from society as a result of the capitalism, but no concern is paid to alienation as that capitalism produces the individual mentally and physically dehumanized being.

Moreover, past studies on hegemonic power explain the importance of the theory of hegemonic stability and instability in the international political economy. Thus, the role of hegemonic power is very importance in creating balance, without hegemonic power, the formation of international stability is unworkable. Great Britain after World War was very weak and U.S refused to take the role of a new hegemonic power.

In addition, a study about nostalgia that the writer examines the new attractiveness involved in making imaginary nostalgic, childhood experience, but no concern is paid for the individual's nostalgia as mourning for the past

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because of the injustice of capitalism. The social history of Britain is examined in previous studies on David Hare's plays, but no attention is given to the effects of capitalism on society or the indiscriminate acts of hegemony power, the alienation caused by hegemonic power as represented by capitalism, or the reactionary by displaying the imperialist nostalgic attitudes prevalent in the 1940s and 1950s. This paper aims to demonstrate that the British effort was morally repugnant in addition to being unfair.

Problem Statement

The research, furthermore, looks into Hegemony as an outcome of capitalism and is utilized to classify the company group, or state that practices hegemonic power or that is answerable for the disbandment of hegemonic concepts. Consequently, alienation will be tackled as caused by capitalist and dominate power philosopher and nostalgia as a natural feedback to the state of modern society, is to regret the passing of a golden age. Thus, my research looks into hegemony, alienation, and nostalgia as consequences of capitalism and war.

Conceptual Framework

Since familiar critique of capitalism involve social disparity, injustice circulation of wealth and power, avarice, cruelty of workers and trade unionists, social isolation, economic discrimination, unemployment, and economic insecurity, scholars confirm and encourage different theories to study the impact of capitalism on society. Moreover, this phenomenon did not stop after the world war but heighten in the present time to include high range of civilians in many countries such as Britain. This redirected the scholars to reconsider the motives and the dynamics of this issue. Thus, several theories have made investigating the underlying reasons of this issue.

Previously, Marxism is a social, political and economic theory emanated by Karl Marx, that concentrates upon the conflict between capitalists and the workers were naturally selfish and would necessarily create class struggle – Marxist theory claimed that produce margins are in fact largely based in labor, so work has economic value. Capital may reside to each man and woman or herself. A critical theory has a special aim which is to disclose the philosophy wrongly defending some form of social or economic oppression – to show it as ideology and, in so doing, to devote to the duty of closing that suffering.

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Therefore, a critical theory intends to deliver a class of enlightenment about social and economic life that is itself emancipator that individuals research to realize the oppression they are lamenting as oppression and ready by partly freed from it (Koltonski, Section 1).

Marx's criticism of capitalist economic relationships is debatable only this kind of critical theory. As participants into a capitalist market economy, we come down into thinking of the economy in terms of private correctly rights, at no change trade the rules of supply and demand, etc., and in so doing, we conclude thinking of capitalist economic relationship as advocated, as how things should be. Marx claims that his method of thinking is nothing but ideology that it ambiguous, even from those individuals who suffer them, the common and devastative forms of alienation, weakness, and exploitation that in Marx's attitudes, stated capitalist economic relations. Anticipation for transformation, changes or for Marx revolution requires first that people talk in term of thinking capitalism for what it is, for they should first see the methods in which they themselves are isolated, powerless and oppressed before they can attempt to free themselves from it. Later social theorists which called Frankfurt School improves and helps this Marxian plan of delivering a critical theory of capitalist economic, and social relations. Especially they fight that the kinds of brutality extraordinary of late Capitalism are actually different than the form Marx discovered in the early Capitalism of the industrial revolution, and so a critical theory about should also be different, psychiatric intellectuals like Wilhelm Reich, as well as independently minded individuals (Marcuse, p.35). Unlike Gramsci, who focused on the macroscopic social forces that shape people's beliefs and emotions, Freud was more interested in the microcosm, or the individual psychic's operation in a suppressed society. Simply put, neither of these directions—both of which will be followed in this thesis—is legal. The reverse of the same coin is this. When he talks about the weakness of the socialist movement, Marcuse leans on Freud's concept of projection. In this way, ideology is injected and Gramsci's hegemony is produced through projection.

Hegemony is created by ideological arguments that are used to ensure a person's existence as well as by moral defenses of the status quo. Because our ideas of the independent world are mostly socially formed, the nature of the mediation and, as a result, our conduct, are influenced by the shared sense of reality. Even the Id is subjected to control as the person is linked to accept what Marcuse views to be phantom demands, which are placed upon the

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person by specific social participation in his repression. The requirements that kept enmity, misery, and inequity in place (Marcuse,p.5).The psychological rather than the economic problems of capitalism were of greater importance to the Freudian left than they were to other Western versions of Marxism. The release of Marx's economic and philosophical writings in 1932 helped to advance this interest in psychological oppression along with economic and political power. In manuscripts from 1844, he illustrates how capitalism production has a negative impact on people's physical and mental health as well as the social processes that they are a part of (Ollman,p. 131). This alienation from the self is a consequence of being a mechanistic part of social class, the condition of which alienate a person from their humanity.

In addition, the theoretical ground of alienation in a period the capitalist status of production is that the worker always loses the possibility to decide life and destiny when disadvantages of the right to realize of themselves as the director of their own activities to describe communication with other people, and to own those elements of value from goods and service, produced by their own labor. Thus, Marx identified four types of alienation that occur to the worker laboring under a capitalist system of industrial production. They are isolation of the individual from their product, from the act of production, from their species – essence and from other workers. (Marcuse,p. 35)

The idea of alienation and Marcuses' concept share a lot in common. Since the rulers must also adopt those principles that will restrain their supremacy, Marcuse affirms that isolation is not only a problem for the ruled (Marcuse,p. 45). While everyone will admit to experiencing dread and hopelessness occasionally and feeling as though they are cut off from everything around them, alienation is actually an uncontrolled social sickness that keeps most people alienated from the limitations of the society in which they live.

Through the analysis of the alienation resulted from capitalist and patriarchal ideology. This political strategy is the same as Gramsci's, as explained by Joseph Femia:

An indispensable condition of permanent proletarian victory in the revolutionary struggle is, in Gramsci's word, a "detachment of civil society from political society ...; that is, the erosion of bourgeois ideological dominance and its replacement by a Marxist counter – hegemony, a turning of the popular mind to new principles. (Femia, Gramsci political thought).

Freud states that nostalgia is a combination of many different memories, an incorrect account of the past in which feeling are comprehend after the fact.

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Nostalgia like sadness and mourning is a reaction to loss. How evident is settled by what was lost and by how life is after the fact. People have adopted nostalgia to mourn the passing of a golden age, but they also include acceptance of loss, and it is that acceptance that causes possible a joyful emotion a long with an out – rush of regret. (Boren, issue 1).

Since nostalgia is not the answer, there is no way out. In particular, nostalgia is a case of an attempt at eluding reality that actually heightens the person's disappointment by making the present seem worse than it actually is in comparison to an imagined past.

As a result, the Marxist constructionist explanation of how capitalism affects society offers a more thorough explanatory framework. The various conceptualizations that have been discussed above have all been centered on how capitalist violence may be seen as a tool for both war and peace.

The ideology that is infused and absorbed establishes Gramsci's hegemony. Hegemony is developed by ideology and the spread of false wants, much like how a ruling class produces hegemony. The Marxian theory of alienation contends that alienation is a result of preserving certain principles as well as following the laws, which moves the focus from society as a whole to the individual. Moreover, Freud's notion of nostalgia is a psychological defense that it comes from falsehood and uses misunderstandings of the past as the foundation for future behaviors, thereby, focusing on the interaction between the criminal and the victim.

The selected theory with the conceptual framework fill in gaps concerning the complexities of war issues concerning the impact of capitalism on society after World War as an effective weapon of war to realize far – reaching aims and political agenda. For these reasons, the selection of this theory with the combination of three concepts is justified.

Methodology of the Study

The nature of this research's methodology is qualitative. The research analyzes the representations hegemony, alienation and nostalgia in David Hare's *Plenty* (1978). The researcher follows a textual analysis of psychological crises resulted from capitalism dominant after World War II. The analysis is a close reading of this work's characterizations and plot. Accordingly, the research is a textual analysis of the individual's experiences

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in the selected work. Furthermore, this study is unraveling the diversity in representing the relationship between people experiences and crises after World War II and Capitalism. Since the dramatic personalities have distinctive peculiarities, the research analyzes the characterization of these personalities.

Moreover, the plot is be analyzed in terms of their dramatic elements, especially the exposition, climax, and end. The analysis of these elements will reveal the unique ways by which David Hare unravels the strong bond between capitalism and the individual in his plays.

Objectives of the Study

This research tries to achieve the following objectives, first is that to examine hegemony as a dominant class in the selected play in the light of Gramsci's conception of cultural hegemony, second is to explore the notion of individual alienation from other individuals in the light of Marxism Theory by Marx (1844), and to identify the concept of nostalgia between the protagonists based on Freud's concept.

Questions of the Study

In order to achieve the objectives, the study seeks to answer the certain questions, the first question, what are the overlapping oppression from capitalism against Britain individuals representing of literary writing through the lenses of gender and class, how alienation is interplayed in the selected play and how Britain people is constructed in their conflict against the compounding hegemony in the selected play?

Significance of the Study

This research will enrich the scholarship of David Hare's selected play. By applying the concepts of hegemony, alienation and nostalgia would provide new insights of how to study these works with Marxism critiques. Additionally, these concepts might pave the way for studying the selected work by utilizing discourse theories to explore the impact of capitalism in David Hare's dramatically works.

Scope and Limitations

This research is limited to David Hare's play's *Plenty* (1978). It will be specified to Marxism especially the concept of Hegemony. This play is analyzed from Marxism points of view. Therefore, the utilization of the

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concepts of hegemony, alienation and nostalgia will be cited by using Marx's, Gamski's and Freud's critical arguments. Together, these concepts are to be applied to examine David Hare's depiction of Capitalism dominant upon the human psyche. Moreover, the researcher uses Marcuse's *Erbs and Civilization* (1959) to identify alienation in the play with Marx's concept of alienation .

Definitions of Terms

The concept of "*hegemony*" is defined as the dominance of one group over others often supported by legitimating norms and ideas. In addition, the concept of nostalgia is recognized as yearning for something past. In psychoanalysis nostalgia is regarded not only as longing for the past, but a longing for an idealized past, for a while that never in fact survive. The notion of alienation is the basic form of rootlessness, which forms the subject of many psychological, sociological, literary and philosophical studies. Alienation is a separation of a person or a person's affections from an object and his major theme of human condition in the contemporary society. It focuses on acting on ones' conviction to arrive personal truth.

Analysis

Plenty was written in 1978 just a few months after *Plenty*. In Hare's words, they are "made up of similar elements." He continues, stating that they have "very different emphases, one focused on the war, and the other on the peace. (Introduction, p.15). The final scene of the preceding play is substantially expanded upon in *plenty*. *Plenty* explores the reasons why postwar idealism failed as well as how capitalism and patriarchal ideology affected people in postwar society. Once more, Hare makes an effort to show that the plainly disadvantaged are not the only ones who are impacted by the unequal structure of modern Britain. The idea that the war led to a more just and equal society is widely debunked. Hare understands that the myth's ideological function has changed as a result of a modest alteration in the myth's content in this play. Its original goal was to persuade people that reform wasn't essential because Britain was still benefiting from the egalitarian effects of the wartime upheaval. It has become evident by the 1970s that this was not the case, and a popular perception of the 1950s as a period of peace and prosperity developed. The revolution was successful for a while, but has since been exposed as a fraud. False nostalgia is encouraged by this because those who are unhappy with their lot can look fondly back on that fictitious Golden Age and work to reverse the changes they believe are to blame for the decline, including immigration from Asia and the Caribbean.

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In order to combat this reactionary nostalgia, Hare illustrates the imperialist ideologies that were common in the 1940s and 1950s. How could the English have any idea of justice at home if they had none abroad, he wonders. He also shows how the idea of reformism, which dominated society in the 1950s, played a significant role in the socialist movement's demise after the war. Reformers argued that many of capitalism's fundamental problems had been resolved and that those that still existed could be addressed purely through reforms without upending the social order's economic and political underpinnings.

The gap between reformist ideology and reality was bound to frustrate reformers and the more observant, who desired social change but saw the impossibility of trying to create a new order using the instruments that supported the old one, (Introduction, p 15). The 1950s were not nearly as perfect as some politicians claimed. As one might expect, Hare illustrates his unhappiness with specific cases. The first group includes Darwin and Brock, while the second group includes Susan and Alice.

In *Plenty*, writes Hare, "I found myself increasingly concerned with the cost of having a conscience." The play *Plenty* is best characterized as a study of the price of leading an antagonistic lifestyle. (Introduction, p.13-14). Although Susan Traherne is aware that the system cannot change on its own because it seems to be functioning so effectively, she encounters little support for her call for radical change. Marcuse goes on to say:

Non-conformity with the system itself appears to be socially pointless in the face of improving living standards, especially when it implies clear economic and political consequences and jeopardizes the overall system's smooth operation. (From *One Dimensional Man*, p.2)

Challenges to the system are viewed as evidence of irrationality because it seems to be the height of reasoning. Due to their bohemian lifestyle and outspoken criticism of the hypocrisy they see, Susan and Alice are social misfits who are at best regarded as weird and at worst as insane. A comparable problem is being faced by Leonard Darwin. Mostly because he is an anachronism seeking to apply the idea of benign imperialism to a nation losing both its Empire and its compassion (if it ever had any). He is doomed to failure because he works inside the system to create the kind of society he believes Britain can and should be, and his steadfast dedication to his principles, as outdated as they are, costs him both friends and peace of mind.

The strain of constant conflict nearly destroys Susan and Darwin, but Hare wants to show his audience—who are, on the surface, more reasonable

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than these two characters—that they are also victims of the same trap. The drama also explores the price of not leading an opposing life. Raymond Brock, who holds the view that the system that has worked so well for him may likewise work for everyone else, is less utopian than the others. He shares their concern for the welfare of others, albeit in a diluted form, as well as their struggles, albeit in a diluted form. He will serve as a good proxy for the bulk of the audience because of his apathetic idealism. According to Hare, having a conscience, even a weak one, is a major source of suffering in contemporary society since it dictates conflict with the necessities of our daily life. Thus, *plenty* shares the same primary concern: the terrible psychological effects that societal ideological battles can have on those who initiate them. Because of this, British society's core structure essentially held up after the war. But the predominant philosophy did change. In keeping with his interest in how ideological tensions within society are represented in people's brains, Hare explores the repercussions of this ideological shift by utilizing various personalities to illustrate various challenges. The collapse of the British Empire after the war has been extensively written about. Old colonial beliefs were no longer acceptable once it became clear that Britain was no longer a superpower:

... the post-imperial British policeman lacked not just credibility, given the presence of more powerful cops around him who were antagonistic to his pretensions, but also, probably more importantly, the old faith in his mission. He no longer believed he was correct. Decisively in his favor. For years, he had been taught that imperialism, the actuality of power that enabled all his delusions, was nasty, exploitative, and ignoble. He could no longer think he was behaving with pure, unselfish purposes. (Skidelsky, Robert, p.188).

Susan Traherne, for other reasons, believes the system is immoral. However, she has two additional issues that make her position far more serious than Darwin's. For one thing, her personal code of ethics remains the "official" morality, in the sense that those in power continue to pay lip service to the ideas she actually believes in and that millions of others embraced after the end of the war. This makes it more difficult to call for change, because individuals in authority profess to be living according to 1945 principles while actually doing the reverse. Susan's predicament is exacerbated by the seeming logic of the existing system, which claims to be the only logical means of ensuring reasonable advantages for everybody. In Western society, it is

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considered that rational standards are self-evident and so unchallengeable, and thus, political critique outside of carefully defined parameters appears insane.

Susan may appear to be an unlikely hero because she is one of Hare's least liked characters. Her holier-than-thou attitude is bound to anger the audience from the start, so when Brock questions her, we are likely to clap.

Do you not think that you bear your suffering a little too proudly? This intelligent bunch of people you're a part of, who fought a horrific war... You know, I'm sure it elevated you beyond the rest of us... (Plenty,p.147).

The play's focus is on her transformation from naive optimism—when she says, "There will be days and days and days like this"(207) while standing on a mountain in France on a beautiful summer afternoon after the war—to self-pity and resentment.

Her early expectations of a better world are reduced to a fruitless attempt to "epater les bourgeois," and her youthful goodwill turns destructive towards both herself and others due to the conflicts between her moral code on the one hand and society's fraudulent morality and rationality on the other. Her life is a story of increasing disappointment as the ideals of war are broken.

Although Susan tries to uphold her principles, which are more like Anna's than Darwin's, she is unable to do so in their most complete form. During the Suez crisis, when her hawkish comments seem out of character for someone who realizes how terrible war is, her moral ambiguity is particularly apparent:

They do that prior to detonating a bomb. To the people it is intended for, they send a telegram. If there are explosions tonight, leave the area immediately. M. Aung, what does that imply to you? Please allow me to explain what it means to me. I'm guilty in my conscience. They no longer possess the courage to declare war. (177). Additionally, she utilizes morally neutral terms like "blunder," "folly," "fiasco," and "international laughing stock"(173) when criticizing Suez. She had little sympathy for the attack victims and would have preferred there to have been no telegram and fewer dead.

Despite coming from the same place, Susan's anger has been misdirected. After a while, it stops being political, at least in the conventional sense, and her targets are no longer seen as victims of injustice but rather of poor taste.

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She conveys her disgust for the tedium and superficiality of contemporary culture through her complaint about her job at an advertising agency:

To produce what my masters call good copy, it is simply a question of pitching my intelligence low enough. Shutting my eyes and imagining what it's like to be very, very stupid. This is all the future holds for any of us. We will spend the next twenty years of our lives pretending to be thick. 'I,m sorry, Miss Traherne, we'd like to employ you, but unfortunately you are not stupid enough'. (166)

Simply pitching my intellect low enough to generate what my masters refer to as "decent copy" is all that is required. I am imagining being incredibly idiotic while I close my eyes. The future holds nothing more for any of us than this. For the next twenty years of our lives, we'll be being foolish. Miss Traheme, I am sorry; we would like to recruit you, but she also does not anticipate that the attack on the Canal Zone will be the "death-rattle of the ruling class" (173). She has turned her protest into a "psychiatric cabaret" in which she humiliates her husband and his friends (177). Although it is clear that she is doing inappropriately, Brock is being unfair when he declares, "Your life is selfish, self-interested gain." The most sympathetic viewpoint is this one. You claim to be standing up for some ideal, typically at the expense of virtually endless suffering for others around you. You are nasty, conceited, and self-centered. Envious of others' joy and driven to sabotage any new sources of enjoyment they may find. (199)

Despite her ongoing harassment of Brock, her endeavor to boost his career shows that she is still capable of showing compassion for others around her and carrying out unselfish activities, even if they are only heroic gestures. After threatening to hurt herself if he is not given a promotion, she says, "I think you have destroyed my husband, you see" (194). She does not mean to hurt people, but she discovers that if she wants to live up to her beliefs, she cannot help it. When she discovers that "doing the right thing" results in the suffering of others, it is understandable why she is bewildered.

By the end of the play, Susan has been reduced to a moral vegetable due to her struggles to live morally uprightly in a disenfranchised society. Her compassion's limitations are best illustrated by the comparison with Alice. Alice never hints that she understands Susan's moral dilemma throughout the 1950s. She looks to be a hedonist, and throughout the play, her main complaint is about the subpar kief that is available in London. Unlike Darwin and Susan,

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she is aware that she is "simply out of my time"(197), but this is because her time has not yet come rather than because it has already passed. It is Alice, not Susan, who seizes the chance to once again condemn society, saying to Brock, "I think it may be time to do good"(197).

She is constructing a women's refuge over the Aldermaston March weekend in 1962, but Susan declines to assist, citing "unmarried moms. I don't believe we would get along (134). Susan is giving with her money and possessions, but she doesn't give anything of herself; instead, she only makes showy gestures like her outbursts at the Foreign Office. Ironically, she has been fighting against the moral failings of her society for fifteen years, yet she is now unable to act morally when the situation calls for it. According to Hare, this is the true force behind contemporary tragedy—not the never-ending search for a Godot who never materializes, but rather the obliteration of individuals by unseen social forces. In order to comprehend Susan's moral predicament and to forgive her actions, it is necessary to consider how she and the hundreds of other 8. Instead of the 1950s, Alice ought to have been born in the 1960s. Her principal purpose in the play appears to be to provide Susan with this contrast because she is so much ahead of her time (i.e., so unusual). After the war, her hopes for the future were destroyed. While her optimism was formerly shared by many, it now looks that she is completely alone. The predicted equalization of 1945 had not occurred, in fact, it had not occurred at all. A selfish refusal to embrace the hardships of rationing had quickly replaced the idealistic zeal of the war's end. (D. E.Cooper, , pp. 276-77). But it is not just that nothing has changed that troubles her; as Marcuse has shown, the system's seeming rationale and moral rectitude make resistance virtually impossible:

In a society that seems to be getting better at serving people's needs through the way it is set up, independence of thought, autonomy, and the right to political opposition are losing their fundamental importance. Such a society may justifiably demand adherence to its institutions and principles, which would lessen opposition to discussion of and advocacy for alternative policies that would maintain the status quo. (One Dimensional Man, p.12). In the early years after World War II, it was foolish to have high expectations because the economy needed time to recover. Furthermore, even during the 1950s boom years, it looked ludicrous to complain because the majority of people appeared to be significantly better off. As Alice reminds her when she laments the dullness of "lying for a living"(166) in the advertising industry, even Susan

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"sold out" for a while under this strain. Paradoxically, the play's title relates to the seeming perfection of contemporary capitalism. Harold Macmillan was able to claim in 1957 that "most of our people have never had it so good," and while the improvement was somewhat exaggerated, it was nevertheless somewhat true. (David Childs, P. 147-162). However, what was sometimes forgotten was that the goals of 1945 were not merely for a bigger piece of the national cake, but also for abstract ideas like justice, freedom, and equality. In Susan's dramatic supper menu, she claims that the British gave up their birthright for a jumble of pottage: "Dinner was finally ready. For Leonard, I made some more food. a tiny bit of ham. Chicken, too. more pickles and tomatoes. Moreover, lettuce. In the refrigerator are some pheasants as well. In the cellar, I also have twelve bottles of claret. Why not then? There is a lot of it". (179).

She feels that they have crossed the fine line between wealth and vice, as is demonstrated by the lavish bill of fare. She goes on to elaborate on this image of gluttony by saying, "We've all lived like camels off the fat in our humps"(198). There are many things, but they are undoubtedly a mixed blessing.

The real root of Susan's annoyance is not just her dissatisfaction with the current social structure or her conviction that she can do nothing to change it, but also her failure to persuade others that it needs to be modified. When things are going well, criticism frequently goes unheard: Technical controls seem to be the exact embodiment of reason for the advantage of all social groups and interests in the modern era, to the point that any disagreement appears irrational and all counteraction seems impossible. (From Marcuse's One Dimensional Man, p. 9). Susan objects to what she perceives as a masquerade and refuses to participate, but "the intellectual and emotional refusal 'to go along' appears neurotic and impotent" (Ibid) When Brock inquires of Darwin, "Is it mental illness?" The question "Is she your wife?"(173) He is displaying a typical response to strange behavior. But Susan is not mad; society is. The only explanation for society's madness is that "the insanity of the whole absolves the particular insanities and turns the crimes against humanity into a rational enterprise."(Ibid, p.52) Susan appears unreasonable, like the sane person in a lunatic asylum, but it doesn't matter whether she is right and everyone else is wrong because insanity is defined by the criteria of a certain society.

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Susan's irritation could only be explained by her refusal to accept the dullness of peace in contrast to the ecstasy of battle. Hare admits that "I was initially drawn by a statistic... that 75% of the women flown behind enemy lines for the Special Operations Executive were later divorced after the war. (From the Introduction's, p. 15) When Susan explains to Brock why she and Tony Radley were on holiday in Belgium in 1947, she provides support for her claim:

I think there is a bond between those of us who have experienced this kind of conflict. We are incredibly angry, impatient, and don't put up with fools. As a result, we in England start to feel restless, and those who stayed behind come out as childish and mildly foolish. (146)

Later, she admits that she enjoys the Suez Crisis solely for the sake of excitement, in a wry echo of Darwin's remarks about Europe's reconstruction: Additionally, she repeats to Alice twice, "I want to move on" and "I desperately want to feel like I'm progressing" (150, 151).

This is not a whole reaction, though, as Susan has conflicting emotions over the situation. When Lazar first sees her in occupied France, she bemoans the French people's lack of thanks, stating, "They just expect the English to die. They stand there and watch us spit blood in the streets." (140). She detests it when she is in it. She only remembers "amazing kindnesses" and "bravery" three years later(158). The worst parts of the conflict must have been edited out for some reason, much as Archie Maclean forgets the darkest parts of his adolescence when making a movie about his life. The cause of this transition is the betrayal of wartime idealism. She claims of the Special Operations Executive that "it was the one part of the war from which the British emerged with the greatest possible valour and distinction"(188) in a radio interview. But when asked, "Did you feel that any of your colleagues died needlessly?" she gives a vague response. (188) She is reluctant to admit it, but she believes that their sacrifice was in vain and that she is the real sufferer of the European war. Lazar, who also struggles with adjusting to civilian life, makes a hint about their situation.(I'm not sure what I was anticipating. What I hoped to find when I got back. My way of life has some type of edge. Some believe that it was worthwhile for them to die. (204) Despite how horrific the war was for her, Susan was more idealistic than others. This wasn't because Anna Seaton had a sheltered upbringing, but rather as a psychological safeguard

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against the extreme stress of her job. She needed to believe in the importance of what she was doing in order to withstand the horror and loneliness.

This explains why she never stops extolling the war, or at the very least her role in it, and the people who took part in it. It was the one time in her life when she believed she was doing good or had an opportunity to do so, so she cannot bring herself to admit that all of her suffering was in vain. Because of the obvious moral weakness of those around her, Susan is able to assign responsibility to everyone else for the failure to achieve the lofty moral goals of 1945 in her revisionist history, which paints a world populated by individuals of superhuman moral strength. This fuels her resentment and explains why she is so fixated on Lazar, of whom she claims, "not a day goes by without my wondering where he is"(158).

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Until you recover, I won't stop trying and I won't give up. And that, in my opinion, would indicate that you have accepted one thing: that you have fully failed in your life, failing right in the middle of it. Embrace it. After that, you might be allowed to continue. (200)

If Susan has entirely failed in life, it is because the nation as a whole has failed to take use of the war's opportunities. Brock's realistic acceptance of the circumstance and his suggestion that Susan's idealistic nature is a personal weakness rather than a virtue are both great illustrations of Marcuse's argument about the pseudo-rationality of modern capitalism. In any scenario, Susan is destined to fail. If she had given in to the temptations available to the wife of a decently wealthy man, she would have lost all self-respect, but by maintaining her idealistic outlook, she commits herself to an ongoing and seemingly pointless rebellion. She doesn't seem to have any other options in

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the culture she lives in, and the path she chooses results in contradictions between her personal philosophy and the prevailing societal ideology that she is unable to resolve. The most obvious effects of the ideological issues with modern capitalism may be seen in Susan and Darwin. However, its significance to their own lives may be lost if the audience thinks that such challenges only afflict those who have lived too long or were born too soon. In order to establish a connection between the characters on stage and the audience, Hare introduces Raymond Brock. Brock is in the same moral bind as Susan, but he chooses a "pragmatic" solution rather than abiding by his principles.

On the whole, he is a fine man, but he is "realistic" enough to realize that idealism is best saved for extraordinary circumstances. As stated by Hare, Brock's alternative "is the kind of death that so many members of the audience have chosen, a death by compromise and absorption into institutional life." (Ibid) In addition to being ethically deficient, Brock's unsatisfactory acceptance of the current order is just as disappointing as Susan's useless resistance. In terms of Hare's political statement in the play, Brock's transformation from complacency to disillusionment is probably the most significant.

Conclusion

The plays by Hare demonstrate a commendable interest in engaging historical and sociological analysis. It is possible to pinpoint Hare's *Plenty* as a specific illustration of critical realism. When the beliefs and ideals we were instilled with as children become outdated, the opposites in a social system echo in the thoughts of its members, making this conflict more evident.

Through ideology and the statement of bad tendencies that are ingrained in each person, the writer alludes to the predominance of a ruling class. As a result of capitalism and war, David Hares thoroughly examines two of them, hegemony and alienation. Hare wants to show his audience that many of the ideas and beliefs they have accepted as true are actually a heavy burden as part of his investigation into the alienation caused by capitalism. Another common response to the state of contemporary society is to lament the passing of a golden age. This is admirable on its own because John Morgan, who creates a connective atmosphere between the play's two central forebears, has endorsed it.

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Hare has returned to the location where he was hidden in *Plenty*, where it draws on the myth of the Age of Affluence, which provided a satisfactory solution for individuals who are unhappy with the state of society today. In Britain, things were undoubtedly not as good as people prefer to believe. Susan used to fantasize about escaping the forces of rural England. Though she found it very annoying, Susan was more pessimistic than others during the conflict. This served as a psychological buffer against the extreme stress that her objective had placed on her. In order to make the anxiety and the loneliness bearable, she wanted to deeply believe that what she was creating was valuable. This explains why she regularly extols the war, or at the very least her role in it, and those who fought in it.

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