

Consider the presentation of the Pastoral in 'Jerusalem'

In Jez Butterworth's modern interpretation of a Satyr play, the pastoral can be considered in many different themes. The audience can use 'Johnny's' frequent medieval references as a notion for a nostalgic look on an idyllic past, as well as the references to 'Rooster's wood' signifying a longing for refuge in a rural paradise, furthermore the 'feral' nature of 'Rooster' also highlights the differences between social and natural law. Finally, we can view the pastoral as a celebration of life that is free from social constraints by interpreting the nature of the play itself; it is a form of satyr play that were often displayed at pagan festivals to celebrate an auspicious occasion thus showing the entire play may be a comment which symbolises the author's views on the pastoral.

The pastoral can be considered in the play if we explore the idea that Johnny's constant references to medieval England create an idea of nostalgia for an idealist past. Johnny is often referred to as an 'ogre' and is fixated with stories about 'giants' and other medieval fables such as the construction of Stonehenge as well as owning an 'old Wessex flag' with the play celebrating St Georges day. For example Johnny says, "I once met a giant that built Stonehenge." The short sentence shows that Johnny is trying to convince people that his story is reality, there is no question about whether it is true or not, it is just a fact. When others try to question him about it he further justifies that he is correct with more presumed lies until they eventually believe that Johnny is telling the truth. He has essentially hypnotised them into believing what he does. This causes parallels to be drawn from Merlin's tale of how Stonehenge came into existence; that Giants had taken these stones from Africa and built them in a circle in Ireland, Merlin then fought the giants for these stones, won, and floated them across the sea and recreated the healing circle near Salisbury. Johnny's claim that he 'met a giant' shows how connotations can be made that compare Johnny to Merlin; they both convince people of things which probably did not happen, they both seem to see and interact with mythical creatures and they both seem to reject social law as Johnny lives in a caravan and we can presume is a subsistence farmer (as well as a drug dealer), and Merlin practised magic which was outlawed at the time, yet both men seem to be outwitting the law. Johnny's very acceptance of breaking the law also brings a sense of nostalgia; he aggressively makes the threat "I've been here...since before you were born. I'm heavy stone, me. You try and pick me up, I'll break your spine." His reference to being a presence 'before you were born' coupled with him referring to himself as 'heavy stone' further links back to Stonehenge. It seems as if Johnny represents the idea that no one knows exactly how long he has been around, and exactly what he does but as he has been around for so long he must have some purpose in society however obscure and therefore we should leave him as he is, a common way which people of the medieval era would treat outcasts of society. Perhaps the reader is making a comment, that by allowing one to do what they wish to do with their life, if they are not harming others than they should be allowed to do so without the government or ruler intruding on their opaque nature. The reference to Johnny's obscure and unusual nature is further shown by his name 'Johnny Byron', he shares the same surname as the infamous Lord Byron. Educated at harrow school the womaniser was renowned for his

eccentricities and partaking in events that affected him or England in almost no regard, he became involved with them because he wanted to rather than out of necessity. For example he died fighting alongside the Greek Insurgents against the Ottoman Empire, he had a daughter with his half sister and had an affair with the wife of the Italian Noble man who allowed him to stay with them when he had gone bankrupt as a result of his separation from his wife, which was again due to another scandalous affair with the wife of an English nobleman. Lord Byron clearly showed no regard for the law or had any grace when regarding societal etiquette, however he was still hailed as a national hero because of his poetry. The reader's comparison between Johnny and his name sake Lord Byron could explore the author's comment on the pastoral, perhaps Butterworth would like to return to a time where people could live according to their own moral codes whilst rejecting societies, and yet still be praised for their actions; rather the opposite to how Johnny is perceived. He follows his own moral codes yet is criticised and used as a scape goat for any wrong doing in society, even if his wrong doing are morally justifiable. This shows that the author considers the pastoral by suggesting, in the past people who were outcasts of society or slightly different such as Merlin or Lord Byron were celebrated rather than scrutinised for their actions. Perhaps the component of the pastoral that is a nostalgic look on an idyllic past, in this instance would be to ensure that people like Johnny are no longer scrutinised and made a societal scapegoat just because they live their life in accordance with a different set of laws.

Another method in which Butterworth allows the audience to consider the pastoral is by exploring "Rooster's" longing for refuge in a rural paradise. Johnny lives in a caravan in what he 'declares...is called Rooster's wood', the audience can think of the 'wood' as being part of Johnny's rural refuge where he has created his own paradise where magical things happen in relation to the Merlin-esque 'ogre'. One can assume some of the 'feral' things that happen in 'Rooster's wood' include the 'drinking, smoking, pilling...and shagging too'. All of these things in some form allow the people involved to escapes the realities of life and be absorbed into the mysterious yet artificial world that is 'Rooster's wood'. This wonder and mystery links in with 19th century German literature when writers such as Jacob and Wilhelm Grimm were writing fictitious tales that include Snow White, Hansel and Gretel as well as Sleeping Beauty. All of these stories included wondrous, gruesome and supernatural events occurring in forests. For example in original version of Sleeping Beauty, the princess is left in the 'wood' unconscious, the prince then rapes her and returns home and marries, nine months later the princess regains consciousness gives birth to the prince's bastard children, when the prince hears of this he burns his wife alive (after she tried to kill and eat his illegitimate children) so he can reunite with the princess. Another example is the poisoned apple Snow White eats which she finds in the forest, the mystery and wonder of her dwarf friends as well as (in the original version) her evil mother who sends a huntsman to return Snow White's liver and lungs (which she will then eat) to ensure she has been killed. These stories were designed to give a 19th century adult audience a diversion from their lives and divulge into the mystery and wonder of a rural wonderland. Links between the forest and "Rooster's wood' which demonstrate links between the pastoral also include the specifically chosen name "Phaedra" despite being a woman steeped

in Greek Mythology, the name was also used by William Shakespeare in his 1605 Comedy *A Midsummer Night's Dream*. The character is a fairy who lives in the 'wood's', and she plots and schemes to cause confusion about love between key characters in the play. Her name means bright, however this can be seen as ironic as if anything she provides no light in uncovering the truth about what is happening in the play, this is true for *A Midsummer Night's Dream* and *Jerusalem*, instead she is rather an opportunistic temptress. She can be seen as this because in *Jerusalem* one could argue that she seeks refuge with Johnny in "Rooster's wood" because she does not want to face the reality of her real life with her supposedly abusive step father Troy and would rather seek the help and pastoral care of Johnny because it is easier than going to the correct authorities and she has access to 'spliffs...whizz...and the rest of it'. She can be compared to a snake such as Ka in Rudyard's Kipling *'The Jungle book'* who tries to tempt Mogli into being eaten by her using her hypnotic forest powers, further linking back to the enigmatic and deceptive 'wood'. She can also represent the snake in the story of Adam and Eve in the Bible, who caused them to pick the forbidden apple in the Garden of Eden (another magical and unprecedented 'wood'). All of these stories show that the 'wood' is a place where innocence is lost and children learn valuable life lessons. Perhaps Butterworth's view on the pastoral being a rural refuge and paradise is more a comment on it being a paradise from urban problems, which we create with things such as work and mortgages. Rather it is a place where humans can find refuge from these trivial and man made problems (be it in a book describing a wood, or a physical wood) by testing the laws of nature (such as seeing how the human body will react to drugs in the 21st century or the tales of the 18th and 19th century literature). Therefore 'Rooster's wood' may not denote a rural paradise, rather it is a metaphor for the magical things that happen within a 'wood' which makes some of the audience feel safe and is their and certainly Johnny's idea of a rural paradise.

Butterworth may also consider the pastoral by using Johnny's 'feral' nature to accentuate the differences between social and natural law or civilisation and savagery. At the beginning of Act 1 Johnny does the following things "...sticks his head in the trough...fishes around for an egg...lets out a long, feral bellow from the centre of the earth." The verbs that are used to describe his actions such as 'sticks' and 'fishes' denote actions that have a sense of inaccuracy or uncertainty and that he does them in hope of a result, rather like what an animal would do when hunting. The use of 'bellow' further likens his action to that of a 'feral' animal. This clearly shows that Johnny has untamed traits and the audience can also see this when we look at his lifestyle, he lives in a 'caravan' selling 'spliffs...and whizz' to underage children, whilst having very little to do with his son 'Marky' and using his days to spite the council and promoting his ideas to 'fuck the new estate' so that he can remain in 'Rooster's Wood'. Johnny is clearly a man of nature, and he can also be considered a leader by the 'rats' who follow him around, perhaps due to his superhuman abilities the audience may even think of him as a potential god of the wild with his 'rats' being considered as acolytes. From this parallels and comparisons can be drawn between Johnny and the Greek God of hunting and nature called Pan (whose name is a derivative of the verb to pasture). Parallels which are observed include: Firstly, Pan ruled over a mystical land called Arcadia which was a woodland utopia where mythological

beings such as nymphs lived, Johnny rules over 'Rooster's wood' and allows children to experience magical hallucinations by giving them drugs and alcohol. Secondly, Pan often perused nymphs in order to seduce them, Johnny has a following of several young girls, a wife, 'red in the face...Kelly Weatherly' and most other women in Flintlock as well as Phaedra. Thirdly, Pan is half goat and his animalistic features are easily observable, Johnny although not physically an animal, can be portrayed as an animal in the mannerisms and etiquette which he uses to convey himself. Next, Pan ruled Arcadia on behalf of Zeus (the King of the Gods) and was technically never entirely in charge, the same can be said for Johnny as despite what he may think and say, the council holds authority over 'Rooster's wood'. Furthermore Pan was considered the God of the wild, and he would help to make land and animals fertile so could be considered as an unorthodox father to the lands, Johnny although not a father to his 'rats' can be considered as an unorthodox father as he guides them about what to do in life albeit if it is regarding use of alcohol and drugs. Also, Pan was the god of rustic music and Johnny likes playing music and causing a 'fracas'. Finally, Pan was often considered 'feral' and enjoyed causing havoc and Johnny does the same as shown by his 'rural display' when he slaughtered a pig with a 'flair gun'. After the reader has considered and accepted all of these similarities they may accept that Johnny is a metaphor to show the differences between natural law (which the audience would consider as savagery) and social law (what the audience would classify as civil), however if one were to consider the meaning of the poem Jerusalem by William Blake the audience may arrive at another conclusion to what the author views as the pastoral. The poem states "And did those feet in ancient time Walk upon England's mountains green...And was Jerusalem builded here Among these dark satanic mills?" This shows that Blake is considering the new building of factories to be bad or savage as he describes it as 'satanic' but England's countryside is lush and verdant and this is what a civilization and social law should be founded upon. Perhaps Butterworth is suggesting that although the audience may consider Johnny to be barbaric, uncivilized and an enforcer of natural law perhaps if we review the situation from Johnny's perspective we can see that he feels this new civilization with city dwellers and 'phones' (that Johnny can not work out how to use, further showing his dislike of modernity) is 'satanic' and barbaric, and he wants to revert to the days when life was more simple. The author may feel that modern civilization is barbaric, and ancient rural civilization was the height of conformity with social law. Butterworth's view on the pastoral could perhaps be looking back on the differences between natural law and social law but with a reversed perspective to that of most of the audience.

Finally, Butterworth may consider the pastoral to be a celebration of life free from social constraints. He shows this by using the nature of his play to aid his argument; the play is in a Satyr form, which often consists of a tragi-comedic plot with bawdy and raunchy jokes with elements of sadness. The ancient Greeks in 500 BCE first used this form of play and can therefore be described as a pagan ritual; it was often used to celebrate things such as the time of the harvest or the coming of spring. These plays often included mythical creatures and heroes. The audience can once again draw parallels between Jerusalem and the original form of Greek Satyr plays as the plot of the modern Satyr is similar to that of a Greek

Satyr and Johnny can also be seen as a mythological hero. Johnny can be considered a mythological hero because: he meets mythological creatures for example when he “once met a giant who built Stonehenge”, rather like when Theseus met the minotaur. Next, he escapes from captivity when he “had a run in with four Nigerians...and I escaped” as he got “thinner and thinner...I didn’t swallow nothing”, this is reminiscent of Jason and the Argonauts when they met the Cyclops and cunningly escaped. Then Johnny is said to have cheated death when ginger explains, “they pronounce him dead...He walks it off” rather like when Hercules cheated death at the hands of the Nemean lion. Johnny is also said to have had a magical birth a “rare blood” rather like Achilles who had a magical Nymph birth and a magical gift. Furthermore, Byron is said to enter the enemies lair and despoil their women for example when the council (Byron’s enemies) are complaining about him he says “I snuck in...she’s up there saying Johnny Byron’s a filthy menace...I swear to Christ I was shagging her only last June”, this is reminiscent of what war heroes such as Alexander of Macedon would have done when they conquered their enemies, and was an accepted practice of the age. Finally Byron is made to appear super-human as he drinks a concoction made of ‘half a bottle of vodka...milk’ and ‘eggs’ taken from the ‘chicken coop’ and ‘downs it in one’ then gives a ‘long, feral bellow from the center of the earth’. One would think that a mixture of this would probably kill most people, but Byron doesn’t seem to be affected, this coupled with the ‘feral’ nature of the ‘bellow’ makes him seem as if he is a cross between an animal and a man. All of these features combined make Byron appear as if he is a hero, which raises the question in the audience that perhaps Johnny is a hero in his own unorthodox manner. It allows the audience to perceive Johnny in a new manner, as he does save Phaedra from Troy, and act as a guardian to his ‘rats’ so perhaps Johnny is a hero. The audience then remembers that the heroes in Greek Mythology were often celebrated in forms such as Satyr plays during pagan festivals. It makes the audience think that perhaps Butterworth’s comment on the pastoral is that we should celebrate people for who they are according to what they do and how they help, regardless of how they fit in to the social hierarchy that is society, his point could be that the pastoral is a celebration of life free from social constraints, and he uses the play as an anecdote to explore this notion.

To conclude the presentation of the pastoral is considered in many ways in Butterworth’s play ‘Jerusalem’, however it is the connotations behind the initial views of the author that allow the audience to truly understand the full presentation of the pastoral in the play.

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H/W

“EXPLORE THE SIGNIFICANCE OF GINGER AND DAVEY”

Whilst being surrounded by the forest, Johnny also appears to be surrounded by his “onlookers.” Although some have greater roles, significance and speak more than others, all characters deliver something to the overall themes or story of the play. It could be argued that the greatest contribution comes from the rueful Ginger and sardonic Davey. Both can be contrasted when regarding their attitude to Johnny, as well as their age and outlook on life, making them both highly significant to the play.

Ginger is the first character we see interacting with Johnny, and it appears that Ginger is the man frequently left “on the ground.” His dismay at having missed the “gathering” implies that he needs Johnny, and has felt abandoned without him. It suggests that Ginger needs to be cared for and looked after by Johnny. In this respect it could be argued that Ginger is significant because he gives Johnny a purpose, and provides him with someone to take care of. Johnny complies with this, and goes out of his way to spare Ginger’s feelings, with the “Girls Aloud” story. From this effort we could gather that Johnny does care for Ginger sincerely. Ginger also presents Johnny with someone who he can laugh at and make fun of, contradicting the idea that he does care for Ginger. Due to Johnny’s mockery of Ginger, the audience begins to see him as a tragic, comedic figure that must be carried by Johnny. This is another way in which Ginger influences and has an impression on Johnny, as Johnny uses him as a source of hilarity, which could be seen as Ginger serving his purpose to Johnny. Ginger’s quest for Johnny’s approval provides Johnny with opportunities to laugh at and taunt Ginger. His refusal to “say” that “Ginger is a DJ” could resemble Falstaff, who is waiting for the Prince to raise him and provide him with his approval. Johnny could cross the line of cruelty here, as he does not even try to humour Ginger, and notes that he is an “unemployed plasterer.” Clearly the image of being a DJ matters greatly to Ginger, and yet Johnny obstinately objects to considering the idea, and appears to be one of the only characters who makes an effort to destroy Ginger’s dreams, telling him to “fuck off.” Johnny dismisses Ginger’s dreams cruelly, even though Ginger has always been loyal to him. It makes the audience wonder why Johnny won’t just give in to Ginger, and let him play at his fantasy, instead of constantly rebutting him, and laughing at him. The fact that Ginger needs Johnny’s approval makes the situation more painful, as Ginger’s continued idolisation of Johnny makes him feel inferior. Even when Johnny is summoning all his friends at the beginning of act two, he declares that all will enter into mythology, but that “no one will remember” Ginger. Johnny constantly launches these small attacks against Ginger, which appear to grate on him. Ginger appears to be a continuing source of hilarity for Johnny, but is also someone who needs his approval, and has a desire to feel needed and wanted. This is what makes Ginger significant as he allows us to see several sides to the character of Johnny, including his cruel streak in which he taunts Ginger. Ginger also gives Johnny the purpose of having someone to look after, but also accidentally provides him with

someone who he can mock for his own amusement, which raises questions about whether Johnny feels the same way for Ginger as he does for Johnny, and if there is any compassion there. It becomes very clear that Ginger needs Johnny more than Johnny needs him, which could foreshadow the end of their friendship, even if, at the moment, it appears to be an unconventional one.

In the opening act of the play, after hearing of the party that he missed, Ginger goes on to challenge Johnny and almost reprimand him. He sarcastically congratulates Johnny for getting “barred from every pub in Flintock,” and proceeds to challenge him on his conduct at the “Kiddies Fun Day.” His ability to stop Johnny and question him is carried on throughout the play, and he appears to be the only character that does so. This could be a reference to Ginger’s age, and maturity but this can be debated due to his childish dreams. However, he does possess common sense, and correctly points out that a giant is not an “inconspicuous thing.” Ginger’s constant challenging of Johnny means he does not believe him as easily, as the others do, claiming that he has “never heard such bollocks” in his life. This idea continues through act two and resurfaces during the game of Trivial Pursuit. Ginger quickly picks up on Johnny’s unique abilities, and is the first to claim that he has “learned these sodding questions.” Johnny rudely shouts him down, and becomes territorial about the game and the forest, which silences Ginger. Here Ginger could be seen as comparable to the audience, as they too would pick up on Johnny’s knowing of the answers, and also the inconspicuous nature of the giant. Due to the common sense he possesses, Ginger appears to stand out against the others around Johnny, making him different and significant as without him, all of Johnny’s words would be taken as fact. He lacks a bit of gullibility, and therefore takes most things Johnny says with a pinch of salt, as the audience does, as they are too assessing whether there is anything magical about him, and they are building their respective arguments. Although he does idolise Johnny, he still does not buy every word he says, and this could portray the idea that Ginger doesn’t want to appear like he is in awe of Johnny and that he has a mind of his own, even though the audience knows he is in awe of him. Ginger’s continual challenging of Johnny allows him to become the audience surrogate at times, making him significant to the audience, as he can pick holes in Johnny’s tales as the audience does.

It is plausible to think that Ginger is the loyalist to Johnny out of the group, and jumps to defend Johnny in act one, after Davey, Lee, Tanya and Pea speak about him in a negative way. Ginger immediately seeks to restore Johnny’s reputation, and does so in a story that flows well, unlike his previous attempts. He can be seen here to be adopting this characteristic of Johnny, especially as the other characters instantly believe that Johnny was a “daredevil.” Ginger is the only character who ever defends Johnny, and quickly sets Johnny up as a mythical and God-like figure as he “died” in “1981,” yet came back to life. He reminds the group of Johnny’s high status within the town, and would place him next to “King Arthur,” and reminds those around the caravan that Johnny deserves to be respected, as he “was the Flintock fair.” It is this loyalty that makes Ginger significant, as although Johnny constantly puts him down, Ginger is always there to support Johnny and there to defend him. This explains why he is the first of Johnny’s group to appear at the beginning of the play, and last to leave at the end.

Although “Ginger turns and runs” upon hearing Johnny being beaten, he promptly returns, and claims that he is “staying.” Ginger felt outnumbered and useless in front of Troy earlier, and it is illogical to think that he would be much use against “two dozen” with “shields and batons.” Ginger knows this, yet he still is pushed by his loyalty to Johnny to offer his help in his last battle. It is here that Johnny finally repays Ginger’s loyalty and saves him, even though it is in the cruelest of ways, similar to the way in which Prince Harry deserts Falstaff. Claiming that he is “nobody’s friend,” Johnny calls Ginger a “boy” (as Troy does) and tells him to “get away.” Ginger does leave, after protesting and proves his significance again, as he has brought out Johnny’s compassionate side, which displays that he does care for Ginger’s wellbeing. It is hard to imagine Johnny having this conversation with anyone else, as Ginger has been around the longest and has always defended him. Ginger is truly significant due to these ideas, and it is painful that his idol appears to reject him at the end, although the audience knows that he is secretly thanking Ginger for his loyalty, and repaying him by ensuring he survives unscathed.

Davey and Ginger can be contrasted simply upon the fact that Davey is much more critical of Johnny, and although he enjoys his company he is quick to talk badly of him as soon as he has left the premises. In act one while talking about Johnny, Davey appears to agree with the New Estate, and only hangs around with Johnny to get some “cheap spliff and whizz.” Although he is just trying to get into the shoes of those in the New Estate, the audience knows that someone as loyal as Ginger would not say such a thing, even if it is true, making the two characters very different. The impression is also given that Davey agrees with them to a degree. Davey also relates the mythical creatures of a “troll” and “ogre” to Johnny, and says that he presents “danger.” This is interesting, as Davey does not find him dangerous, and is happy to use the services that Johnny provides, making him appear both hypocritical, unlike Ginger. Davey is significant in this instance as firstly, we begin to see how Johnny’s ‘friends’ are actually not his friends, and also because he represents the people, who display aspects of NIMBYism. He makes the specific point that Johnny would only be an issue if he were “four hundred yards” away from you. To oppose something that threatens your property could be seen as an ‘English’ thing, and Davey could agree with this, as he refuses to be anything else other than British. He seems to understand why people would be opposed to Johnny moving in down the back of the garden, making him significant as he relates to this theme of the play, as he understands the thoughts of those in the New Estate, and by extension the British public.

Davey is more significant than Ginger in several instances, as in several moments in the play he helps others to discover and think of the mystery of the forest. Before Phaedra’s rendition of “The Werewolf” by Barry Dransfield at the beginning of Act two, it is Davey who first brings up the idea of the werewolf. He puts forward the idea that a werewolf killed Phaedra and ate her “virgin heart,” implying that he has considered the forest to be a mythical and, at times, dangerous place. This idea is not then commented on again until act three, when Davey tells Lee to “smell the air.” Davey recognises the magic nature of the forest, and in this moment one can understand why Davey would not want to move anywhere else, as there is sheer beauty in front of him. Davey uses this “smell” as

an attempt to get Lee to stay, and it is this that confirms his doubts and fears about leaving, as he realises that what he is leaving behind is “beautiful.” They seem to recognise the purity and divinity of the forest, which could be a reference to the Garden of Eden. Although that is now unobtainable, it seems like they have just caught the essence of it in that moment, and share a moment in which they “remember.” It is surprising to think that someone as simple as Davey can recognise the wonder in the forest, but he is significant here as he brings the audience back to what is at the heart of the play, the forest, before the end of the play, as this is one of the last chances we get to consider how magical it is, along with Lee.

A fundamental part of Davey’s character is his xenophobic attitude and lack of intelligence towards the world, which makes him significant as he can be seen to resemble some of the British public. He is only concerned with Wiltshire, and says that if he leaves Wiltshire his ears “pop.” He criticises the “local news” for commenting on issues in “Bristol” and says that he has no reason to care for an “old biddy in Wales.” He could be seen to resemble those who voted to leave the EU, as he classes himself as ‘English’ before ‘European.’ He displays a fear towards anything outside Wiltshire, his comfort zone, and has no care for anywhere else. To many the idea of leaving the EU means closing the borders and reducing immigration, and to Davey this would seem like a good idea, as it comes across that he feels that land should be for those that are born there. He was born in Wiltshire; he has no reason to go anywhere else, and no reason to take an interest in anywhere else, which could resemble some aspects of the leave campaign, as an emphasis was placed on the idea of the English people being prioritised. As the House of Commons would have remained in the EU, many political commentators have argued the British public was too uneducated to have made the decision to leave the EU, which can be identified in Davey. On his quest for a “bluey,” Davey suggests a diabolical plan, which involves Lee and Ginger, to which Johnny flatly remarks that it was this thinking that “sunk the economy.” His general ignorance does not serve him well, and can be put down to the fact that he has no ambition or desire to venture into the real world, and is stuck in a dead-end job in an “abbottoir.”

His philosophy consists simply of the phrases “Make paper” and “shag on,” and although Lee does have doubts about going, it is clear that he wants something more from life than Flintock, even if his plan appears reckless. Unlike Davey, Lee does not want to know the “same fucking people,” and go to the same “shit pubs,” whereas Davey is happy to, as his life is simple and easy, and he cannot cope with much else. Davey and Lee are the antithesis of each other, and this conversation in act three displays both characters as significant. Lee is an idealist, whereas Davey is a cynic. Davey also stresses that he can’t see the point in going, as you can never escape from your roots or who you are. He notes that Lee will always be “Lee Piper,” and this idea makes the thought of emigration pointless. Davey does not bother to change his “unimprovable” life as he genuinely feels there is no point, as he will always be “David Dean.” Davey appears to be significant as he represents the ignorance and lack of ambition in society, in contrast to Lee. His ignorance has led him to have a poor understanding of the world, and he has

classed the idea of change as an absurdity, as he feels that one can never escape who they truly are.

Ginger and Davey are similar as Johnny himself classes them both as “onlookers” and “rats”. However, it quickly emerges that some of the group got left behind, or “lost,” and this is a reference to Ginger by Troy. If one could see the group as Peter Pan’s lost boys, it would appear that Ginger has been lost for the longest, prompting the audience, and Johnny at the end of the play, to ask what he is still doing there. The answer could be that Ginger simply hasn’t grown up. Like Falstaff in Henry IV, he does not follow the social norm, and continues with his childish dream of becoming a DJ. His language at times resembles that of a teenager, when he proclaims that “the people at the back don’t take no slack.” Ginger has also been left behind in terms of maturity, as he still dreams of being a DJ, a fantasy which teenagers have. Troy directly references the lost boys, highlighting Ginger as he too recognises that he is too old to be around Johnny and the caravan. Ginger is instrumentally significant in presenting this idea, as he is one of those who has been left behind by time, and has been left this way for the longest, which explains his child like dreams.

Davey represents a different kind of “onlooker,” and appears to be an example of the people that Dawn talks about in act two. Dawn claims that Johnny’s followers “don’t give a fuck” about him, and Davey fits into this idea more than any other character in the play, unlike Ginger. Davey is significant here as he appears to be using Johnny for his own ends, and doesn’t really care for him at all. He represents all the teenagers who come to Johnny’s caravan, as all they are looking for is to engage in activities that they couldn’t in other places, and Johnny is the only man who will let them. It is a plausible idea that Davey is only friendly with Johnny, as he wants drugs and alcohol. When Troy humiliates Johnny, he identifies Davey as “he filmed it.” Davey then claims that “he never done nothing,” even though he has captured Johnny’s humiliation in a way that will allow many to see it and laugh at it. Lee at least tries to reconcile with Johnny, and shows some regret, whereas Davey flatly says that he has “come for whizz.” Davey here appears selfish and uncaring, and is significant because his character proves that Dawn was right about the people Johnny hangs around with, as she has grown up and realised this. In saying that he has solely come for whizz Davey obdurately makes it clear that he is not in the wrong and has no intention of apologising. Although Johnny may not know it, it appears that some of those around him, such as Davey would happily betray him in some way, as they do not care for him at all. This is a lesson Johnny has either not learnt or just ignores, but Davey’s attitude reflects poorly on him, and on those in society who he reflects.

The characters of Ginger and Davey are greatly significant to the play as between them we can explore many different ideas and themes, from which we can deduce their different purpose. Johnny’s first and last ‘friend’ comes in the form of Ginger, who is significant due to the ideas he presents and his importance to Johnny. His loyalty and source of hilarity provide ways in which Johnny’s character is allowed to develop, which can be seen when Johnny saves Ginger at the end of the play. In contrast, Davey is significant due to his ignorant,

uncaring and xenophobic nature. He is indirectly classed as a selfish onlooker by Dawn, and his traits can be identified in modern day society. They are both significant equally as they allow other characters to explore themselves such as Johnny and Lee, and also allow the themes and ideas of the play to be expanded upon.

Q) “The vision of England depicted by Butterworth is a bleak one. Society seems to be in a crisis.” How do you respond to this statement?

The vision of England depicted by Butterworth is highlighted as bleak and immoral throughout ‘Jerusalem’, and the playwright is constantly questioning the conduct of society. He depicts the surrounding council as corrupt and hypocritical, whilst also blatantly criticising Flintock’s unappreciative attitude towards the beauty of the pastoral, and indeed, the beauty of England. Society is presented as a shadow of its former self, and we can see this decline in national appreciation and patriotism from the very beginning of the play, as Butterworth introduces an ‘Old Wessex flag’ on to the stage, a definitive comment that represents the loss of an idealistic past.

The vision of England in ‘Jerusalem’ is depicted as bleak, because Butterworth is quick to highlight the hypocrisy and bigotry of society. From the very beginning of the performance, we can identify the hypocrisy found within the community from the controversial presentation of the ‘Flintock Fair.’ Not only is the town presented as sick and uncanny with the tradition of the ‘May Queen’ (a competition that preys on the beauty of innocent young girls), but the town is also presented as extremely unappreciative of its heritage, with floats in the Fair being dedicated to the likes of ‘Men In Black II’, and ‘The X Factor’, hardly recognisable spearheads of English history. This small example highlights the hypocrisy within society, because the people of Flintock are being extremely ignorant of the patriotism and national pride that should be displayed on such a patriotic day. All sense of remembrance has been ignored, and as the Flintock Fair is scheduled on St. George’s Day, the lack of appreciation for heritage within Flintock is staggering. England is a country that generally wants to regain its strong national image; towns such as Flintock, albeit make-believe, would abide and agree with this statement, particularly as it originates from an agriculturally-fuelled, ‘traditional’ area in the South- West of England. The recent results of BREXIT only highlight small towns’ willingness to regain a sense of British tradition, and if looked at on its own, the majority of the Wiltshire council (the area in which Flintock is located) were seen to comply with the general trend of the nation, as 58% of the community that did vote, voted to leave the EU. Through modern day sources and contextualisation, we can infer that Flintock would have complied with the rest of the South West in the search for ‘British independence.’ Therefore, we can clearly see the hypocrisy within society, because one of the only chances that Flintock has of commemorating and celebrating the beauty of England, is being squandered and over-looked. For a county that prides itself on national heritage, and has publically displayed support for a British independence movement, Flintock isn’t engaging in activity that shows any appreciation towards British history, and Butterworth has used this lack of acknowledgement to highlight the fraudulence and hypocrisy within society; Flintock wants to maintain its sense of British independence, and yet, ironically, when given the chance to celebrate British culture, it has completely ignored and neglected this opportunity.

In addition to this, hypocrisy is introduced in ‘Jerusalem’ through the bigoted and immoral way in which the community treats the local gipsy, Mr. Johnny Byron. Throughout the performance, Johnny is always seen as a man who people can subject to abuse. For example, it is the women of Flintock that represent a hypocritical society in the First Act, as Johnny states: ‘Kelly Wetherley... she’s up there saying: “Johnny Byron is a filthy menace” ...

swear to Christ I was only shagging her last June.’ This quotation is crucial in understanding the sanctimonious attitude adopted by Flintock’s society, because the community are always willing to abuse Johnny’s services (in this case, his sex), but then more than happy to betray him, and use him as a figure to blame for all of their faults. This treatment of a human originates from the term ‘scapegoat’, during the era of the Ancient Syrians. Members of a small town or village would often use a scapegoat as a form of repentance; by spiritually transferring all their sins to one innocent animal, and often killing it in a brutal manner outside the confines of the village, people thought that their wrong-doings and malpractices would be pardoned, and their sins and consciences therefore cleansed. This idea therefore of unlawful, ancient treatment being subjected towards an innocent animal, can be clearly reflected in the society’s present behaviour towards Johnny. The members of the Flintock community have no issue with ‘protesting against Johnny’; even the children that he entertains can seem deceitful, and essentially betray him during certain segments of the play (an example of this behaviour is exhibited by Davey, as he states in Act One that Johnny is a vile ‘ogre that lives at the bottom of the wood’). However, it is the idea that the people still want to use him for certain services, such as the ‘coating of bedrooms’, or, as far as the children are concerned: ‘whizz’, that makes the behaviour subjected towards Johnny so hypocritical, and unfair; Butterworth enhances this idea of a bigoted external society with the way in which he uses the character of Johnny Byron as a ‘scapegoat’, and thus highlights the bleakness and erosion of common human decency in a bleak, and withered new-England.

However, there are other features within Butterworth’s play, that coincide with the idea that “society is in undoubtable crisis.” An example of this societal catastrophe is clearly introduced through the way Flintock’s community treat each other, and, most significantly, the way in which society treat the *children* of Flintock. Butterworth begins to outline the unscrupulous attitude within society as he introduces the teenagers, and at the arrival of pub owner Wesley, he puts forth an argument that places additional emphasis on society’s dishonourable attitude towards the teenagers. Although Johnny is condemned by the people of Flintock for supplying the children with drugs and alcohol, it seems as if Wesley’s supplying of alcohol to ‘fourteen year-olds. Orderin’ Marker’s Mark and Coke’ has gone unnoticed by the wider community of Flintock. Not only does this conversation continue to highlight the hypocrisy of society, but the confrontation between Johnny and Wesley also emphasises the strong corruptness within the Wiltshire town. People are happy to criticise specific members of society for arguably damaging the health of young teenagers (as Wesley ironically precedes to do so to Johnny, with the quotation: ‘They’re only fifteen,’ being voiced as some sort of concern), and yet are oblivious to the idea that they also contribute to this threat to children. Wesley is a prime example of this; he poisons the youth of society and also endangers the teenagers through his illegal selling of alcohol to minors, yet remains incessant that his treatment of the children is ‘different’ to Johnny’s. Butterworth then highlights Wesley’s ignorant actions through Johnny, as he states: ‘It’s not like you don’t serve *kids*’, and the reader is, in turn, immediately drawn to the single noun that has been used at the end of the sentence – with ‘kids’ having connotations of ‘vulnerability’ and ‘inferiority’, we can clearly see that it is therefore not only Johnny, but indeed many other members of society, that contribute towards the corruption of weak and innocent youths within Flintock. What’s more, the fact that *both* actions of Johnny and Wesley distributing alcohol to minors is illegal, leads to a further indication of corruption

within Flintock; adults are jeopardising the health and safety of innocent teenagers, and this contributes to Butterworth's presentation of society finding itself in significant "crisis".

What's more, Butterworth expands on this idea of society in crisis, as he emphasises the dangers and threats that the community of Flintock possess. An example of a character that represents this boisterous, aggressive, and vindictive side to society, is the infamous Troy Whitworth. In many ways, Troy can be reflected as the danger that society poses towards the teenagers. From the very beginning of his entrance in Act Two, he treats the children with utter disrespect, and insults them in an attacking and scathing manner. 'Shut it slapper' and 'you lanky cunt' are just two of the many abusive terms that Troy uses when directly addressing the children and Ginger, but, it is in fact the underlying reference to 'the werewolf' that is most appropriate when discussing the threat and danger that people such as Troy pose towards the teenagers. Throughout the play, Butterworth makes reference to a silent predator that remains hidden within the society of Flintock. 'The werewolf' is depicted as a vile creature; one of remorselessness, one of violence, and additionally, a figure of uncontrollable lust. Davey's comments in Act One support this idea of a silent beast concealing itself within society, with the quotation: 'he (the werewolf) has followed her through the brush, and pounced' highlighting the threat of an imminent, silent killer. Of course, from ancient folklore, werewolves were initially seen as humans, who received the curse of being half-man, half-beast, from a witch after engaging in immoral activity. Men who had been brandished with the disease would often conceal it from society, and that meant that the real curse of the werewolf, was that it would appear, and transform from a man upon a full moon, with instinctiveness, and no control. This is a clear reference that Butterworth has made to highlight the unusual threats and dangers of a werewolf; it is not just the barbaric nature of the creature that should be feared, but it is also, more importantly, the way in which a man's psychology can alter from one of method, to a mind-set of pure animosity in such a quick and instinctive period of time, that makes the werewolf such a threat to children. The inhumane side to one's character cannot be managed, and the fact that the werewolf's transformation is so instinctive and uncontrollable places further emphasis on Butterworth's idea that danger towards children from the society of Flintock cannot be anticipated, and it also cannot be predicted. Flintock can be seen as a much more threatening area, because not only do these predators behold barbaric and remorseless characteristics, but they are also unidentifiable in human form, and therefore, Butterworth is insinuating that the teenagers will never be safe from *any* members of society, due to the concealment of threats and predators.

However, it is also the sexual victimisation that the teenagers are subjected to, which supports the idea that society is in crisis. From crude aspects of society, such as the 'Flintock Queen' competition, that glorifies the sexuality of young, innocent girls, to the way Troy verbally abuses Pea in the Second Act of the play ('Just fuckin' open your cockhole one more time... I'll shut it for you'), we can clearly see that society has a way of abusing teenagers with insults, and indeed actions, relating to sexuality. This past week has only emphasised the abusive nature of an English society, with the announcement of sexual abuse, concerning coaches in the FA, headlining newspapers around the country. The scandal has been seen as one of the biggest discoveries of child abuse since Jimmy Saville; with young footballers being preyed upon, and sexually assaulted in a remorseless and hideous fashion by their coaches, multiple investigations have been launched by the Metropolitan Police, and indeed several other police forces, to convict more paedophiles for these despicable

acts towards children. Hundreds of cases have been brought forth to the authorities by previous victims in the past that were too petrified and insecure to speak out about the personal matter. One coach in particular, Barry Bennell, has been convicted of 23 specimen charges since the beginning of the year. With more victims coming forward on a daily basis, we can clearly link this idea of sexual victimisation in youth football, to the events that take place within the society of Flintock, because, in both instances, children are subjected to abuse from a figure with more power, and authority than themselves. Phaedra, for instance, is a clear example of a recipient of the sexual injustices of Flintock's society; her abuser is never announced during the play, but we can clearly see that she is involved in an abusive relationship, and her 'fleeing' from the forest when Troy enters in the Third Act of the play only supports this idea. The aggression and vindictive character of Troy can only reflect those at the centre of the FA scandal; in both cases, coaches and he use their superiority and physicality as a weapon, and therefore we can make clear contextual comparisons between the treatment of young footballers, and the treatment of the young teenagers in Flintock. They are both victimised to sexual abuse, and the fact that both instances regard children, makes the depiction of society in general, and society within Jerusalem, even more shocking and disgusting. Such matters seem to challenge our human understanding of morality, and Butterworth highlights the vulgar and disreputable acts of society in his play through the treatment of innocent teenagers, thus highlighting the undeniable crisis that society finds itself in.

However, although there are many insinuations that Butterworth makes over the bleakness of England, it is clear that there is still an underlying aura of magic and beauty that's attributed to the image of the pastoral. During the play, we can see certain people depreciate the forest, with the Kennet & Avon Council notoriously planning to destroy the peaceful and natural environment that Johnny lives in - but, the majority of the central characters of the play seem to recognise, and appreciate the beauty of the wilderness. For instance, Davey is a clear example of a character that is seen as a realist, and one that addresses problems in a controversial and bitter fashion. However, for all his criticisms of Johnny and the outside world, even he must succumb to the allure and beauty of the forest, as shown by his sudden statement in the Third Act, 'just breathe that in.' Davey is obviously talking about the hypnotic and refreshing scent of 'wild garlic', and it's these small comments that highlight the teenagers ability to recognise the undeniable beauty of the countryside. Even Lee's reaction to the 'beautiful' and enticing smell of the forest cannot be contained, and it is therefore clear that Butterworth wants to highlight that, although modern Britain can be seen as corrupt and dangerous, it is the connections that our modern society has with nature, that will constantly highlight England's appreciation of an enchanting, pastoral way of life. The pastoral, even in literature, has genuinely always been seen as an idealistic way of life, with authors such as Thomas Hardy highlighting it's qualities of liberation, tranquillity, and enchantment. Pieces of literature, such as *Tess of the D'Urbervilles*, were published by Hardy to outline the appreciation for a more agricultural Britain; in that particular novel, the countryside is depicted as an area of gayness and mirth. Butterworth seems to agree with this portrayal of the countryside, and that is why nature, and the pastoral, is seen as a figure in modern Britain that maintains its sense of beauty and tradition. The whole concepts of 'hard stones', and even Lee's spiritual references to 'ley lines', a group of intrinsic strands of energy, connecting the pastoral landmarks of 'Silbury Hill... Stonehenge and Glastonbury' together, are introduced to the play to emphasise the pastorals *constancy*, and resistance to the impending threats and contamination of the

modern world. The pastoral allows Butterworth to identify at least one feature of England that remains pure, and this is vital in a world where the nation is now being depicted as 'bleak', and desolate.

To conclude, Butterworth depicts the image of England in *Jerusalem*, as one of 'bleakness', with society behaving in a mostly hypocritical, and scathing manner towards isolated members of the community. Additionally, Butterworth also adds to this image of bleakness, by portraying the community as corrupt, and abusive. Through the highlighting of their behaviour towards children, it can be inferred that society threaten the young members of Flintock, and they also victimise them in a sexual, and abusive fashion. This therefore confirms the idea that society are in an undoubtable crisis; although there are aspects of the modern era, such as a maintenance of the pastoral, that are considered to be beautiful and traditional, there is a constant sense of contamination that has been introduced and almost absorbed by the society of Flintock, and it is this feature, of a bigoted and aggressive society, that Butterworth wants to make evident to the readers and audience of the play.

"The vision of England depicted by Butterworth is a bleak one. Society seems to be in crisis." How do you respond to this statement?

Throughout 'Jerusalem' Butterworth explores the beauty of rural England and tries to make people appreciate its beauty. However, although the forests and greenery may be beautiful, the society surrounding it is not. Society behaves irresponsibly and immorally, not taking into consideration what it truly means to be 'English'. Instead of maintaining the idea that the Pastoral and green lands is true 'Englishness', they show total neglect towards nature and demonstrate chaos. Of course, a figure like Johnny 'Rooster' Byron also diminishes the idea of being 'English' and rural England altogether. Nevertheless, English society seems to be in disarray.

Society seems to be chaotic and in crisis due to their unforgivable hypocrisy towards Johnny and his actions. They are perfectly happy to blame Johnny for giving teenagers access to drugs and alcohol, and yet, they too took part in the same activity when they were young. The parents in Flintock aim to villainise Johnny for his immoral behaviour, and forget that "there's not one mum or dad" in Flintock who can say, "they weren't drinking, smoking, pilling and the rest when they were younger". This clearly shows that the people in Flintock are more than capable of looking at Johnny and finding numerous flaws, but cannot look at themselves and find the same ones. Johnny recognises that he acts immorally whereas society believes what they are doing is acceptable. Dawn, the mother of Johnny's son, also criticises him for his alcoholism and use of drugs asking him "Do you have drugs in there?" She makes it very clear that she condemns his behaviour and also insults his parenting and yet, within the same conversation with Johnny, Dawn "does a couple of lines" of cocaine. Once again we see the sheer hypocrisy of society: where they claim to be moral and practical but instead act immorally.

Moreover, they don't just show hypocrisy towards Johnny and his actions, but also towards English culture. Davey remarks that "Points West used to be solid local news" before they started to engage in the world outside of Flintock. However, on Fair Day there is a "Men in Black II" float parading down the streets of Flintock. For a community that seems to be xenophobic and so against moving out of Flintock, it is truly remarkable that they have adopted a float that comes from an American film. Society claims to be celebrating the heritage of English culture, but in actual fact just focuses on modern day culture.

Society also seems to be in crisis because of the lack of opportunities for teenagers. The education given to children is poor, and as a result, they spend more time “drinking, smoking and pilling” instead of working. The teenagers lack any real ambition and are more than happy living in an “unimprovable” life. Considering Ginger doesn’t “actually have a GCSE in Maths” it demonstrates the view people in Flintock have towards intelligence. Their aim is not to be intellectual, but simple to “Make paper. Make more paper. Shag on”. With teenagers seeing their parents behaving immorally, they will imitate their parents and behave in the same way because they think it is acceptable. Over time, society just produces young adults with no ambition, who will eventually end up in a dead end job like Davey.

One can liken Johnny to Socrates, the Greek philosopher who was accused of corrupting the youth. It may be said that what Socrates actually did was give the youth a sense of freedom; one they had never experienced before. Arguably, Johnny does the same thing. He allows teenagers to take drugs, have sex and drink alcohol because he believes they deserve to make their own choices, and should question what they are told by their parents; that they should live a life they want to live. This is the real fault of society in Flintock. It manufactures unambitious and “unimprovable” teenagers, and leads them into a life of misery.

However, one can argue that society may be in crisis now, but only because of people like Johnny. It may be said that Johnny corrupts the youth, much like it was said of Socrates, and he is a disease in Flintock. Perhaps now society has recognised its wrongdoings and wants to start fresh, but they see Johnny as a cancer: one that must be removed before it permanently damages the community. Although it has taken the council “twenty-seven years “to remove Johnny, they finally want to make amends and improve. The only way to improve is to exile individuals who think it’s funny to “slaughter a live pig” in front of children. It can be argued that Johnny resembles Pan, the God of riot and misrule in Greek mythology. Society may be in crisis because Johnny has too much of an influence on the youth, and promotes violence and immorality. Even Dawn is affected by Johnny, and after just one conversation with him, takes cocaine while in the presence of a child.

On the other hand, everyone is able to make their own choice and Johnny only gives people the resources and components of “drinking, smoking and pilling” but never forces people to take part in these activities. In this sense, society is making its own choices, but feels guilty and uses Johnny as a scapegoat. They simply want to wash away their own guilt.

Society is also in disarray because of the sexism and sexualisation shown throughout the play. Both Johnny and Troy use sexuality to assert dominance and embarrass women. Troy attacks the innocent Pea by hurling abuse at her, from calling her a “slapper” to a “little bitch”. One can appreciate that Troy is in distress and anxious to find his daughter, Phaedra Cox the “May Queen”, but to use such abusive language towards a fifteen year old girl is frankly repulsive and reflects poorly on society, especially because nobody protects Pea from this verbal attack. Johnny, too, uses sexuality to make Fawcett uncomfortable, as shown when she reads “Fuck” on a banner and Johnny replies “I love it when you talk dirty Linda”. He also attacks Fawcett’s sexual activity with “Mr.Hands” claiming that he is aptly named and making sure that she is aware that Johnny knows he is “a married man”. Johnny uses this to embarrass Fawcett, and yet, if she were a man, Johnny would probably be congratulating her. This shows rules for men are different to those for women and highlights the degree of sexism that is still part of society in England, not just in Flintock.

One must only look as far as the House of Commons to see that there are significantly more male MPs than female. Clearly the electorate, especially men, don’t feel comfortable electing a woman into a position of power. Maybe because they think women may not have the right credentials, but what is more likely is that men don’t feel comfortable with a woman who is more powerful than them and therefore become defensive and want to protect their manhood. Although this idea sounds primitive, it demonstrates how sexist and narrow minded our society has become: that according to some, men deserve more respect than women.

Furthermore, Troy sexualises Pea when he tells her to shut her “cockhole” and yet refers to Ginger’s mouth as a “cakehole”. Again we see a society where even when insulting a man and a woman, the man receives more respect. The idea that Troy is able to sexualise a fifteen-year-old girl also reflects poorly on society. Nobody seems to contest his sexualisation of Pea so perhaps the people in Flintock see sexualising teenage girls as

Karan Dave

acceptable. This would explain why the "Flintock Queen" is usually a teenage girl and offers an opportunity for grown men to marvel at the beauty of what is essentially, a little girl.

Overall, society is in a serious crisis. Butterworth's depiction of England truly is "dark" and bleak. William Blake's poem 'Jerusalem' references "dark Satanic mills"- an evil that infects England, an evil that Butterworth recognises, an evil that still exists to this day.

“The vision of England depicted by Butterworth is a bleak one. Society appears to be in crisis”.

The notion that the vision of England depicted by Jez Butterworth in his play *Jerusalem*, is indeed a bleak one due to, in particular, the portrayal of society within the play appears to suggest that it is a society in crisis. Society appears to be riddled with faults, which, in their obstinate hypocrisy, are unable to identify. Society appears to be wholly self-interested and highly hypocritical. These faults puncture its integrity when condemning and ostracizing outcasts, which it appears so keen to do, instead creating scapegoats for the audience to sympathise with.

A significant feature of society within *Jerusalem* is the remarkable level of self-interest society demonstrates throughout the play in a variety of different characters. It is evidenced through the character of Davey, whose ears “pop” upon leaving Wiltshire. He criticises the local news, “BBC Points West”, for “broadening its net” at the apparent expense of not covering “solid local news”. The lexical choice of “solid” is demonstrative of the fact that, in his opinion, the news lacks substance and meaning if it is not local, appearing to decrease in value if it is of no effect or detriment to him. Seen in action when he explains how he began “tearing up” at the news an 87 year old was kicked to death for a scratchcard. The revelation that she was “some old biddy from Wales” acted as a significant anti-climax for him describing it as “Welsh nonsense”, showing to the audience that he does not care simply due to the location in which the act took place. Davey can be seen as a tool used by Butterworth to mirror the acts of a modern day society in which, an atrocious act of terrorism on the home soil on one of the world’s superpowers, now known as 9/11, was the catalyst in getting the USA to depose the dictatorship in Iraq. Not the awful regime itself. Or a society in which it appears the lives lost tragically at the hands of terrorism in Paris on the 23rd of November 2015 are valued more, as they were given far more attention by the media and western society, than the lives of those lost at the same hands in Beirut. The supposed relativity of the act based on location is something which the audience is likely to condemn Davey for, but it must be remembered the audience often do the same with the news. It is notable that at the end of the segment, although it must be noted he was not referring to the struggle to remain altruistic, Lee comments “And that in a nutshell, is what’s wrong with this country”. The juxtaposition of the statement perhaps indicates that Butterworth is making a comment about self-interest within society and therefore, when taken in context of the conversation, incredibly ironic.

Perhaps the more damning comment about self-interest within society and society as a whole, is that high levels of self-interest are seen in many characters throughout the play. It manifests itself in the form of the Kennet and Avon Council, who use Johnny as an expedient in order to clear the forest. It is important to note that “illegal encampment” where Johnny resides “passed unchallenged” for “a period of twenty-seven years”. When considering this fact, the question of why the “encampment” was able to pass “unchallenged” for such a period of time arises, and what has motivated them to enforce the law at this moment? It becomes apparent that the ‘New Estate’ and in particular the profitability of this venture are the most likely motivations behind their stance, as Johnny insinuates when he asks “Who gets the kickbacks?” Through the term “kickbacks” Johnny not only implies the motivations for the houses are solely financial and separate from social welfare, but that they are the motivations of a self-interested corrupt individual within the authority. The likelihood of this event can be debated but the motivations of the council are most likely financial. The council only view Johnny as a “drug dealer”, who “deals drugs to minors”, when he presents an obstacle to their financial gain or “kickbacks”. The curt labelling of Johnny as a “drug dealer” by Fawcett is perhaps representative of the one dimensional view society takes on people and the fact that it only becomes a problem when it is of a direct effect to

them. Johnny is branded as a “drug dealer” and nothing more, in order to serve as a useful expedient for the council trying to clear the forest in order to make a profit, enhancing his presentation as a scapegoat.

The appearance of society being in crisis is further enhanced by the obstinate hypocrisy demonstrated by the people of Flintock. Hypocrisy which is perhaps sustained on the ignorance bred by self-interest. The audience witnesses this, most notably, through the character of Wesley, the pub landlord. He chastises Johnny for having “kids here day and night” and seemingly horrified by their “drinking”. Yet, Johnny counters this and showcases the latent hypocrisy by arguing “it’s not like you don’t serve kids” and goes on to ask “How much you make a week off the Breezers?” A drink which it is a favourite amongst teenagers demonstrating the fact that not only does Wesley serve minors but he acquires some profit in doing so as well. The meek and diminutive reply of “that’s different” without any explanation as to why that might be the case erodes the moral high ground Wesley appears to be upon entering the discussion and demonstrates to the reader that Wesley is the same as or if not worse than Johnny. He may be considered worse than Johnny due to his position within society. As pub landlord, he represents a key pillar of the rural community. The power and influence of the pub is demonstrated by Troy, when looking for Phaedra, “asking if anyone had seen her”. By going to the pub he essentially notifies the village that Phaedra is missing. By serving minors in his pub, Wesley essentially institutionalises and normalises under-age drinking in the community as they are served by, what can be considered, as an authoritative power in the rural community. Arguably, although Wesley and Johnny are committing the same offence by serving to minors it is “different” as Wesley influences from the centre of society through his pub while Johnny only has a minimal influence due to his position on the periphery. A comment, perhaps, upon the fact that society is not as moral as thought to be, yet due to hypocrisy and ignorance the faults of others are recognised, seen in the exchange between Wesley and Johnny despite the fact that they are committing the same offence.

Furthermore, the hypocrisy of society is demonstrable when considering an aspect central to the whole play. Phaedra Cox and her abuser. The identity of her abuser remains ambiguous throughout the play, but what cannot be doubted is the role that society plays in her abuse. “Phaedra Cox is the May Queen” and a character who is heavily sexualised throughout the play. Davey makes reference to her “virgin heart”, it is insinuated Lee is looking for “one for the road” from Phaedra and Johnny lingers upon “her lovely big eyes”. The lexical choice of “virgin” by Davey during the werewolf story is particularly interesting as it echoes of renaissance times in which girls were worthless if they were not virgins and perhaps a reference to desirability of virgin women within today’s society. While, a woman is no longer worthless to the extent seen in renaissance times women, a woman is still looked down upon for having multiple partners conversely to men. The, what appears as, constant sexualisation of Phaedra by Davey and many other characters appears unusual, unless you consider the fact that she “is the May Queen”. The hypocrisy of society is particularly showcased in the May fair which, in essence, institutionalises the sexual objectification of under-age adolescents. The two May Queen’s mentioned in the play are of the same age, “sweet fifteen”. The lexical choice of “sweet” displays the desirability of the May Queen to the rest of the townsfolk, however the fact that she is under the age of consent creates the image of a forbidden fruit. This is coupled by the fact the May Queen is described as the “Apple of the town’s eye”. The sexualisation of the role is showcased even by Phaedra, who, in attempt to seduce Johnny refers to herself as “your queen”. The possessive of “your” perhaps appears to indicate a submissive role and given that Phaedra is being sexually abused, the phrase may be an extension of “I’ve got the Queen of

Flintock under my roof" as proclaimed by Troy or something of a similar nature. The May fair, celebrated and created by society, creates the conditions for which Phaedra Cox is to be abused. Yet it is the same society who reacts in furore when she is abused. A society which creates the conditions for those crimes to be committed, demonstrates the great level hypocrisy within society in Jerusalem.

The vision of England depicted by Butterworth in Jerusalem is indeed a bleak one. One in which society appears in crisis due to dangerous levels of self-interest in which matters that appear intrinsically wrong only become so when it is of a direct effect to their interests. A society in which obstinate hypocrisy is the norm shown primarily through the character of Wesley, and finally a society which has failed to protect the vulnerable but has contributed to their exploitation.