Sensory Data and Performance Practice in Blue Raincoat's 2015 Production of W. B. Yeats's *On Baile's Strand* (1904)

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> Years afterwards, when I was ten or twelve years old and in London, I would remember Sligo with tears, and when I began to write it was there that I hoped to find my audience . . . . I longed for a sod of earth from some field I knew, something of Sligo to hold in my hand.
>
> (Yeats, *Biographies* 49)

Ireland's is a text-centered theatre world and, therefore, an audience expects at least to hear sounds of some kind within a performance space; we would even assume that those sounds would emanate from the stage, words spoken by the performers and supported by sound cues once the show opens. Theatre is one medium where sound is singled out and mapped onto the designed world of the stage. As Patrice Pavis points out, "sound design"

> consists of seeing sound as something other than one more piece of design, one more visual trace. The point is to go beyond (or at least to make complete) our vision of theatre as visual *mise en scène* by way of a sonic, auditive, and musical composition of a performance: *aurality*, the counterpart and complement of visuality.
>
> (Pavis qtd. in Kendrick and Roesner x)

Pavis rightly emphasizes how much sound, our sense of hearing, is bound up with the other senses. Alerting ourselves to sound in performance means revealing its significance in connection with the other sensory data, be they provided by costume, props, and set design, for example, so that these are not simply things to be looked at, but are also things to be experienced through touch and smell, whether actual or imagined.

But what happens when we attend to the sound and other sensory data of a performance that is not staged in a theatre? How do we make sense of sounds and visuals which may not intentionally form part of the production's design? Given that theatres since the ancient Greeks have been purposely engineered as sound and seeing spaces (auditorium from the Latin *auditorius* means a place to hear, and the word theatre means a place to see), hearing sounds in a darkened auditorium in combination with seeing performers' bodies and movements and visuals seeks to create the full-bodied experience involving the senses. How then do we perceive and understand a

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performance in the outdoors without a designed stage, lighting, and technologically designed sounds? How do we perceive and understand a piece of theatre written for a different type of theatre?

Blue Raincoat Theatre Company's production of W. B. Yeats's *On Baile's Strand* (1904), performed at Streedagh beach in Co. Sligo on 21 June 2015, was part of the celebration of the 150th anniversary of Yeats's birth. Preceding the Yeats International Summer School in Sligo which takes place in July/August, Blue Raincoat assembled a range of events entitled "A Country Under Wave" from June to August, inspired by the theatre of Yeats, from plays for dancers to performed readings of all twenty-six of his plays presented over two days in Sligo in the geographical environment which stimulated him.

Blue Raincoat's work takes advantage of the cultural and ideological forces associated with its geographical location, which are determinant of social life and which often remain invisible. Yeats, along with many other writers, finds his narratives in the natural world of County Sligo with its landscape of dolmens, cairns, passage tombs, Lough Gill, the Holy Well, and the sea cliffs. Given that 2015 was marketed as "the year of Yeats," with numerous annual events planned around the country to mark the occasion (especially in Sligo, Galway, and Dublin, which have personal connections to the poet playwright), the company exploited Sligo's geographical position by celebrating, as Discover Ireland would have it, "its independent spirit and a place steeped in history and mythology where you'll discover a creative tradition that lives in the music, art, poetry and expression of its people, made so famous by W. B. Yeats and others" (see www.discoverireland.ie).

The location on Streedagh beach for *On Baile's Strand* offers a 360 degree panorama of such landmarks as the Knocknarea Mountain and Benbulbin. That summer of 2015 the company also performed *Purgatory* on the summit of Knocknarea, whose cairn is said to be the burial place of Queen Mebh, the warrior Queen of Connaught around 50 BCE. Blue Raincoat also organized exhibitions, talks, and Noh demonstrations relating to Yeats's work around different parts of Sligo town.[1]

"A Country Under Wave" began with the performance of *On Baile's Strand* and the specific features of the location were key to ensuring that this ritual drama could play effectively because it penetrated its surroundings in several ways. The visual design of *On Baile's Strand* was simple and, according to actor Ciárán McCauley, came about from engaging with the landscape and from watching the scenes unfold during rehearsals (McCawley). Haibu Yu reminds us that sometimes in performance, a humble budget will force the

designer (in this case the director, musicians, and actors) to be economical and efficient: "Minimalism and simplicity should be seriously considered as valuable design principles for low-budget theatre productions" (qtd. in Bicât and Baldwin 3).

In effect, the performance began before any word of the play was spoken.[2] The performance space forged a unique relationship between the audience and performers and while the performance can be read as "site specific" in the sense that Streedagh was instrumental in developing the form of the play, the site, as Nick Kay would argue, should not be thought of as a fixed space but instead as a fluid and transient space, like the sands and waters of the beach (10). This approach to reading *On Baile's Strand* renders the term "specific" as unstable because the performance offers multiple meanings constructed by Blue Raincoat, Sligo County Council, the natural world, and the spectators. The "theatre-ness" of the event on the beach then might be understood as mobilizing the relationship between performers and audience, and most emphatically the physical and cultural contexts.

The performance space was demarcated by tall bamboo sticks in the sand that formed an arc behind which the audience stood. The unique bay setting provided a wild and natural (organic) theatre where on that date in June strong gusts of wind blew, light rain showers fell, and waves folded in on the Atlantic shoreline and coastal rocks. From Streedagh beach, it became clear why this sandy staged arena was apt for Blue Raincoat's production of *On Baile's Strand*. Themed with concerns of vengeance, love, betrayal, loyalty, loss, and madness, the performance had to negotiate the wildest elements of Irish nature in Sligo.

The play centers on Conchubar (McCauley), King of Ulster, who is fearful of Cuchulain's (Karl Shiels) infamous fiery temper. Cuchulain reminds us of his nonchalant demeanor:

> . . . I have killed men without your bidding
> And have rewarded others at my own pleasure,
> Because of half a score of trifling things,
> You'd lay this oath upon me, and now—and now
> You add another pebble to the heap,
> And I must be your man, well-nigh your bondsman,
> Because a youngster out of Aoife's country
> Has found the shore ill-guarded. (254)

Conchubar makes Cuchulain swear an oath of allegiance to him ensuring a strong and stable country for his children. When Ulster is invaded

by Queen Aoife, Cuchulain's former lover from Scotland, Cuchulain fights a young man, his son, and kills him though neither are aware of their relationship. In his grief, Cuchulain confuses the waves with Conchubar and dies striking against them.

Despite the uneven footing of the sand, director Niall Henry created a production grounded in discipline. With the beating of a drum (Simon Hunt) announcing the beginning of the performance, the crowd watched at a distance. A Fool was running skittishly across the strand near the water's edge in search of food while a Blind Man stumbled across a wooden chair, one of the few props that decorated the performance. These characters—emblematic of Cuchulain's foolishness and Conchubar's blindness, respectively, weaknesses that will lead to the play's tragedy—though peripheral to the progress of the story, offer metaphorical significance to the drama.

On Baile's Strand echoes elements of some of Shakespeare's tragedies,[3] primarily those of *King Lear*, which also dramatizes a father who is unable to recognize his own child and, like in *On Baile's Strand*, the familial matters are monarchical matters, where the domestic problems reveal Ulster's vulnerability to foreign invasion. Similarly, the Three Women in *On Baile's Strand* (played by one actor, Sandra O'Malley, in Blue Raincoat's performance) are reminiscent of the three witches in *Macbeth*, having prophetic powers which enhance the drama and the supernatural world. So, too, like the subplot in *King Lear*, the subplot in *On Baile's Strand* underscores the depth of the situation not just in the main plot but also in the misfortunes of humankind as shown in the relationship between the Fool and the Blind Man when power, betrayal, and vengeance emerge. The sight/blindness metaphor, also employed in Sophocles's *Oedipus the King*, when Oedipus ignores the blind prophet Tiresius, who informs him of the biological truth of his circumstances, and in *King Lear*, when the scheming Edmund blinds Gloucester, is dramatized in Cuchulain who chooses to ignore his own intuitions and the Blind Man's suggestions that the Young Man is his son. Anthony Roche notes the subplot as a metadramatic framing device, and in the genre of farce it takes up almost half the play, which flanks the main tragedy (38). Shaun Richards and Chris Morash observe the subplot as another element which distinguishes Yeats's drama in "its constant experimentation with the space staged and the space evoked as he sought to transcend realism" (qtd. in Roche 40).

Henry opted for the visual and physical approach above the spoken text, and given the windy and sometimes wet afternoon, this proved wise.

That tendency, too, stems from Henry's (and most of the ensemble actors') training in corporeal mime under Étienne Decroux, a technique that encourages the creative potential of the performer in accessing the imagination through the body and in considering the written and spoken text as elements of performance within a wider performance idiom. As a permanent resident group with a rehearsal space in Sligo town, the idea of an "ensemble" for Blue Raincoat means that their practice stems from a shared theatre language and aesthetic.

The principles and philosophies of Decroux, and by association Decroux's teacher, Jacques Copeau, are observable in the company's productions in their physical agility, mask work, ensemble acting, mime, movement, and the expressive possibilities of the human body. The company is more open to the range of visual and auditory languages—what Simon Murray and John Keefe propose as "a three-point integrated relationship between the physical-visual/scenographic/vocal-aural system" (7).

Yeats's *On Baile's Strand* advocates a non-literal, non-realistic theatre—a physical theatre of fantasy, dream, and metaphor. Edward Gordon Craig, who shared Yeats's symbolist aesthetic and poetic treatment of scenic design, sought the principle of unity for the stage, where line, color, sound, and movement work together in dramatic form, exploiting the holistic power of theatre as a medium. Additionally, Craig, an admirer of Decroux's work, encouraged the actor to achieve the "ideal performer," someone who would remove the body and flesh from the stage by being masked.

James Flannery describes Yeats's ambition for the stage as follows: "Always as an audience member experiencing a Yeats production, one is conscious of existing in the same time and place as the performers as well as others in the audience. Always the possibility of passing over into an altered state of consciousness is present" (92-106). What Flannery describes are Yeats's desires for fluid imagery in performance and works to punctuate a loose narrative, unified by a ritual style that carries an ideological message. While not performed on a conventional stage and also without masks, Blue Raincoat's production on the beach did achieve something along the lines of what Flannery means by "altered state of consciousness."

Like the play's narrative, Blue Raincoat's production was not so much interested in clarifying how events develop (they do, but it was difficult to discern the spoken lyrical text at all times because of the weather and arguably because of Yeats's complex lyrical narrative) as in presenting the characters' relationships in the open space on the beach. The production required skilled actors, who could exploit the environment and who were proficient in

ritualized movement as a way of striving for the poetic possibilities within the performance that might achieve a theatre of heightened consciousness. The narrative is served through visual, auditory, and physical work processes that support one another for enhanced ritual effect.

Blue Raincoat's visual style incarnates a way of seeing that is preoccupied with the physical dimensions of the world and with the motion and interaction of material things, including human bodies, as they enter networks of causal relations. The use of repetitive structures throughout *On Baile's Strand* allowed the audience to have a better grasp of the pertinent events of the drama (that Conchubar feels threatened by Cuchulain, that he manipulates Cuchulain to accept his control, that Cuchulain is led to kill his own son without knowing his identity, that Cuchulain goes mad at the end of the play upon realizing what he has done) as articulated through the ritual narrative amidst the embodied visual palette. The demands of *On Baile's Strand* then function to showcase Blue Raincoat's physical and visual rigor,[4] including an array of physical acts, a variety of well-timed vocal deliveries, and a strategy for visual composition, all performed on the sand around a bowl of fire with a wooden chair to its left, beneath the clouds and mountains and next to the ocean, providing the audience with a theatre of ritual.

If sound reflects the space it is in, then the actors' voices blew in and out and across the sand and rocks surrounding the space, which directed the focus of the performance onto the virility of the characters which the actors took full advantage of. Their embodied movements spanned the wide semi-circular area which also guided the audience's eye out into the rough waters of the Atlantic.

Another kind of theatre, too, interacted with the drama being performed by Blue Raincoat. As the audience stood or sat to see and hear the performance, other sounds and visuals were brought to the foreground including clapping, laughter, coughing, and, most significantly, a barking dog that had to be suddenly held back from running towards the fire on the "stage," children who were politely silenced by their guardians, horses that trotted along the dunes, and a tractor further up the beach that drove towards the crowd, then turned and went away again. The open theatrical environment then became part of a wider experience.

Sounds, described by Don Idhe as "aural corporeality," are extended by Jean Luc Nancy to include the sense of touch, "with its force and oscillations literally vibrating through our bodies and the objects of the world" (27). Sound production then is experienced not just culturally but, as Ross Brown notes, at "a personal intimate level," as aural corporeality, through which performance sounds communicate (216).

Thus the sonic environment becomes a metaphor for real, imagined, and remembered possibilities, both conscious and unconscious. As one's mind might drift to random sounds and images inspired by or because of a production (for a moment I thought Cuchulain was arriving on horseback!), they too are part of the psyche and heard through the body. The aural body plays a role in the perceptual imagination triggering sensations from dislocated places and spaces and impacting on the overall experience of the performance.

Henry's choice to have Cuchulain and Conchubar first enter the performance area from a distance along the beach gave the impression that those Kings have a history and that Conchubar's anxiety over Cuchulain's heroic legacies has been something he is wary of. When they arrived at "Dundealgan," "an assembly-house near the sea" (247), there was an urgency and anxiety to Conchubar's request for allegiance, and Henry choreographed their relationship and movement so that the audience (which could also be read as the other kings at the assembly) all faced Cuchulain and thus were implicated in supporting Conchubar in his insistence on the importance of Cuchulain taking the oath.

Immediately following Cuchulain's agreement, the ritual oath took place around the fire and beside the sword which pierced the sand to the left. The pace at which the oath was sworn was aided by O'Malley, representing a chorus of women, who walked slowly to light the fire all the while singing in a low murmur. This movement carried out while the oath took place left imprints in the sand. The progressing sound of drumming and music from a whistle (Joe Hunt) betrayed an eerie urgency that was as fragile as the oath made.[5]

That oath to the high King quickly revealed its flimsiness when Conchubar and all the other kings gathered to discuss ways of strengthening Emain after its destruction because of numerous wars. Interrupted by the Young Man (Brian Devaney), who ferociously bursts into the performance area and charges towards Cuchulain announcing that he has come to fight him under a pact he made with Aoife, Cuchulain tells him that he is no match for him and instead offers the Young Man friendship and shelter:

> You'll stop with us
> And we will hunt the deer and the wild bulls,
> And, when we have grown weary, light our fires
> In sandy places where the wool-white foam
> Is murmuring and breaking, and it may be

That long-haired women will come out of the dunes
To dance in the yellow fire-light. (266-67)

The Young Man is quick to be calmed and accepts the hand of friendship. Most symbolical and ironical is the action in this scene when Cuchulain places the green cape on the Young Man all the while stating,

My father gave me this.
He came to try me, rising up at dawn
Out of the cold dark of the rich sea.
He challenged me to battle, but before
My sword had touched his sword, told me his name,
Gave me this cloak and vanished. It was woven
By women of the Country–under–Wave
Out of the fleeces of the sea. (268)

Those lines spoken on that location at Streedagh beach resonated directly with the landscape but also reflected the tumultuous tension which immediately followed the scene embodied by Conchubar's response to that handshake. Conchubar's sense of threat because of this impending friendship urges him to act immediately. Led by Conchubar, he and the other kings seek to take up the fight against the Young Man, an offence to Cuchulain because he has already refused the challenge. Offending Conchubar in return by placing a hand up to his face to prevent him from taking up the duel (and raising a response of admonishment from the audience) Cuchulain exits the space behind the Young Man for the fight.

Conchubar's other piece of clever manipulation sees him exploit Cuchulain's insecurity convincing him that the Young Man has used witchcraft to gain his friendship. He tells him, "Witchcraft has maddened you," to which the Kings shout, "Yes, witchcraft, witchcraft" (270). Conchubar then tells Cuchulain, "Some witchcraft is floating in the air above us," to which Cuchulain replies, "Yes, witchcraft, witchcraft, witchcraft of the air" (270).

Henry chose to heighten the bewitching scene, which in turn heightened Cuchulain's torment and inner conflict. The audience could not but hear the word witchcraft being sounded out in that scene for it is mentioned ten times (in the text and in the performance) before the fight begins. The burning fire in this instance called to mind its imagined use for ceremonial pagan cleansing practices drawing the audience's attention to the elemental forces of nature including fire, earth (sand), air, and water. The

repetitive witchcraft phrases within the performance space were matched by frantic and sharp movements by the actors. But if the bowl of fire was to be used in an act of purification, for the women (woman) who followed this scene it was also the object which allowed them to see Cuchulain's fated end. Looking into the bowl, O'Malley stated:

> I have seen Cuchulain's roof-tree
> Leap into fire, and the walls split and blacken.
> Cuchulain has gone out to die. (271)

That dialogue was supported by intermittent drumming and high-frequency whistle sounds (symbolizing the fight off stage) and continued to expand the space until it filled the arc and then moved rapidly off stage coming to an abrupt silence with only the wind and waves to be heard.

The climax of the play then happens "off stage" but the apprehension leading up to it, carried out by actors Shiels and Devaney, revealed similar temperaments and aggressiveness, which helped the audience understand the like-father-like-son type of relation. The overall physicality and costumes of those actors also aided in revealing the blood tie between them. Shiels is tall with black hair and wore a scruffy unshaven look for the role, and Devaney, a local actor, also tall, had long red hair and also sported a scruffy unshaven look. Young Man, who came to be dressed in a green cape, wore a loose black jacket and white shirt and though visibly less strong than Cuchulain, he portrayed an ego and aggression of equal proportion. Shiels wore a long black leather trench coat, and his forceful and rugged voice sent up his anger amid the wind and rain as he rushed powerfully out of the performance space to take on the Young Man's challenge to a duel despite his previous commitment to friendship.[6]

In the final scene, the Fool and Blind Man (who opened the performance) indirectly dramatize Cuchulain's response to the realization that he has killed his own son, which illustrates Yeats's desire to retain the value of tragic storytelling above dramatic action.

Carty's Fool dramatically embodied Cuchulain's fight with the waves, bringing the spectators into a non-natural world and drawing attention to the landscape, particularly the surrounding waves of the Atlantic ocean. The disabilities of the Blind Man and the Fool pairing is characteristic of Yeats's arrangement of opposite psychological and/or physical principles (royal/common, rich/poor, mind/body, blind/seeing), where each is dependent on the other—the Blind Man needing the Fool's eyesight and the

Fool needing the wit of the Blind Man. The Fool and the Blind Man, the supposedly "impoverished" people in the play, are in fact the wise men because they have the tragic knowledge that reveals that Cuchulain is indeed the Young Man's father and who tell the audience about Cuchulain's might and previous feats. While both offer comic relief from the main tragedy, the Blind Man also offers lyrical prose and wisdom along with his Conchubar-like cunning and manipulation, while the Fool offers descriptive narrative and song, reflecting Cuchulain's poetic temper.

In contrast, the noble Kings are presented as flawed with Conchubar's insecurity about his power and authority manifesting itself in his desperation for Cuchulain's oath, while Cuchulain's arrogance and mercurial nature leads to his downfall. As is customary in tragic dramas, the lead protagonist(s) undergo some sort of personal transformation in their journey to self-realization, and in *On Baile's Strand*, the Blind Man and the Fool, respectively, offset Conchubar's and Cuchulain's weaknesses connecting a physical deprivation with a tragic but somewhat farcical (re)generation "with no return of the established order" (Roche 40), with the Fool and the Blind Man onstage closing the play.

The production helped to realize the contrasting cycles in the play by having the Fool and the Blind Man dressed in similar clothes to one another and also quite similar to those of the Kings.[7] The Fool wore a loose white shirt and loose beige trousers, while Blind Man also wore a loose white shirt and beige trousers with a black jacket. As mentioned, the nobility wore black trousers, white shirts, and long black coats. The material of the costumes allowed the actors to move freely while also visibly displaying the blustery weather conditions in which the company performed.

From the witchcraft scene to the end, the sound moves from a menacing position to a surreal calm to rise again to a pitch of menacing madness bringing the level of vengeance in the drama to a more frightening height than if the audience were to see it with their own eyes. Michael Chion's description of the reciprocal value of sound and image in the context of sound on screen proves particularly relevant in this instance to the use of sound in the production: "Sound shows us the image differently than what the image shows alone, and the image likewise makes us hear the sound differently than if the sound were ringing out in the dark" (23). Though the bloody killing of Cuchulain's son is not seen, the sounds of the ocean, rain, wind, drums, and whistle, together with the lyrical dialogue, work to "re-project" onto the spoken scene the product of their mutual influences.

The increased rhythm of other sounds in the final scene, where Cuchulain runs out into the ocean with his sword striking the waves, accompanied by the rest of the cast looking in that direction, draws the attention of the audience to the scene. The frenetic-ness of the scene is complemented by the Fool's and Blind Man's commentary about how everyone is running out of their houses to see the mad Cuchulain strike the waves; their dialogue also guides the audience's focus back to them at the centre of the performance area, giving time for Karl Shiels to return safely to shore slightly wet and not engulfed by the waves.

The rhythmic and tonal qualities of the spoken words made the overall visual effect and atmosphere connect not just to the performers but also to the audience. For some reason (I believe it is because Cuchulain, the passionate, tragic hero, was once in love, which arguably set him on the path to his most damning crime, and also because he acted after he got trapped by his oath to Conchubar), despite Cuchulain's lawlessness, the audience could not fully condemn his actions after seeing this image as his final fate.

Blue Raincoat's outdoor performance of *On Baile's Strand* in such a unique location is embedded in a wide range of discourses, which signals much about the other sensory variables. During a performance we tune into certain aspects of the total environment that catch our attention in order to make sense of what is unfolding before us, and what we tune into, whether intentional (directed in the production) or not, connects to how we interpret and perceive a performance. Hearing something in the performance can also be about seeing, touching, tasting, and smelling, be it actually or imaginatively. Blue Raincoat's production of *On Baile's Strand* on Streedagh beach was a holistic experience that resulted in the successful re-imagining of those heroes from ancient Irish mythology brought back to that rugged natural landscape of the wild west of Ireland in Sligo, the place which impacted so significantly on Yeats.

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Notes

[1] In 2014 Blue Raincoat performed *On Baile's Strand* on Cummeen Strand in Strandhill, Co. Sligo. The company operates on a repertoire system and sometimes re-visits or performs re-mounts of work which it has already staged. Henry makes the point about performing the play in the great outdoors: "You have to underemphasise the lyrical in the play and to ground the thing in its simplicity, because the landscape is already large and that's immediately going to affect people's reading of it. So getting the pitch of the thing will be key" (Killeen).

[2] Confronting the landscape and weather, the audience had to embark on a kind of shared pilgrimage first before getting to the performance area by walking over a mile down the spectacular beach to arrive at the designated inlet performance area. Many of the 300 or so spectators (including dogs) came appropriately dressed in rain gear and footwear to walk across the beach; others chose to go lightly clad and barefoot, joining in their children's discovery play in rock pools, finding tiny sand creatures and sea shells en-route to the performance.

[3] Incidentally, the main theatres in Dublin at the turn of the nineteenth century (The Queen's Royal Theatre and the Gaiety, for example, which mostly played melodramas and pantomimes but also played operas and imported dramas by English companies) played Shakespearean dramas; Chris Morash notes that the Gaiety had "almost annual productions of *Hamlet*" (107). Blue Raincoat has performed various productions of Shakespeare since its foundation. See the production grid in *Blue Raincoat Theatre Company*, Carysfort Press, 2015.

[4] Copeau demanded that actors commit to strict timetables of rigorous daily exercise, including athletics, dance, games, movement, improvisation, slowness, and silence. Copeau, "who was inspired by circus artists and the traditions of commedia dell'arte and Japanese Noh theatre," wanted his actors to access a more instinctual creativity and a simplicity of movement where external action is matched by state of mind (Callery 8).

[5] As the tide would later roll in, those imprints would be soon washed away by the waters of the Atlantic, a metaphorical reminder that we are here in this life for a short time and with each generation our impact on the earth will soon vanish leaving legacies that will be taken up by the next. The movements in the sand left by those who took the oath in the play is relevant to Yeats's belief in lunar phases as expressed in *A Vision*.

[6] Set and costume in the production were minimal and the company did not use a formal designer due to financial constraints and chose instead to recycle costume and props from other productions which are held in storage in the Factory, their resident space. Some of those costumes were mixed and matched from previous productions including the previous summer's production of *On Baile's Strand* in Cummeen strand in Strandhill, *At the Hawk's Well* (1916) and *The Cat and the Moon* (1926) in 2010, Samuel Beckett's *Endgame* (1957) in 2013, and J. M. Synge's *The Playboy of the Western World* (1907) in 2014, all performed in the Factory.

[7] The pairings are also echoed in the company's production of Beckett's *Endgame* in 2013, where the familiar pairings of Hamm/Clov and Nagg/Nell revealed the classic co-dependency relationships typical of a Beckett play.

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