**Men Should Weep by Ena Lamont Stewart**

*This extract is from Act 3 and it is the end of the play. Jenny has returned home on Christmas*

*Eve to offer her parents money for a council house.*

John: I tellt you tae keep oot o this !

Lily: Why should I? Maggie's ma sister! An I've had tae fight hauf your battles for ye, John

 Morrison, or the hale lot o ye would hae been oot on the street mair than once!

**John cannot answer: his hatred of Lily and her truth turns his mouth to a grim line: his hands open**

**5 and close, open and close. The others wait for him to speak**

Maggie: (**with a placating smile and a note of pleading)** John, it's juist a wee help till we get

a Cooncil hoose wi a wee bit garden at the front and a real green tae hang oot

 the washin.

Jenny: **(holding out her fat roll of notes)** I've got the cash. Ca it a loan if ye like.

10 Maggie: There's plenty for the flittin and the key money.

Jenny: Fifty pounds. **(She comes forward and offers it to John)**

John: Ye can tak that back tae yer fancy man. We're wantin nane o yer whore's winnins

here.

Maggie: John!

15 Lily: **(shouting)** It's no for you! It's for Bertie an the ither weans, ye pigheided fool !

John: **(to Jenny)** If ye' d earned it, I'd be doon on ma knees tae ye. But ye 're no better than

a tart. We tried wur best tae bring you up respectable so's ye could marry a decent

fella - ­

Jenny: Marry a decent fella! I never had a chance! Every time I got whit you would ca a

20 decent fella an he saw me hame frae the dancin, he'd tak one look at the close an

 that's the last I'd see o him. Did you ever provide me wi a hoose I could bring a

decent fella hame to? Did ye?

John: I done ma best! There's naebody can ea me a lay-about! I worked when

there wis work tae get!

25 Lily: Oh, ye must mind, Jenny, he' s no tae blame. Nae man's ever tae blame.

It's they dirty rotten buggers in Parliament, or they stinkin rich bosses - -

John: Haud yer rotten tongue, ye frozen bitch!

Jenny: **(with a sudden sour laugh)** I've often thought the way it would be when

 I came hame. I was gonna make up for the way I left ye. An here we are,

30 Christmas Eve, fightin ower ma - whit is it? - ma whore's winnins. I've been savin an

savin so's I could help ye, an mak friends again, an be happy.

**She cries, head bent, standing forlornly before John who looks down on her grimly. Maggie watches,**

**waits: then suddenly she stops combing her hair and rises. She takes the money out of Jenny 's hand**

 **and interposes herself between them.**

35 Maggie: **(with uncharacteristic force)** An so we wull be happy! Whore's winnins, did ye ca

this? An did I hear ye use the word "tart"? Whit wis I, when we was coortin, but your

tart?

**John is startled and shocked**

**(In an urgent whisper** **imitating the John of her "coortin " days)** Let me, Maggie, g'on, let me! I'll

40 mairry ye if onythin happens - ­

John: **(a hurried, shamed glance towards Lily)** Stop it, Maggie ! Stop it!

**He moves away from Maggie, but she follows, still whispering. Lily, arms akimbo, eyes a-gleam, laughs**

**coarsely, and hugs herself.**

Maggie: Aye, I wis your whore. An I'd nae winnins that I can mind o. But mebbe it's a right

45 bein a whore ifye've nae winnins. Is that the way it goes, John? (Pause. She draws

 breath and her voice is now bitter) And don't you kid yersel that I didna see the way

 ye looked at yer ain son's wife trailin aboot the hoose wi her breasts fa' in oat o her

fancy claes. **(Coming right up to him and completing his humiliation before Lily and**

**Jenny)** I' m no sae saft I didna ken why it wis. (Urgent whisper) Maggie ! Come on,

50 quick, ben the back room ... lock the door ... it'll no tak minutes - ­

Jenny: Mammy, Mammy ! Stop!

**John has sunk into a chair. He covers his face with his hands. There is a silence: Maggie 's breathing loses its harshness: she looks down upon him: she sags**

Maggi:e Aw ... aw . .. **(She wipes her face with her hands and sighs)** Aw, I shouldna have said

55 they things.

Lilly: Why no? Ye wouldna hae said them if they wisna true.

Maggie: **(shaking her head)** Naw. There's things atween husbands an wives shouldna

be spoke aboot. I'm sorry. I lost ma heid.

Jenny: **(kneeling at her father's feet)** Daddy ... Daddy ... forget it. It disnae matter. Daddy?

60 **(She tries to draw his hands from his face)** When I wis wee, you loved me, an I loved

you. Why can we no get back?

***He does not answer, but he lets her take one of his hands from his face and hold it in both of hers***

Maggie: Dinna fret yersel, Jenny. I can manage him ... I can aye manage him.

**She is still holding the roll of notes. She looks away into her long-ago dream and a smile breaks**

65 **over her face**

**(Very softly)** Four rooms, did ye say, Jenny? **(Pause)** Four rooms. Four rooms ... an

 a park forbye! There'll be flowers come the spring !

Questions

1. Explain why John hates Lily and ‘her truth’ referring closely to the extract. 2
2. Referring closely to the extract, explain why John will not take Jenny’s money. 2
3. Referring closely to the extract, analyse how the stage directions show a change in Maggie’s characters in lines 32 – 35. 2
4. Referring closely to the text, show how Jenny's character is developed in this extract. 4
5. Discuss the effectiveness of this ending to the play with detailed reference to this extract and the play as a whole. 10

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| **Question** | **Expected Response** | **Max Mark** | **Additional Guidance** |
| 1 | 2 marks awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/ reference. 0 marks for quotation/reference alone.(Marks may be awarded 2 or 1 + 1.) | 2 | Without Lily’s repeated help the Morrison family would have been homeless and starving. John knows this and despises himself for relying on a woman- spinster at that - to help out his family. It makes him feel like less of a man and that undermines his position in the household. This is why he ‘hates’ Lily and explained her attitude to him.Possible answers include:* John is emasculated here as Lily takes over the role of provider when he cannot.

“I've had tae fight hauf your battles for ye, John Morrison, or the hale lot o ye would hae been oot on the street mair than once!”* John knows that Lily is not exaggerating and there is nothing he can say in his defence. This in itself, makes him rage at her even more.

**John cannot answer*** John's expression conveys his anger and bitterness that what Lily says should be the case.

**turns his mouth to a grim line*** This gesture suggests that of conflict, preparing for a fight, or at least the inner turmoil and tension that Lily's comments have produced in John.

**his hands open and close, open and close** |
| 2 |  2 marks awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/ reference. 0 marks for quotation/reference alone.(Marks may be awarded, 2 or 1+1) | 2 | John refuses the money as he feels that Jenny did not earn it in an honest and respectable manner. He is not grateful to her, instead he is ashamed of her.Possible answers include: * John suggests that Jenny's money is not respectively earned and that it is instead what she has been given for prostituting herself.

“yer whore's winnins”* John clearly shows that he feels that the money is not truly Jenny's, that she has not worked for it.

“If ye' d earned it, I'd be doon on ma knees tae ye.”* John refuses to accept Jenny's relationship as such. Instead he sees it as living in sin and implies that Jenny is the man's sexual plaything and that in return she gets looked after.

“ye 're no better than a tart.” |
| 3 |  2 marks awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/ reference. 0 marks for quotation/reference alone. (Marks may be awarded 2 or 1+1.) | 2 | Maggie stops being the peacemaker or the passive victim and instead takes charge of the situation, acting decisively and with authority.Possible answers include:* Lamont Stewart uses Maggie’s habitual raking over her to show her anxiety and her feelings of helplessness. That this ‘suddenly…. stops' shows a resolution in Maggie; she does not waver and is decisive in her action.

**suddenly she stops combing her hair and rises*** Her body language and positioning clearly shows that she is a physical and emotional buffer between Jenny and John.

**She takes the money out of Jenny 's hand and interposes herself between them.*** Maggie's tone of voice conveys her resolution and shows that she is not to be taken lightly. Here the audience sees that Maggie can fight for her family when the need arises.

**with uncharacteristic force** |
| 4 | 2 marks awarded for detailed/insightful comment plus quotation/reference. 1 mark for more basic comment plus quotation/ reference. 0 marks for quotation/reference alone. (Marks may be awarded 2+2, 2+1+1 or 1+1+1+1.)  | 4 | * Jenny returns to the Morrison household, not only penitent and hopeful of a reconciliation with her family, but also as their potential saviour.

**holding out her fat roll of notes*** Jenny understands that John may not want to take charity and offers him a way of accepting the money.

“Ca it a loan if ye like.”* She comes with the means to get them out of their cramped, unsanitary conditions and into a council house.

**She comes forward and offers it to John*** Jenny reveals how the dirt and poverty of the slum she lived in put any potential ‘respectable' suitors off, leaving her no choice, she says, but to go a more alternative route.

“I never had a chance!” “he'd tak one look at the close an that's the last I'd see o him.”* The audience sees that Jenny truly repents of her previous callous treatment of her mother and the rest of her family and has dreamed of this moment of reconciliation.

“I've often thought the way it would be when I came hame.”“ I was gonna make up for the way I left ye.”* Jenny has been saving her money, and from her job, in order to rescue her family from the dire conditions in which they live.

“I've been savin an savin so's I could help ye, an mak friends again, an be happy.”* Jenny sobbing before John clearly shows their strong connection.

**She cries, head bent, standing forlornly before John*** Jenny, by begging her mother to stop, is defending her father, despite all he had said to her.

“Mammy, Mammy ! Stop!”* This gesture clearly shows penitence and subservience. She needs his approval.

**kneeling at her father's feet*** Jenny shows that she has a forgiving spirit. John means everything to her.

“Daddy ... Daddy ... forget it”* The simplicity of this renews the connection between Jenny and John.

“When I wis wee, you loved me, an I loved you. Why can we no get back?”* Jenny’s actions show her willingness to forgive and to build bridges with John. There is tenderness in the action as she holds his hand in ‘both of hers’.

***he lets her take one of his hands from his face and hold it in both of hers*** |
| 5 |  | 10 | Commonality:* John's treatment of Jenny is harsh and judgmental, as is his attitude to Lily, and highlights his own perception of himself as the man in the household.
* John and Maggie’s relationship provides the underlying tension in the play.
* The theme of the role of men within the working class is explored in John's prejudice, abuse of his own power and the ways in which he does not conform to the stereotypical expectation.
* The theme of family and the divisions that can arise in close family units is explored in Jenny's defection and reconciliation as well as in many other incidents in the play.
* The living condition of the Morrisons contribute to their emotional burden as a family and highlight the plight of the working class.

This extract:* Kenny's return and reconciliation with her family restores the family and heals the rift within it that her absence and silence is caused.
* Her return also gives cause for optimism that there is hope for Maggie and John's children - they will not all turn out like Alec.
* Maggie's confrontation of John's hypocrisy and her assertive challenge to him shows hope for the future. Maggie may take charge of her family and fight for them more herself.
* John's covered face suggests shame certainly, and possibly tears. This is a neat link with the title which conveys the multiplicity of Lamont Stewart's observations about Glaswegian tenement life.

Rest of text:* The prospect of the council house lifts Maggie as she can see a window of hope rather than just the drudgery of existence and survival in her cramped slum. The living conditions of the Morrisons have been a key element in the play, showing the tension and the challenging circumstances under which these people tried to live their lives.
* Lily's presence at the end of the play is fitting as she is the lynchpin of the family and without her support they would not survive.
* The argument between Jenny and John and the way Lily and John interact maintains the thread of tension and heightened emotion that is present throughout the play. The anger and love of the final scene reminds the audience once more of how volatile relationships are in the family and how easily situations get out of control.
* Maggie has deferred to John previously and turned a blind eye to his failings.
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